

**A Semiotic Analysis on Confession of a Shopaholic Trailer:  
Roland Barthes Approach**

**Nur Syasya Qistina Mazeree**

[syasyaqstna.work@gmail.com](mailto:syasyaqstna.work@gmail.com)

Doctoral School of Linguistics, University of Szeged, Hungary

**Norhakimin Ashaari**

[kiminashaari@gmail.com](mailto:kiminashaari@gmail.com)

Faculty of Languages and Linguistics, Universiti Malaya, Malaysia

**Nadzirah Munirah Ramli**

[nadzirahramli176@gmail.com](mailto:nadzirahramli176@gmail.com)

Sekolah Menengah Kebangsaan Saint Joseph (B), Johor Bharu, Malaysia

**Nur Arifah Zahiah Zuri**

[arifahzahiah@gmail.com](mailto:arifahzahiah@gmail.com)

Sekolah Kebangsaan Felda Sungai Koyan, Pahang, Malaysia

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**Corresponding Author:**

[syasyaqstna.work@gmail.com](mailto:syasyaqstna.work@gmail.com)

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Deciphering the signals in a movie trailer is undertaken to comprehend how viewers or learners receive the conveyed meanings. The objective of this study is to (1) analyze the symbols present in the "Confession of a Shopaholic" movie trailer and (2) disclose the description of denotation, connotation and myth in the "Confession of a Shopaholic" movie trailer. The primary dataset for this study was the trailer for the film 'Confession of a Shopaholic'. This study employed Roland Barthes' theoretical framework to analyze and establish connections between the signs and the narrative of the trailer. The use of the Barthes approach facilitates the examination of dynamic communication in audio-visual content, and a semiotic analysis was conducted to accomplish the predetermined goals of this study. The research identified a total of six pieces of data included in the trailer and provided detailed explanations of their denotation,

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connotation, and mythological significance. The study of signals and myths in this research aims to bridge the gap between the established framework and other audio-visual media. Although signals in other domains are important as well, it is highly recommended to do a more comprehensive analysis just on movie trailer outcomes for comparative purposes.

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## INTRODUCTION

Semiotics is a language discipline that focuses on the analysis of signals. Roland Barthes further expanded upon Ferdinand de Saussure's theory of connotation and denotation. In Guguh (2020), Saussure explains that the signifier and the signified are inseparable and interdependent, much like the two sides of a coin. This implies that the sign possesses a meaning that is directly linked to the object, with the signifier and the signified being connected and interdependent. Nevertheless, with reflection, this notion also originates from an intangible idea that pertains to a specific being.

In the field of semiotics, a sign refers to any entity that represents or symbolises anything other than its own existence. The main emphasis of this lesson is on linguistic signals. The term 'semiotics' originated in ancient Greece, but its use in contemporary linguistics gained momentum in the 19th century due to the investigations conducted by Ferdinand de Saussure. Ferdinand de Saussure, a Swiss linguist, made significant contributions to the field of semiotics, which is also known as semiology. In the Saussurean model, the sign refers to the whole entity that arises from the connection between the signifier and the signified. The connection between the signifier and the signified is known as signification.

The topic of media research encompasses a wide range of scientific fields and involves the methodical use of methodologies to solve problems or get a deeper understanding of them (Turow, 2009). Due to the inherent connection between media and socio-cultural milieu, researchers have the option to employ either quantitative or qualitative methodologies while studying media phenomena. The primary distinction is in the fact that quantitative research primarily involves the

analysis of numerical data, such as questionnaires and surveys, whereas qualitative research focuses on understanding the interconnections among various aspects of a phenomena. What is the true interpretation of the media text? Semiotics, sometimes known as semiology, is a prominent field within media analysis that focuses on non-verbal communication, particularly images. It has been effectively used to qualitative research in media, drawing inspiration from the linguistic heritage for analysis purposes.

