

Semiotic Analysis of Denotation and Connotation in the Movie “The Boy In The Striped Pajamas” Using Roland Barthes’ Framework

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Abstract

Semiotics is a scientific study or method of analysis used to examine signs in a context of scenarios, images, texts, and scenes in movies into something that can be interpreted. In this qualitative research, the researchers will examine Roland Barthes’ semiotic analysis with a focus on the difference between denotative meaning (literal meaning) and connotative (deeper or implied meaning) in the representation of visual and verbal symbols in the movie. By examining visual and verbal symbols, such as striped pajamas and barbed wire fences, the research reveals themes of oppression, social inequality, and innocence. The qualitative method includes repeated viewing and detailed note-taking of symbolic elements. This analysis provides insights into how visual media communicates complex historical trauma and moral messages. This movie tells about the friendship between a boy who is the son of the leader of the Nazi armed forces and a boy who is a prisoner living in a concentration camp. This study found that there are 7 elements contained in the film such as the cover, Bruno’s family home, concentration camp, striped pajamas, numbers on pajamas, wire fences, and also the friendship between Bruno and Shmuel which illustrate the historical conditions at that time and also reflect the themes of oppression, social differences, injustice, and innocence. The results of this study are expected to deepen the understanding of the use of visual and verbal symbols in film as a tool to convey ideology and cultural insights, as well as moral messages.

Keywords: *The Boy in the Striped Pajamas; semiotic analysis; denotation; connotation*

INTRODUCTION

The development of the world of cinema is currently growing rapidly in all corners, including in Indonesia. Various movie themes have been produced as a means of entertainment and message delivery for the audience. For filmmakers, it is not uncommon for them to make movies based on their personal life experiences or real events that they have experienced, which are then adapted into movies (Fatihayah & Simanjuntak, 2022). Movies reflect societal realities and project them through visual storytelling.

Movie comes from the word cinematography, which means painting motion with light, or in other words, film is defined as a work of art that can produce images and sound (Mena & Prabha, 2021; Spottiswoode, 2022). The way to be able to paint motion with light is by using a tool commonly called a camera. Movies are produced by recording figures (people or objects) that will become objects in the movie using the camera (Bruckert et al., 2023; MacDougall, 2022). Movies can be used as objects to reflect social reality in various ways, such as showing how people live their daily lives with cultural norms, highlighting social issues, and constructing meaning through visualisation and narration. A movie can be a mirror of reality, both explicitly and implicitly, by displaying various aspects of life, including inequality and social conflict.

In his book *The Film Experience: An Introduction*, Philippe Marion defines film as an art and method that combines visual and auditory components to produce a narrative that can be understood and felt by the audience.

According to Law no. 33 of 2009, a movie is a work of cultural art which is a social institution and mass communication medium made based on cinematographic principles with or without sound and can be shown (Kolker & Gordon, 2024). Movie is also a mass communication medium and is a means of educating the nation's life, developing self-potential, fostering noble morals, promoting the welfare of society, as well as a vehicle for the promotion of Indonesia in the international world (Bumiarta et al., 2024), so that Indonesian movies and cinema need to be developed and protected.

In this study, researcher is interested in examining a movie entitled *The boy in the striped pajamas* which is a tragedy drama movie that tells the story of the friendship between two boys of different social status, namely Bruno who is a German boy and Shmuel, a Jewish boy who lives in a Nazi concentration camp during World War II. The movie is adapted from the novel of the same name, written by Irish author John Boyne, directed by Mark Herman, and produced by David Heyman. The movie stars Assa Butterfield, Jack Scanlon, Vera Farmiga, David Thewlis, Amber Beattie, and Zac Mattoon O'Brien as Bruno (a German boy), Shmuel (a concentration camp prisoner), Bruno's parents, sister, and one of the German soldiers under Bruno's father.

The story of this movie takes the point of view of Bruno, who has just moved with his family to a house located near a concentration camp. Because of Bruno's curiosity, he finally met Shmuel and befriended him without anyone knowing, even though there was a wire fence surrounding the concentration camp. The existence of conflicts, differences in family backgrounds, and social differences makes researchers interested in conducting semiotic analysis research on this movie.

