

CHAPTER I

INTRODUCTION

This chapter consists of several subtopics such as the background of the research conducted, research questions, research objectives, the importance of research both theoretically and practically, as well as the results of previous research.

1.1. Background of Research

Charles Sanders Peirce, a prominent philosopher and founder of semiotics, defines semiotics as the study of signs and their interpretations. Peirce categorizes signs into three components: the representamen (the form of the sign), the object (what the sign represents), and the interpretant (the meaning derived by the observer) (Peirce, 1931–58). Semiotics, as an analytical tool, provides a framework to understand how signs function and how meaning is created in various forms of communication, including visual media such as animation.

"Representamen" (properly with the long and stressed "a": /rɛprɪzən'teɪmən/) was chosen (not created) by Peirce as his overarching technical term for any and all signs or sign-like entities encompassed by his theory. The issue is whether the theoretically defined "representamen" includes only the instances encompassed by the common term "sign." The term "representamen" is present in case a discrepancy arises

The immediate object, from a theorist's perspective, essentially serves as a sign for the dynamic object; however, phenomenologically, it constitutes the object until justifications arise to move beyond it

The interpretant represents the impact of a sign (or representamen) on an interpreter, leading the interpreter to perceive the sign's object in a specific manner. It is the significance produced by the sign that subsequently transforms into a new sign, possibly eliciting additional interpretants in a sequence of signification

Peirce's theory contrasts with Saussure's structuralist approach, which focuses on the binary relationship between the signifier (the physical form of the sign) and the signified (the

concept it represents). Peirce's triadic model emphasizes the interpretive process, making it particularly suitable for analyzing complex visual narratives like those found in animation.

Animation, as a medium, combines visual, auditory, and symbolic elements to tell stories, evoke emotions, and convey ideas. It has become a powerful tool in contemporary storytelling, offering creators the ability to express abstract concepts and rich narratives. *Seven Deadly Sins*, a popular animated series, exemplifies this capability by intertwining visual artistry with thematic depth. The series employs symbols, motifs, and character arcs that resonate with universal themes such as morality, justice, and redemption, making it a rich subject for semiotic analysis. (Munir, 2013)

According to Peirce, every animated frame can be seen as a sign that conveys meaning through the interplay of its visual elements (representamen), the narrative or idea it represents (object), and the viewer's interpretation (interpretant). This triadic relationship allows researchers to uncover layers of meaning embedded in the animation, including cultural, moral, and philosophical dimensions.

Seven Deadly Sins uses its animation style, character design, and plot elements to communicate these themes. For instance, each sin represented by the protagonists is symbolized through specific traits, actions, and visual cues. This interplay of visual and symbolic representation aligns closely with Peirce's semiotic theory.

Significance of the Research

The author chose this study to contribute to the field of semiotics by applying Peirce's theory to analyze a contemporary animated work. This research aims to deepen the understanding of how animation functions as a medium of communication and how it constructs meaning through signs. Inspired by a passion for animation and its storytelling potential, the author sees this as an opportunity to bridge linguistic and artistic disciplines.

Previous studies have utilized semiotics to analyze various media, including texts, logos, advertisements, and films, but few have focused on animated series like *Seven Deadly Sins*. This research intends to fill that gap by exploring how visual and narrative elements in animation function as semiotic systems.

Previous Studies: "Semiotics in Al-Qur'an Interpretation" by Ziyadatul Fadhiliyah (2021): Analyzed signs in the Al-Qur'an text using Saussure's semiotic method to interpret symbolic meanings. "Semiotics in Nussa and Rara Animated Film" by Rizal Dj. Kasim et al. (2022):

Examined signifiers and signified elements to uncover the da'wah values in the animated film. "Semiotics in Grab Advertisement" by Alikha Sandra Puspita Idola Perdini Putri (2021): Revealed the delivery of Covid-19 prevention messages in Grab advertisements. "Semiotics Analysis of STKIP and IKIP Siliwangi Logos" by Ilviani Nurfatwa et al. (2018): Studied the meaning of logos through semiotic analysis. "Semiotics in 'The Old Man and the Sea'" by Salsa Billa Fauziah Tamami et al. (2022): Applied semiotic theory to interpret symbols in the literary work. These studies illustrate the diverse applications of semiotics, from religious texts to advertisements and films.

