

The Signs Found in Movie “The Brothers Grimsby”

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Abstract. This research is entitled "The Signs Found in the Movie 'The Brothers Grimsby'." This research project primarily aims to examine the various types of signs and their associated meanings within the context of semiotics as they are represented in the film "The Brothers Grimsby." This film serves as the primary source of data for this study. In the process of data collection, a qualitative approach was employed, with the results of the data analysis presented in a descriptive manner. The data were subjected to two stages of analysis. Initially, the data were classified in accordance with Chandler's "Three Kinds of Signs" theory, which distinguishes between icons, indices, and symbols. Subsequently, the function of each sign was analysed in accordance with the theoretical framework proposed by Gunter and Kress, which identifies three principal metafunctions: ideational metafunction, interpersonal metafunction, and textual metafunction. The research yielded findings in the form of five icons, five indexes, and five symbols observed in various scenes of the film. The film The Brothers Grimsby, which is based on a true story, is an effective vehicle for conveying a multitude of messages through the use of visual signs.

Keywords: function; function of signs; kinds of signs; semiotics; signs



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1. Introduction

In the context of the film, it can be observed that the majority of characters rely on language as a means of articulating their thoughts and emotions, facilitating communication with one another, and exchanging information. The various forms of expression necessitate the utilisation of disparate categories of signs, given that human existence is replete with both natural and man-made signs, each imbued with a distinct set of meanings contingent upon the lens of interpretation. This is the reason why scientists have been compelled to undertake a rigorous examination of these signs and to investigate their distinctive attributes (Ghabra & Jadou, 2021). The fathers of semiotics, Ferdinand de Saussure of France and Sanders Peirce of the United States, although working on the same subject in different countries, were both engaged in the scientific study of signs.

The film is an audiovisual medium of communication that serves to convey specific messages to other individuals or groups. It is important to note that the message conveyed in a movie, as a means of mass communication, can be presented in any form by the filmmakers. A film can be used to convey a variety of messages for different purposes. These may include entertainment, moral guidance, education, or the dissemination of information, among others. As a medium of communication, movies employ a variety of signs to facilitate the dissemination of messages in an accessible and appealing manner. The analysis of signs present in a film or other media can influence the way people think. In a film, various forms of signs, including verbal elements (dialogue between characters), auditory elements (the film's soundtrack), and visual elements (the visual content of the film), are integrated in a coherent manner. These elements are interconnected to create a compelling cinematic experience and have a profound impact on the audience.

In the context of film, visual indicators can be broadly classified into three subtypes: icon, index, and symbol. As posited by Jean Mitry (2000) in "Semiotic and the Analysis of Film," the deployment of icons, indexes, and symbols in cinematic narratives represents a semiotic approach that entails the strategic integration of visual and narrative elements for the purpose of conveying meaning and engaging with the audience. Such elements assist filmmakers in conveying their narratives, establishing the desired mood, and evoking the intended emotions. In the view of Fiska (2018), an icon in a film is a visual or narrative representation that bears a direct resemblance to the object or concept it signifies. An index is defined as an element that is causally or empirically connected to the object or concept it represents. In the context of film, symbols and signs are elements that convey meanings that are more abstract, culturally defined, or contextually specific. Such elements frequently necessitate interpretation and are susceptible to disparate interpretations. To illustrate, a broken mirror may signify misfortune, a fractured identity, or a disrupted reality, contingent on the context of the film. Symbols can serve to enhance the narrative depth and complexity of a story.

The objective of this study is to identify the purpose of a sign observed in the American motion picture entitled "The Brothers Grimsby," directed by Louis Leterrier. This film was selected as a data source due to its suitability for this research project and the presence of certain signs within it that align with the research questions. This film is regarded as a commendable production with a compelling narrative. Each scene within the film conveys a distinct message or significance, and it incorporates a multitude of symbols that elicit curiosity about their meanings. Given the context provided and the principles of semiotics, this film has been selected for the research.