Semiotics is the study of language, visuals, and signs (Chandler, 2022; Innis, 2023; Pankow, 2022). This study examines how meaning is created, not only with words but also with images, movements, sounds, symbols, and designs. In semiotics, the term sign can refer to anything that is used to communicate meaning. There are various ways in which signs can communicate meaning to each other, such as images, words, gestures, colors, sounds, and symbols (Menggo et al., 2021; Traverso, 2023). Semiotics only emerged as a scientific field in the 1900s (Wildgen, 2024). The term semiotics was first used in the 19th century by Lambert, a German scholar. Semiotics is a powerful enough theory to study a movie. It is said so because a movie is a visual and verbal communication tool with symbols in it that can be analyzed to reveal deeper meanings, both directly conveyed and implied (VERA, 2024). Semiotics views a movie as a system of signs where each element has a meaning that can be interpreted. Semiotics also focuses on the reality represented in media, including movies. By analyzing the representation of certain characters, objects, or situations, we can uncover how films shape the worldviews, ideologies, and values at play in society (Benshoff & Griffin, 2021). Therefore, through semiotics, movies can be analyzed more deeply to reveal the ideologies, themes, and social dynamics contained therein, making it a very relevant and useful method in movie studies. Viewers sometimes do not realize that the film contains moral messages, ideologies, and interests of various parties wrapped in a cover. As a result, semiotics contributes to a deeper understanding of each movie scene.

According to Roland Barthes, semiotics is a science or method of analysis to study a sign (Adiansyah et al., 2023). The science used to interpret a sign, where language is also an arrangement of signs that convey certain messages from society. Signs here can also be in the form of songs, dialogue, music notes, logos, pictures, facial expressions, and gestures. Semiotics, in Barthes' term, semiology, basically wants to study how humanity makes meaning of things that exist. There are types of marked meaning or signification, namely denotation and connotation.

The denotation meaning of a sign is its literal meaning. This meaning is the meaning that is clear and known to everyone, which is the meaning found in the dictionary (Rohmah & Latifah, 2022). The connotation meaning is that a sign includes all its implied and related meanings (Rawung et al., 2022). The interpretation of the connotative meaning of a sign usually depends on each individual, and the understanding can differ from person to person.

Based on the definition described above, researchers interested in analyzing the denotation and connotation meanings in the film *The Boy In The Striped Pajamas*, in the semiotic method according to Roland Barthes. The movie is set during the Holocaust, which was an important and tragic event in world history in the form of mass killings of Jewish groups by the Nazis. The historical event began in January 1933 when the Nazis came to power in Germany, and ended in May 1945 when the Allies defeated Germany in World War II. By portraying life from a child's perspective, the audience can more easily understand the impact of the Holocaust, including how it affected humanity and morality. It is hoped that this research will be able to reveal the meaning of denotation and connotation hidden behind the representation in the movie. It is also expected that this research can be an important reference in studying semiotics to understand the symbolic meaning in mass media.

Holocaust film studies often focus on narrative aspects, but visual symbolism is often overlooked. While the narrative aspect of historical events is the main focus of many Holocaust film studies, visual symbolism can also provide deeper insights to understand the emotional and psychological impact of events. For example, elements such as the use of color and lighting have great potential to convey a deeper meaning of the trauma, suffering, and injustice experienced by Holocaust victims. For example, the use of symbols such as striped pajamas, barbed wire, concentration camps, and other symbols can be used as material for further analysis to reveal connotative meanings contained in the movie, such as those related to oppression and social inequality. The semiotic approach can open new insights into how movies not only record history but also shape understanding of trauma, power, and identity through visual symbols and more complex narratives.

Previous research that also examines semiotics in film can strengthen this research in a broader context. Research that has examined similar matters is *the Representation of the Holocaust in the Film The Pianist*, *Semiotics Analysis of the Holocaust in the Film Schindler's List*, and *Semiotics Analysis in the movie of Parasite in Denotation and Connotation Meanings*.

