THE ANALYSIS OF SOCIAL PROBLEMS IN DRAMA 13 REASONS

WHY : PEIRCE'S SEMIOTICS APPROACH

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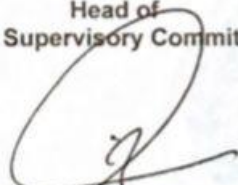
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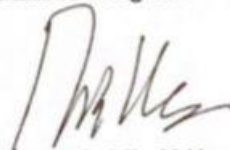
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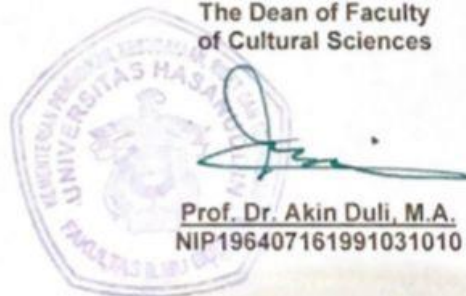
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States truthfully that this thesis was the result of my own work, and it is not the work of others. If it is proven later that either some or entire part of this thesis is the work of others, I am willing to accept any sections for my dishonesty.

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ABSTRAK

Ratu Ainun Jariah. *Menganalisa Masalah Sosial Dalam Drama 13 ALASAN MENGAPA: Pendekatan Semiotika Pierce* (Dibimbing oleh **Fathu Rahman** dan **M Amir P**).Penelitian ini menyangkut permasalahan social yang terjadi kepada Hannah Baker yang dilalukan oleh teman-temannya, penelitian ini bertujuan untuk mendeskripsikan serangkaian permasalahan social berdasarkan tanda-tanda meliputi adegan, dialog, durasi, dan narasi yang berkaitan dengan pendekatan semiotika pierce yaitu sign, object dan interpretan yang muncul sehingga membuat Hannah mengalami depresi dan trauma berat lalu memutuskan untuk unuh diri. Penelitian ini menggunakan metode deskriptif kualitatif dan menggunakan pendekatan semotika milik Charles Sander Pierce. Hasil penelitian ini menunjukkan bahwa setiap adegan dan dialog dalam drama menunjukkan masalah sosial termasuk bullying, kekerasan seksual, penguntitan, penghakiman dan rumor. Sesuai dengan perlakuan tidak adil yang dialami Hannah, dia memutuskan untuk mengakhiri hidupnya dengan menyayat urat nadinya di bak mandi. 13 REASONS WHY merupakan karya sastra yang mengajak khalayak untuk menyadari pentingnya moral-moral sosial seperti ketidakjujuran, kebencian, keburukan hati, penyesalan, dan keegoisan yang terjadi di sekitar kita.

kata kunci : Perundungan, Kekerasan Seksual, Penguntitan, Penghakiman, Rumor, Julukan, Semiotika.

ABSTRACT

Ratu Ainun Jariah, *The Analysis of Social Problems In Drama* 13 REASONS WHY: *Pierce Semiotics Approach* (Supervised by **Fathu Rahman** and **M Amir P**). This research concerned the social problems that happened to Hannah Baker that were carried out by her friends, this research aimed to describe a series of social problems based on the signs includes scenes, dialogues, durations, and narrations related to the pierce's semiotic approach, namely sign, object and interpretant that appear so that Hannah experienced depression and severel trauma and decided to commit suicide. This research used qualitative descriptive method and used Charles Sander Pierce's semiotics approach. The results of this research indicated that every scene and dialogue in the drama showed social problems including bullying, sexual violence, stalking, judgment and rumors. In accordance with the unfair treatments which Hannah experienced, she decided to end her life by slashing her veins in the bathtub. 13 REASONS WHY is a literary works that persuades the audience to be aware about the importance of social morals such as dishonesty, hopeless, irresponsibility, regret, and selfishness that occurs around us.