The researcher's motivation stems from an interest in animation and its potential as a medium of communication. By analyzing *Seven Deadly Sins* through the lens of Peirce's semiotics, the study aims to explore how the series communicates its themes and narratives, contributing to the broader understanding of semiotics in modern visual storytelling.

Previous studies have explored semiotics in different contexts (e.g., religious texts, advertisements, and logos) but have not specifically applied Charles Sanders Peirce's triadic model to animation. Research like "Semiotics in Nussa and Rara Animated Film" focused on thematic messages rather than Peirce's detailed framework of representamen, object, and interpretant. This study fills the gap by applying Peirce's theory to analyze the *Seven Deadly Sins* series, focusing on how iconic, indexical, and symbolic signs interact.

1.2. Research Question

Based on the research background above, the research questions are formulated as follows:

1. How do the symbols in *The Seven Deadly Sins* convey meaning based on Charles Sanders Peirce's semiotic theory?
2. How are the description of the meaning seven deadly sins animation symbol?

1.3. Research Purposes

Based on the research questions above, the purpose of this research is formulated as follows:

1. To find representamen, object, and interpretant on the seven deadly sins animation symbol.
2. To analysis of meaning seven deadly sins animation symbol.

1.4. Research significance

The author aspires to help other authors and scholars in the Department of English and Literature both theoretically. The authors of this study, employing Peirce's semiotic theory in particular, want to expand our knowledge and understanding of semiotics by offering more sources of semiotic analysis.

For students majoring in English and literature at UIN Sunan Gunung Djati Bandung or students from other universities conducting research of a similar nature, the results of this study should be theoretical relevant. The author also anticipates that the findings of this research will add to our understanding of semiotic theory, particularly Peirce's semiotics.

1.5. Previous Studies

To contextualize this research, several studies have applied semiotic theories to different media:

- a. "Semiotics in Nussa and Rara Animated Film" by Rizal Dj. Kasim et al. (2022): Analyzed da'wah values and semiotic elements in an animated film. The difference from the previous study is that it explains about preaching using animation media, while this study also uses animation but in a different context. This research explains about the 7 deadly sins.
- b. "Semiotics of STKIP and IKIP Siliwangi Logos" by Ilviani Nurfatwa et al. (2018): Examined signs and meanings in institutional logos. The difference from previous

research is that this research uses institutional logos, whereas this research uses symbols, logos and animations to explain the seven deadly sins.

- c. Peirce's Triadic Analysis in the Script of "The Lord of the Rings by Shelma Kamilia Hamidah (2024): The Fellowship of The Ring" Film. Using Charles Sander Peirce's theory, this study examines the object, representation, and interpretant in the screenplay for The Lord of the Rings: The Fellowship of the Ring. The research methodology employed in this study is qualitative research. Each of the triadic element is composed of three components. An object is denoted by an icon, which is a sign exhibiting a comparable appearance to its reference; an index, which signifies a connection between the representation and the object in terms of presence and occurrences; and a symbol, which is universally acknowledged through mutual agreement. Legisign, a sign in accordance with a general rule or code; qualisign, a sign perceived by quality; and sinsign, a sign based on actual shape or form, are all components of representation. The interpretant possesses rheme, which is a sign predicated on the interpreter's comprehension; dicent sign, which pertains to something that truly exists; argument, which comprises a justification for a given matter. The findings of this analysis indicate that the ring is of the utmost significance in the narrative of the film.
- d. "The Analysis of Signs in the Film Everything Everywhere All at Once by The Daniels" by Rae Tisha Vania (2024). Everything Everywhere All at Once is considered one of the best films in 2022, as it has received 7 Academy Awards 2023 in the United States, including the prestigious Oscar categories of Best Picture, Actor in a Leading Role, Actress in a Leading Role, Actor in a Supporting Role, Actress in a Supporting Role, Directing, Writing (Original Screenplay), and Film Editing. In this film, we can observe intriguing symbols such as googly eyes and recurring appearances of bagels. The purpose of this research is to explore the elements of representamen/sign, object, and interpretant/interpretation using Charles Sanders Pierce's Semiotics Theory. In this study there are at least 2 signs that have meaning or interpretation, namely googly eyes and bagels. In the end, googly eyes itself is a representation of Waymond and his principles in living life. Although life is confusing, Waymond and googly eyes will always think positively in looking at the

