

CHAPTER I

INTRODUCTION

1.1. Background

Literature can be interpreted as human expression in the form of written or oral works of thoughts, opinions, experiences, and feelings in imaginative forms, reflections of improvements or original data wrapped in aesthetic packaging through language media. According to Wellek and Warren (1949:7), Like every human being, each work of literature has its individual characteristics, it also shares common properties with other works of art, just as every man shares traits with humanity, with all members of his sex, nation, class, profession, etc.

The presence of literary works in the community is something that is inevitable, and even becomes part of the life of the community concerned. The presence and progress of writing literary works as a form of art, with a bit of exaggeration, can be seen as one of the indicators of the progress of life in the arts and culture of the people. Therefore, literary works need to be responded to, understood, or treated as they are and appropriately, with various approaches that allow to provide a greater something.

Literary works, as recognized by many people, are a form of communication that is conveyed in a unique way and rejects something that is completely routine. This relates to the nature of the literary work

itself which prioritizes the element of creativity. As a creative work, in addition to having a communicative purpose, literature also has another goal that is no less important, namely an aesthetic goal. Communicative goals, aesthetic goals, and elements of creativity are some of the key words to understand the nature of literature.

One of the literature works is novel. Novel is a genre of fiction, where fiction is defined as the art or craft of creating, through written words, a representation of human life that directs or deflects or both. Prose style and length, as well as fictional or semi-fictional subject matter, are the most clearly defining characteristics of a novel. Unlike works of epic poetry, it tells its story using prose rather than verse; unlike short stories, it tells a lengthy narrative rather than a brief selection. There are, however, other characteristic elements that set the novel apart as a particular literary form.

In the English late sixteenth and early seventeenth centuries, the word 'novel' seems to have been used about both true and fictional events, and even news reports were hardly to be considered factual. Novels and news reports were neither clearly factual nor clearly fictional: our own sharp discriminations between these categories simply did not apply (Eagleton, 1996:3).

For the most part, novels are dedicated to narrating individual experiences of characters, creating a closer, more complex portrait of

these characters and the world they live in. Inner feelings and thoughts, as well as complex, even conflicting ideas or values are typically explored in novels, more so than in preceding forms of literature. It's not just the stories themselves that are more personal, but the experience of reading them as well. Where epic poetry and similar forms of storytelling were designed to be publicly read or consumed as an audience, novels are geared more towards an individual reader.

In this research is explained about a semiotic analysis in the novel entitled "All The Bright Places" written by Jenniver Niven, especially Barthes' Multiple Codes that explain the contents of the story such as the depiction of characters, especially the names of birds and flowers, which have a special relationship in the story that matches the nature of the two things. Barthes was identified five different kinds of semiotic elements that are common to all texts. He gathers these signifiers into five codes: Hermeneutic, Proairetic, Semantic, Symbolic, and Cultural.

The novel "All the Bright Places" tells the story of the unexpected relationship between Violet Markey a popular girl at school who becomes a loner after her brother dies in an accident, and Theodore Finch, a boy who is considered a freak by the school and often disappears. .

.The reason why the researcher choose novel "All The Bright Places" was because the novel consists symbol, connotation, and cultures. This novel is arranged like a series where the main character's

message must be interpreted using semiotic theory. The main character also are represented as birds and flowers that have a relationship between the two, as well as the depiction of the corresponding character of the two. which is very interesting to analyze using semiotic theory.

1.2. Statement of Problem

Based on the novel All The Bright Places Written By Jenniver Niven, What are the multiple codes of Roland Barthes existed in the novel All The Bright Places By Jenniver Niven?

1.3. Scope of the Research

Based on the background of study above, in this research is used the multiple codes of Barthes to analyze the novel All The Bright Places By Jenniver Niven.

1.4. Objectives of Research:

Based on the statement of problem, the objective of this research is to describe hermeneutic codes, proariotic codes, semantic codes, cultural codes and Symbolic codes contained in the the Novel All The Bright Places by Jenniver Niven.

