INTERPRETATION OF SEMIOTIC SYMBOLS IN SHAUN THE SHEEP

EPISODE "TAKE AWAY"

PROPOSAL

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ABSTRACT

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This study deals withsemiotic symbol in Shaun the sheep episode *Take Away*. It was aimed at investigating the kinds of interpretation, and gesture in Shaun the sheep episode *Take Away*. This study was conducted by using descriptive qualitative research. The sources of data were movie Shaun the sheep episode *Take Away*, written by Richard Goleszowski and Rob Dudley, 2015. The instrument in this study was document. Data were analyzed using descriptive analysis technique, by describing the kinds of interpretation, and gesture in Shaun the sheep episode *Take Away* The result showed that there were 17 kinds of interpretation in *Take Away* episode on Shaun the sheep cartoon animation. It consist of 16 (94.1%) for consecutive and 1 (5,9%) for whispered in interpretation. It can be concluded that consecutive interpretation dominantly was used to easier interpreter in interpretation non-verbal communication especially in interpretation of semiotic symbol in *Take Away episode* and there were 11 kinds of gesture in *Take Away* episode on Shaun the sheep cartoon animation. It consists of 5 (45.46%) for symbolic, 3 (27.27%) for deictic, and 3 (27.27%) for lexical (iconic).

Key Word: Semiotic symbol, Interpretation, and Gesture

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CHAPTER I

INTRODUCTION

A. The Background of 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.

Semiotic stresses the idea that images are collection of signs that are linked together in some way by the viewer (Lechte, 2000). 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 (Chandler, 2002). Signs can take the form of words, images, sounds, odors, flavors, acts or object (Peirce,1931).

There are two divergent traditions in semiotics-the European and the American--but there are differences. The European approach is proposed by Ferdinand Saussure (1966) who divides a sign into two components, namely the signifier (the sound, image, or word) and the signified which is the concept the signifier represents or the meaning. In other word, sign can mean anything and they can mean different thing to different people. As well as Peirce (1931:24), one of the American Philosophers, also ever argued that interpreters have to supply part of the meanings of signs. He wrote that "a sign is something which stands to somebody for something in some respect or capacity". It means that Peirce considered semiotics important because whatever we do, can be seen as a message. Pierce categorized the patterns of meaning in signs as iconic, symbolic, and indexical. An iconic sign is one which is, in one or more respects, the same as the object signified; a symbol, as Pierce reminds us, originally meant something thrown together making a contact or convention; in a contemporary setting, a symbol refers to conventional signs used, for instance, in speaking and writing (Lechte, 2000). A symbol or a sign of a language is used such as in logo, slogan in advertisement, billboard, even in film.

Film has a closer relationship with television as one of media environments, which offers people opportunities to select their entertainment. Therefore, television viewers are motivated to watch television in order to satisfy their various wants, needs and desires at the time. This does not mean that viewing behavior is always pushed by strong psychological drives but for most of the time, it can make entertain and funny for children especially in cartoon animation. A cartoon is a drawing-representational or symbolic that makes a

satirical, witty, or humorous point written by a cartoonist who can be defined as a writer and artist, philosopher, and punster, cynic and community conscience. It seldom tells a joke, and often tells the truth, which is funnier. In addition, the cartoonist is more than a social critic who tries to amuse, infuriate, or educate. He is also, unconsciously, a reporter and historian.

Movie audience expected that cartoon can make them be funny and entertain with picture-picture which make them interest. In addition, they can understand content of cartoon animation as sign system are involved in the construction of meaning and film makes use of signs to convey its message. Even though cartoon which is not spoken dialogue, just we interpreted the meaning of that cartoon such as *Shaun the Sheep,* it was expected can understand meaning in it.

But in fact, many movie audiences especially children have difficulties in interpreting meaning in cartoon animation especially Shaun the sheep. In addition, they did not understand message which contain in it, they just interest with animation which make them entertain. Furthermore, many audience did not know the meaning of symbol which occur in cartoon animation and they cannot comprehend the story of cartoon animation without spoken dialogue (symbol).

Shaun the Sheep is a British stop motion animated children s television series produced by Aardman Animations and commissioned by the British Broadcasting Corporation (BBC). The episodes have many combination of slapstick in Aardman s recognizable animation style. There is no spoken dialogue, even by human characters. In this way, it is reminiscent of silent comedy cartoon. Moreover, simple grunts, bleats, and signs are all used to add

subtle expression to each character's moods and feelings. Interpretation towards the film is not always the same for individuals. That's why people may have different interpretation toward the same object. It can be influenced by the different level of education, economical status, family background, and many more.

What makes interpret the meaning of signs in the story "Shaun the Sheep" in such a way encourages the researcher to make a deep research on it. The researcher is interested in finding the children's interpretation toward the film and find the factors of the children interpret the story in such a way. Therefore this study attempt to investigate how well the children's understanding in interpreting the signs or gestures from the cartoon film"Shaun the Sheep." The cartoon film "Shaun the Sheep" is chosen because it is one of the children favorite cartoons, which is always watched by them although there are no spoken dialogues in it and this cartoon had won Oscar Award because of the character of Shaun as a clever and a creative sheep with also full of comedy and it had been being played in more than 170 countries since 2007.