The main problem in this research is the lack of in-depth understanding of how *The Boy in the Striped Pajamas* uses visual and verbal symbolism to convey messages of denotation and connotation meanings in a movie that tells about the tragedy of the Holocaust. Torture, social differences, injustice, and innocence are contained in it. Holocaust movies often serve as powerful tools for representing historical trauma. While narratives in such films are frequently analyzed, the

symbolic use of visual and verbal elements remains underexplored. This study focuses on 'The Boy in the Striped Pajamas,' applying Roland Barthes' semiotic theory to uncover deeper meanings embedded in the film's symbols. By analyzing denotation and connotation, this research bridges the gap between cinematic storytelling and cultural representation. The main question in this research is, how do the symbols in this movie provide deeper insights into broader themes, such as social differences, oppression, and humanism?

The issues raised in this film are social differences, oppression, and humanism. In this film set in World War II, social differences are very clear by showing how Jews were considered enemies of the state by the Nazis only because of their ethnic and religious identity. There is even a scene in the film where Bruno's father tells his children (Bruno and his older sister, Gretel) that Jews are not human beings equal to them.

The film also systematically oppresses, alienates, and even kills millions of Jews through racial policies in concentration camps. This is shown by placing Jews in concentration camps with inhumane conditions, being separated from their families, and being victimised. Even Shmuel, who was a young child, was oppressed and even separated from his father, so that he did not know where his father was in the camp. The Nazis treated the prisoners like animals or objects, not human beings with rights and feelings. The heavy guarding and physical violence that took place in the camps showed how human dignity could be taken away by a brutal system. This shows the loss of humanity and dehumanisation in the film.

The purpose of this research is to be able to improve analytical skills in understanding the hidden meanings contained in the movie "The Boy In The Striped Pajamas", to be able to identify visual and verbal symbols in the movie that form denotation (literal meaning) and connotation (implied meaning) meanings, this research also helps audiences to be able to appreciate a movie more, not only to be watched as entertainment but also as a medium of cultural delivery. By focusing on denotation and connotation, this research is expected to reveal the meanings contained in the movie "The Boy In The Striped Pajamas' and make an important contribution to culture and art.

RESEARCH METHOD

This research method is qualitative. This type of research approach uses the semiotic analysis method to develop an understanding of the object under study. This semiotic approach focuses on the study of signs and how these signs function to convey meaning in a movie. This research uses data collection methods carried out by watching the movie as a whole and also observing the movie being analyzed. The data collection process carried out in this analysis is in the form of watching the movie thoroughly and repeatedly so that it understands very well the storyline of the movie, taking notes on scenes, symbols, or signs that may have denotation and connotation meanings, paying attention to the way the characters speak, the expressions shown, or the attitudes of the characters that may indicate a deeper meaning that can be analyzed.

This research uses a scientific approach as well as a methodological approach. The researchers use a scientific approach to theories related to semiotics in communication science and literature related to movie theory and cinematography. In the methodological aspect, this research uses a semiotic analysis approach, which is the main focus of the research in this movie.

This research utilizes a qualitative semiotic analysis framework, guided by Roland Barthes' concepts of denotation and connotation. Symbols were categorized through a thematic analysis that led to the identification of the main themes explored in the film, and then determined which signs and symbols revealed profound messages relating to social conflict, morals, and humanity, which were also validated by cross-referencing historical records and previous research on Holocaust representations.

Researchers took several scenes or images from the movie. Some of the images taken are based on symbols or objects that stand out and attract the audience such as the cover and friendship of the two boys which are closely related to the main theme, and also on objects in the film such as houses, pajamas, pajama numbers, wire fences, concentration camp which are visual strengths and symbols in the movie.

Based on the chosen theory, namely Roland Barthes' theory in this study, the researcher conducted a movie analysis with the steps of selecting the object to be analyzed, which is the film *The Boy In The Striped Pajamas* with the part that will be the focus of analysis, namely images and symbols, then analyzing denotation which is the literal meaning of the sign, and also analyzing connotation which is the ideological or symbolic meaning behind the sign. Connotation meaning can involve the social, cultural, or historical context of the sign being analyzed.

