

**SEMIOTIC ANALYSIS OF KEYFACE AND ELISE REINER IN
“INSIDIOUS: THE LAST KEY” FILM**

SKRIPSI

*Submitted in partial fulfillment of the Requirements
For the degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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MEDAN

2018

ABSTRACT

Mahdiana, Erin. 1102050199. *Semiotic Analysis of Keyface And Elise Reiner In “Insidious: The Last Key” Film. Teachers Training and Education. University of Muhammadiyah Sumatera Utara. 2018.*

This study deals with semiotic analysis of Keyface and Elise Reiner in “Insidious: The Last Key” film. It was aimed to describe types of semiotic analysis are used by Keyface and Elise Reiner and to find out the reasons of semiotic analysis realized by Keyface and Elise Reiner in *Insidious: The Last Key* film. This study was conducted by using descriptive qualitative research. The sources of data were taken from *Insidious: The Last Key* film. Data were analyzed using descriptive analysis technique, by describing types of semiotic analysis are used by Keyface and Elise Reiner and to find out the reasons of semiotic analysis realized by Keyface and Elise Reiner in *Insidious: The Last Key* film. The result showed that there were 10 (30.3%) for sign, 15 (45.5%) for code, and 8 (24.2%) for convention. It can be concluded that code dominantly was used by Keyface as ghost and Elise Reiner. It means that the most of Elise and Keyface used facial expression, and gesture in *Insidious: The Last Key* movie because in horror film, code can make the viewers’ expression follow the way of the story such afraid, danger, and brave. Based on the data found in *Insidious: The Last Key* that semiotic analysis realized by Keyface and Elise Reiner is to deliver their mindset, feeling, wish through facial expression and gesture

Key Word: Semiotic, Literature, and Insidious Film

ACKNOWLEDGMENTS



In the name of Allah, the most gracious, and most merciful. Firstly, the researcher would like to thanks to Allah SWT who has given her chances in finishing her study. Secondly, blessing and peace be upon to our prophet Muhammad SAW who has brought human beings from the dark era in to bright era.

During the process of writing this study, the researcher realized that she had to learn for more about this thesis. Meanwhile, she has also received a lot of helpful, suggestions, and comments from many people. In this time, a very special debt of gratitude is directed to her beloved parents, Mahmud and Mariana for their full support, care, and prayers that have been given to her.

Then, she would like to express her sincere thanks for her academic guidance and moral support during the completion this study.

1. Drs. Agussani, M.AP., as Rector of University of Muhammadiyah of Sumatera Utara.
2. Dr. Elfrianto, M.Pd as Dean of Faculty of Teacher Training and Education who has allowed this research to continue final examine.
3. Mandra Saragih, S.Pd, M.Hum and Pirman Ginting, S.Pd, M.Hum, as the Head and as the Secretary of English Education Program of FKIP UMSU, who have allowed and guided the researcher to carry out of the research.

4. Dr. T. Winona Emelia, M.Hum who have given her guidance and valuable suggestions and advice to complete the ideas of this study.
5. Mandra Saragih, S.Pd, M.Hum as reviewer in this research who has given many suggestion in completing this study.
6. her lecturers for their invaluable counsel and the knowledge they shared with her together with all of the Faculty staffs for all the faculties given to her throughout the academic years at the university.
7. her beloved young sisters Eka Mayasari, who had given full motivation, care, and prayers to her.
8. her brother Fadli Ramadhan who had given support to the researcher in finishing the study.
9. her best friend Anastasya team who had support to finish this research and always given motivation to her.

Medan, October 2018
The Researcher,

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Language is a system of arbitrary vocal symbols by means of which a social group cooperates. The symbol in a language has arbitrary relation and meaning of a language object. Human uses the sign or symbol to communicate to other people who have the same feeling, idea, or desire (Cobley, 2001). A symbol or a sign of a language is manifested by everyone in many forms. In semiotic, a sign is something that stands for something to someone in some capacity. It may be understood as a discrete unit of meaning and includes words, images, gesture, tastes, texture, sounds – essentially all of the ways in which information can be communicated as a message by any sentient, reasoning mind to another.

Chandler (2002) says that semiotics is considered as the theory of the production and interpretation of meaning. Meaning is made by the deployment of acts and objects which function as “signs” in relation to other signs. In general meaning is not believed to reside within any particular object, text or process. Rather, meaning arises during the communication process itself. In social, it examines semiotics practices, specific to a culture and community, for the making of various kinds of texts and meanings in contexts of culturally meaningful activity. It is based on the principle that all meaning making necessarily overflows the analytical boundaries between distinct, idealized semiotic resource systems such as language, gesture, depiction and action.

Semiotic stresses the idea that images are collection of signs that are linked together in some way by the viewer. Besides, semiotics provides us with a conceptual framework and a set of methods and terms for use across the full range of signifying practices, which include gesture, posture, dress, speech, photography, film, television and radio. It can help to make us aware of what we take for granted in representing the world, reminding us that we are always dealing with signs, not with an unmediated objective reality, and that sign systems are involved in the construction of meaning.

This semiotic is also found in horror film especially *Insidious film*. Some viewers understand the message conveyed in *Insidious film* but the others misunderstand and cannot get information or the message of that film. Besides, many factors which cause listeners do not get all information and message during communication or understand it well, such as the content of the film use signs or symbols to the viewers.

Insidious: The Last Key is a 2018 American supernatural horror film directed by Adam Robitel and written by Leigh Whannell. It is produced by Jason Blum, Oren Peli, and James Wan. It is the fourth installment in the Insidious franchise, and the second in the chronology of the story running through the series. Starring Lin Shaye, Angus Sampson, Leigh Whannell, Spencer Locke, Caitlin Gerard, and Bruce Davison, the film follows parapsychologist Elise Rainier as she investigates a haunting in her childhood home. The film was released in the United States on January 5, 2018, by Universal Pictures. It grossed \$167 million worldwide, the highest of the franchise, and received mixed reviews,

with praise for Shaye's performance but some critics stating that the franchise had run its course.

There were some reasons the researcher chooses *Insidious film* to be analyzed in this research. First, *Insidious film* had many semiotic analysis in it. Besides, this film grossed \$167 million worldwide and the highest of the franchise. The other problem is that some viewers though watch that film, yet they do not get / know the message conveyed because of its semiotic.

Based on the explanation above, so, the researcher interested to conduct the research with the title **Semiotic Analysis of Keyface and Elise Reiner in “Insidious: The Last Key” Film.**

B. Identification of the Problem

Based on background of research, problems were follows:

1. There were many ways to convey a message, one of them is by watching a film.
2. Some viewers do not know exactly the message convey in *Insidious* film.
3. *Insidious film* contain semiotic analysis in it.

C. The Formulation of the Problem

In relation to the background of the research, there were some problems to be identified by the researcher as follows:

1. What types of semiotic analysis are used by Keyface and Elise Reiner in *Insidious: The Last Key* film?

2. Why are semiotic analysis realized by Keyface and Elise Reiner in *Insidious: The Last Key* film as the way they are?

D. The Objectives of the Study

In relation to the formulation of problem, the objectives of this research were:

1. To find out types of semiotic analysis are used by Keyface and Elise Reiner in *Insidious: The Last Key* film.
2. To find out the reasons of semiotic analysis realized by Keyface and Elise Reiner in *Insidious: The Last Key* film.

E. The Scope and Limitation of the Study

In this research, the scope of the study focused on semiotic analysis and it was limited on Keyface and Elise Reiner as main actress.

F. The Significances of the Study

The findings of the research were expected to be useful theoretically and practically.

1. Theoretical,

The findings of this research could contribute to enrich the theories of literature especially semiotic analysis in film.

2. Practical,

The findings could be useful for

- a. Viewers, to enrich their knowledge in comprehending semiotic analysis in film.
- b. Students especially students of UMSU, to increase their understanding about semiotic analysis especially sign, symbol, code, index, and icon in horror film.
- c. Researchers, as the source of information in analyzing semiotic analysis in film with different point of view.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semiotics

Saussure's definition of the sign laid down the course that semiotic inquiry was to take during the first half of the twentieth century. He defined it as a form made up of something physical sounds, letters, gestures, etc which he termed the signifier; and of the image or concept to which the signifier refers - which he called the signified. He then called the relation that holds between the two signification. Saussure considered the connection between the signifier and the signified an arbitrary one that human beings and/ or societies have established at will (Cobley, 2013)

To make his point, he reasoned that there was no evident reason for using, say, tree or arbre (French) to designate 'an arboreal plant.' Indeed, any well-formed signifier could have been used in either language - a well-formed signifier is one that is consistent with the orthographic, phonological, or other type of structure characteristic of the code to which it appertains (tree is well formed in English; tbky is not). Peirce called the signifier a representament (literally 'something that does the representing'), a form inhering in the physical strategy of representation itself (the use of sounds, hand movements, etc. for some referential purpose). Peirce termed the referent the object, an entity displaced from its (real-world) context of occurrence. He termed the meaning that one gets from a sign the

interpreting, suggesting that it entailed a form of 'negotiation,' so to speak, whereby the sign-user evaluates or responds to what the sign means socially, contextually, personally, etc.