A movie trailer is mainly a preview of the upcoming films, that contains some snippets to hint the audience regarding the plot or storyline. The duration of a movie trailer is often within 2 to 3 minutes. Trailers, according to Belch and Belch (2003), are effective tools utilized by the marketing team in the film industry, for the purpose of attracting potential viewers. In other words, it is meant as a promotional strategy to advertise the movies. However, the benefit of using movie trailers has gone beyond the purpose of endorsing a film. Apart from being a platform to channel the film editors' artistic ability, movie trailers have become one of the authentic materials to be used in the classroom as part of the language teaching and learning. In the field of English language teaching (ELT), the use of moving pictures such as movie trailers is getting recognized as one of the initiatives to encourage students to feel motivated while learning English. It is also found that when the students are intrinsically motivated (Deci & Ryan, 1985), the learning is even more productive as they can develop language competence and expertise (Dabbagh & Kitsantas, 2012).

Referring to the use of movie trailers as part of language learning, it is imperative to explore how this medium could help the learners in understanding the underlying meaning of moving pictures. After all, the process of comprehending the conversation with the appropriate context is the first essential step in becoming a competent English user (Jenkins, 2011). With that in mind, the study of understanding signs in a movie trailer is done as an effort to discover how the meanings are interpreted by the viewers or learners.

This study employed Roland Barthes' framework in understanding the signs, while at the same time, relating them to the myth found in this particular trailer. The method of analysing multimedia discourse looks at multiple modes or aspects of interaction in order to create semiotic meanings. According to Kress & van Leeuwen (2001), the analysis of multimodal helps the viewer to interpret and recognize the interplay of different levels of mass communication.

To some extent, Barthes' model is useful as a way to analyse dynamic communication found in an audiovisual material. However, the model was created and established based on a study done that was looking at a static visual image (magazine). With that, this calls up to the new framework that will fit the growing technological advancement and trends in language teaching and learning. Addressing this notion, the study of signs and myths in this project intends to bridge the gap between the established framework and the other audiovisual form of media.

Not only that, the study of signs and myths are not frequently found in a movie trailer domain. Although the study of signs in other areas are equally important, the findings extracted from the field of movie trailers are always encouraged, as a way to provide more in-depth analysis that can be compared to one another. With that, perhaps new remarkable discoveries can be explored further for future references. This study intends to explore the signs found in the "Confession of a Shopaholic" movie trailer and to disclose the description of denotation, connotation, and myth in the "Confession of a Shopaholic" movie trailer.

### **Confession of a Shopaholic**

Confessions of a Shopaholic is a 2009 American romantic comedy film directed by P.J. Hogan. The film is an adaptation of Sophie Kinsella's Shopaholic novel series. The primary protagonists are Rebecca Bloomwood, portrayed by Isla Fisher, and Luke Brandon, played by Hugh Dancy. Rebecca Bloomwood is a compulsive shopper who resides with her closest companion Suze. She is employed as a journalist for a gardening magazine but aspires to be a part of the fashion magazine Alette. While enroute to an interview with Alette, she purchases a verdant

scarf. Due to her credit card being rejected, Rebecca approaches a hot dog vendor and proposes purchasing all the hot dogs with a cheque, on the condition that the seller provides her with cash as change. She justifies her request by stating that the scarf she is buying is intended as a gift for her unwell aunt. The hot dog vendor declines, however, a gentleman presents her with a sum of \$20. Upon Rebecca's arrival for the interview, she is informed that the post has already been occupied. Nevertheless, the receptionist informs her that there is a vacant position available at the company SuccessfulSavings. The receptionist further clarifies that securing a job at SuccessfulSavings might perhaps pave the way for a future career at Alette magazine. Rebecca has an interview with Luke Brandon, the editor of SuccessfulSavings and the one who just provided her with \$20. Rebecca secures the job. Instead of doing a professional task for a newly assigned column, Rebecca opts to attend a clothes sale. Upon examining the recently acquired cashmere coat, she discovers that it is not made entirely of cashmere, therefore concluding that she has been deceived. This sparks her inspiration for the column, which she pens using the pseudonym "The Girl in the Green Scarf" and it immediately becomes a resounding triumph. Rebecca is pursued by a debt collector, prompting Suze to compel her to participate in Shopaholics Anonymous. The leader of Shopaholics Anonymous compels Rebecca to surrender all of her garments. Due to financial constraints, Rebecca is unable to repurchase both the dress for the TV interview and her bridesmaid dress. Consequently, she only repurchases the former. Suze becomes infuriated upon discovering that Rebecca misplaced the bridal outfit. Alette extends an employment opportunity to Rebecca at the magazine, however, Rebecca rejects the offer. Simultaneously, Luke establishes a fresh enterprise known as Brandon Communications. The members of Shopaholic Anonymous endorse Rebecca's clothing sale. After receiving a bid from a lady, she is able to sell her green scarf and use the money to fully repay her debt collector. She deliberately chooses to pay him in pennies, aiming to make the transaction as uncomfortable as possible. Rebecca attends Suze's wedding after retrieving her bridesmaid outfit, and Suze pardons her. Rebecca and Luke meet again, and Luke gives back the green scarf after disclosing that the individual who purchased it at an auction was working on