Based on explanation above, so, the researcher interested to conduct with the title "**INTERPRETATION OF SEMIOTIC SYMBOLS IN SHAUN THE SHEEP EPISODE "TAKE AWAY"**

B. Identification of Problem

Based on background of study the researcher identified of problems as follows :

1. The movie audience have difficulties in interpreting meaning in cartoon animation especially Shaun the sheep

2. The movie audience especially children did not know message which contain in it

3. The students' university has lack knowledge about semiotic symbol in cartoon animation.

C. The Problem Of Study

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

1. What types of interpretation of semiotic symbols in "Shaun the sheep" cartoon animation?

2. What kinds of gestures are found in "Shaun the sheep" cartoon animation?

D. The Objectives of Study

Based on the problems of study, the aimed of this research were as follows:

1. To investigate of types of interpretation of semiotic symbols in "Shaun the sheep" cartoon animation

2. To find out the kinds of gestures are found in "Shaun the sheep" cartoon animation

E. The Scope and Limitation of Study

There are so many wordless cartoons which are shown on many television programs such as Bernard Bear, Oasis, and many more. But in this research, the

scope of the study was Shaun the sheep and was limited on the story of episode "Take Away".

F. The Significances of Study

The findings of the research are expected to be useful for the readers both theoretically and practically in some aspects.

1. Theoretically the finding can be useful for enriching the theories on semiotics particularly for improving and widening the knowledge about semiotics and interpretation.

2. Practically the finding can be useful for those who focus on semiotics. Moreover, the ideas and the point of views of the finding can significantly be useful to be used for:

    a. Researchers as their review of literature in analyzing semiotics and interpretation with different object.

    b. Students as their material references in understanding semiotics and interpretation.

    c. Movie Audiences as materials for helping people especially children in comprehending the messages in the cartoon.

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.

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 representamen (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 (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.

1.1 Ferdinand de Saussure's Theory

Ferdinand de Saussure is a linguist scholar who has developed the basis or groundwork of general linguistic theory. He is well-known as a founder of modern linguist. The emergence of the sign theory in the field of linguistics started when he felt that the theory of linguistic signs should be placed in a more general basis theory. Inspired and grounded from that thought, he has proposed the term 'semiology' in a few compilations of lecture notes taken by his students based on lectures given since 1907 to 1911, which eventually have been published as a book entitled 'Course in General Linguistics'. Finally, those works or masterpieces became a high-impact source of linguistic theory which is known as

structuralisme (Grenz, 2001). 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, 1993, p. 4).

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, 2002). 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

Charles Sanders Peirce is well-known as a pioneer of pragmatism doctrine who has provided the basic in the general theory of signs through his writings, and texts that have been compiled 25 years after his death in a single comprehensive piece of work entitled *Oeuvres Completes* (Zoest, 1991). Unlike Saussure who has introduced the term 'semiology', Peirce proposed the term 'semiotic', which according to him is synonymous with the concept of logic that focuses on the knowledge of human thinking process as portrayed in his writing published in 1931/1958:

> *Logic, in its general sense, is, as I believe I have shown, only another name for semiotic, the quasinecessary, or formal doctrine of signs. By describing the doctrine as "quasi-necessary", or formal, I mean that we observe the characters of such signs as we know, and from such an observation, by a process which I will not object to naming Abstraction, we are led to statements, eminently fallible, and therefore in one sense by no means necessary, as to what must be characters of all signs used by a "scientific" intelligence, that is to say by an intelligence capable of learning by experience* (Leeds Hurwitz, 1993, p. 4).

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 (explicitly exist).

2. Social Semiotic

Social 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. 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. Different 'versions' of social semiotics have emerged since the publication of Michael Halliday's *Language as Social Semiotic* in 1978. The account we offer in this paper is focused on the version proposed by Gunther Kress, Robert Hodge, Theo van Leeuwen, and others. Following a historical overview we discuss its connections with Pragmatics and other approaches; key concepts; analytical focus; and fields of application

(Bezemer, 2009). In the social semiotic, there are some kinds of semiotic, namely eye contact, facial expression, gesture, touch (Kerkegaard, 2010).

a. Eye Contact

The cultural rules of eye contact can vary enormously from culture to culture, and the lack of cultural knowledge can be very uncomfortable for people when they meet another "eye-contact culture". In most western cultures, eye contact is related to power or honesty. Thus, it is more common for superiors to look at subordinates than the opposite. In addition: *"Since several cultures consider the eye to be "the window of the soul" eye contact or its lack is interpreted to have special meaning. In these cultures eye contact is related to honesty. In other cultures eye contact is seen as an invasion of privacy."* (Varner, 2005).