Keywords:Bullying,SexualViolence,Stalking,Judgment,Rumors,epithet,Semiotic

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CHAPTER I

INTRODUCTION

1.1 Background of Research

Literary work is an author's aesthetic expression which uses language as a medium because literary works consist of those writings which interpret the meanings of nature and life in words of charm and power by the touch of the author in artistic forms of permanent interest. (Klarer 2004) stated that literature is a written form of an expression, this what makes literary works are different from any other written documents. Literary works also divided into two separate categories, fiction (literary works that based on the author's mind and imagination) and non-fiction (literary works that based on the real events that converted or adapted into written works). There are also different types of literary works such as novel, poem, drama, and short story. (Noor, Rohinah M. 2011)

Drama is a literary work that describes human life. Drama is divided into several acts and scenes, drama also contains characters, settings, roles and dialogue. (Raja Muddin, 2021:14-29). Due to its function of depicting social conditions such as bullying, spreading rumors, sexual violence and so on. The drama has a massive role to spread social messages to the audience. There are many great drama makers such as Lee Eung-bok, Hanung Bramantyo, Christopher Nolan, Quentin Tarantino, and so on, however, the writer decided to analyze Brian Yorkey's drama. Brian

was born in Nebraska, USA on October 23th 1970. He is one of the US drama makers who has created famous works. His works often explore dark and controversial subject matter such as mental illness, grief, suburban situations, and ethics in both psychiatry and public education. *Next to normal* (2010) was his first written work and was followed by another collection 4 years later, *If/then* (2004). He is also the producer and creator of the drama *13 Reasons Why* (2017) which was nominated for NAACP (Image Award for Outstanding Directing for drama series) in 2018 and won for EMMYS *(*A Television Academy Honors) in 2018. Among all of his popular works, the writer decided to choose 13 REASONS WHY (2017) as the object of the research. This drama is very popular among millennials because it raises the theme of high school children's lives, bullying at school which is sometimes not realized by teachers and parents.

The American mystery drama series 13 REASONS WHY was released worldwide in March 2017 via Netflix, airs 13 episodes in season 1 and has duration of one hour for each episode. This drama starred by several well-known actors such as Dylan Minnette, Katherine Langford, Alisha Boe, and Ross Butler. This drama tells the story of a high school student named Clay Jensen (casted by Dylan Minnete) who is one day receives a package containing 7 tapes with numbers 1-13 written on each side. Clay, who is curious, finally plays the cassette number 1. Clay is

surprised, the voice he hears is the voice of Hannah Baker (starred Kathrine Langford) who has died a few months ago due to suicide.

"I hope you are ready, because I will tell you the story of my life. More specifically, why my life ended. And if you listen to this record, you are one of the reasons." Hanna Baker.

The quote above is a snippet of the contents of the recording made by Hannah to tell the 13 REASONS WHY she ended her life. In these tapes, it can be seen that Hannah experiences bullying, sexual assault, and intimidation from the people around her which made her depressed and ended her life. Hanna's message in the tape is only two, to listen and share the content of the tapes' records. That means the person receiving the tapes must listen to all 13 recordings and must pass them on to the next person on the list. If you get the list number 3, then you must give the tape number 4 to the next person and so on until everyone on the list has watched the Recording. sexual assault, and intimidation.

Drama 13 REASONS WHY received a lot of positive responses from film critics because it raises a theme that is currently viral among teenagers. 13 REASONS WHY complements its bestselling source material with a gripping look at adolescent grief whose narrative maturity" (Critics Consensus, Rotten Tomatoes). 13 REASONS WHY received a rating of 77% for Critic Ratings and 88% for audience score from Rotten Tomatoes and 8.7 from IMDb.

Based on the explanation above, the writer is interested in analyzing this drama which focuses on social problems described in drama 13 REASONS WHY using text media by Charles Peirce.The reason why the writer has decided to analyze the drama using semiotic text analysis by Charles S. Pierce is because the scenes in the drama depict and raise a lot social problems which are sexual assault, violence and cyber bullying that often occurs in real life. Featured with numerous hidden meanings that can be analyzed thematically.

From the statement above, the authors are interested in conducting research with the title "Anaysis of Social Problems in Drama 13 REASONS WHY : Peirce's Semiotics Approach".