his behalf. Rebecca enters into a love relationship with Luke and begins employment at his newly established firm.

The trailer for the film "Confession of a Shopaholic" is selected as the data for analysing signs and myths because to its significant popularity and ability to captivate a large audience of young females, fueled by the considerable excitement it generated at the time. Before the trailer was released, the intended audience may have already been familiar with the plot from the novel, which in turn made them eager to see it portrayed visually, including the characters. Therefore, this study seeks to reveal and explain the signs that the trailer sent to the viewers.

### **Semiology in Media**

Roland Barthes' technique is extensively utilized in media studies that focus on the semiotic evaluation of several media domains, including advertising, movie theatres, films, footage, and caricatures. The intention is to explore the symbolic interaction between verbal and nonverbal signs using semiotics as a qualitative method. This approach considers these signs as a form of text that conveys meaningful messages. By revising, interpreting, and associating these media signs, semiotics aim to uncover broader connotations and meanings beyond their initial sense. Semiology, as a methodology, poses a fresh obstacle for media and communication studies. It involves examining and deciphering connotative information to scientifically elucidate how media create meanings via sign systems. The image encompasses various patterns of existence, including its semiotic significance, which is connected to media through the utilization of this analytical approach pioneered by Barthes. This method, known as textual image analysis, aims to extract the image's connotations and the mediated significance derived from the functional structure of the ideological and cultural context (Bouzida, 2014).

The semiotic study of visual signs or images involves the interpretation, explication, and examination of the picture, as well as elucidating its importance within the system of signs. This process signifies a symbolic interplay between the literal and the implied interpretations. Barthes posited that the photographic picture

encompasses two simultaneous messages: the first is denoted, lacking any explicit code, while the second is connoted, carrying a coded meaning.

Several studies have investigated films using various semiotic approaches, including those developed by Saussure, Barthes, and Peirce. Malik (2016) examines the film "Three Idiots" as an instance. In the film, he explicitly examines motivation as a learning process. The data was acquired from the internet in the form of photographs, which aligns with the current study's purpose. Malik (2016) employs a qualitative descriptive approach for data analysis and utilizes Saussure's Dyadic Theory as a theoretical framework - by contrast, this study intends to utilize Barthes' theory.

Royani (2014) utilizes Roland Barthes' theory of denotation and connotation to examine the signs present in the film "Sucker Punch". Royani's study bears resemblance to the current one as it involves an analysis of a film. However, Royani's analysis focuses specifically on scrutinizing all the signs present in the movie, employing Barthes' theory as a framework. He used tables in the analysis to demonstrate the explicit and implicit significance of the indications. The analysis use the qualitative descriptive method to elucidate the explicit and implicit interpretations of the signs in the film. Royani's analysis indicates that the movie features four objects (key, knife, match, and map) that serve as symbolic representations. The main character, Babydoll, utilizes these objects as tools to facilitate her escape from a house. The term "key" symbolizes liberation, while "knife" represents security. A "map" signifies comprehension of the circumstances, while a "match" indicates vigilance.

### **Barthes' Denotation, Connotation and Myth**

Barthes expands upon semiotics by delineating two distinct stages: connotation and denotation. Both interpretations hold significant significance within the field of semiotics. Denotation is the initial phase in the interpretation of Roland Barthes' work. The concept of denotation evolves into connotative meaning, and the subsequent meaning that arises from the extension of connotation is referred to as

myth (Bintariana, 2018). Denotation, connotation, and myth has distinct meanings that may be linked through semiotic analysis.

