

REPRESENTATION OF THE CONFLICT OF THE WORKING CLASS AND THE SLAUGHTER CLASS: ROLAND BARTHES' SEMIOTICS ANALYSIS IN MOVIE "TURAH"

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Abstract

The film Turah describes a situation that exists in today's society. In the film, Turah explains the facts about social inequality in remote parts of Indonesia. Due to socio-economic disparities, social conflicts are unavoidable. This social inequality results in injustice and position in society. The striking difference is in the financial ability and social status of the people living in certain neighborhoods. This form of social inequality makes it difficult for the lower class to get access to development outcomes to education.

Keywords: Gap, Education, Social Status

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1. INTRODUCTION

Communication is the process of delivering messages from communicators to communicants either directly or indirectly by using the media. The process is direct, namely verbal / verbal so that it is easy for both parties to understand. Meanwhile, indirectly, namely through certain media, such as body language, writing, telephone, radio, and so on. According to Harold Laswell in Mulyana (2014: 67-71) communication is a useful one-way to answer a question, who says what in which channel to whom with what effect (who says what, through what channel, to whom and with what effect). So with this definition it can be reduced to five elements of communication that will depend on each other, namely source (communicator), message (message), channel (media), receiver (communicant), and effect (effect).

In communication there are several forms, one of which is mass communication. According to Mulyana (2005) mass communication is communication that uses mass media, either print (newspapers, magazines) or electronic (radio, television) managed by an institution or institutionalized spread of people, which is addressed to a large number of people who are spread throughout the world. many places, anonymous and heterogeneous. From the above understanding it can be concluded that the process of delivering communication occurs through existing mass media so that the message conveyed is mass. The mass media that can be used are magazines, letters, radio, television or films.

In this case, film is a contemporary medium that is present and able to present various forms of art in one container. Since its presence in society, a work of film art has a depiction or adaptation of the reality that takes place in society. No different from other arts, films are able to describe the reality that exists in society as a complete instrument in presenting reality. This art form in the form of moving images is a complete capture of the reality in society, which is not only in the form of paintings, sounds, stories, object movements, but includes all these aspects.

Based on its understanding, film deserves to be called a complete work of art that can capture the reality that occurs in society, and then be presented to the public as a separate reality. Various problems that exist and occur in the reality of society can be realized as a separate reality in the film. One variant of the problem that can be captured and presented in the film is the issue of social class conflict in society. One example of a film that depicts the conflict of social workers is the film "Parasite". In 2019, the film "Parasite" has surpassed 10 million viewers according to articles uploaded by Tempo.co. The film depicts a fairly high social gap between the working class (helpers, drivers, private teachers) and the hosts.

In this study, researchers used the film "Turah", this is because the content in the film depicts a portrait of the reality of the periphery. Turah is a film released in 2016 by Wicaksono Wisnu Legowo with a duration of 83 minutes. The film was screened at Melbourne's ACMI Cinema Federation Square. Various achievements have been made, including winning the Asian Feature Film Special Mention category at the Singapore International Film Festival. In 2017, the film Turah representing Indonesia at the 90th Academy Awards or Oscars was successfully nominated for three of the four categories, namely Best Actor, Best Director and Best Movie (Wisnu, 2021). Not only that, this film also won two awards at the Jogja-NETPAC Asian Film Festival, namely the Geber Award and the Netpac Award (Pratiwi, 2020).

The film Turah tells the story of a resident of Kampung Tirang, Tegal, Central Java, who lives in poverty and has to work for a skipper named Darso just to be able to fulfill his daily ration of food. A hard-working and reliable character named Turah, appointed by Juragan Darso and his right-hand man named Pakel, to handle complaints and reduce conflicts that arise in Kampung Tirang. Peaceful conditions in Kampung Tirang were disturbed when a drunkard named Jadag began to question the village management carried out by Juragan Darso and Pakel. The accusations made by Jadag against the leadership of Juragan Darso and Pakel then caused Turah and all the residents of Kampung Tirang to get involved in further problems.

Overall, the film Turah explains the facts about social inequality in remote parts of Indonesia. Due to socio-economic disparities, social conflicts are unavoidable. This social inequality results in injustice and position in society. The striking difference is in the financial ability and social status of the people living in certain neighborhoods. This form of social inequality makes it difficult for the lower class to get access to development outcomes to education.

Through the film Turah, the author tries to examine analytical semiotics, namely semiotics that analyzes sign systems, normative semiotics, namely semiotics that specifically examines sign systems made by humans, social semiotics, namely semiotics that examines sign systems produced by humans in the form of symbols and structural semiotics. , namely semiotics which specifically examines the sign system which is manifested through the language structure in the film (Riwu & Pujiati, 2018).