In addition to the background information presented here, this study makes use of several previous studies as references. In her study, entitled "A Semiotic Analysis on Signs Used on Five Indonesian Movie Posters" (Tirana, 2011), the author discovered that the movie posters in question incorporate a wide array of signs. These signs encompass symbolic, iconic, and indexical elements, encompassing both the signifiers and the signified. The aforementioned signs are

conveyed through a variety of visual elements, including images, text, colour, taglines, and punctuation. Moreover, the denotative and connotative meanings derived from these signs are employed to uncover the underlying myths, representing the second level of signification. A comparable study by Mahmud (2020) also undertook an investigation entitled "An Analysis of Semiotic Signs in Romance Movie Posters". This study found that a significant proportion of the visual grammar elements were effectively employed in the selected Indonesian romance movie posters. With regard to the representational meaning conveyed by the posters, this was primarily accomplished through the narrative process, which encompassed the action process, the reactional process, speech, the mental process, and the circumstances. This is primarily due to the fact that the subcomponents of representational meaning are prominently featured as the key elements in each movie poster. Additionally, Hawan (2018) conducted a study entitled "An Analysis of Semiotic Signs Found in Movie Posters of Pirates of the Caribbean." Upon analysing the semiotic signs within the movie poster for "Pirates of the Caribbean" using Peirce's Triadic Semiosis, the researcher observed that the poster conveys information related to the film's release date, setting, and genre. The semiotic signs in the poster, as interpreted through Peirce's triadic semiosis, encompass both verbal and visual elements that provide insights into the film for the viewer, including details such as the film's title, characters, colours, and key events.

2. Method

The data presented in this study were obtained from the motion picture entitled "The Brothers Grimsby." The data were gathered through the utilisation of an observational methodology. The film was viewed on multiple occasions, with notes taken and subsequently classified according to their purpose and the types of signs observed. The data were collected by viewing the film and noting the signs present within it, which were then classified according to the formulation of the problem. Furthermore, the data analysis is of a qualitative nature, entailing a descriptive approach to the data. The analysis identifies and describes the various types of signs and their functions. In light of the aforementioned, the present study offers an analysis of the formal and informal methods. The formal method employs the use of symbols to illustrate the phenomena identified within the data set, as observed in the cinematic work, "The Brothers Grimsby." The informal method was employed through the use of sentences to articulate the issue under discussion in this research.

3. Result and Discussion

This chapter presents an analysis of the sign found in the film The Brothers Grimsby. The data are analysed in accordance with the theories presented in Chapter II. All data that have been classified according to their type are analysed individually, with reference to the pertinent theory. This research is focused on examining the functions of icon, index, and symbol, as well as the functions that can arise from them, such as ideational metafunction, interpersonal metafunction, and textual metafunction. The theory used in classifying the types of signs is derived from Pierce in Chandler (1999).

Icon



Figure 1. Data 1

The image of Freddy Mercury can be classified as a sign and is included in the icon. If it can be related to Peirce's theory, then a symbol can be defined as a mode in which the signifier does not resemble the sign. This is because the relationship between the two is arbitrary or purely conventional, and therefore requires agreement and study. The image of Freddie Mercury can be considered representative (R) insofar as it represents the object in question, namely Mercury himself. At the same time, Mercury can be regarded as an object (O) insofar as he is always a source of representation. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I) function of the sign (I). The image of Freddie Mercury is derived from the cinematic work entitled "The Brothers Grimsby." Freddie Mercury was a renowned vocalist and frontman of the English rock band Queen. He possesses a commendable vocal talent and an iconic style. The image in question does not exhibit a dynamic relationship with the object it represents, as it is merely a microcosmic representation of said object.

The function of the icon in question can be defined as ideational metafunction, as it represents the object in question, namely the celebrated musician Freddie Mercury. The term 'ideational metafunction', which has its roots in the field of systemic functional linguistics, is used to describe the way in which a signifier represents an aspect of reality in a referential sense, or depicts the world outside of the immediate sign system. This signifies that the visual representation of Freddy Mercury serves not merely as an artistic or abstract depiction, but as a representation of the actual person, encapsulating his personal identity, public persona, and the cultural significance he holds. The image of Freddy Mercury therefore transcends its status as a simple visual representation, embodying the characteristics, influence and essence of the actual Freddy Mercury, and presenting these to the viewer in a way that connects the image to the tangible world outside of itself. This interconnection between the sign and the external world exemplifies the ideational metafunction, demonstrating how symbols can convey intricate, referential meanings.

