

**SOCIAL CODES IN FURIOUS 7 FILM TRAILER & ORIGINAL
MOVIE**

THESIS



BY:

DANDY ANUGRAH PRATAMA

REG. NUMBER: A73217102

**ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
UIN SUNAN AMPEL SURABAYA**

2022

DECLARATION

I am the undersigned below:

Name : Dandy Anugrah Pratama
NIM : A73217102
Department : English
Faculty : Arts and Humanities
University : UIN Sunan Ampel Surabaya

Truly state that the thesis I wrote is really original work, and not a plagiarism/fabrication in part or in whole.

If in the future it is proven that this thesis result from plagiarism/fabrication, either in part or in full, then I am willing to accept sanctions for such actions in accordance with the applicable provisions.

Surabaya, 18 July 2022

Who makes the statement



Dandy Anugrah Pratama

APPROVAL SHEET

SOCIAL CODES IN FURIOUS 7 FILM TRAILER & ORIGINAL MOVIE

By

Dandy Anugrah Pratama

Reg.Number: A73217102

Approved to be examined by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya, December 12th 2022

Thesis Advisor



Dr. H. Mohammad Kurjum, M.Ag

NIP. 196909251994031002

Acknowledge by:

The Head of English Department



Endratno Pilih Swasono M.Pd

NIP. 197106072003121001

EXAMINER SHEET

This thesis of Dandy Anugrah Pratama (Reg. Number: A73217102) has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on December, 28th 2022

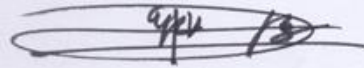
The Board of Examiners are:

Examiner 1



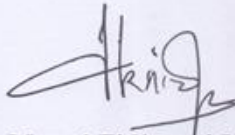
Dr. H. Mohammad Kurjum, M.Ag
NIP. 196909251994031002

Examiner 2



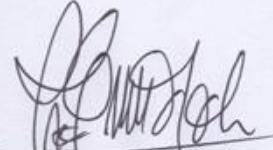
Endratno Pili Swasono, M.Pd
NIP. 197106072003121001

Examiner 3



Murni Fidiyanti, MA
NIP. 198305302011012011

Examiner 4



Raudlotul Jannah, M. App. Ling
NIP. 197810062005012004

Acknowledged by:

The Dean of the Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya



Dr. H. Mohammad Kurjum, M.Ag
NIP. 196909251994031002



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Dandy Anugrah Pratama
NIM : A73217102
Fakultas/Jurusan : Adab dan Humaniora/Sastra Inggris
E-mail address : dandy.anugrahpratama@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

Sekripsi Tesis Desertasi Lain-lain (.....)
yang berjudul :

SOCIAL CODES IN FURIOUS 7 FILM TRAILER & ORIGINAL MOVIE

beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara *fulltext* untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 10 Januari 2023

Penulis

(Dandy Anugrah Pratama)

ABSTRACT

Pratama, D. A. (2022). *Social Codes in Furious 7 film trailer & original movie*. English Department, UIN Sunan Ampel Surabaya.

Advisor: Dr. H. Mohammad Kurjum, M. Ag.

Keywords: Semiotic, Social Codes, Trailer Movie, Interpretant

This study discusses the analysis of social codes in the trailer for the film *Furious 7*. The researcher uses the theory of codes which is more specific referring to the social codes of Daniel Chandler to analyze each scene in the film trailer. The purpose of this study is to find out the details of each type of social codes in the film trailer and explain the meaning through visualization and reasoning for each social code that has an advertising element that attracts viewers to watch the film. There are 2 points discussed in this study, including; (1) What elements of the social codes appear on the *Furious 7* movie's trailer & original movie. (2) How do the social codes represent the meaning in trailer movie *Furious 7*.

This study uses descriptive qualitative techniques for the type of social codes analysis approach in the *Furious 7* movie trailer. Researchers collect data by taking screenshots via the internet and YouTube channels. Then, the researcher selects, categorizes, identifies, explains, and concludes the data to look for the types of social codes found in the cut scenes of the film trailers. The researcher then interprets the data which has been categorized as elements of social codes using semiotic theory as sign user/interpretant based on logic according to Charles Sander Peirce.