1.2 Identification of Problems

1. The relation between Hannah and her friends

2. The conflict between Hannah and her friends

3. The social problems that happened to Hannah in the drama series

1.3 Research Questions

Based on the research context above, it can be stated that the formulation of the problem in this research are:

1. What kind of social problems occurred to Hanna in drama 13 REASONS WHY ?

2. Why did Hanna commit suicide in drama 13 REASONS WHY ?

1.4 Objective of the Research

Based on the problem formulation described, this research aims:

1. To reveal the social problems Hanna faces in drama 13 REASONS WHY

2. To elaborate the reason of Hanna's suicide in the drama 13 REASONS WHY

1.5. Significance of the Research

The results of this research are expected to be useful both in terms of theoretical and practical. So that it can be useful for all parties involved in this research.

1. Theoretical

The writer hopes that this thesis can contribute fruitful knowledge to the development of literary researches, especially for people who are interested in literary researches regarding the research of semiotics on symbols representing social problems in drama 13 REASONS WHY.

2. Practical.

This research was conducted to be useful for the public to know and understand the kinds of social problems that often occurs in understanding a literary product, so it can be a guide for the audience to enjoy a literary work.

CHAPTER II

LITERATURE REVIEW

2.1 Previous Related Studies

For completing this research, it is important to consider some of the previous researches related to the problem for obtaining information and ideas that help the writer in the development of the basic concepts of this research.

The first research entitled *Drama as a Media for Social Criticism (Semiotic Analysis of Social Criticism Messages in the Film Series '13 Reasons Why')* by Risnawin Hutauruk (2018) of the North Sumatra University. This research is to know that a film can also be used as a medium of social criticism. Using Roland Barthes' semiotics approach. The results of this research indicate negative behavior which is bullying. For the form of criticism, it invites teenagers not to get along wrongly. Furthermore, it teaches a child to be careful in what they say and what they do as a social community which live together with another people. Parents need to understand how bullying occurs. The writer found similarity between this research and previous research since they both use media text analysis techniques, and the form of the problem has been taken is related to society or social and the form of the subject used is the same, namely through scenes in a film. For the distinction, the analytical technique used in the previous research used Roland Barthes analysis, while for this research, the writer used Charles S. Peirce. In addition, the writers

discussed other things. It is not just bullying but also many things such as violence, rape, and intimidation.

The Second research entitled *Semiotic Analysis of the Moral Message of Honesty in Bad Genius* by Redita Prawidya (2019) of Syarif Hidayatullah State Islamic University Jakarta. This research aims to interpret communication in the form of signs contained in the Bad Genius film. Using Charles S. Peirce's media text analysis. The results of this research explain that cheating is a form of bad moral action. Furthermore, economic demands also cause the main character in the film to cheat, the film gives a reminder to the audiences that the act of cheating will affect the mindset of even a genius. The similarities between this previous research and the current research are that they both use the media object of a video and employ Charles Sanders Pierce's semiotic analysis approach to analyze the films.

To focus on the topic, the writer limited the data, the writer used a qualitative-descriptive method and sorting the determining elements (PUP) as a method. The results of this study, an icon through its resemblance to its object is indexed through factual connections to its object, symbolic also through interpretative habits or norms that refer to its object and finds 33 sign system words used by the main store. The similarity with current research was that it uses Charles S. Peirce's theory which distinguishes between research subjects and research objects. The journal used the subject of sign system representation on the main character of a film and

for the object using the film 'Dangerous Minds' while for this study used the drama series 13 REASONS WHY looking at the social problems that occur.

2.2 Theoretical Background

The background is an important point in researching literary work. Literary approach is the ideas and method used in the practical reading of literature. Literary theory is a description of the underlying principles by which we attempt to understand literature. In this case the writer tries to analyzed the problem social in drama 13 REASONS WHY by using pierce semiotic approach. In analyzing a literary work, a theoretical background is needed to provide an in-depth explanation of the object to be analyzed. In this case, the writer uses a semiotics approach in analyzing a drama series. through the perspective of Pierce's semiotics approach.