Chandler (2016) says that semiotics is considered as the theory of the production and interpretation of meaning. Meaning is made by the deployment of acts and objects which function as “signs” in relation to other signs. In general meaning is not believed to reside within any particular object, text or process. Rather, meaning arises during the communication process itself. In social, it examines semiotics practices, specific to a culture and community, for the making of various kinds of texts and meanings in contexts of culturally meaningful activity. It is based on the principle that all meaning making necessarily overflows the analytical boundaries between distinct, idealized semiotic resource systems such as language, gesture, depiction and action.

1.1 Ferdinand de Saussure’s Theory

Ferdinand de Saussure is a Swiss linguist and semiotician. His ideas laid a foundation for many significant developments in both linguistics and semiology in the 20th century. He is widely considered one of the founders of 20th-century linguistics and one of two major founders (together with Charles Sanders Peirce) of semiotics/semiology. Saussure took the sign as the organizing concept for linguistic structure, using it to express the conventional nature of language in the phrase "l'arbitraire du signe". This has the effect of highlighting what is, in fact, the one point of arbitrariness in the system, namely the phonological shape of words, and hence allows the non-arbitrariness of the rest to emerge with greater

clarity. An example of something that is distinctly non-arbitrary is the way different kinds of meaning in language are expressed by different kinds of grammatical structure, as appears when linguistic structure is interpreted in functional terms. Saussure's linguistic ideas are still considered important for their time but have suffered considerably subsequently under rhetorical developments aimed at showing how linguistics had changed or was changing with the times.

According to Joseph (2012) as a consequence, Saussure's ideas are now often presented by professional linguists as outdated and as superseded by developments such as cognitive linguistics and generative grammar or have been so modified in their basic tenets as to make their use in their original formulations difficult without risking distortion, as in systemic linguistics. Given below are the excerpts from Saussure which are considered as a catalyst for the emergence of semiotic field:

A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it semiology (from Greek semeion 'sign'). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts (Leeds-Hurwitz).

The gist and primary focus of Saussure's theory is the principle that emphasized language as a system of sign, and besides language there are many other sign systems that exist in the world of mankind. However, in his opinion the system of linguistic signs or language is the most superior sign system compared

to other sign systems that exist in the real world because it plays an important role in constructing reality. He focuses on the underlying system of language (langue) as compared to the use of language (parole or speech). There are several views or basic concepts underlying Saussure's theory of sign, namely the two-dimensional system, the consensus or conventional system, the networking relationship between signs system and the arbitrary system.

In a nutshell, Saussure's theory of sign gives more emphasis to internal structure devoted to cognitive thought process or activity of human minds in structuring the physical (material) or intangible (abstract) signs of their environments or surroundings, and among them is the structure of linguistic signs in the language system that allows them to function as human beings and communicate with each other. Saussure's theory is considered as the proponent to the thought that "language does not reflect reality but rather constructs it" because we do not only use language or give meaning to anything that exists in the world of reality, but also to anything that does not exist in it" (Chandler, 2016). Saussure's principle is also known as structuralisme and has given the basic core to the mind of prominent scholars in other fields, and one of the most important is the approach of structuralisme by Levi- Strauss.

1.2 Charles Sanders Peirce's theory

Peirce adopted the term semiosis (or semeiosis) and defined it to mean an "action, or influence, which is, or involves, a cooperation of three subjects, such as a sign, its object, and its interpretant, this trirelative influence not being in any way resolvable into actions between pairs". This specific type of triadic relationis

fundamental to Peirce's understanding of "logic as formal semiotic". By "logic" he meant philosophical logic. He eventually divided (philosophical) logic, or formal semiotics, into (1) speculative grammar, or stochiology on the elements of semiosis (sign, object, interpretant), how signs can signify and, in relation to that, what kinds of signs, objects, and interpretants there are, how signs combine, and how some signs embody or incorporate others; (2) logical critic, or logic proper, on the modes of inference; and (3) speculative rhetoric, or methodeutic, the philosophical theory of inquiry, including his form of pragmatism. His speculative grammar, or stochiology, is this article's subject (Sebeok, 2010).

Peirce conceives of and discusses things like representations, interpretations, and assertions broadly and in terms of philosophical logic, rather than in terms of psychology, linguistics, or social studies. He places philosophy at a level of generality between mathematics and the special sciences of nature and mind, such that it draws principles from mathematics and supplies principles to special sciences. On the one hand, his semiotic theory does not resort to special experiences or special experiments in order to settle its questions. On the other hand, he draws continually on examples from common experience, and his semiotics is not contained in a mathematical or deductive system and does not proceed chiefly by drawing necessary conclusions about purely hypothetical objects or cases. As philosophical logic, it is about the drawing of conclusions deductive, inductive, or hypothetically explanatory. Peirce's semiotics, in its classifications, its critical analysis of kinds of inference, and its theory of inquiry,

is philosophical logic studied in terms of signs and their triadic relations as positive phenomena in general.

The main principles containing Peirce's theory are the human mind and sign boundaries, the three-dimensional system (triadic/trichotomy) and the relativity regarding the three typologies or taxonomies of signs (icon, index and symbol). In contrast to the binary concept of Saussure's theory, Peirce's theory of sign focuses on three-dimensional or triadic and trichotomy system. Peirce classifies sign into three aspects, namely a) sign or *representatum* or ground, b) object which is also referred to as *referent*, and c) *interpretant*. The first aspect is synonymous with Saussure's concept termed as signifier which means physical signs (Yakin & Totu, 2014)

2. Semiotic Analysis

2.1 Definition of Semiotic Analysis

Semiotic analysis is a way to explain how an audience makes meaning from codes. All meaning is encoded in that which *creates* the meaning. No object or word is without meaning – one cannot read or see something without associating it to a certain idea, the meaning. Growing up, everyone has been taught how to decode what they see, read and hear. We have all learned to decode meaning: it's how we make sense of our surroundings, essentially, of the world (Sofiani, 2017). However, what's important to realize is that the decoded meaning wasn't created by the person decoding it, in a vacuum; instead, the meaning

already existed. They merely took the signs and applied their pre-existing knowledge.

Semiotic analysis is used to “read” (and better understand) a film and its text. It’s mostly used in academic study of film, and dozens of books have been published on the topic, though they’re often pretty dense, and for the casual film viewer, a bit much. The below is a short summary of what semiotics entail, and will help you take the first steps into film analysis. It studies the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power relations with others. It draws on qualitative, fine-grained analysis of records of meaning making, such as ‘artifacts’, ‘texts’, and ‘transcripts’, to examine the production and dissemination of discourse across the variety of social and cultural contexts within which meaning is made (Lazutina, 2016).

2.2 Types of Semiotic Analysis

There are three types of semiotic Analysis in film, namely:

a. Sign

In semiotic analysis, the smallest units of meaning are signs. Sign is anything that communicates a meaning that is not the sign itself to the interpreter of the sign. The meaning can be intentional such as a word uttered with a specific meaning, or unintentional, such as a symptom being a sign of a particular medical condition. Signs can communicate through any of the senses, visual, auditory, tactile, olfactory, or taste (Paul, 2001). For example, the way someone dresses is a

collection of signs that informs others about the person; clothing encodes the smallest of signs, e.g. a popped collar means preppy. A black band t-shirt and over-sized pants signal a music fan, but together they can create a collection of signs, a **code**. For example, a band shirt + baggy pants + black nail polish + dyed hair, could signal a rebel, or even a goth.