This study reveals that every cut of the scene shown in the trailer for *Furious 7*, such as fighting scenes, wars using weapons, the appearance of luxury cars and several prologues have signs that are combined into elements of codes. The results of this study can also show that the results of interpreting the elements of social codes can generate curiosity and interest. Each film trailer also has a function as a promotional medium to attract viewers to watch their films.

ABSTRAK

Pratama, D. A. (2022). *Kode Social pada video trailer & film asli Furious 7*.
Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya.
Pembimbing: Dr. H. Mohammad Kurjum, M. Ag.

Kata Kunci: Semiotika, Kode Sosial, Video film trailer, Intrepreter

Penelitian ini membahas tentang analisis kode sosial pada trailer film Furious 7. Peneliti menggunakan teori kode yang lebih spesifik mengacu pada kode sosial Daniel Chandler untuk menganalisis setiap adegan pada trailer film tersebut. Tujuan dari penelitian ini adalah untuk mengetahui detail dari masing-masing jenis kode sosial dalam trailer film dan menjelaskan maknanya melalui visualisasi dan penalaran dari setiap kode sosial yang memiliki unsur iklan yang menarik penonton untuk menonton film tersebut. Ada 2 poin yang dibahas dalam penelitian ini, diantaranya; (1) Elemen kode sosial apa yang muncul di trailer film Furious 7 & film aslinya. (2) Bagaimana kode-kode sosial merepresentasikan makna dalam video trailer di film Furious 7.

Penelitian ini menggunakan teknik deskriptif kualitatif dengan jenis pendekatan analisis kode sosial pada trailer film Furious 7. Peneliti mengumpulkan data dengan mengambil screenshot melalui internet dan kanal YouTube. Kemudian, peneliti memilih, mengkategorikan, mengidentifikasi, menjelaskan, dan menyimpulkan data untuk mencari jenis kode sosial yang terdapat pada potongan adegan trailer film tersebut. Peneliti kemudian menginterpretasikan data yang telah dikategorikan sebagai elemen kode sosial menggunakan teori semiotik sebagai pengguna tanda/orang yang memaknai yang berdasarkan logika menurut Charles Sander Pierce.

Penelitian ini mengungkap bahwa setiap potongan adegan yang ditampilkan pada trailer Furious 7, seperti adegan perkelahian, perang menggunakan senjata, penampakan mobil mewah dan beberapa prolog memiliki tanda-tanda yang digabungkan menjadi elemen kode. Hasil penelitian ini juga dapat menunjukkan bahwa hasil interpretasi unsur-unsur kode sosial dapat membangkitkan rasa ingin tahu dan minat. Setiap trailer film juga memiliki fungsi sebagai media promosi untuk menarik penonton menonton filmnya.

TABLE OF CONTENTS

Cover Page	
Inside Cover Page	i
Approval Sheet	ii
Examiner Sheet.....	iii
Declaration	iv
Acknowledgement	v
Abstract	vi
Abstrak.....	vii
Table of Contents.....	viii
List of Tables	x
CHAPTER I INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Problems of the Study	7
1.3 Significance of the Study	7
1.4 Scope and Limitation	8
1.5 Definition of Key Terms	8
CHAPTER II REVIEW OF LITERATURE.....	10
2.1 Theoretical Framework	10
2.2 Codes by Chandler	10
2.2.1 Framework of Social Codes.....	11
2.3 Pierce's Model	14
2.4 Trailer Film Furious 7	15
CHAPTER III RESEARCH METHODS	17
3.1 Research Design	17
3.2 Data Collection	17
3.2.1 Research Data	17
3.2.2 Data Source.....	18
3.2.3 Instruments	19
3.2.4 Data Collection Techniques.....	19
3.3 Data Analysis	20

