

## SOCIAL CLASS REPRESENTATION IN TITANIC MOVIE: SEMIOTIC ANALYSIS

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### ABSTRACT

*This final report aims to examine the inaccuracy of achieving targets or the ineffectiveness of a cooperative within a year that provides capital to ikat weaving MSMEs in Teka Iku Village. This was caused by the ikat weaving entrepreneurs not paying back the loans as a return of capital to KSP Kopdit Megu Lekuk. The aim of providing this financing is to improve the performance of Ikat Weaving MSMEs by looking at business success factors, namely in terms of income. If business income increases, the financing provided is effective in improving the performance of MSMEs. Effectiveness here shows how successful a set target is. Because the closer the MSME activities are to the target, the more effective the financing will be. This study uses qualitative methods with interview techniques, observation and document analysis. The results of this study show that the effectiveness of financing carried out by KSP Kopdit Megu Lekuk for ikat weaving MSMEs shows less effective results, this is due to several challenges that need to be overcome, especially related to loan repayment management and the lack of assistance from cooperatives. Therefore, cooperatives need to increase efforts in financial assistance and provide education to their members so that financing sustainability can be maintained.*

**Keywords:** *Financing Effectiveness, Ikat Weaving MSMEs, Cooperative Capital.*

### INTRODUCTION

#### Background Of The Study

The Titanic movie, directed by James Cameron and released in 1998, is not only a cinematic masterpiece but also a rich text for analyzing social class representation through semiotic analysis. The story of Jack Dawson and Rose DeWitt Bukater, two individuals from vastly different social backgrounds, unfolds against the backdrop of the ill-fated maiden voyage of the RMS Titanic. This narrative provides an opportunity to explore how social class distinctions are depicted and communicated through various semiotic elements.

Previous studies have explored the representation of various social issues using John Fiske's semiotic analysis. For instance, Harahap et al. (2023) examined gender inequality in the film Dangal, while Ridwan and Aslinda (2022) focused on discrimination in The Hate U Give. Other researchers, such as Sarah (2022) and Aryanto et al. (2023), analyzed feminism in Enola Holmes and the portrayal of strong women in The Princess, respectively. These studies have demonstrated the applicability and richness of Fiske's semiotic framework in dissecting social representations in films. However, there remains a gap in the literature concerning the representation of social class, specifically within the context of the Titanic movie.

### LITERATURE REVIEW

#### A. Previous Studies

The first relevant research is research conducted by Harahap et al. (2023) which analyses John Fiske's semiotics of gender inequality in the 2016 film Dangal. Based on the results of research studied by researchers in this film, the inferior meaning is depicted for women and the superior meaning for men. This is reflected in the struggle of two daughters

to continue living their lives even though their future is determined by their father. There are 13 scenes that show gender inequality in it. Gender inequality in the film *Dangal* is conveyed through 3 levels of sign meaning, namely Reality Level, Representation Level, and Ideology Level. So in the end the meaning of this film is to change society's perspective and maintain society's views and opinions regarding the values of patriarchal ideology. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the *Titanic* film object.

The second relevant research is research from Ridwan and Aslinda (2022) which discusses discrimination in the film “*The Hate u Give*” through John Fiske's semiotic analysis. The research results show that this film wants to convey a message to the audience that justice does not have to be upheld regardless of race. This film also shows how discrimination is carried out against the black race and depicts the risk of becoming a victim of injustice which causes mental disorders, stress, anxiety and depression. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the *Titanic* film object.

Sarah (2022) also conducted relevant research that analyses the representation of feminism in the character of Enola Holmes in the film “*Enola Holmes*” using John Fiske's semiotic analysis. The results of research regarding the representation of feminism in the character Enola Holmes in this semiotic analysis show that (1) the representation of feminism at the level of reality includes appearance, costume, make-up, way of speaking, expressions, attitudes, behavior, environment and movement, (2) the representation of feminism at the ideological level is represented by liberal feminism where discrimination against women is treated unfairly, such as the character Enola Holmes. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the *Titanic* film object.