2.2.1 Semiotics

For Peirce, a sign "is something that points someone to something in some respect or capacity." Something that is used to make the sign work, by Pierce is called ground, consisting of a sign, object and an interpretant. Each element is related and formed with the following image. Charles Sanders Pierce (1839-1914) defines semiotic as an irreducibly triadic process where in something, as an object, logically determines or influences something as a sign to determine or influence something as an interpretation or interpretant, itself a sign, thus leading to further interpretants. Semiosis is logically structure to perpetuate itself. The object

may be quality, fact, rule, or even fictional, and may be "immediate" to the signs, the object as represent in the signs, or "dynamic", the object as it really is, on which the immediate object is found. The interpretant may be "immediate" to the signs, all that the signs immediately expresses such as a words usual meaning. His semiotic cover not only artificial, linguistic, and symbolic signs, but also semblances such as kindred sensible qualities, and indices such as reactions Peirce in Batthacharya (1978: 103).

Peirce adopts 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 tri-relative influence are not being in any way resolvable into actions between pairs". This specific type of triadic relation is fundamental to Peirce's understanding of "logic as formal semiotic". By "logic" he means philosophical logic. He eventually divides (philosophical) logic, or formal semiotics, into speculative grammar on the elements of semiosis (sign, object, interpretant), how signs can signify and, in relation to that, what kinds of signs, objects, and interpretants, how signs combine, and how some signs embody or incorporate others; logical critic, or logic proper, on the modes of inference; and speculative rhetoric, or methodeutic, the philosophical theory of inquiry, including his form of pragmatism. Charles Sanders Peirce began writing on semiotics, which he also called semeiotics, meaning the philosophical research of signs, in the 1860s. During the 20th century, the term "semiotics" was to cover all tendencies

of sign researches (Peirce in Karen, 1989: 25). His semiotic covers not only artificial, linguistic, and symbolic signs, but also semblances such as kindred sensible qualities, and indices such as reactions. He is to classify any signs by three interdependent trichotomies, intersecting to form ten classes of signs. Signs also enter into various kinds of meaningful combinations. Peirce covers both semantic and syntactical issues in his speculative grammar.

Peirce makes various classifications of his semiotic elements, especially of the sign and the interpretant of particular concern. In understanding the signs, object and interpretant triad is this: In relation to a sign, its object and its interpretant are either immediate (present in the sign) or mediate, as follows:

1) Sign, always immediate to itself that is, in a tautologous sense, present in or at itself, even if it is not immediate to a mind or immediately accomplished without processing or is a general apprehended only in its instances.

2) Object

   a) Immediate object, the object as represented in the sign.

   b) Dynamic object, the object as it really is, on which the idea which is the immediate object is "founded, as on bedrock".

3) Interpretant

   a) Immediate interpretant, the quality of the impression which a sign is fit to produce, not any actual reaction, and which the sign carries

with it even before there is an interpreter or quasi-interpreter. It is what is ordinarily called the sign's meaning.

b) Dynamic interpretant, the actual effect (apart from the feeling) of the sign on a mind or quasi-mind, for instance the agitation of the feeling.

c) Final interpretant, the effect which the sign would have on the conduct of any mind or quasi-mind if circumstances allowed that effect to be fully achieved.

It is initially tempting to regard immediate, dynamic, and final interpretants as forming a temporal succession in an actual process of semiosis, especially since their conceptions refer to beginning, midstages, and end of a semiotic process. But instead, their distinctions from each other are modal or categorial. The immediate interpretant is a quality of impression which a sign is fitted to produce, a special potentiality. The dynamic interpretant is an actuality. The final interpretant is a kind of norm or necessity unaffected by actual trends of opinion or interpretation. Peirce holds that one has no guarantees that one has done so, but only compelling reasons, sometimes very compelling, to think so, and, in practical matters, must sometimes act with complete confidence of having done so. Peirce says that it is often better in practical matters to rely on instinct, sentiment, and tradition than on theoretical inquiry in any case in so far as truth is the final interpretant of a pursuit of truth. In effect, that one coincides with a final interpretant of some question about what is true,

whenever and to whatever extent that one believes that one reaches a truth. (Hanifahhakim, 2018:217-219).