1.5 Significances of The Research

The researcher hopes that this script can be beneficial for those who seek the references for upcoming research whether for the theoretical beneficial and practical beneficial of the research as follow:

1.5.1 Theoretical Significance

This research is useful for adding insight and knowledge for readers about the Barthes' multiple codes existed in the novel *All The Bright Places* By Jenniver Niven. And For further researchers, The research results are expected to be used as reference material and comparisons with previous research, especially in analyzing literary work using semiotic theory.

1.5.2 Practical Significance

The practical significance of this research is to encourage readers to gain better understanding about the semiotic analysis in the Novel, *All The Bright Places*.

1.6. Review of Related Literature

In this section, show previous research related to this research. Those particular previous studies have same object but different focuses.

Firstly, the thesis by Ningsih (2012) discussed about "Analysis Semiotic in The Novel Poison" by Sara Poole. The method used in this research is qualitative method. The object of this research used both formal and material object. Formally, this research used semiotic by using Rolland Barthes theory. Materially this research used the novel Poison by Sara Poole. which was published in 2010 and some books was used to analyze and supported this research. In this research, she found that there were two part of semiotic theory found in the novel "Poison" by Sara Poole there are signifier and signified. They are nineteen signified and signifier,

found in the novel poison by Sara Poole in the table. Then the researcher found the meaning of poison in the novel based on the signifieds and signifiers found is conspiracy.

Secondly, Rumayomi (2012) discussed about An Analysis of Code in the Novel The Twilight Saga “eclipse” by Stephenie Meyer used Roland Barthes theory. The aim of the novel “The Twilight Saga Eclipse” represented about all of culture or tradition that always do by human in this novel, she found that there is gnomonic or culture code which represented in the novel of the twilight saga eclipse, the gnomonic or culture codes are: an ultimatum as warning, demand and command or order. The cultural codes explained about civilization , development of technology, modern society and educational centre. imprint like destiny, love and match. In this research also explained the spirit warrior such as custom or tradition, belief and power. Vampire as dracula, ghost, legend or folklore. ethics like norm, role, habit, custom, and attitude or behavior.

Thirdly, Hanum (2017) wrote a final project entitled “The Aspects of Semiotics using barthes’s theory on a series of unfortunate events movie poster”. In this research, She used qualitative method focusing on the sign of A Series of Unfortunate Events movie poster as the object in this research. The writer describes the collected signs in the poster, analyzes the denotative and connotative meanings of the signs and the myth in the poster based on the Barthes’s theory. This study discusses the denotative and connotative meanings that exist on the poster for the film A Series of

Unfortunate Events. Meaning of denotation and connotation part of the semiotic aspect of analyzing images. Analysis regarding the meaning of denotation and this connotation based on the Barthes theory Barthes development is a semiotic science in the analysis of image objects Role She analyzed the various perceptions of the meaning of an image. This meaning shown from two aspects, namely denotation and connotation. Denotation meaning is the basic meaning that is in the image without relating it with socio-cultural values in it. This meaning is meaning that exists at the first level of the semiotic system and meaning connotation is a subjective meaning. The meaning of this connotation is the second level of the semiotic system.

The last, Arti (2020) wrote a thesis entitled "Social Conflict Of Theodore Finch In The Novel All The Bright Places By Jennifer Niven" this research used social conflict by Lewis, cause of Conflict by Mike, and New Criticism Theory. This research analyze the main character's social in society and his cause of conflict, how Theodore Finch, as the main character in the novel, solving the conflict. This study reveals that Theodore Finch has social conflict through 3 kinds in the novel. They involved Finch's conflict position toward a teacher and his parents. Finch's Conflict interest was toward his girlfriend and his best friend, and Finch's role conflict toward his father's behavior and shunned by his classmate.

This study has a difference with the research above, the first discuss about the basic concepts of semiotics under Saussure that is

signified and signifier, which was then continued by Barthes using the second level of significance. The second study it focuses about all of culture or tradition that always do by human in the novel, the writer found that there is gnomic or culture code which represented in the novel of the twilight saga eclipse. In the third study, the researcher only focused on the second level of significance, namely denotation and connotation based on Barthes theory. The last is research related to the novel all used in this study, in previous studies focusing on the main character's social conflict.