Based on the above background, the researcher is interested in doing research with the title "Representation of the Opposition of the Working Class and the Class of skipper: Roland Barthes' Semiotic Analysis in the Film "Turah".

2. RESEARCH METHODS

This study uses a qualitative method, which intends to understand the phenomena experienced by the research subjects, such as behavior, perception, motivation, and action. The author uses a type of qualitative research with semiotic analysis of Roland Barthes as the approach.

In this semiotic analysis of Roland Barthes, the author analyzes signs in the form of audio and visual which will then be connected so that they can draw denotative and connotative meanings. Roland Barthes' semiotic method can help analyze signs such as audio and visual which will then draw denotative and connotative meanings, which will show what message to convey from the film.

The film Turah was chosen as the object of research because this film is a unique film with the use of local languages that are still very rare, namely the Ngapak language of Tegal City, so it is hoped that by doing this research, it can introduce the ngapak language itself to the wider community.

This study will use Roland Barthes' semiotic approach in dissecting the representation of class conflict in the film Turah (2016). Roland Barthes uses a two-order system in the meaning he calls, the first meaning denotation and the second meaning connotation. First, denotation is the apparent meaning in a sign. At the level of denotation, it can be said that this is the meaning system of the Saussureans. The meaning of denotation consists of a signifier and a signified. A signifier is a sensory impression of a sign: a mental image leaving marks on a page of paper, or a mental image of sound in the air, for example. Meanwhile, the signified is a concept that is raised by a sign. The relationship between the signifier and the signified, the way sensory impressions 'point at' or give rise to a concept, is called a signification system. Second, the connotation that will be the focus of this research. Connotation arises because Barthes sees that the signifier no longer displays a single signified, but has several signifiers, this is what is called connotation. In the Barthes analysis system, the relation between the signifier and the signified at the first level (denotation sign) becomes a sign at the second level, namely the connotative marker. This connotative marker is the introduction to mental concepts, namely connotative marker.

3. RESULTS AND DISCUSSION

RESULTS



PICTURE 1

The picture above is Scene 1 (time code: 10:10-10:28) with Rowland Barthes analysis. This scene shows Pakel who is working as an upper class community who uses shoes while Agung, who is a lower class worker, does not use shoes. This can be a meaning of the difference in social class that occurs between Pakel and Agung. The denotation in this class difference scene is shown by a downward-looking image showing the shoes that Pakel and Agung are wearing, who work barefoot, with Pakel who only commands and Agung works with force.



Picture 2

The picture above is scene 2 (Time code: 10:30-10:59) which shows the representation of social class differences between the skipper class and the working class. By taking a Long Shot that shows the entire background in Kampung Tirang Village. The denotation in this scene shows Turah coming to work and Pakel immediately informs him of the information he just got from skipper Darso so that Turah doesn't have to go to the fish auction anymore. He was appointed by skipper Darso to work in the pond and at the same time guard Kampung Tirang.



Picture 3.

Scene 3 (time code: 14:40-15:40) shows that Juragan Daso came to visit Tirang Village as a land owner and inspected the village. In accordance with his promise he went to Turah who was in the pond and asked about the fish in the pond. Pakel, who was behind Juragan Darso, put his hands on his waist with a disapproving look on his face, which indicated that he was lazy to linger there. In this scene, it is connoted with Juragan Darso as a land owner who feels the need to know the state of Kampung Tirang and all the businesses and workers who are there. Pakel as a worker who is also entrusted with overseeing the village looks displeased, because Turah, who is basically from the lower class, is compared to working with him, namely as a village supervisor. Pakel who said "Gan, we have to meet the other residents", also showed his arrogance by interrupting Turah's conversation with Juragan Darso. Pakel, who felt that Turah was more needed, especially in guarding the fish, was reluctant to see him and wanted to quickly leave with Juragan Darso. Unlike Turah, who is from the lower class but has the courtesy by lowering his body when talking to Juragan Darso.



Picture 4

Depicted in Scene 4 (time code: 19.12-19.25) Pakel, Juragan Darso and Turah are visiting people's houses in Kampung Tirang. When he stopped at Jadag's house, Jadag's wife

shared her complaints about her husband and life. Here, Pakel is seen laughing at the story of Jadag's wife, on the other hand, skipper Darso and Turah, who look serious.



Depicted in scene 5 (time code: 26:45-27:28) in this scene Jadag is talking with Turah who is working. He talks about how lucky Jadag skipper is while condescending and complaining about his current situation. Turah did not respond. In this case, Jadag as the lower class who works for Juragan Darso also praised Juragan Darso's wife who is famous for her beauty.