2.2.2 Semiotic Analysis

Semiotic analysis is a way to explain how makes meaning from codes all meaning is encoded in that which creates the meaning. No object or word goes without a meaning. Reading or seeing something without associating it to a certain idea. (Peirce in Arthur, 1998: 38)

According to Stanford Encyclopedia of philosophy (2006), in semiotic analysis, the smallest units of meaning are signs. For example, the way someone dresses is a collection of signs that informs others about the person; clothing encodes the smallest of signs. 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 plus dyed hair, could signal a rebel, or even a Goth on its most basic level, there is the sign: the denotation, which is the literal meaning. But when a sign occurs in a group, or in a particular context, it becomes a code, and it can suggest or connote extra meaning. For instance, the color red simply denotes a color, but in a certain context it can connote emotion, like anger, or love. These codes are often used in media to reinforce, subtly, the way audiences should think about certain things or how they should behave. These are a culture's dominant ideologies. For instance, a long-standing cultural ideology is that diamonds or chocolate symbolize love and that people should give this to their lover as proof of

their love. These codes are groups of signs that seem to fit together naturally to create meaning.

Semiotic analysis signifies a method designed for the analysis of special texts in spite of the standard in which it is offered. In support of these purposes, special text can be any message conserved in a structure that has an independent existence. Semiotic analysis can be applied to everything that can be observed as suggesting something. In simple words, this analysis is applicable to anything which has denotation surrounded by a culture. Also, in the framework of the mass communication, you can relate semiotic analysis to some media texts such as posters, films, newspaper, cartoons, magazine articles, radio and TV programs as well as other advertisements. It is also possible to relate it to the methods engaged in creating and inferring such kind of texts (Daniel Chandler, 2007: 101).

Semiotic analysis is gradually ascertaining itself as an order and structure to be followed. In many countries, semiotic analysis is biased because its limits are bordered to literary analysis and an approval of visual and audio media.

2.2.3 Signs System

Peirce defines a sign as anything which determines something else (its interpretant) to refer to an object which itself refers (its object). In the same way, the interpretant becomes in turn a sign and so on--ad infinitum, and Peirce uses the term 'sign' to mean a thought or action (Peirce, 1991: 139). In Semiotics, a 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 (Lemke, 2006).

Peirce's three basic phenomenological categories come into central play in this research. The exposition of sign classes represents Peirce's associations of signs classes with the categories. The three signs' typologies depend respectively on;

1) The sign itself

2) How the sign stands for its denoted object

3) How the signs stands for its object to its interpretant.

Each of the three typologies is a three-way division, a trichotomy. Peirce's three phenomenological categories are as follows:

Sign
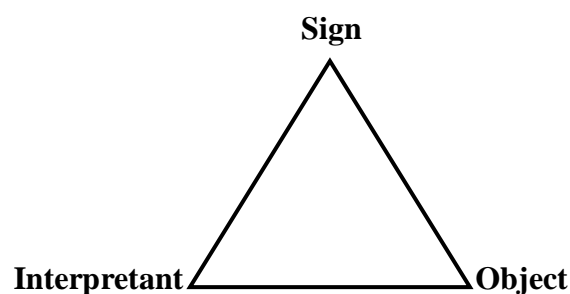
Interpretant **Object**

Chart 2.1 The Triangle of Meaning Charles Sanders Peirce

Source: John Fiske, *Introduction to Communication Researches*, 1990.

1. Sign (representment)

It is something interpretable as saying or looking something.This sign, which, if in a film will be in the form of visual

and verbal display. Representment is defined as an object or object that functions as a sign. It can be said that this is the beginning of making observations in order to understand the meaning of the events of the film. This sign element is divided into three elements, namely, Qualisign (for example, a person who speaks loudly means he is angry, and a person who laughs means happy, and red which shows courage or white which shows purity). Sinsign (for example, the word blurry or cloudly is in the word order cloudly river water which indicates that there is rain upstream of the river) and Legisign (namely the norms contained by signs. For example traffic signs that indicate things that humans may or may not do. (Herman, 2018).