CHAPTER IV FINDING & DISCUSSION	21
4.1 Types of Social Codes	21
4.1.1 Verbal Codes/Verbal Language	21
4.1.1.1 Meaning in Verbal language	25
4.1.2 Non-Verbal Codes.....	28
4.1.2.1 Bodily Codes.....	28
4.1.2.2 Commodity Codes.....	33
4.1.2.3 Behavioural Codes	41
4.2 Discussion.....	44
CHAPTER V CONCLUSION & SUGESSTION.....	47
5.1 Conclusion.....	47
5.2 Suggestion	49
REFERENCE	50
Curriculum Vitae	52

UIN SUNAN AMPEL
S U R A B A Y A

LIST OF TABLES

3.1 Example of Identifying types of social codes	19
--	----



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER I

INTRODUCTION

1.1 Background of the Study

A movie/film trailer is a short video taken from several scenes in the film. The film trailer was made to serve as a promotional event to attract moviegoers to watch before the film's screening was published (Johnston, Vollans, & Greence, 2016, p.56). In this digital age, there are a lot of movie trailers showing on social media networks as a form of advertising that costs cheap and even free for an advertisement. One of the social media up loader is to entertain the audience. Same as an advertisement, a movie trailer also has a major contribution to the number of viewers who saw the film, so the more that shows some very famous video trailers is from the Google Company, the YouTube platform. A lot of videos are uploaded on the platform and one of the purposes of the channel interesting the movie scene selected for the movie trailer is, the more curious the audience to saw the film. The intrinsic elements of film are, theme, plot, characterization, setting, point of view, language style, and mandate, and in a movie trailer scene there must be only a few intrinsic elements that appear, that's why it's called a movie leak.

As previously explained, movie trailers are part of advertisements, and then advertisements must have an implied or explicit meaning for the viewer to know. The study the implied and explicit meaning is semiotics. In semiotics, it called sign, and can be learned that signs have meaning (Pierce, 1931, p. 58). From several meanings, an organized sign can be called a code. According to Saussure (1983, p. 121) signs only obtain meaning and value when they interpreted relation

to the other. So far, codes reflect a broad interpretative framework used by both dressers and their addressees to encode and decode the messages.

Chandler (2002, p. 149) stated in his book, there are three types of codes called as tripartite framework. First are social codes which cover: verbal language (phonological, syntactical, lexical, and prosodic and paralinguistic sub codes); bodily codes (bodily contact, proximity, physical orientation, appearance, facial expression, gaze, head-nods, gestures and posture); commodity codes (fashions, clothing, and cars); behavioral codes (protocols, rituals, character-playing, games). The second is textual codes which cover: scientific codes, including mathematics; aesthetic codes within the various expressive arts (poetry, drama, painting, sculpture, music, etc.) including classicism, romanticism, realism; genre, rhetorical and stylistic codes: exposition, argument, description and narration and so on; mass media codes including photographic, televisual, filmic, radio, newspaper and magazine codes, both technical and conventional (including format). And the third is interpretive codes (perceptual codes & ideological codes). Actually, these three types can be analyzed with combination, but the researcher just focuses on the topic of social codes, because prominent factors in a trailer film and original movie are in the social codes.

Social code has an important character in the discussion in the scope of advertising. Why is that? because in an advertisement there is a context of writing, images, and symbols. Just as movie trailers are often presented with visualizations of film scenes (including bodily shutter codes, commodity codes, and behavioral codes), there are also several pieces of dialogue and narration that appear in the

scene (and these are included as verbal codes). By understanding the meaning of the social codes in a film trailer, researchers and audiences make it easier to reason about the theme, plot, and content of the film. In addition, two of the three types of codes in Chandler's book are rarely understood through textual codes and interpretive codes in interpreting advertisements.

The practicality of codes as an understanding in social life is quite extensive. In terms of psychology, understanding codes is used as an ethics in which humans live as social beings. However, some researchers have also studied related to codes theory in different problem perspectives. They are Khoiril Azmi (2013), Diana Niken Anggraini (2014) and Muhammad Lanang Raga Sam (2021). And there are some researchers who also have movie trailer data as research problem but with different studies or theory. They are; Sudury Septa Mardiah (2017); Siti Mufliah (2017); Rifka Isnaeni Dwiputri (2018).