Picture 6

In scene 6 (time code: 28:30-29:25) Jadag tells about Pakel, then tells Juragan Darso to Turah. Jadag considers Pakel to have a high position in Juragan Darso's land because he has a bachelor's education, so he is trusted by Juragan Darso with only 3 years of work. While he was a dozen years just a coolie.



Picture 7

Depicted in scene 7 (Time code: 29:29-30:40) Jagad enthusiastically explains his complaints to Turah. Jagad informed Turah about the many rules in Kampung Tirang which, fortunately, was used for Pakel's personal use, but Turah continued to listen to Jagad's

explanation regarding the Land of Kampung Tirang which Juragan Darso should not have acknowledged according to Jadag.



Picture 8

Scene 8 (time code: 32:36-32:52) depicts the arrival of the Police with Juragan Darso and Pakel to Kampung Tirang to examine the body of a child who drowned in the river, after Jadag found the child's body. As someone who felt he was appointed as a village supervisor, Turah took the initiative to bury the body. So that when the police arrived the corpse could not be examined, this caused Pakel's displeasure.



In scene 9 (time code: 34:45-35:00) Turah is depicted still with his attitude which shows the lower class bowing when talking to Juragan Darso, in contrast to Pakel. Pakel heard about the greater risk of working as a village supervisor, so Pakel showed a stern face when he saw Juragan Darso with his good attitude towards Turah.



Picture 10

In this scene, it is depicted that a verbal conflict between Pakel and Jadag begins, which at first was just talking behind each other's back. Pakel alluded to Jadag about the difference in their education, but Jadag also denied this that although he had a low education, he never stole and deceived many people like Pakel did to the residents of Kampung Tirang.



Picture 11

In scene 11 (time code: 39:58-40:49) Jadag is depicted talking to Kandar who is working in Juragan Darso's Goat Cage. Jadag, who was beside Kandar with his hands on the drum, tried to influence Kandar by talking about the disadvantages of working with Juragan Darso.



Picture 12

Depicted in scene 12 (time code: 41:32-42:18) Jadag was standing in the middle of the village, which caught the attention of other residents to see what Jadag was doing. One resident was carrying firewood, other residents watched standing with their children in their arms and sitting on the terrace to see Jadag shouting to provoke residents to fight Juragan Darso and Pakel.



Picture 13

Scene 13 (time code: 44:08-44:18) shows Jadag who is strangling Turah with anger. After getting a report from his wife that he had been caught having an affair with Juragan Darso's wife. Turah knew this because he was close to Jadag so Jadag told him what he had done with Juragan Darso's wife.



Picture 14

Depicted in scene 14 (Time code: 50:01-50:18) skipper Darso comes to Jadag to find out his main purpose, and Jadag's main purpose is to confront Pakel where he has informed Jadag's wife that he has an affair. skipper Darso confronted him by asking Jadag to calm down and talk nicely. However, Jadag persisted and turned to Juragan Darso accusing him of being picky and preferring Pakel to him.

DISCUSSION

Through Roland Barthes' semiotic analysis, the researcher was able to identify the social class that was the cause of the conflict between the skipper class and the working class in the film Turah. According to M. Arifin Noor, social class is divided into three, namely the upper class, middle class, and lower class. The upper class group is occupied by the skipper class, namely Goran Darso as a wealthy landowner in Tirang village and investors in all businesses in Tirang village. skipper Darso has the opportunity that all his life needs can be fulfilled easily because he has adequate facilities and infrastructure in learning and can master all fields in this aspect of life. The middle class is occupied by people with mediocre levels, in the film Turah it is occupied by Pakel who has been trusted by Pak Darso to convey a message to the workers in Kampung Tirang, including Turah who was appointed as a new confidant who certainly raised the social class of Turah which was only as a lower class to become the middle class. The middle class are people who do not worry about shortages even though the income they earn is not excessive, but they have sufficient learning facilities and sufficient opportunities in all aspects of life. The lower class is the group that earns income or receipts in return for their work which is far less in number in their basic needs, in the film Turah, the mining and livestock workers belonging to Juragan Darso are described as the lower class in Tirang village because

even though they work hard they are still given wages. minimal because they have to pay the cost of renting a residence whose land belongs to skipper Darso as well..