In this study, the main focuses is the Multiple Codes described by Barthes in identifying the narrative text, or the object of semiotics itself. They are hermeneutic codes, proariotic codes, semantic codes, cultural codes and symbolic Codes which are related to the second research above. The researcher feels that this novel is very suitable to be analyzed with a semiotic approach in this case Barthes' double code, because it contains messages and a storyline consisting of signs, codes, and symbols themselves.

What distinguishes this study from previous related studies is that it focuses more on Barthes' multiple codes in the narrative text. In the first study linked above, the semiotic theory or Barthes' semiology is used, but the one above is more likely to explain the signified and signifier in Barthes theory. Although on the other hand signified and signifier are also the main lines that represent Barthes theory and are related to multiple codes when detailed in more detail. In the second and third studies, there are few

elements of multiple codes such as the cultural code described in the second related study, and connotations in the third study but in this study the codes used are more comprehensive. And for the fourth related literature was taken because it was to see related research using the same novel in this research.

1.7. Theoretical Basis

1.7.1 Semiotic Theory

Semiotic theory is a theory about signs, in this case what is applied is literary works. Semiotic and linguistics cannot be separated because they are a unity, where there is a language there is a sign. The study of semiotics has often been practical, so that other applications are needed not only in terms of research but also in daily life.

According to Umberto Eco in (Chandler,2007:3), , states that 'semiotics is concerned with everything that can be taken as a sign'. Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic 'sign-systems' such as a medium or genre. The two primary traditions in contemporary semiotics stem respectively from the Swiss linguist Ferdinand de Saussure (1857–1913) and the American philosopher Charles Sanders Peirce (pronounced 'purse') (1839–1914).

The term of the word "semiology" is used by scientists in Europe, such as Ferdinand De Saussure, Louis Hjelmslev, Roland Barthes, Umberto Eco, while the term "semiotic" is commonly used by American scientists, such as Charles Sanders Peirce, Charles Williams Morris and Marcel Danesi, semiotics or semiology both study signs.

Chandler (2007:4) says that the linguist Saussure 'semiology' was 'a science which studies the role of signs as part of social life', to the philosopher Charles Peirce the field of study which he called 'semeiotic' (or 'semiotic') was the 'formal doctrine of signs' which was closely related to logic. Peirce and Saussure are widely regarded as the co-founders of what is now more generally known as semiotics. They established two major theoretical traditions. Saussure's term 'semiology' is sometimes used to refer to the Saussurean tradition while the term 'semiotics' sometimes refers to the Peircean tradition.

1.7.2 Roland Barthes' Semiology

In the semiotic world, Ferdinand de Saussure, who played a major role in the initiation of Structuralism, also introduced the concept of semiology. Based on his opinion about langue, which is a sign system that expresses the idea that there is also an alphabet system for speech impaired persons, symbols in ritual ceremonies, signs in the military field. Saussure believes that langue is the most important system.

Roland Barthes, born in France (1915-1980). Barthes is known as a semiotologist who was very active in utilizing structural saussurean theory around the 1960s in line with Levi-Strauss, Michel Foucault, and Jacques Lacan. In the end, Barthes admits that the process of meaning is not limited to language but covers the whole of life, but still on the basis of linguistic concepts, as he does in his analysis of various phenomena of society in his book Mythologies. According to Barthes (2006:23), caste work is not an implementation of a code system, but is "traversed" by various code systems.

According to Barthes (1986:9) semiotic therefore aims to take in any system of the sign, whatever their substance and limit; images, gestures, musical sounds, object, and the complex associations of all these, which form the content of ritual, convention or public entertainment these constitute if not languages, at least system of significations. Here is shown in the following graph:

1. Signifier	2. Signified
3. Denotative sign (First system)	
4. Connotative signifier	5. Connotative signified
6. Connotative Sign (Second system)	

In Barthes' semiology, denotation is the first level of significance system, while connotation is the second level. In this case, denotation is more associated with closed meaning. As a reaction against this oppressive denotational imperative, Barthes tries to get rid of it and rejects it. For him there are only connotations. He further said that the meaning of "literal" is something natural which is known as the theory of significance. This theory is based on the theory of signs put forward by Ferdinand de Saussure, it's just that the meaning is expanded with the meaning that takes place in two stages.