Peirce explained that signs mediate between their objects and their interpretants in semiosis, the triadic process of determination. In semiosis a *first* is determined or influenced to be a sign by a *second*, as its object. The object determines the sign to determine a *third* as an interpretant. *Firstness* itself is one of Peirce's three categories of all phenomena, and is quality of feeling. Firstness is associated with a vague state of mind as feeling and a sense of the possibilities, with neither compulsion nor reflection. In semiosis the mind discerns an appearance or phenomenon, a potential sign. *Secondness* is reaction or resistance, a category associated with moving from possibility to determinate actuality. Here, through experience outside of and collateral to the given sign or sign system, one recalls or discovers the object the sign refers to, for example when a sign consists in a chance semblance of an absent but remembered object. It is through one's collateral experience that the object determines the sign to determine an interpretant.

Thirdness is representation or mediation, the category associated with signs, generality, rule, continuity, habit-taking, and purpose. Here one forms an interpretant expressing a meaning or ramification of the sign about the object. When a second sign is considered, the initial interpretant may be confirmed, or

new possible meanings may be identified. As each new sign is addressed, more interpretants, themselves signs, emerge. It can involve a mind's reading of nature, people, mathematics, anything (Sebeok, 2010). Peirce generalized the communicational idea of utterance and interpretation of a sign, to cover all signs:

Admitting that connected Signs must have a Quasi-mind, it may further be declared that there can be no isolated sign. Moreover, signs require at least two Quasi-minds; a Quasi-utterer and a Quasi-interpreter; and although these two are at one (i.e., are one mind) in the sign itself, they must nevertheless be distinct. In the Sign they are, so to say, welded. Accordingly, it is not merely a fact of human Psychology, but a necessity of Logic, that every logical evolution of thought should be dialogic.

b. Code

Code is a set of conventions or sub-codes currently in use to communicate meaning. The most common is one's spoken language, but the term can also be used to refer to any narrative form: consider the color scheme of an image (e.g. red for danger), or the rules of a board game (e.g. the military signifiers in chess). Ferdinand de Saussure emphasized that signs only acquire meaning and value when they are interpreted in relation to each other. He believed that the relationship between the signifier and the signified was arbitrary. Hence, interpreting signs requires familiarity with the sets of conventions or codes currently in use to communicate meaning.

Codes represent a broad interpretative framework used by both addressers and their addressees to encode and decode the messages. Self-evidently, the most effective communications will result when both creator and interpreter use exactly the same code. Since signs may have many levels of meaning from the denotation to the connotation, the addresser's strategy is to select and combine the signs in

ways that limit the range of possible meanings likely to be generated when the message is interpreted. This will be achieved by including metalingual contextual clues, e.g. the nature of the medium, the modality of the medium, the style, e.g. academic, literary, genre fiction, etc., and references to, or invocations of, other codes, e.g. a reader may initially interpret a set of signifiers as a literal representation, but clues may indicate a transformation into a metaphorical or allegorical interpretation diachronically.

Distinctions of class or memberships of groups will be determined by the social identity each individual constructs through the way the language is spoken (i.e. with an accent or as a dialect) or written (i.e. in sentences or in SMS format), the place of residence (see Americanisms), the nature of any employment undertaken, the style of dress, and nonverbal behavior (e.g. through differentiating customs as to the extent of private space, whether and where people may touch or stare at each other, etc.). The process of socialization is learning to understand the prevailing codes and then deciding which to apply at any given time, i.e. acknowledging that there is sometimes an ideological quality to the coding system, determining levels of social acceptability, reflecting current attitudes and beliefs. This includes regulatory codes that are intended to control behavior and the use of some signifying codes. The human body is a means of using presentational codes through facial expressions, gestures, and dress.

c. Convention

Convention is another important concept that you'll see discussed frequently in film analysis. It indicates the "establishment", the established way of

doing something, or understanding something, or presenting something. They are the generally accepted norms. It's behavior and ideas that we see as natural; they're so deeply embedded in culture that we're generally not aware of them, and definitely don't realize what their effect is, or how they affect us (Sofiani, 2017). In film, conventions are used to represent certain topics, characters and events, and more. When it starts to scrutinize these conventions, so often, they are used to shape how we think about a character or event. When it comes to characters, conventions can easily turn into stereotypes.

3. Concept of Literature

Literature is a road that is much travelled, though the point of arrival, if ever reached, is seldom satisfactory. Most attempted definitions are broad and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that the definition will change. Concepts of what is literature change over time as well (Simon & Delyse, 2014). In addition, according to Terry (2001) that literature is identical with the words: the expression of human feeling, imaginative process, and creativity. Literature is said to express human feeling because of its powerful meaning which conveys human sense, thoughts, feeling in order to share ideas and experiences. Literature is made to express and communicate the feeling of the artist through imagination in imaginative process which needs creativity. Every artist shares the same process to make literary works, but they have such different way to express and communicate their ideas and feeling to the audience. For example, the author

communicates his ideas through words, while the painter may express his feeling through his painting.

Literature, in its broadest sense, is any single body of written works. More restrictively, it is writing considered as an art form, or any single writing deemed to have artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage. Oxford dictionary (2011) that literature its Latin root *litteratura/litteratura* (derived itself from *littera: letter or handwriting*) was used to refer to all written accounts, though contemporary definitions extend the term to include texts that are spoken or sung (oral literature). According to Allison (2014) that literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose; it can be further distinguished according to major forms such as the novel, short story or drama; and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations (genre).

The concept has changed meaning over time: nowadays it can broaden to have non-written verbal art forms, and thus it is difficult to agree on its origin, which can be paired with that of language or writing itself. Developments in print technology have allowed an ever growing distribution and proliferation of written works, culminating in electronic literature. Definitions of literature have varied over time; it is a "culturally relative definition". According to Bennet & Royle (2004) that literature as a term indicated all books and writing. A more restricted sense of the term emerged during the Romantic period, in which it began to demarcate "imaginative" literature. Contemporary debates over what constitutes

literature can be seen as returning to the older, more inclusive notion of what constitutes literature. Cultural studies, for instance, takes as its subject of analysis both popular and minority genres, in addition to canonical works.

The value judgment definition of literature considers it to cover exclusively those writings that possess high quality or distinction, forming part of the so-called *belles-lettres* ('fine writing') tradition. Problematic in this view is that there is no objective definition of what constitutes "literature": anything can be literature, and anything which is universally regarded as literature has the potential to be excluded, since value judgments can change over time. The formalist definition is that "literature" foregrounds poetic effects; it is the "literariness" or "poetic" of literature that distinguishes it from ordinary speech or other kinds of writing (e.g., journalism). The problem with the formalist definition is that in order to say that literature deviates from ordinary uses of language, those uses must first be identified; this is difficult because "ordinary language" is an unstable category, differing according to social categories and across history.

4. Interpretation

Interpretation is a frequent term not only in literary studies. It is used by musicians and lawyers, actors and priests, translators and psychoanalysts, computer scientists and diagnosticians, and some time ago, when private airplanes began to come on the market, there appeared publications on how to interpret clouds. It is, of course, not unusual for a term to be borrowed by diverse professions and then to be used with a somewhat modified meaning, or metaphorically, or even in an unrelated way.

Interpretation is remarkable, I believe, in that the core of its meaning has remained unaltered wherever the word was adopted. I stress *core*, because subsidiary aspects have certainly been dropped and added. To pursue these nuances would, no doubt, be an interesting and revealing investigation in its own right, but it is not what I intend to do here. The core itself is complicated enough and there is little risk that I shall exhaust it. The reason for that complexity is this: the activity of interpreting involves experience, the coordination of conceptual structures, and symbolic representation; that is to say, it involves the very activities of cognition and thus, inevitably, a theory of knowledge. Like many *nomina actionis*, “interpretation” designates either an activity or its results. When someone says, “I’m not sure how to interpret what she did,” it may mean that he sees several possible interpretations and does not know which to choose as the most plausible; but it may also mean that he has no interpretation because he sees no way of constructing one. In the first case, the speaker’s quandary pertains to the results; in the second, to the activity.

5. Description of Insidious Film

Insidious: The Last Key is a 2018 American supernatural horror film directed by Adam Robitel and written by Leigh Whannell. It is produced by Jason Blum, Oren Peli, and James Wan. It is the fourth installment in the *Insidious* franchise, and the second in the chronology of the story running through the series. Starring Lin Shaye, Angus Sampson, Leigh Whannell, Spencer Locke, Caitlin Gerard, and Bruce Davison, the film follows parapsychologist Elise Rainier as she investigates a haunting in her childhood home. The film was

released in the United States on January 5, 2018, by Universal Pictures. It grossed \$167 million worldwide, the highest of the franchise, and received mixed reviews, with praise for Shaye's performance but some critics stating that the franchise had run its course.