In denotation analysis, the researcher will describe the elements in the movie clearly, which is the literal meaning of the element, unambiguous in its meaning, without taking into account connotations or socio-cultural associations. After describing the denotation, the research will move on to describe the connotative meaning or the more implicit meaning in the elements, which is often shaped by social, historical, and cultural context. This involves understanding how the symbols in the film provide deeper insights into broader themes, such as social difference, oppression, and humanism.

RESEARCH FINDINGS AND DISCUSSION

Semiotics is the science of signs and how they are used to convey meaning. Two important figures in this theory are Ferdinand de Saussure and Roland Barthes. De Saussure divided signs into two main elements, namely the signifier, which means the physical form of the sign, such as images, sounds, or objects, and the signified, which means the meaning that the sign carries. Meanwhile, Roland Barthes developed De Saussure's findings into three elements, namely Denotation, Connotation, and Myth.

Denotation is the literal meaning. This meaning is the meaning that is clear and known to everyone, which is the meaning found in the dictionary. Connotation meaning is that a sign includes all its implied and related meanings. The interpretation of the connotative meaning of a sign usually depends on each individual, and the understanding can differ from person to person. Myths are socially and historically constructed values or meanings (meanings that are considered natural).

These concepts can be applied to film by identifying visual or audio signs (signifiers): costumes, symbols, objects, expressions, and colours. Then, determining their literal meaning (denotation) and exploring their cultural or ideological meaning (connotation).

To complete the identification of the above problems, the researcher took several scenes contained in the movie related to Roland Barthes' semiotic analysis, as follows:

Cover



Denotation

Seen from the movie cover, this movie depicts the friendship of two boys with different social statuses. Bruno, who is the son of a Nazi officer and a boy named Shmuel, a Jewish boy who was one of the Nazi army prisoners in the concentration camp.

Connotation

The connotative meaning of this cover has a strong meaning. The movie's cover features two boys sitting opposite each other on different sides of a barbed wire, with a simple background but evocative meaning. Not only about the friendship of the two boys as seen on the cover, the film explores major issues such as hatred, injustice, confinement, and also torture of Jewish people by Nazi soldiers as well as what they did during the Holocaust, namely the deliberate, organized, and state-sponsored persecution and genocide by Nazi Germany against around six million European Jews. The social conflict that occurred resulted in innocent children bearing the consequences. Children live in innocence and ignorance of the conflicts that occur, making them victims of greed and revenge caused by the adults around them.

House



Denotation

The picture above shows where Bruno along with his parents and older sister will move to a house in the village and occupy a large house in the village. Seen from the outside, the new house shows the family's high social class with a decent life inside. The spacious house with a house worker and even a babysitter provided in the house makes it like a home that many people dream of.

Connotation

This house becomes a prison for the main character, Bruno. He is isolated in an environment far from crowds and even schools, an environment where he does not understand what is happening around him and the many lies he does not know the facts. The house is overshadowed by the violence, cruelty, and oppression perpetrated by Nazi soldiers in the nearby concentration camp, showing the vast social differences between the lives of soldier children and prisoner children in the concentration camp.

Camp Concentration



Denotation

The denotation of a concentration camp is a place built to detain and imprison Jews from the outside world. Some of the buildings, such as the houses where the prisoners lived, were surrounded by barbed wire fences, and soldiers were guarding them. When viewed from afar by people who don't know what's going on inside, they look just like farmers who are gardening and living as neighbors.

Connotation

Concentration camps also symbolize the dehumanization of Holocaust victims. There was torture, oppression, forced labor and even mass extermination of prisoners carried out by Nazi soldiers against the Jews who were prisoners there. This symbolizes human cruelty towards others. The people who became prisoners were considered enemies and received all the cruel treatment. Their identities were erased and only replaced with the numbers on the striped pyjamas they wore. Sanitation and facilities within the camps were also very poor. Brutal treatment, torture, and humiliation were commonplace. From the look of desperate and resigned eyes, they appear to have no freedom or control over themselves, confined to a small space, in physically and mentally torturous conditions. This suffering is a clear illustration of how the Nazis aimed to destroy their dignity by imprisoning, depriving them of their freedom, and torturing them. In this movie, there is a stark contrast between the life of Bruno, who lives in the comfort of a Nazi family home, and Shmuel, who lives in conditions full of suffering in a concentration camp.