world, this is what later makes Evelyn realize and use the googly eyes. For bagel, bagel means an endless circle that Joy feels no matter which universe she lives in. For Joy, her relationship with Evelyn is an endless torment because in every universe Evelyn always blocks Joy's wishes and cannot make Joy happy. This is why Joy wants to end her life and enter the black bagel.

- e. Representament, object, and interpretant on novel harry potter and the chamber of secrets by Juliandri Santika Putri (2024). This study aimed to describe role of represantement, object and interpretant in the cover of the novel Harry Potter And The Chamber of Secrets. This was a descriptive qualitative study. Data in the study were collected from the novel. It interprets that the signs and illustrations show fantasy which does not exist in real life. Colors which were discovered show the reality in the fantasy novel and the typography. The method uses to collect data was documentation with the following steps: (1) reading the novel, (2) interpreting the signs and colors displayed in the cover of the novel. In analyzing the data, the writer uses Peirce's theory of representation, object and interpretant for the main theory. The results of this study indicate that the signs, illustrations, typography and colors of the cover of the Harry Potter novel by J.K Rowling show the relationship between signs represented in one object, which has a strong and complementary character. The study concluded that the representation (sign) on the cover of the novel, while the object is the use of the image mark, such as place, cover title, publisher, player, and then Interpretation is the meaning about the sign.
- f. Symbolism Of Nine Great Houses In Game Of Thrones by Dwi Wira (2024). This study entitled "Symbolism of Nine Great Houses in Game of Thrones". It aims at identifying symbols that are applied and analyzing the meanings of the symbols implied in each house based on the semiosis process proposed by Peirce. All the data are taken from the Nine Great Houses by watching it repeatedly and listing all the symbols that are related to each house. The writer will identify the symbols that are found and analyses them by using qualitative descriptive methods continued with the semiosis process. The writer chose the Theory of Symbol proposed by Charles Sanders Peirce to analyze the symbols by using his triadic structure which included Object, Representamen, and Interpretant. All three parts must be present for

something to be considered a sign or symbol. The results show that four type of Archetypal Symbols found, they are Symbolism of Animals, Symbolism of Colors, Symbolism of Settings, and Symbolism of Objects. These differences have resulted in various interpretations.