In 1953, young Elise Rainier lives with her parents Audrey and Gerald, a prison executioner, and her brother Christian, in New Mexico. Elise claims to see the ghosts of the prisoners that have been executed, alarming her parents. One night, Elise encounters a ghost in their room. Frightened, Christian looks for the whistle their mother gave them to call for help, but it's lost. Gerald, furious, beats Elise and locks her in the basement. A demon called "Key Face" comes through, possessing Elise and killing Audrey by hanging her. Gerald arrives to find Elise and Audrey's body. Decades later, Elise works as a paranormal investigator with her colleagues, Specs and Tucker. Ted Garza calls Elise, saying he'd been experiencing paranormal activity at his house, which is actually Elise's childhood home. She hesitates, but accepts the job.

Ted explains that many paranormal incidents have happened, mostly in her old bedroom. Elise finds the lost whistle in her room. In the basement, she is attacked by a female ghost that shouts "Help her!" before vanishing with the whistle. Elise tells them that she has seen her before, as a teenager, but when her father said he saw nothing, Elise fled the house in fear of another beating, abandoning Christian. The next morning, Elise, Tucker, and Specs meet sisters Melissa and Imogen, Christian's daughters. Christian is still furious at Elise for

abandoning him. Hoping to repair their relationship, Elise hands Melissa a photo of the whistle, telling her to show it to Christian.

That night, Elise and Tucker hear the whistle being blown. The sound comes from behind a wall that is actually a door; behind the door is a bloodied girl with a chain around her neck. Ted storms into the room and it's revealed that he was keeping the girl against her will. He locks the group in and tries to kill Specs, but Specs gains an upper hand and kills him by dropping a bookcase on his head. The police rescue the group. Christian and his girls go to find the whistle and Melissa is attacked by "Key Face". The entity sticks two keys in Melissa: one steals her voice, and the other takes her soul and sends her into a coma. Christian demands that Elise stay away and Melissa is taken to the hospital.

In the basement, Elise and Tucker find the red door that is the entrance into The Further. Elise also finds a night gown that belonged to the female ghost, Anna. A flashback shows that Elise had seen Anna in the laundry room. Anna was actually alive and had escaped from the room she was locked in. When Gerald walked in, he saw Anna but pretended he saw nothing. After Elise ran away, Gerald brutally killed Anna. Inside the vents, Elise finds several suitcases filled with the remains of women that had been locked in the house. She is then ambushed by Key Face who takes her into The Further, leaving her unconscious body in the real world.

Imogen enters The Further, led by Anna into a prison realm where Key Face is holding all of the souls he has taken. Elise figures Key Face had been manipulating both Gerald and Ted by feeding on the fear and hatred generated by

the women, whose souls were trapped in there. Key Face tries to coerce Elise into hurting her father as revenge for what he's done. Elise sees through the ruse and refuses to feed Key Face any more hatred. Key Face attacks Elise, but Gerald saves her before he is stabbed by Key Face, and his soul vanishes.

Key Face stabs Melissa, causing her physical body to start dying. He attempts to possess Elise. Elise blows the whistle, and Audrey saves them, vanquishing Key Face. With Melissa dying, they move to find her body in The Further. They open a door and see a young boy, Dalton Lambert, falling from a ladder, and he sees them. Realizing they opened the wrong door, they leave the door open and find Melissa in the next door. Melissa's spirit returns to her body in the real world, saving her life. Elise makes amends with her mother and says goodbye. Elise and Imogen return to the real world and reunite with Melissa and Christian. Christian forgives Elise and she gives him the whistle. In her sleep, Elise sees a vision of Dalton, with the Red-faced demon looming over him. A woman, Lorraine, calls for help for her grandson, Dalton. Elise had helped her with her son Josh years earlier, and she agrees to help Dalton.

6. Plot of Insidious Film

There are many actress and actor in insidious: the last key film, namely:

- a) Lin Shaye as Elise Rainier
- b) Ava Kolker as Young Elise Rainier
- c) Hana Hayes as Teenage Elise Rainier
- d) Angus Sampson as Tucker

- e) Leigh Whannell as Specs
- f) Spencer Locke as Melissa Rainier, Elise's niece and Christian's youngest daughter.
- g) Caitlin Gerard as Imogen Rainier, Elise's niece and Christian's eldest daughter. She has also inherited the gift that Elise holds.
- h) Bruce Davison as Christian Rainier, Elise's estranged younger brother.
- i) Pierce Pope as Young Christian Rainier
- j) Thomas Robie as Teenage Christian Rainier
- k) Kirk Acevedo as Ted Garza, a man who makes residence in Elise's old home and calls for her help.
- l) Josh Stewart as Gerald Rainier, Elise and Christian's abusive father and Aubrey's husband.
- m) Tessa Ferrer as Audrey Rainier, Elise and Christian's mother and Gerald's wife.
- n) Aleque Reid as Anna
- o) Marcus Henderson as Detective Whitfield
- p) Amanda Jaros as Mara Jennings
- q) Javier Botet as Key Face
- r) Joseph Bishara as Lipstick-Face Demon
- s) Ayub Venno as Imprisoned Spirit
- t) Additionally, Ty Simpkins, Rose Byrne, Barbara Hershey, and Patrick Wilson reprise their roles as Dalton Lambert, Renai Lambert, Lorraine Lambert, and Josh Lambert, respectively, from the first two films, in archive footage.

B. Relevant Studies

There were some previous studies which related to this study about semiotic analysis, namely:

Sofiani (2017), *Semiotic Analysis of Valak and Lorraine in "The Conjuring 2" Film*. This research offers a broad semiotical overview of the horror film conjuring 2. Horror film aim to bring the audience to deep fear. Therefore, these out of our complacency in the quotidian world, by way of negative emotions such as horror, fear, suspens, terror, and disgust that are represented in film. This result of this research is there are a few ethical and semiotic problem related to reality to actually take place within and to break through, fictional representation identified by signs.

Stark & Crawford (2015), *The Conservatism of Emoji: Work, Affect, and Communication*. This piece examines emoji as conduits for affective labor in the social networks of informational capitalism. Emoji, ubiquitous digital images that can appear in text messages, emails, and social media chat platforms, are rich in social, cultural, and economic significance. This article examines emoji as historical, social, and cultural objects, and as examples of skeuomorphism and of technical standardization. Now superseded as explicitly monetized objects by other graphics designed for affective interactions, emoji nonetheless represent emotional data of enormous interest to businesses in the digital economy, and continue to act symbolically as signifiers of affective meaning. We argue that emoji characters both embody and represent the tension between affect as human

potential, and as a productive force that capital continually seeks to harness through the management of everyday biopolitics. Emoji are instances of a contest between the creative power of affective labor and its limits within a digital realm in the thrall of market logic.

Lazutina et al (2016), *Semiotics of Art: Language of Architecture as a Complex System of Signs*. This article examines art in the semiotic aspect. The aim of research is to identify the specificity of the language of architecture as a special form of symbolic art meaning the process of granting the symbolic value of aesthetic phenomena caused by the cultural and historical context allowing transmitting the values represented at the level of artistic activity. Research concept is determined by the understanding of art as a specific socio-cultural system operating various sign formations that include the elements of both simple - signals, and more complex nature like signs and their systems as well as symbols forming the most difficult class of sign formations. The use of the dialectical method for considering a thing in the unity and diversity of its properties allows revealing the specifics of the language of art. It is shown that architecture is a complex hierarchical system where different classes of characters are represented. The result of the study is in identifying the multi-layer system of architectural semantics indicating the diversity of architectural signs.

C. Conceptual Framework

Semiotics is concerned with meaning makers and meaning making. It studies the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power

relations with others. Semiotic derives from the Greek *semesion*, meaning sign, *semainon* which means signifier and *semainomenon* meaning signified or indication. Generally, semiotic is the study of signs or an epistemology about the existence or the actuality of sign in societal life. Sign is loosely defined as "a pattern of data which, when perceived, brings to mind something other than itself," the notion of the sign is central to the semiotic approach to the study of communication.