### **Denotation**

Denotation refers to the direct and explicit interpretation of a sign or symbol. It refers directly to its meaning, without having any ambiguities involved. The denotation of a term refers to its objective and real meaning (Akmalsyah, 2010). Denotation is the initial level of signification, representing the inherent meaning of a word without any personal judgements. It pertains to the literal or apparent meaning of a sign. In the context of visual images, denotation refers to what is universally perceived, independent of cultural, ideological, or societal influences. Roland Barthes argued that the literal meaning of a communication possesses analogical characteristics and is fundamental in the process of conveying meaning. At this level of signification, we are concerned with the sign itself, which has a fundamental meaning that is not influenced by context or subjective interpretations, such as connotation. For instance, the image of a sunrise signifies the commencement of the day and the ending of the night. However, in terms of connotation, the dawn may be characterized as the start of a new day filled with optimism, the termination of darkness, and several other meanings (Bouzida, 2014).

### **Connotation**

Connotation, as defined by Roland Barthes, refers to the process in which signals interact with the emotions and cultural values of users, as explained by Fisk (1992). It is impacted by subjective aspects that allow for many readings of the text. The term "connotation" refers to a secondary level of meaning in semiotics, as described by Roland Barthes. The term "connotation" originates from the Latin word "connotare," which denotes "to signify," and it pertains to a distinct or divergent cultural symbol compared to words in alternative modes of communication. A connotation refers to an additional or related meaning of a word, sometimes expressed in a metaphorical manner (Septiana, 2019). Barthes (1968) proposed that connotation is a system consisting of signifiers, signifieds, and the act of connecting



them (signification). The Barthesian approach does not acknowledge the unity of meanings since the text need thorough interpretation to reveal its many interpretations, resulting in an endless array of implications. Consequently, the text assumes the form of a substantial linguistic entity intertwined with significance. According to Barthes, connotation depends on denotation and always operates within the domain of what is signified. Connotation is predicated upon denotation. In the words of Barthes, connotation refers to the repetition of a message, whether it is verbal or visual. It is also a result of cognitive capacities that are responsible for interpreting implied meanings. In its simplest form, connotation refers to the concept or emotion that is associated with a term. Therefore, in a movie setting, each scene contains a message or code that conveys a secret meaning to the spectator (Bintariana, 2018).

### **Myth**

Roland Barthes discovered the presence of myth within the field of semiotics. Myth can be interpreted as a manifestation of cultural beliefs or a form of collective knowledge. According to Barthes, myth is a form of communication that functions as a message inside a larger system (Barthes 1972, p. 109). Myth is a type of discourse or communication that is accepted as true yet lacks verifiable evidence. According to Barthes' theory, myth is the result of uncovering the underlying meanings of things during the process of signification. The connotation labelling system in society, known as myth, transforms into ideology. Myth is not a tangible notion, idea, or object. Rather, it serves as a means of conveying the message derived from someone's speech (Sobur, 2006 as cited in Akmalsyah, 2010). For instance, the association of a dark and thick banyan tree with the term 'holy' arises due to its belief as the abode of sentient creatures (Putri et. al, 2022). Myth is not only a notion or idea, but rather a method of attributing significance. Etymologically, myth is a specific form of communication, rather than any form of communication. It is important to recognize that myth functions as a communication system, namely as a message. However, the essence of myth lies not in the content of the message, but rather in the manner in which the information is conveyed (Malau, 2022).

All in all, denotation and connotation are fundamental ideas extensively explored in many semiotic and linguistic frameworks. Nevertheless, its initial emergence may be traced back to the literary works of several logicians and philosophers. In the field of logic, denotation is commonly defined as the set of objects that a word refers to, whereas connotation is seen as the inherent meaning or concept associated with a word. The extension of a word refers to the specific thing or group of objects that the term may be associated with, indicating its connection to the world outside of language. For instance, any object possessing two wheels and pedals is designated as a 'bicycle' (Veltri, 2015).