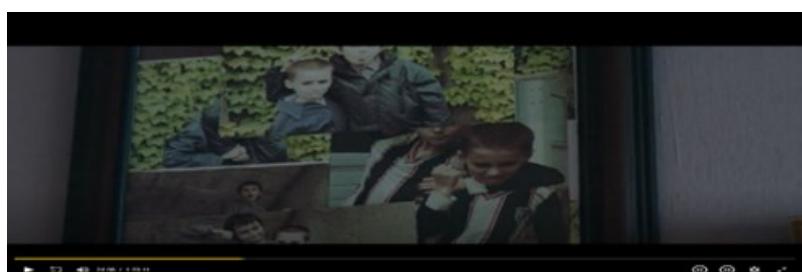


Figure 2. Data 2

In this data collection, the image of Nobby with his brother Sebastian can be classified as a sign, while the image of siblings can be classified as an icon. This is because sibling photographs often exhibit similarities to the objects they depict. In accordance with Pierce's theory, the sibling photograph can be defined as a representamen (R), as it serves to represent the object captured by the sign. Conversely, Nobby and Sebastian can be considered an object (O) in this context, as they represent the source of the representamen to which they refer. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I), which may be conceived of as the function of the sign. Please illustrate the relationship between siblings Nobby and Sebastian during their childhood by referring to the above image. Furthermore, the photograph illustrates the close bond between the siblings.

The ideational metafunction can be defined as the function of the symbol in relation to the sign it represents. This is due to the fact that the image of Nobby and Sebastian on the above sign serves to either show or refer to the genuine characters of Nobby and Sebastian from the movie as children. The image of Nobby and Sebastian can be considered a microcosmic representation of the object, as previously stated. The manner in which the image above depicts Nobby and

Sebastian as children is a faithful representation of their true selves in the movie. By providing a concrete reference to the characters' youthful appearances and developing a stronger emotional bond with the audience, this use of imagery helps to bridge the gap between the created narrative and the audience's viewpoint.



Figure 3. Data 3

In this data set, the photograph of Sebastian can be classified as a sign, and in Sebastian's photograph, it can be classified as an icon, given that photographs bear resemblance to the objects they depict. In accordance with Pierce's theory, the Sebastian photograph can be classified as a representamen (R), as it serves to represent the object captured by the sign. Conversely, Sebastian can be defined as an object (O) in this context, as it is the source of the representamen to which it refers. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I), which may be conceived of as the function of the sign. The photograph does not exhibit a dynamic relationship with the object it represents. The image depicts Sebastian as a child, displaying the middle finger.

The function of the icon in the aforementioned example is that of an ideational metafunction, serving a referential purpose by representing the second real character of Sebastian in the film. The image of Sebastian can be considered a microcosmic representation of the character in question. The image depicts Sebastian as a young child, characterised by a mischievous demeanor, short hair, and courage. This representation is an accurate reflection of the character Sebastian as he is depicted in the film. The ideational metafunction of this icon encapsulates the essence of Sebastian's character, reflecting his attributes and persona as depicted in the film. The words and the extensive ideational metafunction of this icon underscore the comprehensive and detailed portrayal of Sebastian's character, emphasising his traits and personality as depicted in the film.



Figure 4. Data 4

In this data collection, the figure of Donald Trump on television can be categorised as an icon, given that the images in question serve to represent the objects depicted. In accordance with Pierce's theory, Donald Trump in television can be defined as a representamen (R), as it serves to represent the object captured by the sign. Conversely, Donald Trump can be defined as an object (O) due to the fact that this object serves as the source of the representamen to which it refers. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I), which may be understood as the function of the sign. Donald Trump is one of the most popular presidents in the history of the United States, having held the office from 2017 until 2021. Donald Trump has been an effective president, and he has a great deal of business experience, having established numerous business interests around the world. In the film, the gesture of raising two fingers by Donald Trump could signify that he is being photographed by members of the press.