In the Japanese "eye contact culture", prolonged eye contact is considered an invasion of privacy, disrespectful, or rude, and even in the overcrowded metro's of Japan, people are not looking each other in the eyes. In fact, the Japanese are more or less taught from childhood to look at a person's throat, instead of looking a person in the eye, as most western cultures do and learn from childhood. In western cultures, it is very important with eye contact. In Japan, on the other hand, sustained eye contact by a superior is seen as a reprimand of the subordinate, and by avoiding eye contact the subordinate shows humility and sustaining the "wa", as McDaniel states in his theory of the Japanese cultural themes. In addition9: *"The use of direct eye contact by a superior is a clear exercise of hierarchical prerogative."* (McDaniel, 2006).

b. Facial expressions

Facial expressions includes smiling, showing anger, and many other facial expressions which accompany feelings and words. Facial expressions can be interpreted in different ways depending on the culture, and also the frequency and intensity can vary a lot. In general, cultures from East Asia are more restrained when it comes to facial expressions and showing feelings, and this includes Japan. These cultures, as Trompenaars theory of cultural orientations points out, have a neutral orientation to showing feelings/emotions, and most western cultures are having an emotional orientation. Additionally, when it comes to smiling, the East Asian and Japanese cultures vary a lot from western cultures. In western cultures, smiling indicates joy, amusement, or friendliness. In contrast, in Japanese culture, smiling can be a sign of embarrassment, anger, displeasure, and even be used when a conflict occur. The Japanese can simply smile, if they do not want to answer a question, or instead of giving a depressing answer to a question. This has to do with the protection of face and can be very confusing or irritating for a foreigner and is very difficult to decipher. In addition, when talking about the smile, laughter is seen very differently depending on which culture you belong to as well. Again, a laugh is not automatically a sign of joy, happiness, or something funny going on, but can be an expression of embarrassment, uneasiness or nervousness in the Japanese culture.

Another Japanese non-verbal signal which is very different from western non-verbal communication is expression of anger. Showing anger, in general, is more legitimate the older, the more power the person has and primarily, it is more acceptable when men show anger. This underlines the high amount of masculinity

in the Japanese culture, which Hofstede pointed out as well in his theory of the cultural dimensions. In Japan, showing anger is not appropriate, even a gaze could be improper and the Japanese and East Asian cultures tend to hide their emotions and feelings in order not to burden others and maintain the situational harmony "wa". Because of this restriction of facial expressions, anger is not uttered openly in work environments, and it can be very difficult for foreigners to decode the general mood and emotions of the counterpart. In addition:

> *"People from Asian cultures are able to read the message of the subdued nonverbal facial communication of anger, but people from Western cultures tend to have a hard time deciphering the code."* (Varner, 2005, p. 182)

c. Gestures

Gestures are something that can accompany the verbal message and strengthen it, but can also be used, when expressing emotions and feelings. Head movements are one gesture, which is very different from culture to culture. For example, shaking ones head means, some kind of rejection, or disagreement in most cultures. Nonetheless, Bulgarians do just the opposite. In connection to head movements, when lowering ones head in western cultures it signifies defeat, insecurity or uncertainty. In Japan, when lowering ones head can be a sign of total attention to the speaker, and also a symbol of hierarchy. Japanese business people can sometimes, in face-to-face negotiations, lower their heads, and close their eyes, in order to give their full attention to the speaker. But this can be seen as an

insult in many cultures, because it looks like they could not care less about the proceedings. Nevertheless, it is just the opposite the Japanese are trying to display.

Furthermore, within the area of gestures, we find the use of arm movements or arm gestures. In most western cultures arm movements are used to enhance the size of the speaker, and can be used to intimidate listeners and make the speaker seem more powerful. In contrast, the Japanese use far fewer arm gestures than westerners, and this is connected to the possible invasion of personal space. Furthermore, by using large arm gestures and expressive body language, there will be a possibility that the individual is singled out from the group, and this can threaten the harmony of the group. Because the Japanese are not expressive, and do not use big arm movements:

> *"Someone from a more openly expressive culture may interpret the subdued arm and body movements of a Japanese person as submissive or timid..... People who are used* Intercultural Communication/ English *to expressive gestures often have difficulty recognizing and interpreting subdued gestures."* (Varner, 2005).

d. Touching

People have different views on touching each other, according to their cultural background. For example, the greeting ritual varies a lot depending on where you are. The handshake though, has become the most common way of greeting each other welcome, and goodbye, or when a business deal is completed. But, even the hand gesture can vary according to the culture. For instance, in

France you will often be met with a soft handshake maybe accompanied by a kiss, or two on the cheeks, depending on the formality and relationship. In Germany and in the US, however, you will normally be greeted with a firm handshake. Influenced by globalization, which underlines the theory of Søderberg of converging cultures, the Japanese are getting more used to the handshake when meeting people from other cultures, but when the Japanese do, they tend to make a slight bow and keep the arm firmly extended to maintain distance and personal space. Still the most common greeting in Japan is the bow. The bow is a fundamental part of Japanese everyday life and is used in numerous occasions: *"The Japanese bow is used when meeting someone, when asking for something, while apologizing, when offering congratulations, when acknowledging someone else, and when departing, to mention just a few instances."* (McDaniel, 2006).

The bow is a historical sign of submission, and respect, and indicates where in the hierarchy you are:*"The junior person bows first, lowest, and longest. An improperly executed bow can be interpreted as a significant insult."* (McDaniel, 2006). In general, touching in public is not tolerable in Japan. After childhood, the amount of contact drops significantly, and the individuals are expected to obey the rules of non-touching. There are some exceptions though: *"Indeed, adult Japanese actively avoid public displays of interpersonal physical expressiveness unless in a close-knit in-group setting."* (McDaniel, 2006).