2. Object

It can be anything discussable or thinkable, a thing, event, relationship, quality, law, argument, etc. In other words, it is to represent a sign. Elements of this object are divided into three parts, namely icons (a sign that is similiar to the object it represents. For example, the map of indonesia is an icon of the territory of the indonesia state, indexes (an index is a sign that has a casual relationship with what it represent or is also called a sign as evidence. For example, footprints on the ground are a sign if someone has crossed the ground), and symbols (a symbol is a sign based on a mutually agreed convention, rule, or agreement. For

example, numbers, traffic lights, and country flags). (Danesi, 2004: 38-39).

3. Interpretant

Interpretant can be interpreted as something else in terms or capacity which is a sign that is absorbed by our minds, as a result of our encounter with the sign. Interpretant himself, divided into three scopes, namely Rheme (is a sign that allows people to interpret based on choice. For example, a person with red eyes may indicate that the person has just cried, or has an eye disease, or has just woken up), Decisign (is sign of reality. For example, if there are frequent accidents on a road, then a traffic sign is installed on the side of the road stating that there are frequent accidents), and Argument (is a sign that immediately gives a reason about something). (John Fiske, 1982:79).

According to Peirce (1991), typology emphasizes the different ways in which the sign refers to its object. The icon by a quality of its own, the index by real connection to its object, and the symbol by a habit or rule for its interpretant, more is explained, as follows:

a. Iconic is a sign that denotes its object by virtue of a quality which is shared by them but which the icon has irrespectively of the object. The icon (for instance, a portrait or a diagram) resembles or imitates its object. The icon has, of itself, a certain character or aspect, one which the object also has (or is supposed to have) and which lets the icon be

interpreted as a sign even if the object does not exist. The icon signifies essentially on the basis of its "ground." (Peirce defines the ground as the pure abstraction of a quality, and the sign's ground as the pure abstraction of the quality in respect of which the sign refers to its object, whether by resemblance or, as a symbol, by imputing the quality to the object). Peirce calls an icon apart from a label, legend, or other index attached to it as "hypoicon" which is dividedinto three classes:

1) the image, which depends on a simple quality

2) the diagram, whose internal relations, mainly dyadic or so taken, represent by analogy the relations in something

3) the metaphor, which represents the representative character of a sign by representing a parallelism in something else

b. Indexical is a sign that denotes its object by virtue of an actual connection involving them, one that he also calls a real relation in virtue of its being irrespective of interpretation. It is in any case a relation which is in fact, in contrast to the icon, which has only a ground for denotation of its object, and in contrast to the symbol, which denotes by an interpretive habit or law. An index which compels attention without conveying any information about its object is a pure index although that may be an ideal limit which is never actually reached. If an indexical relation is a resistance or reaction physically or causally connecting an index to its object, then the index is a reagent

(for example smoke coming from a building is a reagent index of fire). An index is really affected or modified by the object, and is the only kind of index which can be used in order to ascertain facts about its object. Peirce also usually holds that an index does not have to be an actual individual fact or thing, but can be a general; a disease symptom is general, its occurrence singular; and it is usually considered as designation to be an index, e.g., a pronoun, a proper name, a label on a diagram, etc. In 1903 Peirce said that only an individual is an index, gave "seme" as an alternate expression for "index", and called designations "subindices or hyposemes, which were a kind of symbol; he allowed of a "degenerate index" indicating a non-individual object, as exemplified by an individual thing indicating its own characteristics. But by 1904 he allowed indices to be generals and returned to classing designations as indices. (Hanifahakim, 2018:216-217)

c. Symbol is a sign that denotes its object solely by virtue of the fact that it will be interpreted to do so. The symbol consists in a natural or conventional or logical rule, norm, or habit, a habit that lacks dependence on the symbolic sign's having a resemblance or real connection to the denoted object. Thus, a symbol denotes by virtue of its interpretant. Its sign-action (semeiosis) is ruled by a habit, a more or less systematic set of associations that ensures its interpretation. For Peirce, every symbol is a general, and that which we call an actual individual symbol is called by Peirce a replica or instance of the

symbol. Symbols, like all other legisigns (also called "types"), need actual, individual replicas for expression. The proposition is an example of a symbol which is irrespective of language and of any form of expression and does not prescribe qualities of its replicas. A word that is symbolic is an example of a symbol that prescribes qualities (especially looks or sound) of its replicas. Not every replica is actual and individual. Two word-symbols with the same meaning are symbols which are replicas of that symbol which consists in their shared meaning.