According to Barthes (2002:3) that every narrative is interwoven with multiple codes. Although we impose temporal and generic structures onto the polysemy of codes (and traditional, "readerly" texts actively invite us to impose such structures), any text is, in fact, marked by the multiple meanings suggested by the five codes. The five codes are as follows:

The five codes are as follows:

a. The Hermeneutic Code (HER.)

The Hermeneutic refers to any element in a story that is not explained and, therefore, exists as an enigma for the reader, raising questions that demand explication. Most stories hold back details in order to increase the effect of the final revelation of all diegetic truths. We tend not to be satisfied by a narrative unless all "loose ends" are tied; however, narratives often frustrate the early revelation of truths, offering the reader

what Barthes terms "snares" (deliberate evasions of the truth), "equivocations" (mixtures of truth and snare), "partial answers," "suspended answers," and "jammings" (acknowledgments of insolubility). As Barthes explains, "The variety of these terms (their inventive range) attests to the considerable labor the discourse must accomplish if it hopes to arrest the enigma, to keep it open". The best example may well be the genre of the detective story. The entire narrative of such a story operates primarily by the hermeneutic code. We witness a murder and the rest of the narrative is devoted to determining the questions that are raised by the initial scene of violence. The detective spends the story reading the clues that, only at the end, reconstructs the story of the murder. See the Star Trek Lesson Plan for an example of a television episode that invokes this code.

b. The Proairetic Code (ACT.)

The proairetic code also called as code of action refers to the other major structuring principle that builds interest or suspense on the part of a reader or viewer. The proairetic code applies to any action that implies a further narrative action. For example, a gunslinger draws his gun on an adversary and we wonder what the resolution of this action will be. We wait to see if he kills his opponent or is wounded himself. Suspense is thus created by action rather than by a reader's or a viewer's wish to have mysteries explained.

These first two codes tend to be aligned with temporal order and thus require, for full effect, that you read a book or view a film temporally from beginning to end. Barthes at one point aligns these two codes with "the same tonal determination that melody and harmony have in classical music". A traditional, "readerly" text tends to be especially "dependent on these two sequential codes: the revelation of truth and the coordination of the actions represented: there is the same constraint in the gradual order of melody and in the equally gradual order of the narrative sequence" . The next three codes tend to work "outside the constraints of time" and are, therefore, more properly reversible, which is to say that there is no necessary reason to read the instances of these codes in chronological order to make sense of them in the narrative.

c. The Semantic Code (SEM.)

The semantic codes or semic code points to any element in a text that suggests a particular, often additional meaning by way of connotation. In the previous module, for example, in the first lexia that I quote from Barthes' S/Z, "Sarrasine" is associated with "femininity" because of the word's feminine form (as opposed to the masculine form, "Sarrazin"). The question of femininity later becomes an important one in Balzac's story about a man's love for a castrato that he, at first, believes to be a woman. By "connotation," Barthes does not mean a free-form association of ideas (where anything goes) but "a correlation immanent in the text, in the texts; or again, one may say that it is an association made

by the text-as-subject within its own system" . In other words, Barthes marks out those semantic connotations that have special meaning for the work at hand.

d. The Symbolic Code (SYM.)

The symbolic code is the code of 'theme'. Symbolic code discusses the theme based on something that have contrary thing. The symbolic code can be difficult to distinguish from the semantic code and Barthes is not always clear on the distinction between these two codes; the easiest way to think of the symbolic code is as a "deeper" structural principle that organizes semantic meanings, usually by way of antitheses or by way of mediations (particularly, forbidden mediations) between antithetical terms. The concept is perhaps most analogous to Algirdas Greimas' understanding of antagonism and contradiction in narrative structure. (Note that the modules on Greimas are still under construction; however, for comparison, you can read an application of Greimas to the sentence, "There is a road"). A symbolic antithesis often marks a barrier for the text. As Barthes writes, "Every joining of two antithetical terms, every mixture, every conciliation in short, every passage through the wall of the Antithesis thus constitutes a transgression".

e. The Cultural Code (REF.)