People who know each other very well whether it being co-workers or family members etc., can touch one another in public. For instance, when male co-workers are in a friendly drinking session after work, which is common in Japan.

When people in an out-group do touch unwillingly in Japan, it is often because of crowding.

3. Interpretation

Interpretation is a frequent term not only in literary studies. It is used by musicians and lawyers, actors and priests, translators an 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 (Von, 1983).

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.

3.1 types of Interpretation

All interpretation relies on conveying information from a source language into a target language, but there are multiple ways this is achieved and the best method for interpretation will depend upon the needs of the speakers and listeners. There are some types of interpretation, such as:

a. Simultaneous: In this mode of interpretation the interpreter listens to spoken content through headphones, and speaks the translated words into a microphone. As soon as the interpreter understands the general meaning of the sentence, he or she begins the interpretation. The simultaneous interpretation is rendered to target-language listeners via their earphones.

b. Consecutive: To allow the interpreter to render what was said into the target language, consecutive interpreting relies on the speaker to stop speaking frequently, on average, every one to five minutes. The speaker's pauses come at the end of a sentence or topic. While waiting, the interpreter listens and takes notes as the speaker moves forward through the communication. A vital skill involved in consecutive interpreting is note-taking, since few people can memorize a complete paragraph in a single hearing without losing detail.

c. Whispered: A variation of simultaneous interpreting, whispered interpretation, involves the interpreter addressing a small target-language audience by whispering a simultaneous interpretation. This method is generally used only when a few audience members do not speak the source language.

d. Relay: Much like the races that share its name, relay interpreting is achieved by a group of participants. A source-language interpreter transfers the message to a group of interpreters who have that language in common and who each speak another language, as well. One at a time, these interpreters convey the message to their respective audiences. For example, a German speech is first interpreted in English to a group of interpreters, and is then interpreted by each into Arabic, French, and Russian.

e. Liaison: Also called escort interpreting, liaison interpreting relies upon an interpreter who translates into and out of the source and target languages as a conversation takes place. This type of interpreting is typically used for small, informal situations such as meetings. However, an interpreter may shadow a client for several hours or all day long, throughout everyday activities. Interpreting takes many forms and all of them are intellectually demanding, requiring tireless work. Because interpreters must manifest intense concentration in order to hear every word spoken and provide an accurate rendition in the target language, professional interpreters often rest between sessions after interpreting—depending on the difficulty of the content.

4. Concept of Gesture

A gesture is a form of non-verbal communication or non-vocal communication in which visible bodily actions communicate particular messages, either in place of, or in conjunction with, speech. Gestures include movement of the hands, face, or other parts of the body (Kendon, 2004). Gestures differ from physical non-verbal communication that does not communicate specific messages,

such as purely expressive displays, proxemics, or displays of joint attention. Gestures allow individuals to communicate a variety of feelings and thoughts, from contempt and hostility to approval and affection, often together with body language in addition to words when they speak.

Gestures, the movement of arms and hands, are different from other body language in that they tend to have a far greater association with speech and language. Whilst the rest of the body indicates more general emotional state, gestures can have specific linguistic content. Gestures have three phases: *preparation, stroke* and *retraction*. The real message is in the stroke, whilst the preparation and retraction elements consist of moving the arms to and from the rest position, to and from the start and end of the stroke.

4.1 Kinds of Gesture

There are four categories in kinds of gesture, namely: Symbolic (Emblematic), Deictic (Indexical), Motor (Beat), and Lexical (Iconic)

a. **Symbolic (emblematic)**

The most familiar are the so-called emblems or quotable gestures. These are conventional, culture-specific gestures that can be used as replacement for words, such as the handwave used in the US for "hello" and "goodbye". A single emblematic gesture can have a very different significance in different cultural contexts, ranging from complimentary to highly offensive. The page List of gestures discusses emblematic gestures made with one hand, two hands, hand and other body parts, and body and facial gestures. Symbolic gestures can occur either

concurrently or independently of vocal speech. Symbolic gestures are iconic gestures that are widely recognized, fixed, and have conventionalized meanings.

b. Deictic (indexical)

Deictic gestures can occur simultaneously with vocal speech or in place of it. Deictic gestures are gestures that consist of indicative or pointing motions. These gestures often work in the same way as demonstrative words and pronouns like "this" or "that".

c. Motor (beat)

Motor or beat gestures usually consist of short, repetitive, rhythmic movements that are closely tied with prosody in verbal speech. Unlike symbolic and deictic gestures, beat gestures cannot occur independently of verbal speech. These gestures are closely coordinated with speech. The so-called beat gestures are used in conjunction with speech and keep time with the rhythm of speech to emphasize certain words or phrases. These types of gestures are integrally connected to speech and thought processes.

d. Lexical (iconic)

Other spontaneous gestures used during speech production known as iconic gestures are more full of content, and may echo, or elaborate, the meaning of the co-occurring speech. They depict aspects of spatial images, actions, people, or objects. For example, a gesture that depicts the act of throwing may be synchronous with the utterance, "He threw the ball right into the window." Such gestures that are used along with speech tend to be universal. For example, one describing that he/she is feeling cold due to a lack of proper clothing and/or a cold

weather can accompany his/her verbal description with a visual one. This can be achieved through various gestures such as by demonstrating a shiver and/or by rubbing the hands together. In such cases, the language or verbal description of the person does not necessarily need to be understood as someone could at least take a hint at what's being communicated through the observation and interpretation of body language which serves as a gesture equivalent in meaning to what's being said through communicative speech.