## **METHOD**

### **Data Collection**

The source of data was taken from the official trailer of *Confession of a Shopaholic* which was released in 2009 on YouTube. The video was retrieved from <https://www.youtube.com/watch?v=ZYYCSEV-i1Y>. The trailer is 2 minutes and 32 seconds long which gives the idea of what the movie is all about. The trailer was reviewed in order to identify the signs throughout the video. After identifying the signs incorporated in the video, the process then continued with the classifying of the connotation, denotation and myths embedded in the particular trailer.

Furthermore, in order to obtain the messages of the chosen trailer, a qualitative method was employed which was utilised to provide thorough description of data. This research could effectively be analysed and explained with descriptive technique as it includes data taken from pictures, video recordings, song lyrics, statement, song lyrics and other forms of idea. Since the recorded data fulfils the criteria which related to experiences in social actions in forms of visuals, hence, the method used to answer the research questions of this study is qualitative research.

## Data Analysis

During the analysis process, the video was first chosen from an array of options that are available. The selected video which is the trailer of Confession of a Shopaholic was then reviewed for a couple more times in order to observe and identify the scenes and occurrences that were going to be selected as the data. The scenes then were identified either to contain any of the aspects; sign, denotation or connotation would then be screenshots as reference. The screenshot scenes that have signs were classified and connotations and denotations of the signs were also recorded for analysis. The signs found on the trailer are known as semiotics signs which they are identified from actions of models, locations, visuals, colours and other characteristics.

In Roland Barthes' semiotic analysis approach, he specifically incorporates Saussure's semiotic theory on the link between signifier and signified. However, Barthes introduces a crucial modification by including mythical signs (Allen, 2003, p. 41). In order to have understandable findings, this study adapted Barthes' Second Order Semiological Structure of The Myth. The analysis of the data will be tabulated as follows.

**Table 1.** Barthes' Second Order Semiological Structure of the Myth


Language (Denotative)	Denotative Sign	
	Signifier	Signified
Myth (Connotative)	Connotative Signifier	Connotative Signified
	Connotative Sign	

From table 1, it is shown that “the denotative sign is made from the signifier and the signified. They both produce the denotative sign which is also the connotative signifier on the second level of the semiotic system. The connotative signifier must engender a connotative signified to produce a connotative sign” (Cobley & Jansz, 2010, as cited in Sagimin and Sari, 2020; p. 45). Therefore, in the case of connotation, the level where myth is also recognized, the denotative sign becomes the signifier of the connotative sign. While myth refers to the language which its concept is accepted as its own system. Consequently, it becomes the signified of the mythical metalanguage. Besides, for the categorization of myths, it refers to the dominant ideologies that influence the description or analysis of signs culturally. The data was presented in the manner that it would be easier to be analysed. The data is coded as Data 1, Data 2 and so on until Data 6. Further discussion regarding the findings are presented in the following section.

## FINDINGS AND DISCUSSIONS

Based on the trailer of the movie “Confession of a Shopaholics”, six scenes were analyzed further to identify the signs. This section laid out the descriptions of the denotation, connotation as well as the myth found in the movie trailer.

**Table 2.** Data 1

<b>Denotative sign</b>	
<b>Signifier</b>	<b>Signified</b>
A girl wearing a pink dress looking at a pair of pink high heels through a glass window.	
<b>Connotative signifier</b>	<b>Connotative signified</b>
A feminine little girl who really likes pink and can't wait to be a grown up and own a pink high heel. Facial expression = in awed, starstruck High heels = entering adulthood Choice of color = Pink for girls	Admiration, Eagerness, Femininity
<b>Connotative sign</b>	

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Adulthood is all about sunshine and rainbow = being able to own whatever you want.


Cultural norm = Pink is a feminine colour (tendency thoughts; pink is meant for girls)

Those who like pink are all girly and feminine.