The next previous relevant research conducted by Aryanto et al. (2023). This research analyzes the representation of strong women in the film “*The Princess*” using John Fiske's semiotic analysis. The results of this research show that the film *The Princess* shows the efforts made by Princess to prove that women have the freedom to determine their own lives and achieve equal rights for women. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the *Titanic* film object.

There is also research that analyses the representation of kinship in the film “*2037*”. This research was conducted by Dilematik et al. (2024). Similar to previous studies, this research also used John Fiske's semiotic analysis technique. The results of this study show that this film removes the stigma that criminals do not have a conscience. In fact, criminals can be the most meaningful to someone. Criminal is just a label. No one knows about each person's heart. The relationship formed in a prison cell becomes a new relationship that is stronger than blood relations. The bond is eternal, because they both understand each other's circumstances. Happiness and sadness become mandatory food that must be shared and enjoyed together. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the *Titanic* film object.

Hernanda (2024) also analysed social representation using John Fiske's semiotic analysis. The difference is that this research uses the object of the film “*The White Tiger*”. The results showed that social class is depicted through 3 levels according to John Fiske's

theory, namely Reality Level, Representation, and Ideology. For the Reality Level regarding social class from the 4 scenes analysed, it can be grouped into several parts such as appearance, environment, gesture, expression, audio, and text.

The next relevant previous research is research Wijayani (2023). This research analyses the representation of patriotism in the film “Oppenheimer” using John Fiske's semiotic analysis. In the first stage, namely the level of reality, what dominates in the film “Oppenheimer” is the category of expression, voice, costume, makeup, appearance, and way of speaking. While in the second stage, namely the Representation Level, what dominates is the representation of camera code, editing, and sound. The film “Oppenheimer” has represented the value of patriotism displayed through the attitude of patriotism with the behaviour of the characters depicted in Oppenheimer's film, namely Robert Oppenheimer who fought to fight for America to win by developing weapons technology in the Manhattan project to prepare against future attacks, especially threats from Germany and Japan. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the Titanic film object.

The eighth relevant research was conducted by Rizaldy and Kusnarto (2023). This research discusses the representation of emotional closeness between parents and children in the film “Pulang”. The results of this study show that the level of representation is highlighted in the camera technique (shot) to emphasise the signs at the level of reality that confirms the interaction between characters. The ideological level found is Liberalism which is applied in parenting, education and early child development patterns carried out by parents in influencing emotional closeness. Then the form of emotional closeness formed is a secure attachment pattern that constructs the reality of high emotional closeness in the characters Pras and Rindu. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the Titanic film object.

The ninth relevant research was conducted by (Amelia et al., 2023) which discusses the representation of sexual harassment in the film “Dear Nathan 3”. This research both uses John Fiske's semiotic analysis technique. The results of the research show that a representative level of shooting results in a dark night atmosphere with the moon not being very visible. Ideologically, it seems that the class attached to Zanna and Rio determines their existence. The solution to the conflict in this film is to dare to state the facts and groups that unite and support each other will produce something big. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the Titanic film object.

The last previous research to be referred to in this study is research conducted by Moniaga and Prisanto (2024). The results of the study found that fathers are represented according to the characteristics of private patriarchal culture and have roles as protector (as protector and controller), decision maker (as decision maker), provider (as facility provider), and responsibility (as giver) as someone who supports his family. The difference between this research and the research to be conducted lies in the focus and objects studied. The research to be conducted focuses on the representation of social class using the Titanic film object.

Based on the 10 relevant previous studies above, it can be seen that the striking difference between previous research and the research to be conducted lies in the focus of the study and the object of study. Only one previous study had the same study focus. However, the object of study is still different.