The elaboration of lexical gestures falls on a spectrum of iconic-metaphorical in how closely tied they are to the lexico-semantic content of the verbal speech they coordinate with. More iconic gesture very obviously mirrors the words being spoken (such as drawing a jagged horizontal line in the air to describe mountains) whereas more metaphorical gestures clearly contain some spatial relation to the semantic content of the co-occurring verbal speech, but the relationship between the gesture and the speech might be more ambiguous. Lexical gestures, like motor gestures, cannot occur independently of verbal speech. The purpose of lexical gestures is still widely contested in the literature with some linguists arguing that lexical gestures serve to amplify or modulate the semantic content of lexical speech, or that it serves a cognitive purpose in aiding in lexical access and retrieval or verbal working memory. Most recent research suggests that lexical gestures serve a primarily socio-pragmatic role.

5. Cartoon Film

5.1 Shaun the Sheep

Shaun the Sheep is a British stop-motion animated television series, a spin-off of the *Wallace and Gromit* franchise. The series stars Shaun, a sheep previously featured in the 1995 short film *A Close Shave* and in the *Shopper 13* short film from the 2002 *Wallace and Gromit's Cracking Contraptions* series, and his madcap adventures around a small farm as the leader of his flock. Having first aired in the UK on CBBC in March 2007 and broadcast in 180 countries globally, the series consists of 150 seven-minute episodes. The fifth series contains 20 episodes and has been aired in the Netherlands from 1 December 2015 until 1 January 2016.

The series inspired its own spin-off, *Timmy Time*, which follows the adventures of Shaun's small cousin and is aimed at younger viewers. A feature-length film, titled *Shaun the Sheep Movie*, was released theatrically in 2015. A 30-minute film, titled *Shaun the Sheep: The Farmer's Llamas*, was aired as a 2015 Christmas TV special. Series 5 is due to begin airing in the UK on Monday 5 September 2016. Shaun, an unusually bright and clever sheep, lives with his flock at Mossy Bottom Farm, a traditional small northern English farm. In each episode, their latest attempt to add excitement to their dull mundane life as livestock somehow snowballs into a fantastic sitcom-style escapade, most often with the help of their fascination with human doings and devices. This usually brings them into conflict—and often into partnership—with the farm sheepdog Bitzer, while they all are simultaneously trying to avoid discovery by the Farmer.

B. 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.

The cartoon film was produced by Aardman Animations, and commissioned by the British Broadcasting Corporation (BBC) and Westdeutscher Rundfunk (WDR), a constituent member of the consortium of German public-broadcasting institutions ARD. It has aired on CBBC in the UK from 2007 onward. Each seven-minute episode is entirely shot in Aardman's distinctive stop-

motion animation style. The comedic tone is a combination of [slapstick](#) and classic [silent comedy](#), similar to that used in the *[Wallace & Gromit](#)* shorts. In this series, there is not much spoken dialogue at all, even from the human characters; simple grunts, bleats, pointing, sighs, mutterings, words, and similar wordless inflections are all used to indicate each character's moods and motives. There are also no readable words in any episode, although "Bitzer" can be seen on a dog bowl, and—in series four--"Mossy Bottom Farm" on a gate, in the original English-language title sequence.

All other signage, such as on a pizza box or a bus stop, is replaced by an illegible scrawl and a picture. Shaun the Sheep's first appearance was in Wallace & Gromit's third short feature, the [Academy Award](#) winning *[A Close Shave](#)*, as the youngest member of a flock of sheep Wallace and Gromit work to save from being turned into dog food. He was named Shaun as a pun on the word "shorn" after he was accidentally subjected to Wallace's automated [sheep shearing](#) machine. This early version of Shaun shows a hint of his characteristic human-like bravado—among other things, wearing a sweater knitted from his own shorn wool—and he proves to be a major help in saving the day. At the end of this short, Shaun and the entire flock are seen living with the duo; Shaun later made a brief cameo appearance in the "Shopper 13" episode of Wallace & Gromit's "[Cracking Contraptions](#)" web series. No official explanation has been given for the flock's later transfer to the farm. Although the original series is silent aside from sound effects, a [Hindi](#)-dubbed version seen on [Nickelodeon India](#) was redone with scripts and dialogue.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research was conducted by apply qualitative descriptive research. Bogdan and Biklen (2007) describe that qualitative is descriptive, where data is in the form of words or pictures rather than numbers. In addition, Ary (2010) states that qualitative research focuses on understanding social phenomena from the perspective of the human participant in natural setting. Furthermore, according to Denzim and Lincoln (2005) in Sharan B. Meriam describe qualitative research is a situated activity that locates to the observer in the world. Qualitative design attempts to describe what is going on and what data shows.

Bogdan and Biklen (2007) say that official documents data include memos, newsletters, policy document, books, proposals, code of ethnic, student's record, statement of philosophy, and news releases. Based on the statement, book or novel is available to be researched. This type of this study was content analysis. Content analysis is defined as systemic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding (Krippendoff, 1980). It was used to interpretation of semiotic symbol in shaun the sheep cartoon animation.