The cultural code designates any element in a narrative that refers "to a science or a body of knowledge" . In other words, the cultural codes

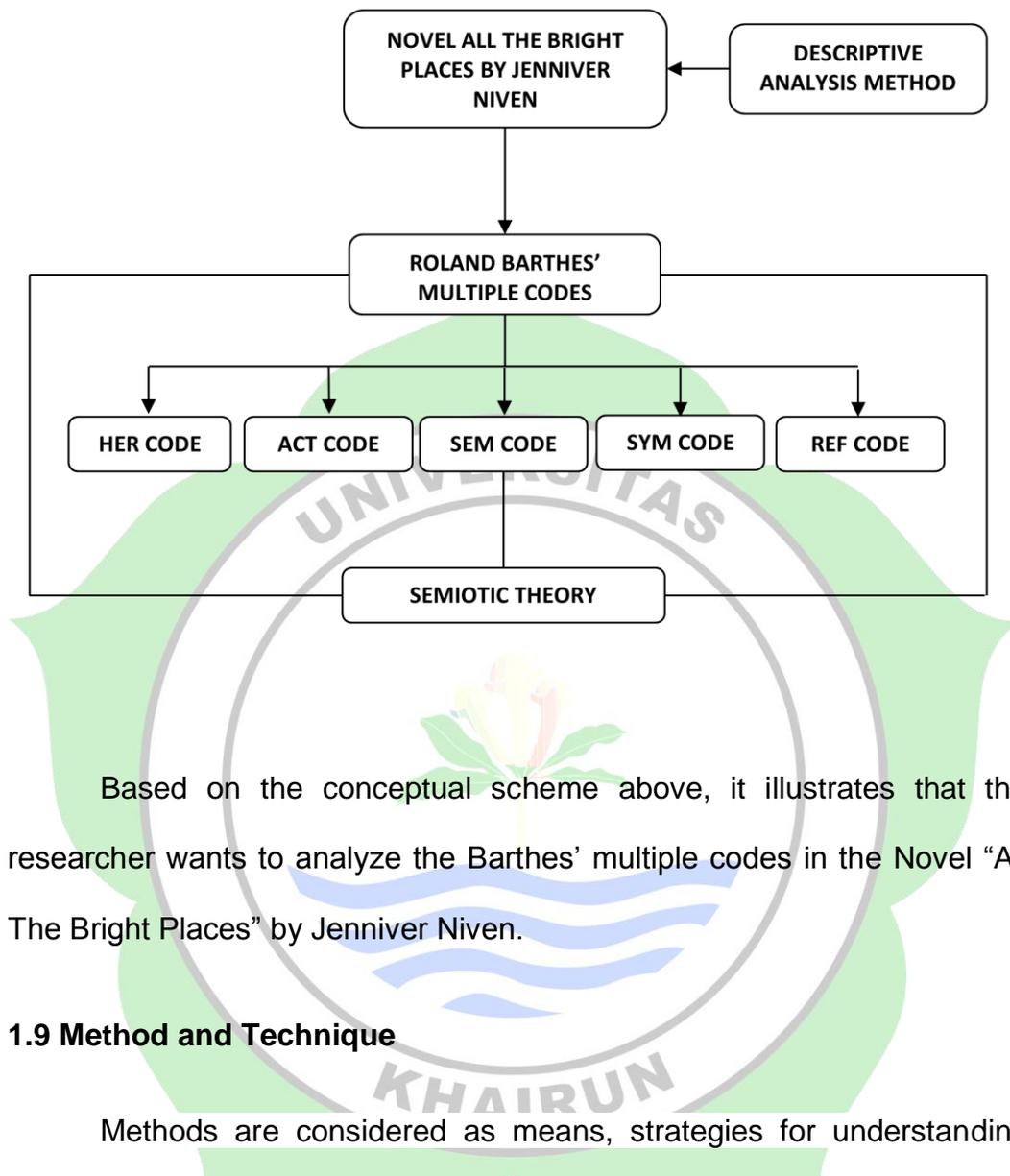
tend to point to our shared knowledge about the way the world works, including properties that we can designate as "physical, physiological, medical, psychological, literary, historical, etc.". The "gnomic" code is one of the cultural codes and refers to those cultural codes that are tied to clichés, proverbs, or popular sayings of various sorts.