The term can refer to the relationship among the elements of the semiotic model, or it can be used to indicate the first of the three elements, i.e., the physical thing perceived. All the individuals are meaning-makers. Distinctively, we make meanings through our creation and interpretation of "signs". Signs take the form of different objects, but such things have no any meaning and become signs only when we invest them with meaning. Anything can be a sign as long as someone interprets it as 'signifying' something - referring to or standing for something other than itself

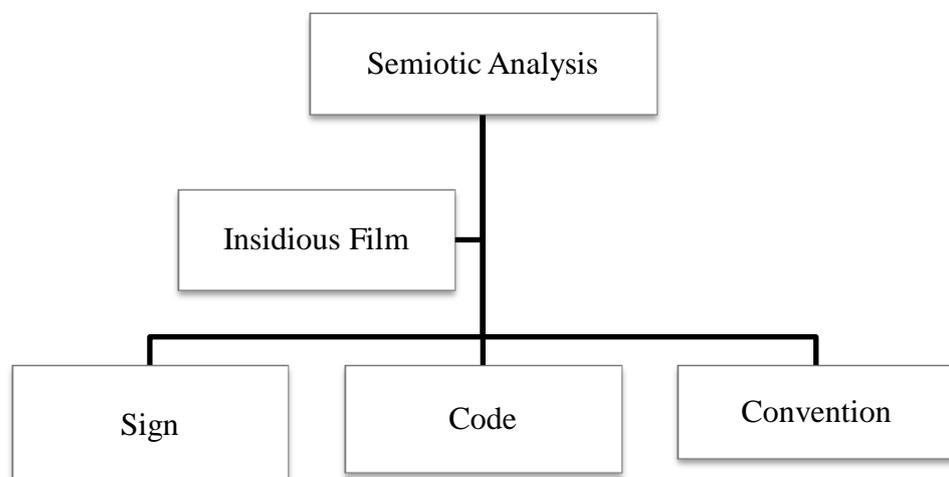


Figure 1. conceptual Framework

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by apply qualitative research. According to Bogdan & Biklen (2007), qualitative research was an umbrella term superior to the term paradigm (and, indeed, that usage is not uncommon), it is our position that it is a term that ought to be reserved for a description of types of methods. Qualitative research investigated the quality of relationships, activities, situations, and materials. It focused on understanding the context and attempts to explain the intentionality of behaviors.

In qualitative research involved official documents data include memos, newsletters, policy document, books, proposals, code of ethnic, student's record, statement of philosophy, and news releases. In this research referrenced to library research where the researcher observed all documents which include of symbols in *Insidious film*. Then, the researcher analyzed signs and codes to know semiotic contained in it. Then, the researcher replied to observe all documents to know whether data found more or not.

B. Data and Source of Data

In this research, primary sources included of script of *Insidious: The Last Key* and the data of this research were Keyface and Elise Reiner as main actor and source of the data was insidious film: The Last Key which taken from youtube.

C. Technique of Collecting the Data

The data was collected by applying a documentary technique. According to Burhan (2007), documentary technique was a method for collecting the data which is kept in the form of documentation. Documentation mean the technique collecting data in the research which based on searching data in the form of textbook, report of the research, newspaper, magazine, journal, internet sites, TV, youtube, radio which considered relevant with the research. The procedures of collecting the data were as follows:

- 1) Watching insidious film on youtube
- 2) Selecting signs by signs in insidious film
- 3) classifying types of semiotic analysis on insidious film
- 4) showing the data and drawing conclusion.

D. Technique of Analyzing the Data

The data of this research was analyzed by using interactive model proposed by Miles, Huberman and Saldana (2014) with three steps. The steps are; data condensation, data display, and drawing conclusion/ verifying.

1. Data Condensation

It refers to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials. By condensing, we're making data stronger. Data condensation occurs continuously throughout the life of any qualitatively oriented project. Even before the data are

actually collected, anticipatory data condensation is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases, which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data condensation occur: writing summaries, coding, developing themes, generating categories, and writing analytic memos. The data condensing/transforming process continues after the fieldwork is over, until a final report is completed.

2. Data Display

The second major flow of analysis activity is data display. Generically, a display is an organized, compressed assembly of information that allows conclusion drawing and action. In daily life, displays vary from gasoline gauges to newspapers to Facebook status updates. Looking at displays helps us understand what is happening and to do something—either analyze further or take action—based on that understanding. The most frequent form of display for qualitative data in the past has been extended text. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, and unfounded conclusions. Humans are not very powerful as processors of large amounts of information. Extended text overloads our information-processing capabilities and preys on our tendencies to find simplifying patterns.

3. Conclusion : Drawing/verifying

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst interprets what things mean by noting patterns, explanations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, vague at first, then increasingly explicit and grounded. “Final” conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and any necessary deadlines to be met.

Conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also *verified* as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst’s mind during writing, with a short excursion back to the field notes; or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop “intersubjective consensus” or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their confirmability—that is, their validity. Otherwise, we are left with interesting stories about what happened but of unknown truth and utility.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study were script and sign of *Insidious: The Last Key*. The step of collecting data in this research began with observed script and symbols which contained semiotic analysis. The data were observed repeatedly to get the maximal research. Then, the transcriptions of all signs which contained semiotic analysis were made. In this research, the data were taken from *Insidious: The Last Key* movie which have semiotic analysis. In this research, there were 33 data found in *Insidious: The Last Key* movie. After conducting analysis interpretation semiotic in all script, the findings were presented in Appendix I.

B. Data Analysis

In analyzing the data, the data analysis was done in line with Miles, Huberman, and Saldana (2014) who stated that there were three steps, namely: data condensation, data display and drawing conclusion and verification.

In data condensation, the first step was data selection. The data were selected from script in *Insidious: The Last Key* movie because not all of the captions showed semiotic. That's why, the researcher tried to select whether found semiotic analysis or not.

After that, focused on types of semiotic in *Insidious: The Last Key* movie and the reason of Keyface and Elise Reiner used semiotic which had taken from the data that had been selected in order to make sure that it was really suitable as

the data. In this process, the italic-typed was used as the sign of caption using semiotic analysis used by Keyface and Elise Reiner related to the theory. Next, simplified types and reason semiotic used by Keyface and Elise Reiner were given some codes in order to make them easier to be classified in each category. The researcher placed them into table that presented in appendix II in line with each category by categorizing types of semiotic into three kinds. Then, data analysis was abstracted by describing in tabulation and together with research findings in this research. This step became the formation or unification of important ideas from the research in answering two research problems (types of semiotic analysis and reason of keyface and Elise Reiner). The last transformed the data have been displayed in tables as could be seen in appendix I and II.

In data display, the data were organized. The organization was explored and described in detail description in order to be easier to draw the conclusion and also to let reader know why something in the way it. It is also aimed to sort the data into group or category. In this study, the researcher made the organization by showing the data in the table to put the categorization of semiotic. Then, concept made the data display into tables, some of the data were display and analyzed the detail description of the data that will be representative of each categories.

In drawing conclusion, the data were interpreted and drawn a meaning from the data display. Data display and drawing conclusion step would be discussed deeply to answer the research problem. In this section, the first answer for the research problem about types of semiotic analysis and the second answer

for the research problem about the reason of Keyface and Elise Reiner used semiotic.

In analyzing the data, three examples of data that were shown as interpretation of data analysis in each category. The data analysis could be seen as follows:

1. Types of Semiotic Analysis

There were three types of semiotic analysis found in *Insidious: The Last Key* movie, namely sign, code, and convention.

a. Sign

Theoretically, anything that communicates a [meaning](#) that is not the sign itself to the interpreter of the sign. The meaning can be intentional such as a word uttered with a specific meaning, or unintentional. In this concept, the researcher found 10 signs which found in *Insidious: The Last Key* movie especially by Keyface and Elise Reiner. There were some examples of this sign, namely:



From the example above, the researcher concluded that in interpretation of picture above that Keyface (ghost) wanted open the door with her last key because in her finger have key to open each of the door. From the picture above, the last key are in her index finger and in *The Last Key* movie, Keyface as ghost never

showed her face because this ghost only need key to open something which she want to search.

Another examples of signs used by Keyface and Elise Reiner in *The Last Key* movie, namely:



From the example above, semiotically, connecting the sign to the action, the act usually is the introduction of the characters and a setting where characters must endure the horrors. Her face sees the build of tension increase as the identification of the horror is introduced but not made aware by some of the other characters which leads them getting injured or suffered by the ghost. Then when Elise help Mellisa to go out from dark place, Elise meet with Keyface (ghost) and want to attack with her hands. Key face touch Elise's face want to kill Elise because Elise had opened the open by using Keyface's key. Therefore, Keyface was very angry with her. The sign of Elise' face that she was very afraid when she met Keyface (ghost). Even though Elise don't say anything in seeing Keyface but from her face showed her afraid.