- g. Representasi Nilai Bushido Keberanian (Yu) Dalam Anime (Analisis Semiotika C.S. Pierce) by Faisal Arif Mahendar (2023). This paper analyzes the representation of the Bushido value of courage (yu) in various anime characters using Peirce's semiotic framework of representamen, object, and interpretant. This study aims to describe the representation of the bushido value of courage (yu) found in the characters Rengoku Kyojuro in the anime *Kimetsu no Yaiba* Movie: Mugen Ressha-hen, Ikoma and Kurusu in the anime *Koutetsujou no Kabaneri* Movie 3: Unato Kessen, and Fujimaru Ritsuka in the anime *Fate/Grand/Order: Shinsei Entaku Ryouiki Camelot*. The research method used in this study is descriptive qualitative with Charles Sanders Peirce's semiotic analysis approach. The data were analyzed using Pierce's triadic sign model in the form of representamen (sign), object and interpretant (interpreter). Based on the results of the study, there is a representation of the bushido value of yu in each character who has signs in the form of actions that display courage and high self-confidence in each character.
- h. Representasi Kekerasan dan Kenakalan Remaja pada Serial Anime Tokyo Revengers by Faisal Arif Mahendra, Mohammad Ali Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya (2023). This study aims to understand the Representation of violence and juvenile delinquency in the anime series Tokyo Revengers. This study uses a qualitative approach with semiotic analysis of Charles Sanders Peirce in the form of sign, object, and interpretant. Where researchers conducted an analysis by selecting each scene that contains scenes of violence and juvenile delinquency, then photographing each scene of violence and juvenile delinquency contained in the Tokyo Revengers anime series. selecting each scene that contained scenes of violence and juvenile delinquency. The results of this study show that in the anime series Tokyo Revengers there is violence both physical violence and verbal violence. Physical violence in the form of hitting, kicking, slapping, stomping, hitting using blunt weapons. As well as verbal violence in the form of rude speech, threats, shouts,

swearing with harsh words, and also fighting sheep. There are also forms of juvenile delinquency such as fighting, smoking, underage motorcycle riding without equipment, bullying, stealing, and prostitution. Where violence and juvenile delinquency that occurs is a form of symbolic interactionism.

- i. *Semiotic in Narrative of Video Games: A Case Study of Detention (2017)* by Johann Mikail Mazlan, Nelysa Nurshafira Mohd Roslan. *International journal of art & design*. The research studies the semiotic elements of video game narratives, with a particular emphasis on the critically acclaimed game *Detention (2017)*. The game is renowned for its ability to intricately weave its narrative through a sophisticated interplay of signs and symbols. Semiotics, the study of signs and their meanings, provides a robust framework for understanding the layers of interpretation that enrich the interactive storytelling experience within video games. The study draws from the theoretical foundations established by influential semioticians such as Ferdinand de Saussure and Charles Sanders Peirce. By focusing on *Detention*, the research not only explores the game's narrative but also delves into its historical and cultural context within Taiwan, offering a detailed analysis of its semiotic landscape. The central research questions address the narrative elements, the semiotic analysis of the game's settings, and the role of symbolism in video games, with a particular emphasis on how these elements enhance the depth and richness of the narrative. Adopting a qualitative methodology, the study utilizes Peirce's triadic model of sign classification to analyze the game. The significance of this research lies in its contribution to the understanding of how narrative, semiotics, and symbolism are intricately fused in video game design. The research is well-defined in its objectives and scope, acknowledging its limitations, and aims to bridge the gap between semiotic theory and the immersive world of video games.
- j. *Reality In Animation: A Cultural Studies Point of View* by I. M. Marthana Yusa, I. Ardhana, I. Darma Putra, Ida Bagus Gede Pujaastawa (2023). This research discerns at animation as a text by focusing on the investigation of the aspects and concepts that define a reality in the world of animation. By looking at the reality in the animation, clues and texts can be generated that contribute to understanding the postmodernity framework and the concept of representation from the point of view of cultural studies. This qualitative research uses a

cultural studies approach, with the method of intertext analysis of texts from literature studies and interviews with expert source persons in the field of animation. Postmodernism and hyper-reality theories are used eclectically with the concepts of simulation and representation to support hermeneutic reasoning models. This research resulted in the formulation of the concept of reality in animation with the point of view of cultural studies which includes a description of the concept of reality in the presence of animated works, the components of reality in animation, and the meaning of reality in animation

While these studies highlight the versatility of semiotic analysis, none specifically focus on Charles Sanders Peirce's framework applied to animation. This research aims to bridge that gap by analyzing the Seven Deadly Sins series through Peirce's triadic model.