B. The Data and Source of the Data

According to Bogdan & Biklen (1992), data refers to rough materials researchers collect from the world they are studying; they are the particulars that

form the basis of analysis. Data include materials that people doing the study actively record, such as interview transcripts and participant observation fieldnotes. In this case, the data of the research is semiotic symbol. The source of the data of this research Shaun the sheep in the episode of Take away.

C. Technique of Data Collection

The data was collected by applying a documentary technique. According to Burhan (2007), documentary technique is a method for collecting the data which is kept in the form of documentation. The document has been collected and analyzed to find semiotic symbol. The procedures of administrating the data from TV in Shaun the Sheep cartoon animation as follows:

1) selecting gesture which misunderstanding of symbol in Shaun the Sheep animation

2) classifying types of interpretation which contain semiotic symbol in Shaun the Sheep animation

3) showing the data into table

4) converting the occurrences into percentage and drawing conclusion

D. Instrument of Data Collection

Qualitative research is research that subjective nature, which means that the success study was determined by the ability of researcher in the field to collect data, interpret or understand the data it cannot be separated from its original context (Joseph, 2013). In addition, Moleong (2000) states that the focus of qualitative research is tentative, it means that the results of qualitative research

will be continue to evolve and be perfect came after researchers in the field of research. Therefore, the key instrument of the research was the researcher herself. As Bodgan and Biklen (1992) state that the researcher is the key instrument. It means that everything which is related to this research controlled by the researcher. While Sugiono (2008) states that instrument in naturalistic inquiry is the human. This research used Shaun the Sheep as source of data.

E. Technique of Data Analysis

The data of this research was analyzed by using interactive model proposed by Miles, Huberman and Saldana (2014) with four steps. The steps are; 1. data collection, 2. data condensation, 3. data display, 4. conclusion/verification

These four streams can also represented as shown in figure 1 below.
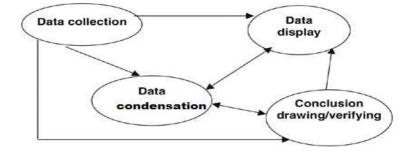

Figure 1: Components of Data Analysis: Interactive Model taken from

Miles, Huberman, and Saldana (2014)

1. Data Collection

Data collection refers to the process of collecting all the data. In this research, the researcher collected the data, firstly by watching on TV in Shaun the Sheep cartoon and secondly collecting the data, all the data related to interpretation of semiotic symbol.

2. Data Condensation

Data condensation refers to the process selecting, focusing, simplifying, abstracting and transforming the raw data that appear in written-up field notes.

a. Selecting

The researcher selects gestures which contain the patterns of semiotic symbol in Shaun the Sheep that related to types of interpretation.

b. Focusing

The researcher concerned the attention to the appropriate data. In this study, the researcher only focused on the kinds of interpretation of semiotic symbol in shaun the sheep cartoon animation and gestures of interpretation in Shaun the sheep cartoon animation.

c. Simplifying

Simplifying helps the researcher to simplify the data. The data that has been collected need to be simplified so the researcher will be easy to analyze it.

d. Abstracting

Abstracting means summarize the data. In this research, the researcher summarizes the data related to interpretation of semiotic symbol.

e. Transforming

All the data that have been selected and categorized have been transformed into table, because data display of this research is the table.

3. Data Display

Data display provides an organized compressed assembly of information that permits conclusion drawing. A display can be an extended piece of text or a diagram, chart or matrix that provides a new way of arranging and thinking about

the more textually embedded data. Data display, permits the researcher to extrapolate from the data enough to begin to identify systematic patterns and interrelationship. At the display stage, additional, higher order categories or themes maybe emerge from the data that go beyond those first discovered during the initial process of data reduction.

Data display can be extremely helpful in identifying whether a system of working effectively and how to change it. The qualitative researcher needs to discern patterns among various concepts so as to gain a clear understanding of the topic at hand. Data are displayed using a series of flow charts that map out any critical paths, decision points, and supporting evidence that emerge from establishing the data for each site. Looking at the displays helps us to understand what is happening and to do something based on that understanding. In this step, the data have been organized to answer the research problems. Related to this study, data display answered the first problem of the study, what types of interpretation of semiotic symbol in Shaun the sheep cartoon animation, the writer showed and analyzed it. Then to answer the second question, gestures of interpretation in Shaun the sheep cartoon animation, the writer described gesture of semiotic symbol and analyzed it.

4. Conclusion : Drawing/verifying

As drawing requires a researcher begins to decide what things mean. The data is noticed regularities, patterns (differences/similarities), explanations possible configurations, casual flows and propositions. This process involves stepping back to consider what the analyzed data mean and to access their

implications for the questions at hand. Verification, integrally linked to conclusion drawing, entails revisiting the data as many times as necessary to cross-check or verifying these emergent conclusions.