Third example of *The Last Key* movie, namely:



From caption above, Elise find the red door that is the entrance into the further. Elise also finds a night gown that belonged to the female ghost, Anna. A flashback shows that Elise had seen Anna in the laundry room. Anna was actually alive and had escaped from the room she was locked in. Imogen enters The Further, led by Anna into a prison realm where Key Face is holding all of the souls he has taken.

b. Code

Theoretically, Code is a set of [conventions](#) or sub-codes currently in use to communicate meaning. Code usually showed through facial expressions, gestures, and dress. In this concept, the researcher found 15 codes which found in *Insidious: The Last Key* movie especially by Keyface and Elise Reiner. There were some examples of this code, namely:



From example above, it showed when Elise is 10 years old and still young girl. Elise's facial expression which showed by Elise was afraid because at the time she saw ghost in her bedroom. She didn't say anything and shouted. Elise claims to see the ghosts of the prisoners that have been executed, alarming her parents and Elise encounters a ghost in their room.

Another example about codes in *Insidious: The Last Key* movie, namely



From example above, Elise showed that she is a paranormal who wants go to deep further rto help Mallise. As generally, when someone wants do ritual in his/her culture always need candle in that ritual. So, the picture above describe a candle in the middle of them and Elise, Mallise, Tucker shape a circle where Elise is the entrance into The Further. Elise finds a night gown that belonged to the female ghost, Anna. A flashback shows that Elise had seen Anna in the laundry room. Anna was actually alive and had escaped from the room she was locked in.

Another example of Code in *Insidious: The Last Key* movie, namely



From example above showed that Elise has entranced into The Further to help Mallise who will be killed by Keyface. It was proven from code Elise bring

lamp to the light, in dark place, alone, and cold. She is then ambushed by Key Face who takes her into The Further, leaving her unconscious body in the real world.

c. Convention

Theoretically, convention is another important concept that discussed frequently in film analysis. It indicates the “establishment”, the established way of doing something, or understanding something, or presenting something. In this concept, there were 8 data found in *Insidious: The Last Key* movie. There were some example of convention, namely

Tucker : *Elise, there's someone right in front of you.*

Elise Rainier : *I don't see anything.*

Tucker : *Be careful, you're going to touch it.*

From example above, it describe that Tucker see ghost beside Elise and demonstrates several conventions of horror in Elise Life, such as evil spirits, the scary appearance of hanging bodies, paranormal investigators, and dark atmosphere by playing scary music. From conversation above, it showed that Elise have strong spiritual and can help other people who need it. But, at the time Elise still young girl and not do anything yet.

Another example of convention in *Insidious: The Last Key* movie, namely:

People who need help with matters that can't be explained come to me. These haunting can be terrifying things. I should know, I have faced many evils in my life. This was different though, the haunted house is my family's house.

From example above, semiotic connect to convention which showed character of Elise where Elise works as a paranormal investigator with her

colleagues, Specs and Tucker. Elise has experience paranormal activity at her house, which is actually Elise's childhood home. At the time, Mallise came to Elise's home to take help. Elise reject the offering of Mallise because she always faces evil in her life and she don't want to be associate this with our cultural ideas of predicting future or even scary.

The last example of convention in *Insidious: The Last Key* movie, namely:
To end this evil I need to go deeper into the Further.

From example above, Elise sees the ghost of her niece Melissa in the police station and realizes that her brother and his two daughters have gone to the house to seek the whistle because of its sentimental value to Christian. Melissa is unconscious, bloody, and tied up in chains. Elise vows to get Melissa's soul back. This prompts Imogene to admit to Elise that she can see spirits too and stays to help Elise. Elise and Tucker go in the basement to look for the ghost and search the red door to enter The Further to rescue Melissa. Meanwhile Imogene and Specs try to find the red Bible that Garza held dear, as Elise believes it can help them. When Elise holds the gown she is able to see in a flashback that the day Elise saw Anna in the laundry room she was alive and had escaped from the cellar room where Gerald kept her, similar to Garza. When Gerald walks in the laundry room he did see Anna, but pretended that there was nothing there. Elise finds the belongings and skeleton of Anna inside it. When she is about to leave the pipes she hears noise ahead, going ahead to examine it and finds many more similar suitcases with remains of different people in them. While going through one of the suitcases, she is attacked by Key Face and is taken into The Further.

After analyzed data, then the researcher showed the most dominant factors do affect followers used emoticon in instagram was cognitive label. For make it clear, it could be seen in table 4.1 below:

Table 4.1
The Percentage of Types of Semiotic

No	Types of Semiotic	Amount	Percentage
1	Sign	10	30.3%
2	Code	15	45.5%
3	Convention	8	24.2%
Total		33	100%

From Table 4.1 it can be found that there were 10 (30.3%) for sign, 15 (45.5%) for code, and 8 (24.2%) for convention. It can be concluded that code dominantly was used by Keyface as ghost and Elise Reiner. It means that the most of Elise and Keyface used facial expression, and gesture in *Insidious: The Last Key* movie because in horror film, code can make the viewers' expression follow the way of the story such afraid, danger, and brave. For make it clear, it could be drawn in chart below:

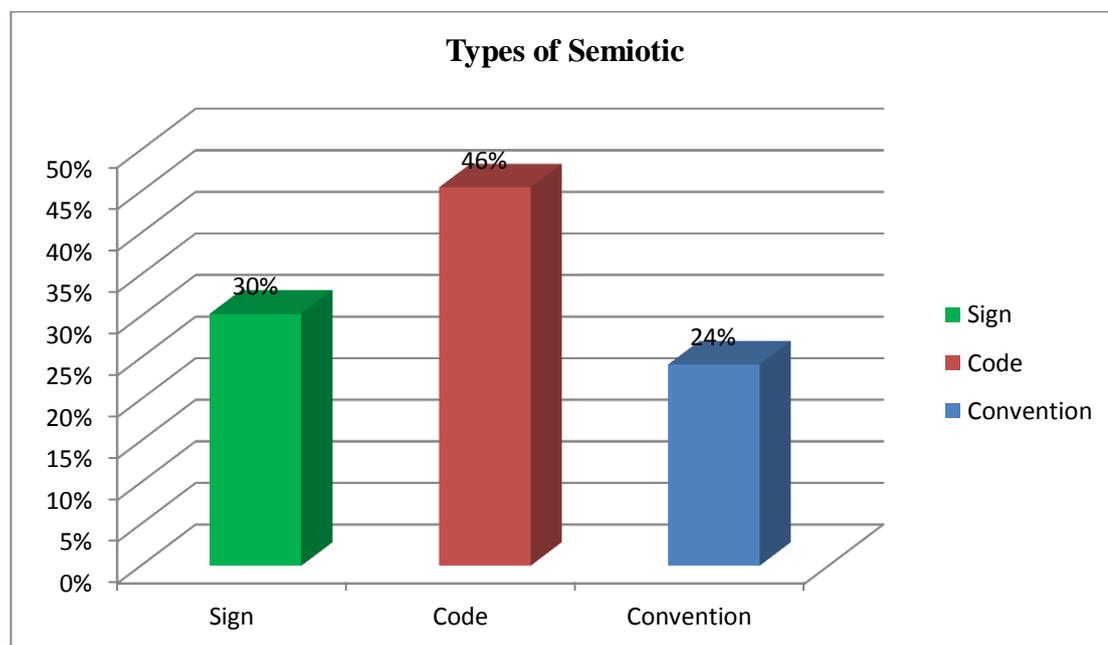


Chart 1: The result of Types of Semiotic

2. The Reason of Keyface and Elise Reiner Used Semiotic

Based on the result of data found in *Insidious: The Last Key* movie that the reason of semiotic analysis realized by Keyface and Elise Reiner because Elise Reiner is a paranormal. As usually that a paranormal always uses gesture and facial expression in delivering their ideas and mindset. On other hand, a paranormal need some codes in understanding the meaning and create a deep meaning in her life. Besides, in *Insidious: The Last Key* movie is a horror film only use sign, and code in saying something or doing something.