Shmuel was subjected to injustice, cruelty, and even deep trauma due to discriminatory and oppressive policies that occurred in history.

Striped Pajamas



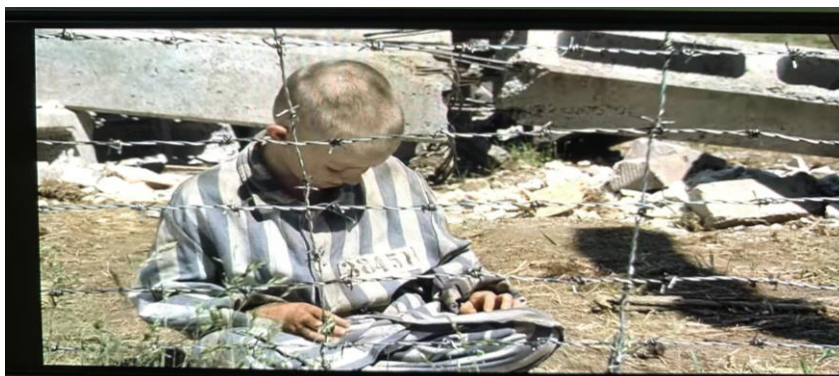
Denotation

Striped pajamas were the clothing used by the Jews detained in concentration camps. They were given as a uniform to all prisoners regardless of age and identity. There is a scene where Shmuel explains to Bruno that the soldiers took all their clothes and replaced them with the striped pajamas.

Connotation

In its connotation meaning, the striped pajamas used by prisoners in this concentration camp indicate that individuals in this concentration camp have been stripped of their identity and treated the same as the masses and forced to work. The striped pajamas symbolize the dehumanization of Holocaust victims, reducing them to mere numbers devoid of identity or dignity. This visual metaphor reinforces the systemic erasure of individuality in oppressive regimes. It represents the dehumanization of prisoners, reducing them to mere numbers stripped of their identity and dignity. The striped pajamas signify that the people who wear them will experience oppression, lose their freedom as human beings, and will eventually die by being killed and burned in turn by Nazi soldiers. Moreover, the juxtaposition of Bruno's freedom and Shmuel's confinement underscores the stark social inequalities perpetuated by Nazi ideology.

Number of Pajamas



Denotation

The denotation of the number on the striped pajamas used by prisoners in concentration camps is the identity number given by Nazi soldiers. This number was given as a substitute for a name and functioned so that they could be recognized as prisoners and to more easily monitor them in the concentration camp. There are several scenes where Bruno asks Shmuel about the number on his pajamas, but Shmuel only answers that the number is to signify that they are prisoners in the concentration camp.

Connotation

The numbering on the pajamas they wear is a sign that the personal identity of the detainees has been erased. This visual metaphor symbolizes the dehumanization and helplessness of the prisoners, where they are treated and considered nothing more than beings who have no rights or dignity. The number makes it easy for the soldiers to know the number of prisoners because each prisoner has a different and sequential number on the striped pajamas they wear. The number also indicates that there will be sadistic and brutal treatment that will be carried out by Nazi soldiers to them.

Wire Fence



Denotation

This picture shows the wire fence that separated the outside world from the concentration camp. Because of the wire fence, Bruno and Shmuel could only chat and play separately, not like other children.

Connotation

Wire fences surrounded the concentration camp where prisoners were held. Wire fences are usually used in some countries as house fences that provide security to avoid crimes such as theft, but in this movie, the wire fence marks the boundaries for prisoners to the outside world. They are not allowed to leave the wire fence except by order of the army. The wire fence symbolizes the prison for the Jews and the suffering they experienced inside, they were considered like caged animals and were subjected to cruelty and oppression by the Nazi army. They were only allowed to do activities inside the fence such as farming, gardening, building huts, or things ordered by the Nazi army. In this historical context, the wire fence symbolizes the separation or border between Jews and the outside environment, so that they have social boundaries with other people.