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From the analysis of data 1, the opening of the movie trailer shows a denotative sign of a scene where a girl dressed in full pink was looking at a pair of pink high heels through a glass window of a shop. This scene connotes the interest of the girl in girly materials as from the way she dressed and also the facial expression shows her eagerness of wanting to be a grown up and entering an adulthood life. The connotative sign (myth) that can be seen from this particular scene is that the expectation of adulthood is all about sunshine and rainbow. The statement can be deceptive to the youngsters as in real life, there is so much more than just living a happy life and owning and paying for whatever you want as an adult. This is because adults have to oblige to other commitments as well such as paying the bills, debts, rents, credit cards and many more necessities that don't always guarantee their happiness. It is also worth mentioning the myth where pink is considered as a girl colour and it defines femininity. This is a complete myth as pink is not always meant for girls. Taken from an article, it was revealed that during the 1918, an Infant's Department magazine that was specified for baby clothes manufacturers stated: "There has been a great diversity of opinion on this subject, but the generally accepted rule is pink for the boy and blue for the girl. The reason is that pink being a more decided and stronger colour, is more suitable for the boy; while blue, which is more delicate and daintier is prettier for the girl." (Wolchover, 2012). As to why the opposite became the new phenomenon is not clear but the cultural construct where each colour is meant for another and the generalisation of certain traits along with it, should not be normalized ("The pink myth," 2018). People are free to have their own preference in colour and there are masculine men out there who like this particular colour too.


Table 3. Data 2

<b>Denotative sign</b>	
<b>Signifier</b>	<b>Signified</b>
A grown-up woman using a credit card to pay for her stuff at the counter.	
<b>Connotative signifier</b>	<b>Connotative signified</b>
She's a rich woman to be able to own a credit card and have no worries about spending money. Facial expression = smiling (no worries about spending money) Credit card = Magic card	Wealth, Happiness
<b>Connotative sign</b>	
Money = Happiness Money can buy you anything, and that includes happiness.	

Based on table 3, this scene shows a denotative sign of a grown-up woman using a credit card to pay for her stuff at the counter. As for the connotative signifier (connotation), it can be seen through the woman's facial expression that showed no worries about spending money and that she is a rich woman because she's able to own a credit card. The myth that can be concluded from this scene is that money is equal to happiness and that it can buy you anything, which also includes happiness.



This can be considered as a myth because happiness is subjective and how people measure it varies according to different factors and aspects. For instance, there are people out there who have a lot of money and are not happy and vice versa. According to Graham (2009) who did a study on the happiness around the world by comparing the poor and millionaire, he stated that wealthy people tend to be anxious or not happy due to worrying too much about their possession and need to be on guard most of the time, which then justify as to why some people tend to be unhappier as their wealth increase.

Table 4. Data 3

<b>Denotative sign</b>	
<b>Signifier</b>	<b>Signified</b>
A view of the Chrysler Building in New York City at night.	
<b>Connotative signifier</b>	<b>Connotative signified</b>
Living an urban lifestyle in a city of fashion, also so-called “greatest city in the world”	Urban, wealth
<b>Connotative sign</b>	
New York = One of the top priciest cities in the world to live in.	

Referring to the data 3, the denotative sign of this particular image of the scene shows the view of Chrysler Building in New York City at night. This produces a connotative signifier of an urban lifestyle of people living in a metropolis city: said to be the most fashionable city in the world and also the greatest city in the world, thus making the cost of living there pricey. The myth is that New York is one of the top priciest cities in the world. This is essentially not true because according to the latest Worldwide Cost of Living report disclosed by the Economist Intelligence Unit, New York is not even in the top three of world’s most expensive cities to live in (Manning, 2020). In the same article, the Mercer Cost of Living Survey 2020 listed a total of top five priciest cities to live in, which are: Hong Kong, Ashgabat in Turkmenistan, Tokyo in Japan, Zurich in Switzerland and also Singapore.


Table 5. Data 4

<b>Denotative sign</b>	
<b>Signifier</b>	<b>Signified</b>
A woman and a man making eye contact as they walked past each other.	 
<b>Connotative signifier</b>	
Both are mutually interested in one another.	<b>Connotative signified</b>
	Attraction, lust.
<b>Connotative sign</b>	
Love at a first sight. However, can love really happen instantly?	

Based on table 5, another scene shows the denotative sign of a woman and a man making eye contact as they walked past each other. This particular scene produced a connotative signifier that both of them might be attracted or mutually interested in one another. The myth highlights the love at a first sight between a man and a woman. In this context, it is debatable whether the feelings of love at first sight are true. This scene particularly draws a question on could love really happen instantly by just looking each other eye to eye for a short period of time? According to some research done, what may happen at first sight is actually a lust; a desire stimulated or mere sexual attraction. To put it simply, lust is opposed to the idea of love itself as it is characterized by a situation where a person is required to have a desire to be with that particular person (Xue, 2020).