Meanwhile, Keyface as ghost only used sign and code when she came. As generally, a ghost give a sign to human being to know it, such as strange sound, moving object, and goosebumps. In *Insidious: The Last Key* movie, Keyface always show her finger and key when she came and often appear to Elise. Many

codes showed by Keyface, such as key in finger, scary face, and blood. Codes realized by Key face in in *Insidious: The Last Key* movie can be seen in picture below:

code with scary face



code with key in finger



C. Research Findings

After analysis of the data obtained in this study, it could be argued some of the findings as follows:

1. There were 10 (30.3%) for sign, 15 (45.5%) for code, and 8 (24.2%) for convention. It can be concluded that code dominantly was used by Keyface as ghost and Elise Reiner.
2. Based on the data found in *Insidious: The Last Key* that semiotic analysis realized by Keyface and Elise Reiner is to deliver their mindset, feeling, wish through facial expression and gesture. By seeing the main character, Elise and Keyface clothes, using semiotic theories, clothing is not a verbal sign that can be interpreted differently depending on the discourse, situation or culture.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings, it was obtained some conclusions as follows:

1. There were 10 (30.3%) for sign, 15 (45.5%) for code, and 8 (24.2%) for convention. It can be concluded that code dominantly was used by Keyface as ghost and Elise Reiner. It means that the most of Elise and Keyface used facial expression, and gesture in *Insidious: The Last Key* movie because in horror film, code can make the viewers' expression follow the way of the story such afraid, danger, and brave. Based on the result above that code used to connect thoughts and memories. Memories are not just facts that are encoded in our brains; they are colored with the emotions felt at those times the facts.
2. Based on the data found in *Insidious: The Last Key* that semiotic analysis realized by Keyface and Elise Reiner is to deliver their mindset, feeling, wish through facial expression and gesture.

B. Suggestions

There were some constructive points suggested as the following:

1. For researcher

It is recommended to conduct research by extending the study on others literature in order to obtain new findings specifically related to semiotic analysis.

2. For Students

It is advisable to continue to develop the works that contain literary value as semiotic analysis in order to increase the study of linguistic and increase the motivation to study linguistic especially in semantic.

3. For Viewer

It is advisable to increase their knowledge about understanding emoticon either in film and other literature. In addition, viewers were suggested to understand the meaning in sign, code, and convention so that cannot misunderstanding to other readers.

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APPENDIX I

SCRIPT OF INSIDIOUS: THE LAST KEY

[ALARM BUZZING DISTANTLY]

MAN:

Lights out!

[MACHINERY GROANING]

REPORTER [ON TV]: ...struggle
which followed the death of Lenin
Joseph Stalin prevailed.

Stalin was the new face
of an old idea: Marxism.

While the Bolsheviks
firmly established
their authority at home,
the Comintern
fomented revolution
throughout the world.

Communism was on the march.

Stalin was
in the Kremlin.

But what of
the common people?

What of the proletariat?

Those who fought
to win a new world?

If we look at the history...

[LIGHTS CRACKLING]

Stop it, Elise.

Come on out.

BOY:

I'm not in the closet.

- [WHISTLE BLOWS]

- [SCREAMS]

MAN [ON TV]:

The people took their revenge.

Gerald. Gerald, no.

GERALD:

What have you done, Elise?

Huh?

Put your hands on the wall.

- Gerald, leave her alone...

- Quiet, Audrey!

[]

[WHIMPERING]

[WHISPERS]

Did you see a ghost?

Gerald, stop it.

Yes.

I don't want to hurt you, girl.

Just say no.

That's all you have to do.

I'm just gonna ask you again.

Did you see a ghost?

Yes, I did.

They're all around us

in this house.

They're everywhere.

AUDREY: You don't have to do this.

Please.

She's just a little girl,

Gerald. Please.

No. No, Daddy.

No, no.

No, not in there.

No, Daddy, please,

not in there!

Daddy, let me out!

Daddy, please!

GERALD:

Leave her be. Leave her be.

She needs to learn

that nobody else

can possibly

love someone like her.

I haven't been back here since.

I think that's

all for tonight.

We'll pick it up tomorrow.

ELISE: Christian and I

came here a lot as kids.

Do I look okay?

Yeah, of course.

[CLEARS THROAT]

GIRL:

All right.

[GIGGLES]

Oh.

[LAUGHING]

Oh. I'm sorry. I...

You just look so much
like someone I know very well.

GIRL:

Oh, really?

I'm Elise.

Melissa.

Imogen.

And you're sisters?

Yes, we are.

Tucker.

Specs.

I'm Specs. Or Steven.

Whatever. Your choice.

She's psychic,
and we're sidekick.

I'm sorry?

Forget it.

So are you guys
visiting the area?

Tough to talk about. Actually,
it's pretty confidential.

It's a poltergeist infestation
involving Ted Garza.

Do you know him? He lives,
like, down the road or...?

Ghosts and ghouls.

What he's trying to say
is we're ghost hunters.

- The three of us.

- TUCKER: Kind of like cops.

Only we don't arrest humans.

[LAUGHS]

I'm funny too.

A lot of the time.

- I can also be funny... What?

- Okay. Okay.

ELISE: I think that
that's enough, boys.

Oh, yeah?

I used to live in this town
a long time ago.

Well, good for you.

You got out.

Um. I'm really making a fool out

of myself. We're making...
No, you're not.
It's really nice to meet you.
MAN:
Ernie, how's it hanging?
Dad, over here.
- How are you?
- Hot enough for you?
Let's go.
- Come on.
- IMOGEN: We just got here.
Hear me out.
I'm... I'm still
your sister, and...
That only means something
if I choose it to
mean something,
and I choose it not to.
Please, Christian.
I just want you
to hear my piece.
I didn't know
how this was gonna go.
I thought you could
see the future.
- Is this really your sister?
- No, it isn't! Come on.
Yes, yes, I am his sister.
Listen to me.
You listen.
Now, when we were children,
you terrified me.
You scared
the life out of me
with stories about a monster
behind a red door,
and then you opened the door,
and you left.
You left me.
You abandoned me to
a real monster, our father.
Look, I wish you no harm, but
you stay away from us, Elise.
You stay away.
Christian.
[DOOR CLOSES, BELL TINKLES]

Christian!
Christian!
[CRYING]
I was stupid to come back here.
No, you weren't.
You're helping people.
That's what you do,
remember?
Elise.
I'm sorry.
He can be unreasonable
sometimes.
Knowing what he grew up with,
that's perfectly understandable.
He's never told us anything
about his childhood.
I've never even seen a picture.
He never told us
anything about you.
I left him alone,
and I shouldn't have.
He is a great dad,
you know?
I love him a lot.
You have no idea how happy
that makes me, honey.
Um.
- Tucker?
- ...share with me. Yes?
ELISE: Do you have the still
frames that we printed?
- Yes, I do.
- ELISE: Bring them here.
Eaten by the female,
that's why...
Tucker?
ELISE:
Tucker, I need you.
- TUCKER: Yes.
- Come on.
in this house
that is trying
to hurt Ted Garza?
[WHISTLE BLOWS ONCE]
Are you that entity?
[WHISTLE BLOWS TWICE]

Is there something
you're trying to show me?
[WHISTLE BLOWS ONCE]
Is what you want to show me
behind this wall?
[WHISTLE BLOWS ONCE,
SUSTAINED]
[]
[ELISE GASPS]
Keys.
Freeze, buddy. Freeze.
On.
Wait. On.
[PANTING]
[CLATTERING]
[DOOR CREAKING]
TUCKER:
Wait.
ELISE:
Thank you.
[ELISE GASPS]
What is it you wanna show me?
[SHUFFLING]
- FEMALE GHOST: Help her!
- [ELISE SCREAMS, GRUNTS]
[CHAIN RATTLING]
Help me.
[]
[GASPS]
That's not a ghost.
ELISE:
Oh, my God.
[BOTH CRYING]
Oh, my God.
I'll break the chain.
No, you won't.
[WOMAN WHIMPERING]
GARZA:
Move.
Get away from her!
I asked you, help me
get rid of the ghost.
Help me get rid of it!
GARZA [OVER HEADSET]:
Help me!
Why did you

have to come down here?
[STATIC CRACKLES
ON HEADSET]
- Why?
- Your ghost led us down here.
He's in my head.
[WHISPERS]
He's in my head.
[GUN CLICKS]
[FOOTSTEPS CREAKING]
Is that your friend?
That is your friend.
[LOCK CLICKS]
[]
[PANTS]
[FOOTSTEPS APPROACHING SLOWLY]
You there, Specs?
Specs!
[PANTING]
What?
[OBJECT CLATTERS DISTANTLY]
[PANTING]
- [GRUNTS]
- [GUN FIRES]
[GRUNTS]
- [OBJECTS CLATTER]
- Fuck.
[CLICKING RHYTHMICALLY]
[GRUNTS]
[SPECS GRUNTS]
[SIGHS, THEN PANTS]
[MAN CHATTERING INDISTINCTLY
OVER POLICE RADIO]
WHITFIELD:
Her name is Mara Jennings.
Uh, she's a nurse from a town
about 10 miles outside of here.
She's been missing
for approximately four months.
[]
Watch your step down.
Can you stick around
for a few days?
Yeah, we'll be here.
I'm gonna have to get statements
from all of you.

