Chapter II
Racism Sign of the Movie
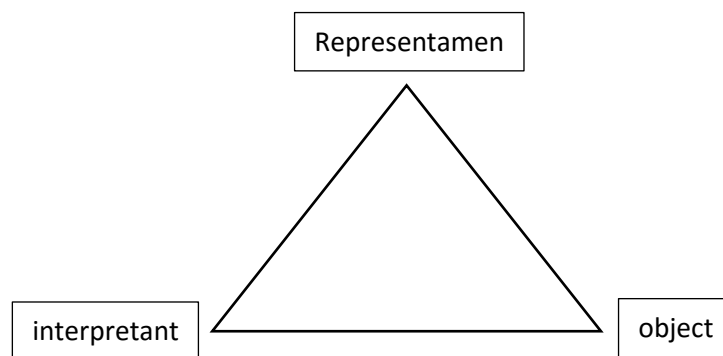
2.1   The Semiotic Theory

        Tinker Bell is a cartoon movie that consist of characters pictures, background stories, colors and other texts. That are all signs that must be translated. Signs and visual pictures have meaning and thus must be interpreted appropriately to see the concrete form of meaning that had been previously thought (Hall, 1997: 2). But for that, it takes a mature concept and shared linguistic system to be able to translate with certainty the message in the same way.

        Semiotics is both a science, with its own corpus of findings and its rpeories, and a technique for studying anything that produces signs. This is why Charles Peirce defined semiotics, as did the philosopher John Locke before him, as the 'doctrine' of signs (Sebeok, 2001:5) .Semiotics is used to unlock hidden codes behind a sign, including the signs that are tucked inside a movie. Tinker Bell is a cartoon movie. That have many picture contains illustrations, that are also signs that must be translated. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic 'sign-systems' such as a medium or genre (Chandler, 2007: 2). Then, the correct method to use semiotics. In this case writer chose the semiotics of a sign by Charles Sanders Pierce.

        Pierce is "father" or people who have a big role in modern semiotics and has the greatest influence in communication studies. Logic, in its

general sense, is only another name for semiotic. I mean that we observe the characters of such signs as we know... (Peirce, 1931–58: 2227). Pierce defines semiotics as a triadic relation of three elements: symbol, object and referrer, which is in the mind of interpreting (Littlejohn, 1992: 64). Peirce see the sign, that to which it refers, and its users as the three points of a triangle. Each is closely related to the others. Peirce identified a triangular relationship between the sign, the user, and external reality as a necessary model for studying meaning. Peirce, who is commonly regarded as the founder of the American tradition of semiotics, explained his model simply:

The interaction between the representamen or sign, the object and the interpretant is referred to by Peirce as 'semeiosis' (ibid., 5.484; alternatively semiosis) (Chandler, 2007: 30)

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                    ┌─────────────────┐
                    │  Representamen  │
                    └─────────────────┘
                            △
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      ┌──────────────┐╱           ╲┌──────────┐
      │ interpretant │─────────────│  object  │
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The first thing that is noticed (the representamen) is the box and label; this prompts the realization that something is inside the box (the object). This realization, as well as the knowledge of what the box contains, is provided by the interpretant. The important point to be aware of here is that the object of a sign is always hidden. If the object could be known directly, there would be no need of a sign to represent it. Therefore, the

hidden object of a sign is only brought to realization through the interaction of the representamen, the object and the interpretant.

Pierce's analysis is based on logic, one of the factors because Pierce is a logician. Semiotics Pierce is divided into two objects (Fiske, 1990: 43-46):

A. Dynamic Object is objects that generalize a series of signs. The purpose of the symbol chain is to integrate the object into the sign system, using a simpler word.

B. Immediate object is the moment when the object was first used and interpreted.

In the sign system there is a parallel relationship when the sign chain moves towards final understanding, there are some interpretations that play a significant role. Pierce identifies three different ways of understanding our way of a sign representing an object. Pierce calls this an interpret and divided into three parts:

1. Dynamic interpret is any interpretation produced by the mind so see and recognize the sign.

2. Immediate interpret is the general definition between the sign relationships and dynamic objects. Example of object dynamic is stormy day, Pierce describes that the shadows in the later thought are common things about the overcast day, the rain and the lightning in the sky.