It is the last steps to draw the conclusion from the data show in data display. Here the writer show and describe the findings after displaying the data. The conclusions of this research consisted of interpretation of semiotic symbol.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study were taken from cartoon animation of Shaun the Sheep w*ritten by* Richard Goleszowski and Rob Dudley, 2015 Series 1 episode 8. It was obtained semiotic symbol collected from one episode with the title "Take Away". There were some signs which showed semiotic symbol and gesture to be interpreted. There were 28 of interpretation and gesture consist of 17 interpretation and 11 gesture which showed in Shaun the sheep cartoon animation to be analyzed which related to the theory. After conducting analysis of gesture and interpretation in all signs that found in Shaun the sheep, the findings are presented in Table 4.1:

Table 4.1

Data of Shaun the Sheep in *Take Away*

Types of Interpretation		Kinds of Gesture		
Consecutive	Whispered	Symbolic	Lexical (Icon)	Deictic
16	1	5	3	3
17		21		

NO	Kinds			
	Interpretation	Number	Gesture	Number
1	Consecutive	16	symbolic	5
2	Whispered	1	Lexical (icon)	3
3			Deictic	3
	Sum	17	11	
	Total	28		

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 all symbols that interpreted by Shaun the Sheep animation because not all of the symbols showed gesture. That's why, the researcher tried to select whether the symbol are gesture or not to get only gesture. After that, focused on interpretation and gesture from the data that have been selected in order to make sure that it was really suitable as the data. In this process, the bold-typed was used as the sign of interpretation and gesture which showed by characters of Shaun the Sheep related to the theory. Next, simplified the kinds of interpretation and kinds of gesture which were showed by Shaun the Sheep 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 I and II in line with each category by categorizing the symbol into kinds of interpretation and kinds of gesture. 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 (kinds of interpretation and kinds of gesture). 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 interpretation utilized by characters of Shaun the Sheep that were enclosed in Appendix I and categorization of gesture utilized by characters of Shaun the Sheep that were enclosed in appendix II. 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 kinds of interpretation and the second answer for the research problem about kinds of gesture.

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

1. **Kinds of Interpretation in Shaun the Sheep**

There were two concepts kinds of interpretation, namely Consecutive and Whispered interpretation.

a. Consecutive Interpretation

Theoretically, consecutive interpretation is to allow the interpreter to render what was said into the target language by the list all of the stories. In concept of consecutive interpretation easier interpreter to interpreted story by using semiotic symbol (non-verbal communication).

In this concept, the researcher made list story consecutively in *Take Away* episode start from first until the end story. In *Take Away* episode told about adventure Shaun and his friends bought Pizza after they saw a boy delivered Pizza to farmer's house and finally Shaun and flock could eat Pizza without money cash. The data of consecutive interpretation can be seen in Appendix I.

b. Whispered Interpretation

Theoretically, whispered interpretation, involves the interpreter addressing a small target-language audience by whispering a simultaneous interpretation. In this concept whispered, the researcher found 1 data in *Take Away* episode for example (00:51) it showed that *Shaun has plan in getting Pizza then he discuss his ideas to his friends with invite his friends to gather. But he does it by whispered so that farmer and their neighbor (pig) do not hear his ideas.*

From the explanation above, the researcher concluded that in interpretation of whispered included of small communication but has big aim in reach the goal together. Besides, discussion is the best way in solving the problem because at the time, Shaun and flock seem hungry. To know kinds of interpretation clearly, it can be seen in the Table 4.2 as follows:

Table 4.2

Kinds of Interpretation in *Take Away* Shaun the sheep

No	Kinds of Interpretation	Amount	Percentage
1	Consecutive	16	94.1%
2	Whispered	1	5.9%
	Total	17	100%

From Table 4.2 it can be found that there are 16 (94.1%) for consecutive interpretation, and 1 (5.9%) for whispered. It can be concluded that consecutive interpretation dominantly was used by the researcher to easier in analyzing the data especially non-verbal communication (symbol).

2. Kinds of Gestures in *Take Away* episode

There were three concepts kinds of gestures, namely Symbolic, Lexical (icon), and Deictic gesture.

a) Symbolic Gesture

Theoretically, symbolic gesture can be used as replacement for words, such as the hand wave "hello" and "goodbye". Besides, symbolic gesture included of emblematic gestures made with one hand, two hands, hand and other body parts, and body and facial gestures.

In this concept, the researcher found 5 symbols which showed meaning in communication between Shaun and flock, some examples can be seen using picture this below: (02:18)

From the example above, it explained that *Shaun and his friend wanted to buy Pizza to city by bus. Shaun and two his friends was waiting bus in the halte then suddenly the bus arrived, **Shaun hand wave his hand** to stop the bus* (02:18). From bold-typed above, it showed that just gesture of hands with **hand wave,** the driver knew meaning from that symbol, and the meaning of hand wave based on the picture was **stop.** Another example which showed symbolic such as the picture this below: (01:06)

From the picture above, it explained that *Shaun has planning to buy Pizza by using clothes like a human. At the time, he saw a doll (like doll in farm) with its cloths. From that, Shaun and flock take that cloth to close Shaun and two his friends' body.* **The doll seems ashamed to itself because there is no something which closed its body** (01:06).