In the field of semiotics, the function of an icon is associated with the ideational metafunction. The manner in which signs relate to or reflect the external world beyond their respective sign systems is referred to as this metafunction. In this context, an icon functions by directly or indirectly representing or mirroring the attributes of its referent, whether by resemblance or otherwise. To illustrate, a televisual representation of Donald Trump may be considered an icon, as it effectively encapsulates the politician's actual personality. The image of Donald Trump on television is not merely a meaningless symbol; rather, it is a representation of the individual in question. This indicates that the televisual representation functions within the ideational metafunction, representing and conveying the external world beyond the immediate sign system, and thus the genuine character and presence of Donald Trump.



Figure 5. Data 5

In this data collection, the subject of Liam Gallagher in television news can be classified as an icon, given that the objects depicted in such news items are representative of the subject in question. In accordance with Pierce's theory, Liam Gallagher in television news can be defined as a representamen (R), as it serves to represent the object captured by the sign. Conversely, Liam Gallagher can be defined as an object (O) due to its status as the source of the representamen to which it refers. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I), which may be defined as the function of the sign. In this case, the object represented is Liam Gallagher, the vocalist of the English rock band Oasis. Formed in Manchester in 1991, Oasis is regarded as one of the most popular rock bands in the world. In the film *The Brothers Grimsby*, the character Nobby is identified as the vocalist of the band Oasis due to a resemblance in appearance to the actual vocalist of the band, Liam Gallagher.

The function of an icon within the framework of ideational metafunction is of great consequence, as it plays a pivotal role in representing an object, in this case, Liam Gallagher. The ideational metafunction pertains to the manner in which a sign functions to represent or signify aspects of the external world beyond the immediate sign system. This implies that an icon, by its intrinsic nature, conveys information about the external world or a real character, rather than existing within the confines of the sign system itself. The representation of Liam Gallagher on television provides an illustrative example of this metafunction in action. His depiction on screen extends beyond the medium of television, offering viewers a sense of his tangible presence and persona. From an ideational metafunctional perspective, the icon of Liam Gallagher on television transcends mere imagery, functioning as a conduit to the external world and providing an authentic insight into the character and life of Liam Gallagher himself.

Index



Figure 6. Data 6

In this data set, the smoke emanating from the vehicle was identified as a sign and included in the index. In the motion picture entitled "The Brothers Grimsby," the automobile operated by Sebastian Groove collided with another vehicle, resulting in a fire that produced smoke. In accordance with Peirce's triadic theory, smoke can be classified as a representamen (R) due to its inherent form as a sign. Conversely, the fire emanating from the vehicle can be defined as an object (O) due to its intrinsic role as a source of representamen and its status as an external entity beyond the boundaries of the sign it references. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I). The function of the sign (I).

The function of the index above can be defined as falling under the ideational metafunction, as it represents the object of smoke. The smoke is a direct consequence of a road traffic accident involving multiple vehicles, which subsequently resulted in a fire and the production of smoke. The visual representation provided in the picture depicts smoke, which is typically characterised by its grey or black hues and can vary significantly in size and form. This depiction serves as a small-scale illustration of the real smoke, offering a tangible and immediate connection to the actual event. By presenting an iconic sign, the smoke index visually depicts and directly refers to the car accident, thereby linking the visual element to the physical occurrence. It functions not just as a mere image but as a powerful symbol that conveys the essence of the event that transpired in the real world, enhancing our understanding and perception of the incident through visual means.