3. Final interpret is something ultimately decided to be the final interpretation with consideration and the development of thought that is considered sufficient (Fiske, 1990: 43-46).

2.2   The Sign Meaning

A sign is a stimulus—that is, a perceptible substance—the mental image of which is associated in our minds with that of another stimulus. The function of the former stimulus is to evoke the latter with a view to communication (Guiraud, 2011: 22).

A sign is something physical, perceivable by our senses; it refers to something other than itself; and it depends upon a recognition by its users that it is a sign. In this chapter we shall study the two most influential models of meaning. The first is that of the philosopher and logician C. S. Peirce (we will also look at the variant of Ogden and Richards) and the second is that of the linguist Ferdinand de Saussure.

Peirce (and Ogden and Richards) see the sign, that to which it refers, and its users as the three points of a triangle. Each is closely related to the other two, and can be understood only in terms of the others. Saussure takes a slightly different line. He says that the sign consists of its physical form plus an associated mental concept, and that this concept is in its turn an apprehension of external reality. The sign relates to reality only through the concepts of the people who use it (Fiske Jhon,1990,41).

For examples the interpretant of the word (sign) SCHOOL in any one context will be the result of the user's experience of that word (she/he would not apply it to a technical college) and of his or her experience of

institutions called 'schools', the object. Thus, it is not fixed, defined by a dictionary, but may vary within limits according to the experience of the user.

The similarity between Saussure and Peirce here is that they both seek meaning in structural relationships, but Saussure considers a new relationship—that between the sign and other signs in the same system: that is, the relationship between a sign and other signs that it could conceivably be, but is not.

Peirce divided signs into three types—icon, index, and symbol. Once again, these can be modelled on a triangle (figure 15). Peirce felt that this was the most useful and fundamental model of the nature of signs. He writes:

"Every sign is determined by its object, either first, by partaking in the character of the object, when I call the sign an Icon; secondly, by being really and in its individual existence connected with the individual object, when I call the sign an Index; thirdly, by more or less approximate certainty that it will be interpreted as denoting the object in consequence of a habit…when I call the sign a Symbol" (In Zeman, 1977)

Peirce produced three categories of sign:

1. Icon is sign-object-interpretant that it attempts to reproduce in concrete form the abstract structure of the relationship between its elements. Like photograph or maps and the common visual signs denoting ladies' and gentlemen's lavatories.

2. Index a direct link between a sign and its object: the two are actually connected. An index is a sign with a direct existential connection with its object. Like a Smoke is an index of fire; a sneeze is an index.

3. Symbol no connection or resemblance between sign and object: a symbol communicates only because people agree that it shall stand for what it does. A symbol is a sign whose connection with its object is a matter of convention, agreement, or rule. Words are, in general, symbols. The red cross is a symbol. Numbers are symbols—there is no reason why the shape 2 should refer to a pair of objects: it is only by convention or rule in our culture that it does.

2.3   Definition of Racism

Racism is predominantly anathematized by states, politicians and populations as a stain on civilized society. Now, The discourses which vilify racism are more than amply countered by the many other discourses through which racism is made invisible, normative and even virtuous. In developed Western societies multi-culturalism has emerged as a necessary political negotiation of ethnic diversity in nation states.

While Downing and Husband (Downing and Husband, 2005: 1-2) define racism as 'toxic ideology and destructive practice'. Formally racism is a way of defining and constructing collective identity and is a ubiquitous form of a group formation. Race has become a social fact: evidence of the characteristics of human character and identity itself (Downing and Husband, 2005: 2). On the other hand, the dissemination of all existing information including racism will not escape from the role of media,

because media are the main interest agent. Downing and Husband become racist into three, mutually shooting with each other (Barzun in Downing and Husband, 2005: 4)

1. That mankind is divided into unchanging natural types, recognizable by physical features, which are transmitted 'through the blood' and that permit distinctions to be made between 'pure' and 'mixed' races.