These studies apply Charles Sanders Peirce's semiotic theory to analyze various media forms. Peirce's triadic model of sign interpretation, consisting of representamen, object, and interpretant, is used to examine film scripts (Shelma Kamilia Hamidah et al., 2024), magazine covers (Naida Rahma Tania et al., 2022), animated films (Soekma Yeni Astuti & Yanuaresti Kusuma W., 2023), and paintings (Krisna Ramadhan & Supriyadi, 2024). The research methodologies are predominantly qualitative, employing descriptive analysis and structured interviews. The studies reveal how visual and textual elements serve as signs that convey deeper meanings. For instance, the ring in "The Lord of the Rings" script holds significant narrative importance (Shelma Kamilia Hamidah et al., 2024), while the Pinocchio caricature on a magazine cover symbolizes political betrayal (Naida Rahma Tania et al., 2022).

1.6. Definition of Key Terms

This section defines several key terms relevant to the research titled "*THE REPRESENTAMEN, OBJECT, AND INTERPRETANT OF SEVEN DEADLY SINS ANIMATION SYMBOL PERSPEKTIVE CHARLES SANDERS PEIRCE'S*." These definitions provide foundational understanding for readers to interpret the object of study, the theoretical framework, and linguistic elements used in the analysis

1.6.1. Semiotics

Since the 1860s, Charles Sanders Peirce (Peirce, 1931–1958) began developing the concept of semiotics—which he also called semeiotics—a philosophical study that focuses on signs and the process of signification. In developing it, Peirce did not limit semiotics to just a part of linguistics, but expanded it into a comprehensive philosophical and logical approach to understanding how humans give meaning to the world through signs. Along with the development of this theory, Peirce also introduced his famous three-category system: Firstness, Secondness, and Thirdness. These three concepts became the basis of his entire semiotic theory, where each represents a different aspect of consciousness and experience: Firstness describes pure qualities or unrealized possibilities, Secondness relates to concrete reality and direct interaction, while Thirdness reflects the process of mediation, laws, and relationships between signs and meanings. Peirce's thoughts were then collected and published in a series of writings published between 1931 and 1958.

1.6.2. Representamen

In the semiotic theory developed by Charles Sanders Peirce (Peirce, 1903, CP 2.228), the term representamen refers to the concrete form or physical form of a sign—that is, something used to represent or replace something else in the presence of an interpreter. This representamen can be anything: a word, an image, a sound, a symbol, a gesture, or another object that functionally acts as a signifier in a process of communication or conveying meaning. This means that the representamen is not the object itself, but rather the form or means that carries the meaning of the object to the mind of the interpreter. In Peirce's framework, the representamen holds a crucial position as the starting point of the process of semiosis, namely the process by which signs produce meaning. Without the representamen, there would be no connection between the object represented and the interpretation that arises in a person's mind.

1.6.3. Object

According to Aristotle's view as explained in his work *Poetics* (Aristotle, *Poetics*, Part 2), the term "object" covers a very broad meaning. An object can be anything that can be recognized or perceived by the senses or the mind, including humans, inanimate objects, animals, actions, and events. In other words, objects are not limited to something physical or material, but also include events or situations that can evoke an emotional or intellectual response from an observer. Aristotle also mentioned that objects are often associated with beauty, because in many cases,

something that becomes the object of attention contains aesthetic elements that are pleasing or interesting. However, he emphasized that beauty is not an absolute requirement for an object; not all objects must be beautiful to have meaning or value. Thus, objects in Aristotle's view are not only the center of attention in works of art or literature, but also function as important elements in the process of representation and understanding in everyday life.

1.6.4. Interpretant

Within the framework of semiotic theory developed by Charles Sanders Peirce (Peirce, 1907, as cited in Colapietro, 1989, p. 6), the term interpretant refers to the mental outcome or impact a sign evokes in the mind of an interpreter. In other words, an interpretant is a particular meaning, understanding, or impression that arises when someone interacts with a sign. Peirce viewed a sign as not standing alone; it only functions fully when it produces an interpretive effect on the individual who observes it. This interpretant can be a mental image, a conceptual thought, a feeling, or even a reaction formed in response to a representamen that conveys meaning about a particular object. In the process of semiosis—the ongoing process by which meaning is produced and developed—the interpretant plays a central role because it bridges the relationship between the sign (representamen) and the object it represents. This interpretation is also dynamic, because the meaning of a sign can change depending on the context, experience, and background knowledge of the interpreter.