From the picture above, the doll just gave symbol with elaborated both of its hands to close its body. The meaning of symbol which was showed by doll's gesture was *it seems ashamed to itself because there is no something which closed its body.* Besides, as generally, this gesture has known by people so that it easier to know the meaning of that symbol and was not strange to be seen.

b) Deictic Gesture

Theoretically, deictic gestures are gestures that consist of indicative or pointing motions. These gestures often work in the same way as demonstrative words and pronouns like "this" or "that". In this concept, the researcher found 3 gestures which showed deictic in *Take Away* episode. To know the data, it can be seen in Appendix II. One of examples of deictic such as (01:26), it explained that *after they had been success made Shaun be like a human by using clothes and shoes. Then* **Shaun shows his head** *to complete all and close his head so that the people did know that Shaun was sheep* (01:26).

From the bold-typed above, the gesture was showed by Shaun with held his head was same way which done by human with using demonstrative pronoun to direct the something by using "that" and "this". Moreover, Shaun gave direction to his flock to say that his head did not yet complete hat. So, Shaun showed gesture deictic which has meaning "this".

c) Lexical (iconic)

Theoretically, Lexical is other spontaneous gestures used during speech production known as iconic gestures are more full of content, and may echo, or elaborate, the meaning of the co-occurring speech. They depict aspects of spatial images, actions, people, or objects. In this concept, the researcher found 3 gesture of lexical (iconic) in *Take away* episode. The data can be seen in Appendix II. Some of examples lexical can be seen in this picture below: (02:36)

From the picture above, it explained that *when Shaun and two his friend were be in the bus, the woman who sitting beside them offered food to Shaun, but he cannot take it until the food fall down.* **The woman was angry and hit him with her bag.**

From the bold-typed based on the picture above, the meaning of woman's gesture showed expression angry until she did bad action to him (Shaun) even though, she had good attitude with offered some food to him. To know kinds of gesture clearly, it can be seen in the Table 4.3 as follows:

Table 4.3

Kinds of Gesture in *Take Away* Shaun the sheep

No	Kinds of Gesture	Amount	Percentage
1	Symbolic	5	45.46%
2	Deictic	3	27.27%
3	Lexical (iconic)	3	27.27%
	Total	11	100%

From table 4.3 above, it showed that 5 (45.46%) for symbolic, 3 (27.27%) for deictic, and 3 (27.27%) for lexical (iconic). And the most dominantly used was gesture symbolic with number 5(45.46%) in Shaun the sheep cartoon animation on *Take away* episode.

C. Research Findings

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

1. There were 17 kinds of interpretation in *Take Away* episode on Shaun the sheep cartoon animation. It consist of 16 (94.1%) for consecutive and 1 (5,9%) for whispered in interpretation. It can be concluded that consecutive interpretation dominantly was used to easier interpreter in interpretation non-verbal communication especially in interpretation of semiotic symbol in *Take Away episode.*

2. There were 11 kinds of gesture in *Take Away* episode on Shaun the sheep cartoon animation. It consists of 5 (45.46%) for symbolic, 3 (27.27%) for deictic, and 3 (27.27%) for lexical (iconic).

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

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

3. There were 17 kinds of interpretation in *Take Away* episode on Shaun the sheep cartoon animation. It consist of 16 (94.1%) for consecutive and 1 (5,9%) for whispered in interpretation. It can be concluded that consecutive interpretation dominantly was used to easier interpreter in interpretation non-verbal communication especially in interpretation of semiotic symbol in *Take Away episode.*

4. There were 11 kinds of gesture in *Take Away* episode on Shaun the sheep cartoon animation. It consists of 5 (45.46%) for symbolic, 3 (27.27%) for deictic, and 3 (27.27%) for lexical (iconic).

B. Suggestions

There are some constructive points suggested as the following:

1. For the linguist and practitioners

   It is advisable to continue to examine and explore matters relating to the special linguistic lexical metaphor in order to contribute to the development of the science of language.

2. For further researchers

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

metaphor and also the others discourse to be conducted such as political field, economical field, etc.

3. For the authors

It is advisable to continue to develop the works that contain literary value as lexical metaphor in order to increase the study of linguistic and increase the motivation to read for the public.

4. For the readers

It is advisable to continue to increase the interest in reading, especially the works of literature that contains a positive value and beneficial to the development of science. In this case, the readers are not only to know about lexical metaphor in that novel, but also used in daily communication in order to be more polite and more honor so that their and others will appreciate each other.

APPENDIX I

<center>**Kinds of Interpretation**</center>

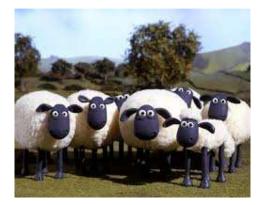**A. Consecutive Interpretation *Take Away* in Shaun the Sheep**

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

B. Whispered Interpretation

1. Shaun tells his ideas to flock (00:51)

APPENDIX II

Kinds of Gesture

A. Symbolic

1. Shy because its clothes are taken by shaun and flock (01:06)

2. Hand wave to stop the bus (02:18)

3. Shaun calls his friends to gather (00:50)

4. Shaun asks his friend to pull the rope (01:18)

5. The boy asks money cash (04:11)

B. Deictic

1. Show his head (01:26)

2. ordering pizza with asking one by one (01:48)

3. ordering pizza to boy (03:39)

C. Lexical (Iconic)

1. Hit the Shaun (02:36)

2. Afraid (03:29)

3. surprise (04:40)

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