2. That the mental and moral behavior of human beings can be related to physical structure, and that knowledge of the structure or of the racial label which denotes it provides a satisfactory account of the behavior.

3. That individual personality, ideas and capacities, as well as national culture, politics, and morals, are the products of social entities variously termed race, nation, class, family, whose causative force is clear without further definition or inquiry into the connection between the group and the spiritual 'product'.

Galeotti (2002) in Kenny (2004: 34) suggests that we should consider democratically what we should do with practice cultural such as racism or homophobia that cause disrespect in individuals (against other races). There is a reason for liberal legitimacy for unfair treatment and harm, its relation to identity, namely that there is an unfulfilled burden of egalitarian principles (Kenny, 2004: 35).

Thus, Margalit (1996: 144) in Kenny (2004: 39) said there are three elements which in social practice are degrading:

1. Treating humans like they are not human - monsters, machines or sub of human.

2. Actions referring to uncontrolled actions

3. Acts that can be interpreted as a rejection of the recognition of humans as 'human family'

Today, the word racism is used more broadly to apply to racially unfair and discriminatory beliefs, actions, desires, projects, persons, groups, social institutions, and practices (Garcia, p. 1436).

The Liberal media theory developed in America and other Western countries press to media freedom primarily from the government while still tied to the rules, limitations and actions taken by the government. Liberal media theory is a response to authoritarian theory. The Liberal media theory sees that people are rational thinkers and their rational thinking leads them to discover what is good and what is bad. The press should not limit anything including negative content that can provide knowledge and can make better decisions in the worst situations. The principles of Liberal media theory (McQuail, 1987: 115);

- Publications should be free of any preliminary censorship by third parties

- Publishing and distribution actions should be open to any person or group without the need for a license or license.

- Criticism of government, officials, or political parties (which differs from criticism of individuals or treason and security disturbances) should not be punished, even after the event.

- There should be no obligation to publish everything.

- The publication of "mistakes" is protected as well as the publication of the truth, in matters relating to opinions and beliefs.

2.4   The Popular Movie Formula

Ideology is a matter of the lived relation between men and their world. This relation, that only appears as conscious on condition that it is unconscious, in the same way only seems to be simple on condition that is complex, that it is not a simple relation but a relation between relations, a second-degree relation. In ideology men do indeed express not the relation between them and their conditions of existence, but the way they live the relations between them and their conditions of existence: this presupposes both a real relation and an imaginary, lived relation. Then ideology is the expression of the relation between men and their 'world', that is the (over-determined) unity of the real relation and the imaginary relation between them and their real conditions of existence (Althusser in Hall, 1991: 111). Ideology is a system of coding reality and not a determined set of coded messages with this system. This way ideology becomes autonomous in relation to the consciousness or intention of its agents: these may be conscious of their points of view about social forms, but not of the semantic conditions (rules and categories of codification) which make possible those points of view.

Veron imagines that there was a computer prepared to receive as input a certain type of message and to emit as output a classification of each message as consistent or not with a certain ideology. He concludes the

ideological system not the input or the output of the machine, but the program according to which the computer emits and/or recognizes ideological systems. From this point of view, then, and at this level of analysis, an ideology may be defined as a system of semantic rules to generate messages.

This ideological effect in short meaning are spontaneous perceptions, which take off from the distorted level (where 'surplus value' is hidden) must, themselves, be distorted. There is, therefore, a level of 'deep structure', which is 'invisible' and 'unconscious', which continually structures our immediate conscious perceptions in this distorted way, and one of the ideological data is certainly done by the media.