Figure 7. Data 7

In this data set, the image of Nobby on the telephone is classified as a sign and included in the index. The image of Nobby on the telephone is included in the index. This indicates that someone is calling out. The index is constituted of signs that have a casual relation to the objects they describe. In the film "The Brothers Grimsby," Nobby calls the hotel receptionist to request the services of a maid to clean his room. In accordance with Peirce's triadic theory, Nobby on the telephone can be classified as a representamen (R) due to the nature of the sign. Conversely, the telephone is an object (O) in and of itself, as it is a source of representamen and exists as something external to the sign it refers to. The relationship between representamen (R) and object (O) gives rise to the interpretant (I). The function of the sign (I).

The function of the index in this context can be defined as pertaining to the interpersonal metafunction, in that it signifies the interaction and relationship between individuals. The image of Nobby on the telephone is illustrative of a communicative exchange, indicating that he is engaged in a conversation with another individual. This suggests that Nobby has an established relationship or interaction with the individual on the other end of the telephone line. In the context of the film, it is subsequently revealed that the individual contacting Nobby is the hotel receptionist. The purpose of this telephone call is to arrange for a maid to arrive and clean Nobby's room. This detail serves to illustrate the functional aspect of interpersonal communication within the narrative, demonstrating how visual elements can convey underlying relational dynamics and practical interactions within the storyline.



Figure 8. Data 8

The data indicates that the Sebastian watch can be classified as a sign and included in the index. This indicates that a temporal interval exists. The index is constituted of signs that are casually related to the objects they describe. In the film "The Brothers Grimsby," Sebastian wears the watch, and the watch reads "ten past ten." In accordance with Peirce's triadic theory, the Sebastian watch can be classified as a representamen (R) due to its inherent signifying form. Conversely, the watch or clock can be defined as an object (O) due to its intrinsic role as a source of representamen and an entity external to the sign it refers to. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I). The function of the sign (I)

The function of this index is designated as the ideational metafunction. The ideational metafunction pertains to the manner in which a sign functions to convey information in a referential capacity, whereby it depicts or reflects the external world beyond the immediate sign system. In other words, each sign system can be seen as a microcosmic representation of the larger world beyond it. To illustrate, a watch serves as a microcosmic representation of the concept of time. It not only indicates the time but also encapsulates the broader, abstract notion of temporal measurement and the passage of time. Therefore, the ideational metafunction is pivotal in comprehending how signs and symbols map onto and represent the external world, establishing a conduit between immediate sensory experiences and more encompassing, intricate concepts.

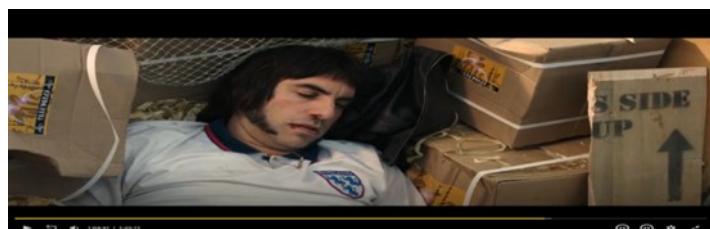


Figure 9. Data 9

In this data set, the bleeding and rash exhibited by Nobby can be classified as a sign and included in the index. In the motion picture entitled "The Brothers Grimsby," Nobby was engaged in combat with Chilcot, resulting in bleeding and a rash on Nobby's face. If related to Peirce's triadic theory, Nobby's bleeding and rash can be considered a representamen (R) due to the form of the sign. Conversely, bleeding and rash can be considered an object (O) due to their inherent status as a source of representamen and as a component external to the sign they refer to. The relationship between representamen (R) and object (O) gives rise to the interpretant (I). The function of the sign (I)

The function of the index in semiotics is referred to as the interpersonal metafunction. This aspect of sign function pertains to the manner in which signs or indices establish and reflect the relationship between the sign's producer and the sign's receiver. To illustrate, in the context of a sign such as a bleeding and rash on a character, this indexical sign indicates that the character, Nobby has likely been engaged in a physical altercation. In this instance, the presence of the bleeding and rash functions as a direct and observable clue, indicating that Nobby was involved in a physical altercation with Chilcot's men. Such indices are of great significance, as they provide invaluable insight into the events and circumstances that have transpired, thereby enabling a more profound comprehension of the interactions and relationships within the narrative.