Friendship Between Bruno and Shmuel



Denotation

The friendship between Bruno, the son of a Nazi army commander who had just moved into a house near the concentration camp, and Shmuel, a Jewish boy who was one of the prisoners in the concentration camp. In the end, Bruno and Shmuel, who were the same age, found it easier to get along with and play together. Bruno even secretly brought food from his house to give to Shmuel, who was in the concentration camp.

Connotation

Their friendship symbolizes the theme of humanity and social differences. A friendship based on sincerity, without knowing what is happening around them. An ordinary friendship that generally occurs in children and the innocence that exists in both of them, without being affected by the differences and hatred that occur in their country, so that they do not have any prejudice about what will happen in the future. A friendship that shows that social differences are not a barrier to relationships between individuals. The barbed wire fence separates them physically, but their friendship symbolically unites two different worlds. This illustrates how the innocence of children makes them sincere people without any hatred, resentment, or suspicion between each other.

The movie shows the relationship between Bruno and Shmuel as a symbol of differences in social class, ethnicity, or even views on other things. For individuals who have personal experience with trauma or loss from war, this movie can be very emotional. They may feel the depth of suffering shown in the movie, and may see it as a reminder of the injustice and brutality they experience in the real world. Viewers' interpretation of *The Boy in the Striped Pajamas* is greatly influenced by their cultural background, historical knowledge, and even personal experiences. Some viewers may see it as a powerful reminder of the importance of tolerance and respect for human beings, while others may feel that the movie diminishes the complexity of the Holocaust tragedy or ignores the reality of war atrocities. Despite these differences in interpretation, the movie can still spark deep discussions on universal themes such as hatred, indifference, and humanity.

The following summary table compares the denotation and connotation meanings of each element.

Element	Denotation	Connotation
Cover	The movie depicts the friendship of two boys, Bruno, who is the son of a Nazi officer with a boy named Shmuel, a Jewish boy who was one of the prisoners of the Nazi army in the concentration camp.	The movie explores major issues such as hatred, injustice, confinement, and also the torture of Jewish people by Nazi soldiers just as they did during the Holocaust of persecution and deliberate genocide.

House	A house that shows a high social class with a decent life. The spacious house with the presence of a house worker and even a nanny provided in the house, makes it like a home that many people aspire to.	This house becomes a prison for the main character, Bruno. He is isolated in an environment far from the crowd. The house is overshadowed by the violence, cruelty, and oppression perpetrated by Nazi soldiers in the nearby concentration camps, showing the vast social differences between the lives of soldier children and prisoner children in the concentration camps.
A concentration camp	a place built to detain and imprison Jews from the outside world.	Concentration camps also symbolize the dehumanization of Holocaust victims. There was torture, oppression, forced labor and even mass extermination of prisoners carried out by Nazi soldiers against the Jews who were prisoners there. From the look of desperate and resigned eyes, they appear to have no freedom or control over themselves, confined to a small space, in physically and mentally torturous conditions.
Striped pajamas	Striped pajamas were the clothing used by prisoners in concentration camps.	The striped pajamas symbolize the dehumanization of Holocaust victims, reducing them to mere numbers devoid of identity or dignity. This visual metaphor reinforces the systemic erasure of individuality in oppressive regimes. It represents the humanization of prisoners, reducing them to mere numbers stripped of their identity and dignity.
Number on pajamas	This number was given instead of a name and served to identify them as prisoners and to make it easier to supervise them in the concentration camp.	This visual metaphor symbolizes the dehumanization and helplessness of the prisoners, where they are treated and considered nothing more than beings who have no rights or dignity. The numbering on the pajamas they wear is a sign that the personal identity of the detainees has been erased. The number also indicates that there will be sadistic and brutal treatment that will be carried out by Nazi soldiers to them.
Wire fence	The wire fence that separates the outside world from the concentration camp.	The wire fence symbolizes the prison for the Jews and the suffering they endured inside. In a historical context, the wire fence symbolizes the separation or border between Jews and the outside environment, so that they have social boundaries with other people.
Friendship between Bruno and Shmuel	The friendship between Bruno, the son of a Nazi army commander who had just moved to a house near the concentration camp, and Shmuel, a Jewish boy who was one of the prisoners in the concentration camp. In the end, Bruno and Shmuel, who were the same age, found it easier to get along and play together.	Their friendship symbolizes the theme of humanity and social differences. A friendship that shows that social differences are not a barrier to relationships between individuals. The barbed wire fence separates them physically, but their friendship symbolically unites two different worlds. This illustrates how the innocence of children makes them sincere people without any hatred, resentment, or suspicion between each other.