According to Wright there is a pop formula that is often used in popular movies, and which is a western 'classical' narrative function (Storey, 1996: 58):

1. The main character enters a community group and not yet known.

2. The main character has a special talent that is special but can not be accepted by the community.

3. There are stories of friendship and conflict of interest-whatever it is.

4. The main character who is looking for identity finally shows that he is being special with "being herself"

5. The main character eventually becomes a hero and accepted society and there this emphasis because he "became himself"

The popular movie formula is a typical flow of popular western movies especially production America. Popular movie formulas are part of

an organized culture and a typical formulation and convention, which is also closely related to the media culture. This formula is a popular formula that is very much found in western movies especially America and thus have the country's ideological characteristics in particular. Especially how the media constructs messages in its texts, including those related to racism. So it is important to illustrate the concept of ideology, especially ideology in the media.

2.5   Contribution of Children Literature

Children's literature have big major contribution to the child's personal growth to maturity. The personality of child can be shaped by the environment both consciously and unconsciously. Literature is one of included in it. Literature is believed to be a means to plant, cultivate, growth and preserve good and valuable values by family, community and nation. (Nurgiyantoro, 2004: 203-231) The contribution of children literature to children who in the stage of growth than involves various aspects of the broad line grouping in the personal and educational value.

1. Personal Value

    a. Emotional Growth

        A child is able to understand the good story to reads, hears it and also sees it. From there the child can get a demonstration of life who demonstrated by the character. The characters will display good behavior verbally and non verbally showing their emotional attitudes, such as happy, sad, afraid, touched, sempatu and empathy, hate, resentment, forgiveness and others. The protagonist will show

bad behavior. The child is able to identiving that the behavior of the characters adopted into attitude and behavior. Directly or not children will learn to behave. The term of the child's ability to manage emotions is Emotional quotient, intelligence quotient, spiritual quotient. This is seen to have a profound effect on the life of even IQ.

b. Intellectual Growth

Here the child may be questioning the reason for the action of the character, the reaction of the character, rigret the actions of the character and the other more nuanced "why". Art learning aims are to plant, nurture and develop a sense of appreciation since early childhood, also play a major role in the development of self.

c. Imagination Growth

Imagination is something that in the soul. Literature that nota bene is a work that relies on the power of imagination to best offering adventure imagination in children. Through that story the child will give some experience that is impossible to obtain in ways other than literature. So imagination will provoke the growing and developing power of creativity. Imagination in this case more shows the meaning of creative thinking, creative thinking, so he is productive.

d. Social Growth

Awareness to live in the community or enter the group in childern self getting bigger with growth of age. Even the influence of the group or the larger the community affects to growth. Literary stories

that "exploit" a good social life will be able to make it as an example of social behavior to the child as the prevailing social rules.

e. Ethical and Religious Growth

The study of literary stories also have a role in the growth aspect of personality that is ethical and religious. In the character is also contained behavior that addresses ethical and religious attitudes. Given the limited range of thinking and reasoning of children, conveying the values of personality formation is seen directly or slightly disguised in the character and behavior of characters. Until in general the child will identify awareness to emulate these attitudes and behaviors.

2. Education Value

a. Exploration and Discovery

When reviewing the story, the child usually executes and imagines a relative unknown world. In the imaginative journey the child is brought and criticized to be able to make discoveries and descriptions of solutions on offer. Dealing with stories, children are accustomed to criticizing. For example, participate guess a detective or mystery story, find proof and reason to act.

b. Language Grownth

Literature is a work with the language media, then the language aspect does play an important role in it. Language can be applied through simple words everyday (mother, father, kaka, etc.),and children songs. However, children will learn the language quickly

obtained directly through the story. The child is able to understand the world and directly in the context of its users.

c. Beauty Value Growth

The story becomes beautiful because the contents of his story and packaging in a pleasant language. It will make sense of satisfaction and the inner needs can be speroleh, taught, and familiarized through literary studies. Terabamnya aspects of beauty in the child along with various other aspects will bring a positive impact for the development of personality.

d. Multicultural Insights Growth

Basically we know about humans are social beings, we have cultures that are different from each other. Because that we needs to be applied for child from an early age. With our child literature review we can help children to be a tool of demonstration of differences cultural with attitude and behavior of characters.