Table 6. Data 5

<b>Denotative sign</b>	
<b>Signifier</b>	<b>Signified</b>
<p>Price tag showed a sale or discount reduced to 75%; from \$1218 to \$300.</p>	
<b>Connotative signifier</b>	<b>Connotative signified</b>
<p>The item is reduced to such a lower price, making it an excellent deal and a 'steal' for the shopaholics.</p>	<p>A good deal, capitalism.</p>
<b>Connotative sign</b>	
<p>Every discount is worth it.            Every sale is a good deal.            Is every discount sale worth it? Is every discount really a good deal?</p>	

The scene from data 5 exhibits a denotative sign of a price tag in which the item has been reduced 75% from its original price (\$1218) to a quite cheaper price (\$300). The connotative signifier of this particular scene is that the item has been discounted to a lower price which could make anyone in the store think that it is a good deal and definitely a 'steal' that they should not miss. The myth displayed in this particular scene is that every discount is worthy, or every sale is a good deal. In point of fact, not every sale can be treated as a good deal. Some capitalists would go as far as marking up the initial price as high as possible and then sneakily stamp on a discount sale that makes the customer feel like they are 'stealing' and have the upper hand. This situation comes back to a question whether it is considered as a good or worthy deal if a person is being deceived.

Table 7: Data 6

<b>Denotative sign</b>	
<b>Signifier</b>	<b>Signified</b>
A group of women pushing each other to enter a store.	
<b>Connotative signifier</b>	<b>Connotative signified</b>
The earliest person gets the best deal in the store.	Excitement, eagerness.
<b>Connotative sign</b>	
<p>Women are the only frivolous or big spenders.</p> <p>Women and money misconception (sexist) = women big spender and bad with money</p> <p>When women spend money, they're considered frivolous but when men do, they're considered as investment.</p>	

Data 6 displays a denotative sign of a group of women pushing each other to enter a store. The connotative signifier of this particular scene is the earliest person to enter the store would get the best deal and grab the best or limited items. Consequently, the connotative signified by this scene can be observed through the facial expressions shown by the women where they were looking very excited and eager to step their feet into the store. The myth highlights that women are the only frivolous or big spender as they are the only one who are usually seen lining up for sale. However, this is contradictory to the reality as there are men who are also attracted to discounted items. Such scepticism is sexist because women are considered frivolous when they spend money but when men do, people considered it as men doing an investment. As cited in Wong (2019), she quoted Anne Boden who claimed that “with men, money is all about power suits and investing and long-term goals. Supercars and yachts and people looking quite smug.” Conclusively, frivolous spending is not related to gender. The stereotype or myth of the frivolous female spender, however, won't seem to go anywhere (Wong, 2019).

## CONCLUSIONS AND SUGGESTIONS

Semiology in this discipline encompasses the study of signs in many forms, both language and non-linguistic. It focuses on the relationship between the signifier and the signified, which are the fundamental elements of media signals seen in cultural phenomena such as films, photos, fashion, and advertising. Barthes' semiotic approach is widely used in media analysis as a qualitative method that can be applied to media texts. It emphasises the role of the reader or receiver in constructing meanings and interpreting them based on their experiences and socio-cultural background. Barthes' pieces provide vital insights into comprehending the media indicators that are conveyed through two distinct messages. The first is explicitly indicated while the second is implicitly suggested in the process of conveying meaning.

The signs and myths were thoroughly investigated in the movie trailer with the hope that it will be able to bridge the gaps within the field of linguistics and multimodal discourse. It is also found that the meanings elicited from the analysis can only be understood by those who have mutual background knowledge and contexts of the particular domain. In fact, the interpretation of signs is indeed subjective and dynamic in nature. Even so, it is recommended to conduct analysis of signs and myths in the future, especially in other fields that highlight the significance of semiotic approaches to understand underlying messages. With that, English language learners may be able to sharpen their language ability, especially in explaining the meanings of moving pictures.

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