CONCLUSION AND SUGGESTIONS

The boy in the striped pajamas is a tragedy drama movie that tells about the friendship between two boys of different social status, Bruno, a German boy and Samuel, a Jewish boy who lived in a Nazi concentration camp during World War II. Qualitative research by collecting data and observations in the form of watching and observing the content of the story from the movie, and analyzing aspects of the movie, especially the signs and symbols in this movie. The focus of the research uses the theory of semiotic analysis, according to Roland Barthes, by focusing on analyzing the meaning of denotation and connotation. Semiotics, according to Roland Barthes, is a science or method of analysis to study a sign. Signs can be in the form of songs, dialogue, music notes, logos, pictures, facial expressions, and gestures. Semiotics in Barthes' term, semiology, basically wants to study how humanity interprets existing things.

Based on the research that has been done, the researcher uses 7 images and also the scene in the movie that has denotation and connotation meaning. In the scene, there are signs, symbols, and implied meanings. The 7 images and scenes are the cover of the movie, pictures of the family's new home, the concentration camp, the striped pajamas, the number contained in the striped pajamas, the wire fence surrounding the concentration camp, and the scene that shows the friendship of the two boys, Bruno and Shmuel.

This research is expected to be able to help the audience understand semiotic analysis, especially in terms of denotation and connotation meanings. Thus, this research is able to provide insight and knowledge for those who read it. This research highlights the value of semiotic analysis in understanding symbolic representations in Holocaust-themed films. By applying Barthes' theory to *The Boy in the Striped Pajamas*, this research reveals how symbols in *The Boy in the Striped Pajamas* communicate themes of oppression, innocence, and moral conflict through the concepts of denotation and connotation. By applying semiotic analysis, this research underscores the power of visual storytelling in representing historical trauma.

To understand the theme of a film, it is not enough to see what is told explicitly. It is necessary to read the layers of meaning behind the visuals, sounds, and symbols. This is where denotation and connotation play an important role. Denotation is the narrative foundation that provides an initial understanding of what is happening in the film. Meanwhile, connotation provides a deeper meaning of the theme. Connotation is an additional layer of meaning in the form of culture, ideology, and moral values. Connotations allow us to capture the themes of the film, such as Oppression, injustice, and Dehumanisation that occur in the film.

Semiotic research often focuses on the meaning of symbols and signs in films, but this research does not always directly connect with social, cultural, or historical contexts. This research is also less objective because of the different interpretations between authors that produce different understandings.

Despite some shortcomings in this study, the researcher hopes that there will be other researchers in the future who are interested in analyzing semiotics in other films, especially in films set in history or the Holocaust. Future research is expected to explore the evolution of Holocaust symbolism in modern media or extend this approach to other historical film genres and can also broaden the understanding of Holocaust representation and explore similar analysis in other

historical films or investigate the role of semiotics in contemporary media, as well as research that can identify symbolic patterns that characterize films.

In future research, it is important to delve deeper into how symbolism in Holocaust movies continues to evolve and how they can serve as tools for social, moral, and historical reflection for younger generations. By using Roland Barthes' semiotic mythology approach to analyze how symbols and signs in Holocaust movies shape events and the wider culture. This research could explore how movies depict the tragedy of the Holocaust through socially and culturally encoded signs such as covers, wire fences, striped pajamas, or other symbols. The focus could also be on the difference between the denotation and connotation of the elements being analyzed.

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