Figure 10. Data 10

In this data set, the occurrence of the maid knocking on the door can be classified as a sign and included in the index. In the motion picture entitled "The Brothers Grimsby," the character Nobby orders a maid to clean his room. In accordance with Peirce's triadic theory, the maid knocking on the door can be classified as a representamen (R) due to the nature of the sign. Concurrently, the maid (O) functions as an object, which is a constant source of representamen. The relationship between representamen (R) and object (O) gives rise to the interpretant (I). The function of the sign (I).

The function of index, or indexing, as exemplified by the knocking at the door, can be understood as an instance of interpersonal metafunction. This is because the image of the maid knocking at the door signifies a specific interpersonal interaction, indicating that Nobby is aware of someone's presence and their purpose. In this particular instance, the film depicts the individual who has summoned Nobby to be the hotel receptionist, who has dispatched the maid to clean his room. The sound of the door knock functions as an auditory signal to Nobby, indicating the arrival of a visitor at his room. This sound serves to alert Nobby to the presence of another individual and to communicate the intention behind the visit, thereby reinforcing the interpersonal relationship between Nobby and the hotel staff. The knocking serves as a form of communication that transcends mere physical presence, conveying a message about the purpose and nature of the visit and facilitating a clear understanding between Nobby and the hotel personnel.



Figure 11. Data 11

In the photograph identified as number 24, the flags of England are clearly visible. In the film Nobby and His Family, the protagonist and his family express a strong affinity for the England national football team, coinciding with the FIFA World Cup. It is common knowledge that the flag of South England features two colors: red and white. The red color is shaped like a plus or cross sign, while the base of the flag is white. The data presented above can be classified as a flag, a type of sign, and included in the category of symbols. The England flag is a symbol because it represents something else through a conventional relationship or agreement that is accepted by society as a symbol of the England state. The red and white flag is a representamen because it represents a form of sign, while England is an object because objects are always the source of representamen. The relationship between representamen and object gives rise to the interpretant.

In Chandler's book, "Semiotics for Beginners," the ideational metafunction of a symbol or sign is defined as its capacity to represent the external world beyond the immediate sign system. This implies that each sign system functions as a microcosmic representation of the external world. To illustrate, one might consider the red cross or plus symbol displayed on a white

background. This particular configuration, evocative of a plus or cross, has acquired considerable historical significance. During the Middle Ages and the Crusades, the cross of St. George became the emblem of England. In this way, the red cross on a white background not only signifies its historical and cultural roots but also embodies the ideational metafunction, representing the broader world beyond its immediate context.



Figure 12. Data 12

The Tesla brand logo can be classified as a sign and is included in the symbol category. In the motion picture entitled "The Brothers Grimsby," the characters Nobby and Sebastian endeavor to affect an escape by means of a Tesla automobile. If we consider Peirce's theory, we can understand that a symbol is a mode of expression in which the signifier does not resemble the sign. It is essentially arbitrary or purely conventional, and therefore requires an agreement and a study of its relationship. The Tesla brand logo is representative (R) insofar as it constitutes a form of sign. In contrast, the act of driving a vehicle constitutes an object (O) due to its inherent capacity to serve as a representation. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I).

The function of the symbol is firmly established within the context of its interpersonal metafunction. The term "interpersonal metafunction" is used to describe the manner in which a sign or symbol acts as a conduit, facilitating a relationship between the entity responsible for its creation and the individual or group to whom it is directed. In this context, the Tesla brand serves as an exemplar, illustrating the operation of the interpersonal metafunction. The Tesla brand, through its distinctive symbol and branding, projects and fosters a specific relationship between the producers of Tesla products and the users of these products. The producers, or creators, of Tesla seek to establish a close and meaningful connection with their customers through the car brand logo.