[SIGHS]

There are plenty of demons
in this world
who are very much alive,
and you stopped one of them.
Thanks, Elise.

[HOUSE CREAKING]

[MACHINERY CREAKS]

IMOGEN:

Dad, this is crazy.

CHRISTIAN: This is
something I have to do.

CHRISTIAN:

I gotta find it.

It's a little whistle,
a little silver whistle.

ELISE: Look, I deal
in the spirit world,
and spirits can make people
do bad things in the real world.
Some of these people come
to me for help.

But to you, that's weird.

To me, it's a day job.

This one was different,
though.

The haunted house
was my house.

[OBJECTS CLATTER]

[SIGHS]

It's not in here.

Hey, I'm gonna check on him.

Mm-hm.

Why would Garza
invite you up,
knowing the risk
that you might discover Mara?

[ELECTRICITY CRACKLES]

CHRISTIAN: Down here, honey.

I found the whistle.

[FLOOR CREAKING]

Dad?

[DEMON WHEEZING]

[SOFT TAP]

[PANTING QUIETLY]

[OBJECT TAPPING]

[GASPS]

[SCREAMS]

[GASPS]

[PANTING]

[OBJECT THUDS]

[RAGGED BREATHING]

[]

[SOBBING]

[]

[PANTING AND SCREAMING]

- [INAUDIBLE SCREAMING]

- [FEEDBACK RINGS]

Shh.

- CHRISTIAN: What are you doing?

- You can't find her, can you?

What happened to her?

Where is she?

- We've looked everywhere.

- ELISE: Not everywhere.

[BREATHING RAGGEDLY]

[CLICKS]

CHRISTIAN:

Oh, God, no.

Imogen, call an ambulance.

Now!

[]

How did you know

where she was?

What happened to her?

There's something evil

in that house...

and I let it

into this world.

I think it made Ted Garza

do what he did,

and now it has taken

your sister's spirit,

and I'm gonna find it,

and I'm gonna finish it tonight.

I can see things too.

When I was a little girl...

I went to sleep

and floated out of my bedroom,

all the way to our

elderly neighbor's house.

Then she told me

she was leaving this world
and going on to the next.
My dad told me she
had died the night before.
I told him I already knew.
He wasn't too happy
to hear that.
Imogen, let's go.
Come on, honey.
No, I... I'm staying.
Just trust me, okay?
Come on, boys,
let's get our things
and get in the house
and get started.
[CAR DOORS SHUT]
Son of a...
ELISE: I am going to
get the attention
of all the spirits
in this house.
I need things
that were important to Garza.
Specs, go upstairs.
There is a Bible he held
very dear to him.
It was a red King James version,
and I need you to find it.
- Take Imogen with you.
- SPECS: Okay.
And do not let her
out of your sight.
- SPECS: I won't.
- Tucker and I are going down
to the fallout shelter.
I get the death chamber,
he gets Bible camp
with the most
beautiful girl on Earth?
- That's not a democracy.
- You're the only one I trust
to go down there with me.
Don't patronize me, woman.
IMOGEN: So why do you
guys dress like that?
It was Elise's idea.

She dressed us.
No, my usual style's
a lot more laid back.
It's a little...
- [GASPS]
- What?
Dude.
This is vintage.
No, this is worth a lot.
I'm serious.
We gotta find this thing.
GERALD:
Audrey.
Audrey.
Elise.
Where am I?
You're in a special place...
where the spirits go.
Who are you?
I'm... A friend.
I don't wanna be here.
I don't wanna go
where the spirits go.
Elise...
no matter what
your daddy says...
you have to go on
doing what you do.
Never be afraid
of your ability.
Daddy doesn't mean it
when he yells at me.
He's scared...
of the man with the keys.
He's the one
controlling it all.
He's the one who opens
all the doors.
- He opens all the red doors?
- Yes.
The man with the keys said
I'm more powerful than I know.
He says he wants me
to help him open every door.
He says he'll do anything
it takes to get me.

He's standing
right behind you.
- [DEMON BREATHES RAGGEDLY]
- GERALD: No!
[GAGS]
Leave this place!
[GRUNTS]
Elise, wake up.
Elise!
[YELLS]
Specs!
TUCKER:
I need help!
- Here. Careful with her head.
- Go, go, go.
She's on the other side.
- Somebody has to go in and help.
- Yeah,
who's gonna do that? I can't
do that, can you do that?
- I didn't say...
- I can do it.
I can help her.
I've never actually hypnotized
anybody before.
I've never been hypnotized.
Well, then you won't know
what I'm doing wrong, right?
Okay, um...
The exercise,
it's a little...
I'm gonna...
I'll put my finger there.
[CHUCKLES]
[VOICE FADES] and you will
be on the other side.
give them
what they want
for one second longer.
Fear and pain
is what feeds them.
I'm the one
that's been feeding them...
shutting you out
all these years.
You forgive me?

I never should have
left you.
[SIGHS]
Thank you.
Yes.
[STAMMERS]
Oh...
Melissa...
you gonna eat that?
Go for it.
You know, I always thought
that I was afraid of dying...
but now I realize
that I wasn't.
I was afraid of dying...
before I truly had
a family again.
Hm.
Now I do.
Son of a...
I told you
not to park there.
- Just saying, I did.
- Listen to your buddy.
He gets the girl,
I get the ticket?
[LAUGHS]
ELISE:
I'm riding shotgun.
SPECS: We'll have to come back
here to deal with that ticket.
[ENGINE STARTS]
[THUNDER RUMBLES]
[]
[GASPS SOFTLY]
[TICKING]
Dalton.
Today was just so horrible.
I'm scared nothing's
gonna change.
It will.
I promise you.
JOSH:
Just gotta give it time.
[CLOCK CONTINUES TICKING]
[]

[GASPS]

Oh, Dalton.

[PHONE RINGING]

[PHONE BEEPS]

Hello.

LORRAINE [ON PHONE]: I'm so sorry for calling so late. My name is Lorraine.

You helped my family

a long time ago,

when my son was just a boy.

And now the same thing

is happening to my grandson.

Dalton.

LORRAINE:

How did you know his name?

It's what I do.

Tell Josh I'll be there

in the morning.

LORRAINE:

Thank you.

- Good night.

- LORRAINE: Good night.

[PHONE BEEPS]

[]

[METRONOME TICKING]

APPENDIX II

Types of Semiotic Analysis

No	Data	Types of Semiotic		
		Sign	Code	Convention
1.	People who need help with matters that can't be explained come to me. These hauntings can be terrifying things. I should know, I have faced many evils in my life. This was different though, the haunted house is my family's house			√
2.	He's in my head.	√		
3.	This is Elise (over the phone)	√		
4.	May I ask where you live?			√
5.	I've seen ghosts before, all those years ago	√		
6.		√		
7.			√	
8.			√	
9.		√		

10.		√		
11.			√	
12.			√	
13.			√	
14.			√	
15.		√		
16.	This house was my family's house.		√	
17.	Elise Rainier: When did these occurrences start? Ted Garza: Soon after we moved in.			√
18.	I've seen ghosts before, all those years ago.	√		

19.	Imogen Rainier: I can see things too. Elise Rainier: But this one was different			√
20.	Before we go inside, I brought clothes for you boy			√
21.	Tucker: Elise, there's someone right in front of you. Elise Rainier: I don't see anything. Tucker: Be careful, you're going to touch it.	√		
22.	If we can find out what it is we can stop this curse.			√
23.	To end this evil I need to go deeper into the Further.			√
24.	I don't have memories from this place, I have scars.			√
25.	I'm going to find it and I'm going to finish it.	√		
26.			√	
27.			√	
28.			√	

29.			√	
30.			√	
31.			√	
32.			√	
33.	<p>“Go to Hell” (run to take the key)</p>		√	

CURRICULUM VITAE

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