1.6.7. Icon

In the semiotic theory developed by Charles Sanders Peirce (Peirce, 1931–1958, CP 2.247), an icon is a type of sign that represents its object primarily through a relationship of resemblance or similarity. This means that an icon is a sign that resembles the object it represents in some way, whether visually, auditorily, tactilely, or in other sensory ways. This resemblance can take many forms—an icon can look like the original object, sound similar, or even create a similar sensory experience, such as taste or smell. For example, a portrait of a person is categorized as an icon because its shape resembles the person depicted. Similarly, an imitative sound such as “kukuruyuk” which imitates the sound of a rooster is also considered an icon in an auditory sense.

1.6.8. Index

According to Charles Sanders Peirce (Peirce, 1931–1958, CP 2.248), an index is a type of sign that indicates or refers to its object through a direct, real, or causal relationship. Unlike icons, which rely on similarities in form and symbolism based on social agreement or cultural convention, an index has a factual, often physical, relationship to the object it represents. The relationship between the index and its object is not merely representative, but stems from the real existence or direct causal connection between the two. A classic example of an index is smoke indicating the presence of fire—the two have a causal relationship, because smoke is physically produced by fire. Similarly, footprints in the sand serve as an index of someone or something who has passed through that place, because the footprints are a direct result of the presence and activity of the object. In other contexts, such as in body language, pointing gestures are also considered indexes because they directly direct attention to a particular object.

1.6.9. Symbol

According to Charles Sanders Peirce (Peirce, 1931–1958, Collected Papers, CP 2.249), a symbol is a type of sign whose relationship to the object it represents is conventional and arbitrary. This means that the relationship between the symbol and the object is not based on similarity of form, as in an icon, nor on a causal or physical relationship, as in an index, but rather on a social agreement or custom that has been collectively agreed upon by the community of sign users. This relationship does not arise naturally, but must be learned and understood through social and cultural processes. Symbols acquire their meaning not because the sign directly resembles or is actually related to its object, but because of a shared understanding that has developed within a society. For example, words in a language—whether written or spoken—are symbols that represent certain ideas or objects only because the users of the language have agreed on the meaning of the word. The letter "A," for example, has no natural relationship to the sound or meaning it represents; its meaning is understood only because of the agreed-upon language system.

1.7 Organization of the Writing

This thesis is organized into five chapters to provide a systematic presentation of the research process and its findings. Each chapter is structured as follows:

- **Chapter I Introduction**

This chapter explains the background of the study, research questions, objectives, significance of the study, definition of key terms, previous studies, and the organization of the writing itself.

- **Chapter II Literature Review**

This chapter contains a systematic critical review of the aspects studied using the theories that will become the main foundation of this research, and relevant regulations.

- **Chapter III Research Method**

This chapter discusses research methods, research objects, data sources, research instruments, data collection procedures, and data analysis procedures since it is crucial to use the proper method when conducting research.

- **Chapter IV Finding and Discuss**

This chapter presents the findings of the study and discusses are the representamen, object, and interpretant on the seven deadly sins animation symbol and how are the description of the meaning seven deadly sins animation symbol

- **Chapter V Conclusion and Suggestion**

This chapter provides the conclusion of the research and offers suggestions for further study. The conclusion is drawn from the findings discussed in Chapter IV, aligned with the objectives and theoretical frameworks presented in Chapter I and II. The purpose of the conclusion is to summarize the main points of the research findings and demonstrate the achievement of the stated objectives. Meanwhile, the recommendations section serves as input for other researchers, practitioners, or readers interested in similar topics or planning to further develop this research in the future.