2.2.4 Social Problem

Social problem are important issues to be understand and observed by humans in addition to individual problems. the fact that human cannot be separated from particular social realities is that human is a social individual and as a social individual, human must be able to create a life that is free from any particular conflicts, both individual, and conflicts related to social problems with society. Humans are expected to be able to take responsibility, protect and respect the rights or freedoms of others.

Social problem exists because of the development of the society, social change, and social dynamics itself. Social problem is also affected by some individuals who are not able to adapt with the social changes (Soekanto, 2012: 310). Hornell Hart (1923), a professor of sociology and a parapsychologist from United States of America through his journal of *American Journal of Sociology* defines: "A social problem is a problem

which actually or potentially affects large numbers of people in a common way so that it may best be solved by some measure or measures applied to the problem as a whole rather than by dealing with each individual as an isolated case, or which requires concerted or organized human action" (Hart, 1923).

Steven E. Barkan (2012), a professor of sociology from University of Maine, United States of America. according to his book of *A Primer on Social Problem*, Barkan said that *"A social problem is any condition or behavior that has negative consequences for large numbers of people and that is generally recognized as a condition or behavior that needs to be addressed"* (Barkan, 2012).

Based on the explanations above, the writer concludes that social problems are type of problems that could affect a huge numbers of people and could be seen from the behavior of certain individuals from a group of people itself. Social problems are also considerably as a serious issue that needs a serious attention from people to solve it. The problems may include all facts of life like injustice, racism, and discrimination.

2.2.5. Semiotics in Drama Series

Social life is often depicted in films, soap operas or serials. This causes the symbols implied in soap operas to be transferred by the audience into their lives. Drama series can be studied using semiotic analysis. This is because both films and series are composed and formed by signs. The most important elements in a film are pictures and sound.

Sound can be in the form of spoken words or music and sound effects that accompany the pictures simultaneously. The semiotic system is even more important in the film by the use of signs that dang describe something or iconic signs.

There are also more familiar grammars in drama, such as cutting, zooming in, zooming out, fading, and dissolving. Furthermore, the movement is accelerated (speeded up), slow motion, and special effects. Image is an important element that makes it meaningful in visual analysis. There are two aspects that are focused on analyzing the drama, namely the visual aspect in the form of expressions of the characters, how to take pictures and settings. The two audio aspects are in the form of narration, language style and word choice in the ad.

The concept of shooting, editing techniques and camera movement play an important role in cinematography. The way of taking pictures in this research can work as a marker. Images are an important element to form a duration impression. The technique of taking an image will determine the quality of the resulting image if it meets the criteria to be a decent image. The technique of taking an image that has codes that have their own meaning.

According to Selby (in Reza, 2011: 28) the type of lens, camera focus, lighting and coloring have special meanings and certain effects. There is a special meaning to the type of lens used to shoot a scene.

Indicates something that is usually shown with the use of a wide lens. Normal lenses indicate that a scene is normal or every day. The use of a telephoto lens creates a voyeuristic impression.

The camera's focus in a scene also signifies a thing. Such as a selective display of focus or focus on certain objects and other objects look blurry indicating the focus of attention of the audience must be directed to that object or in other words being asked for attention. Meanwhile, soft focus or the entire image looks not sharp, indicating a romantic or nostalgic scene. If it is seen that the image appears with a sharp focus on the whole object, it indicates that all elements in the scene are important and important for the viewer to pay attention to as a whole.

All shooting techniques drama have important roles in forming signs and providing meaning in cinematography. For this reason, in the research of semiotics, it is necessary to pay attention to how a scene is displayed by paying attention to shooting techniques, lighting techniques, coloring and shooting angles.

2.3. Conceptual Framework

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│            Drama 13 REASONS WHY              │
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        │ Social Problems in the drama │
        │        13 REASONS WHY        │
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