## **B. John Fiske Semiotics Analysis**

Semiotics is a science that studies the signs that exist in human life and the meaning behind these signs. The science that studies signs and everything related to them, how they function, their relationship with other signs, their transmission and reception by the person who uses them (Sitompul et al., 2021). According to Talani et al. (2023), the semiotic tradition is one of the important traditions in media and communication studies. This research aims to evaluate the application of semiotic theory in media and communication studies in order to find problematic aspects in it.

According to John Fiske in Hernanda (2023), a message broadcast on television has undergone a coding process through codes for various things that have been displayed by the media. That the media presents or describes reality using technical language, so that the codes that have been compiled then give rise to a process of understanding for the audience as a representation process.

John Fiske's semiotics is divided into three levels, namely the level of reality, the level of representation, and the level of ideology. At the level of reality, social codes include appearance, clothing, make-up, environment, behavior, speech, gestures and expressions. expression). At the level of representation, social codes included in technical codes include camera, lighting, editing, music and sound. As well as conventional representation codes consisting of narrative, conflict, characters, action, dialogue, setting and casting. Meanwhile, at the ideological level, social codes include individualism, feminism, race, class, materialism, capitalism and others (Wijayani, 2023).

## **RESEARCH METHOD**

### **Type Of The Study**

This research uses qualitative techniques because researchers seek to understand and investigate film representations of social class as a phenomenon depicted in the film "Titanic".

## **RESULT AND DISCUSSION**

This study analyzes social class representation in the film Titanic (1998) using John Fiske's semiotic framework. Through three levels of analysis, representation, and this study identifies semiotic elements that highlight the social class differences between the main characters, Jack Dawson and Rose DeWitt Bukater. Jack, a young man from the working class whose life is full of struggle, contrasts with Rose, who comes from the upper class and is confined to strict social rules. This representation of class differences is evident in the technical aspects of the film, such as costumes, dialog, and settings.

At the reality level, signs showing social class differences can be seen in the characters' clothing and behavior. Jack often wears simple clothes that reflect his economic status, while Rose always appears in luxurious clothing that symbolizes her societal position. At the level of representation, the use of camera techniques and music significantly illustrates the contrast between Jack and Rose's worlds. For example, a scene featuring a first-class dining room with lavish lighting and elegant decorations reflects upper-class luxury, while the cramped and crowded third-class room emphasizes social inequality.

On an ideological level, the movie conveys a profound message of individualism and a critique of social hierarchy. The relationship between Jack and Rose symbolizes resistance to restrictive social norms. The film's ideology shows that love and human values can transcend social class boundaries. Through their relationship, the film also criticizes the injustices inherent in the social system of the early 20th century.

This analysis shows that the semiotic elements in *Titanic* serve not only as narrative tools, but also as a means to convey social messages. The representation of social class in the film illustrates how media can reflect and criticize existing social structures. Thus, this research contributes to film studies by providing new insights into how social class is represented in cinematic works.

## CONCLUSION

This research analyzes the representation of social class in *Titanic* (1998) using John Fiske's semiotic approach. Through analysis on three levels—reality, representation, and ideology—this study found that the movie significantly depicts social class differences between the two main characters, Jack Dawson and Rose DeWitt Bukater. Jack, a young man from the working class, is portrayed through simple clothes and a life full of struggles, while Rose, who comes from the upper class, always appears in luxurious clothing and behavior that reflects her social status.

At the level of reality, social class differences are visible in visual elements such as clothing, environment, and character behavior. At the level of representation, camera techniques, music, and location settings are used to accentuate the contrast between Jack and Rose's worlds. For example, the scene in the grand first-class dining room depicts upper-class luxury, while the cramped third-class room shows real social inequality.

On an ideological level, the movie criticizes social hierarchy and promotes individualism. The relationship between Jack and Rose illustrates resistance to restrictive social norms, while also showing that human values can transcend social class boundaries. Through its narrative, the film criticizes the injustice of the social system in the early 20th century.

The results of this study show that the semiotic elements in *Titanic* serve not only as a narrative tool, but also as a means to convey profound social messages. As such, this research contributes to film studies by offering new insights into how social class is represented in popular cinematic works.

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