Figure 13. Data 13

As evidenced by the data presented above, a CCTV sign is affixed to the wall. This sign is included in the category of safety signs, which can be further subdivided into symbols. In accordance with the standards set forth by ANSI Z535, a rectangular CCTV sign is defined as a symbol utilized to indicate the presence of potential danger or imminent warning. The color yellow is associated with the meanings of alert and warning. A CCTV sign serves as a visual indicator that a closed-circuit television surveillance system is in operation within the specified area. In accordance with the triadic theory, the CCTV sign can be defined as a representamen (R), as it serves to convey the form of the sign. In addition, the walls are defined as objects (O), as they are inherently a source of representamen. The relationship between representamen (R) and object (O) gives rise to an interpretant (I) function of sign (I).

The function of the symbol can be classified as a textual metafunction. The term "textual

metafunction" denotes that the sign in question originates from the text itself, representing a complex of signs that are internally coherent and contextualized within the specific context of their production. This intricate interconnection guarantees that the signs are not merely disparate entities; rather, they are integral components of a comprehensive system of signification that collectively convey a specific message. The symbol is created with the specific purpose of conveying a message to the viewer. To illustrate, a CCTV sign serves a number of functions. Primarily, the function of the symbol is to inform any individual in the vicinity that this area is under surveillance by closed-circuit television (CCTV) cameras, which are capable of monitoring and recording activity within this space. This information is of significant importance as it serves to deter potential criminal activity by making individuals aware that they are being observed. Furthermore, it can provide a sense of security to those present, as they are aware that their safety is being monitored.



Figure 14. Data 14

The SPORT Brand logo can be classified as a sign and is included in the symbol category. In the context of Peirce's theory, a symbol can be defined as a mode of expression in which the signifier does not resemble the sign, and is therefore arbitrary or purely conventional. This relationship must be agreed upon and studied. The SPORT brand logo can be considered representative (R) due to its status as a form of sign. In contrast, the bag can be defined as an object (O) due to its inherent capacity to serve as a representation. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I), which may be understood as the function of the sign.

The function of the symbol can be categorized as a textual metafunction. The textual metafunction refers to the role of signs and symbols in a text, comprising a complex of signs that cohere both internally within the text itself and externally within the context in which they were produced. A close examination of the image reveals that it exhibits textual metafunction, evident in the presence of text elements S, P, O, R, and T. These letters coalesce to form the word "SPORT," which conveys a coherent and contextually relevant message about physical activity, athleticism, or a related theme.

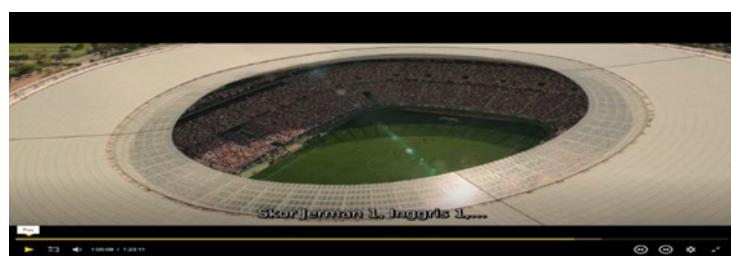


Figure 15. Data 15

The image of the Estadio de Gracia stadium can be classified as a symbol. In accordance with Peirce's theory, a symbol can be defined as a mode of expression in which the signifier does not resemble the sign, and is therefore arbitrary or purely conventional. This relationship must be agreed upon and studied. The Estadio de Gracia stadium can be considered a representative example (R) of a signifier, given its status as a form of sign. Conversely, the stadium can be defined as an object (O) due to its inherent capacity to serve as a source of representation. The relationship between the representamen (R) and the object (O) gives rise to the interpretant (I), which may be understood as the function of the sign.

The function of the symbol representing the Estadio de Gracia stadium is primarily

ideational metafunction, as it depicts the concept or representation of the object, in this case, the Estadio de Gracia Stadium. The image or symbol of the Estadio de Gracia stadium functions as a microcosmic representation or miniature facsimile of the actual stadium. The stadium is located in Santiago, Chile, and is distinguished by its distinctive and unique architectural design, which was constructed specifically to serve as a venue for the 2016 World Cup.

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