Hawkes (2003: 96) in his book states that the cultural code is the code that 'everyone knows' what the author means of established and authoritative cultural forms.

In this study the researcher used the five existing codes, there are several dominant codes in this novel. These codes have a match that was chosen by the researcher in analyzing this novel. These codes will be explained further in the discussion.

1.8 Conceptual Scheme

In this section, the researcher shows the conceptual scheme of this research proposal in order to preventing any research that might be occur out of the limitation. The conceptual scheme of the research can be seen below:



Based on the conceptual scheme above, it illustrates that the researcher wants to analyze the Barthes' multiple codes in the Novel "All The Bright Places" by Jenniver Niven.

1.9 Method and Technique

Methods are considered as means, strategies for understanding reality. Systematic steps to solve the next set of causes and effects. As a tool, similar to theory, the method serves to simplify problems, making them easier to solve and understand. In this research is used the descriptive analysis method.

1.9.1 Descriptive Analysis Method

The descriptive method of analysis is carried out by describing the facts which are then followed by analysis. Etymologically, descriptive analysis means describing, not merely describing but also providing sufficient understanding and explanation. Data analysis is the process of collecting, modeling, and analyzing data to extract insights that support decision-making. There are several methods and techniques to perform analysis depending on the industry and the aim of the analysis.

Descriptive analysis is the transformation of raw data into a form that will make them easy to understand and interpret; rearranging, ordering, and manipulating data to generate descriptive information.

1.10. Techniques of Collecting Data

In this research, is used four data collection techniques. First, the researcher collected data related to the theory. Second, literature technique, researcher use written sources to obtain data. Third, the researcher to make notes related to the novel title " All The Bright Places" By Jenniver Niven. The last technique is for the researcher to study the contents of the novel by reading as much primary and secondary data as possible.

1.10.1. Reading Comprehension

In this section, the researcher reads the novel “All The Bright Places” by Jenniver Niven repeatedly to comprehend the content of the novel.

1.10.2. Internet Browsing

The research use internet or would wide web to browse useful information that can helps in order to analyze this research

1.10.3. Library Research

Researcher read several thesis books and journals belonging to other researcher as a comparison material so that plagiarism does not occur, besides that it is also used as an additional reference in the preparation of this research.

1.11. Techique Of Analyzing Data

In this part, the researcher used several techniques of analysing the data, such as reading comprehension, classification, interpretation, and the last is explanation, each techniques explained bellow:

1.11.1. Classification

The write classified the data that consist of the prominent data, and supporting data in the problem that make classification of the data.

1.11.2. Interpretation

The researcher interprets about the content in the novel and such as the dialog or expression used by the author that related to the title.

1.11.3. Explanation

In this last section of technique of analysing data, the researcher describe the data, give the clearer explanation and also put the evident.

1.12. Data Sources

In this study, researchers used two types of data sources, namely primary data and secondary data.

1.12.1 Primary Data

Primary data is the novel "All The Bright Places" by Jenniver Niven Published in the United States on January 6, 2015, and has a total of 416 pages..The Writer order the novel from the online shop based in Jakarta. The writer read it several times and collect data, then analyzed and interpreted.

1.12.2 Secondary Data

Secondary data Researcher use the literature study method used in literature studies where in the data collection process that refers to books, articles, journals, lecture materials and textbooks or theses from libraries,

internet media related to behavioral theory that can help thw writer in conducting research.