The representation of the class struggle between skipper and working class in the film Turah is a picture of social inequality in Indonesia which is triggered by problems of inequality of opportunity, inequality of wages, concentration of wealth, and problems of shock. Inequality of opportunity is shown when Pakel as the middle class can buy shoes and graduate with a bachelor's degree, while Agung, who is only a fish pond worker, doesn't wear shoes and doesn't know the size of shoes for his feet because he doesn't have enough food to eat every day, let alone to buy shoes. Juragan Darso as an upper class man who can marry a beautiful face like Ilah, while Jadag, who is only a laborer, can only marry a woman with an ordinary face. The wage inequality in the film Turah is shown when Turah gets a higher salary because he is appointed as a village supervisor, in contrast to Jadag, who still earns a minimum wage despite working for a dozen years at skipper Darso, then Jadag, who takes a protest action by provoking residents to fight against skipper Darso by asking wage eligibility. The gap in the concentration of wealth is also shown by skipper Darso as a land owner and investor in Kampung Tirang who earns big profits without working hard, while the workers struggle to work for him with little wages and have to pay rent for housing because the land where they live also belongs to skipper Darso. The gap in the issue of shock is also shown when Jadag chooses to get drunk rather than work due to being abandoned by his wife who is angry when she finds out that Jadag is having an affair with owner Darso's wife named Ilah. had an affair with Jadag, a working underclass who was incompetent and drunkenly.

The results of this study are in line with the research conducted by Patmawati, Hamdan and Masyharga (2021) on the film Parasite which is a social critique of the South Korean capitalist economic system that creates social inequality. For the film, Turah is a critique of the delayed development of Tirang village by the Indonesian government which is depicted through the conflict between the working class and the skipper class. The results of this study also support the opinion of Pitrim A. Sorokin in Sukanto (2006) which states that the social stratification that occurs gives differences between residents in "hierarchical" classes in Indonesia.

As explained by Sobur (2017), a denotation in Roland Barthes' semiotics shows a socially agreed meaning and addresses the existing reality, and connotation is a form of association with cultural aspects including attitudes. The film "Turah" has succeeded in showing attitudes and making the audience able to interpret every scene using the meanings that exist in society. In this case, Jadag's attitude as the lower class of workers is very much in

conflict with the upper class or the Juragan class which is only occupied by Juragan Darso. From the start, Jadag led a demonstration about minimum wages and demanded his rights as a laborer to skipper Darso until Jadag turned out to be having an affair with skipper Darso's wife. Jadag who basically has a small chance to be on par with his friends also brings up aggressive behavior in everyone including his family

In this study, the film *Turah* illustrates that inequality is the root cause of the conflict between the working class and the skipper class. This is in line with Machmud (2017) which states that poverty is a social problem that has a systematic impact on people's lives. Poverty has a multidimensional effect, concerning security, health, and education. In addition, if it is explained by inequality in Indonesia, the emergence of inequality of opportunity where the lack of opportunities for lower class families has the potential to create poverty which has an impact on many dimensions. This is supported by Sumarno's (2014) statement about social conflicts that occur in society in terms of quantity and quality, which tend to increase. The social conflict in *Turah's* film itself shows the social conflict that occurs between workers and the skipper (vertical).

With many issues regarding social class conflict and further reviewing the conflicts between social classes that exist in today's society, Roland Barthes's use of semiotic analysis to explore any signs in the film "*Turah*" succeeded in presenting the conflict between the working class and the working class. skipper who wants to convey as a criticism of the government about the delay in the development of Tirang village.

4. CONCLUSION

In the film, *Turah* explains the facts about social inequality in remote parts of Indonesia. Due to socio-economic disparities, social conflicts are unavoidable. This social inequality results in injustice and position in society. The striking difference is in the financial ability and social status of the people living in certain neighborhoods. This form of social inequality makes it difficult for the lower class to get access to development outcomes to education.

In the film, *Turah* clearly describes the social gap between the skipper class and the working class. Currently education will greatly affect the value of a person, if someone has a high education then it will be more appreciated by others, on the contrary if you do not have enough education, it will be underestimated and seem bad. At this time the role of education has a very important role. This is because education can improve one's perspective and can increase self-confidence because it is not underestimated. So that the need for equitable access to

education can immediately support the increase in the quality of human resources in Indonesia and is expected to be able to reduce existing social problems.

5. SUGGESTION .

The film Turah, which is the original work of Indonesian children, describes the definition of social conflict in Indonesia. This film was successfully known to foreign countries and managed to get several awards which also made the nation proud. So that it can be expected that the content of this film which is about social conflict can be a concern for all of us to realize how important social inequality is in Indonesia. Because the higher the social gap that occurs, the more social conflicts will be generated. In the film Turah, conflicts between classes are represented through scenes of workers protesting against the boss who manages the area.

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