In the first, there is a researcher that has the same basic theory, namely semiotics. The researcher Khoiril Azmi (2013) uses Peirce theory of triadic model as follows icon, index and symbol for comprehend the phenomena about what happened to the research's subject such as behavior, perception, motivation and action. The purpose of the researcher is conducts content or document analysis to analyze the signs used in advertisement of A Mild "Bukan Basa Basi" Red box version. As conclusion, the researcher explain that have the same pattern in characteristic application of image layout, tagline and slogan.

For the second, researcher has same topic with the researcher before there is Diana Niken Anggraini (2014). She uses cigarette advertisement for research data.

She uses theory of signs by Peirce and theory of codes by Chandler to analyze semiotics signs used in some cigarette billboard advertisement on Jalan S. Parman Malang. The purpose of her study for help readers when they analyze the sign employed in the cigarette billboard advertisements. Anggraini (2014) used qualitative approach for her research. This researcher also focuses on cigarette billboard advertisement on Jalan S. Parman Malang. And there is another researcher that has same topic. He is Muhammad Lanang Raga Sam (2021) with topic cigarette advertisement. This researcher used social codes analysis same as my research study. With support theory from Barthes, he explained meaning with connotation and denotation. His research data got from in cigarette's advertisement in Wonokromo District. The purpose of his research are reveals that verbal text and nonverbal signs are found in cigarette advertisements, such as the slogan, the description, the picture, and the meaning.

In the forth there is Sudury Septa Mardiah (2017), she analyzed trailer video with titled „Teater Bunga Penutup Abad“. She took Ferdinand de Saussure as her theory research. According to her, it was considered a failure because the message he wanted to convey could not be accepted or understood by the entire audience. The aim of her research is to find out how much attraction the video has to the audience so that they are interested in watching the theater. As a Saussure used as basic theory of her research, she has purposed to get to find out the signifier, the signfield contained in the Trailer Teater Bunga Penutup Abad. This study uses a qualitative research method which is an in-depth study. Input from Mardiah to trailer makers and theater makers is that videographers, filmmakers, or theater

activists can be smarter in choosing the right scene to be used as a promotional material for the audience. Because from there arises the choice of the audience to watch or not. Don't let the show, which is actually very good in terms of content, be judged a minus because of the promo video.

The second researcher who uses movie trailers as data research is Siti Muflihah (2017). She uses Stimulus-Response as by Hurlock as theory of research. Muflihah uses quantitative approach to get the data by independent variable from trailer film and dependent variable from watching interest. The method for getting the data with the way of survey. With range person in the age of 18th-25th years. She is not focus on one trailer film that surveyer watch but in randomly trailer film videos. She conclude that just 36% person that watch trailer film, while the rest interest to the film by the another factor.

The last but not least, there is Rifka Isnaeni Dwiputri (2018). She used trailer film with titled film Gerbang Neraka as main problem research. Dwiputri explained that the impact of communication is related to Uses and Effects Theory. The theory explains how the media is used and has an effect on the use of the media as a source of information. In line with this theory, the audience receives the impact after watching the movie trailer in the form of audience interest, namely how far the audience's attention is to the audience's interest. Same as Muflihah (2017) she uses quantitative method to get the data. From this research, Dwiputri concludes that there is a significant influence between the Gerbang Neraka Film Trailer on Youtube Social Media on Audience Watching Interest in Cinemas, with a correlation number of 0.634 which indicates that the level of

relationship (correlation) in this study is strong, positive and unidirectional.

These previous study analysis of codes and film trailers has similar research objectives and research problems but has significantly different results. In this case, some of the previous study cases, some have theoretical studies that are still focused on extensive studies and need to be explored, such as the example of Lanang's (2021) case study theory, which already has studies that focus on more specific theories and have similarities on this research. Thus, to fill the gap with Lanang (2021) who uses same theory this study have different research data and purposes. The researcher uses movie trailers as research data, while he uses cigarette advertisements as research data. This research study also focuses only on movie trailers with the same film title. to distinguish it from previous research studies which have different theoretical studies. The trailer film used in this study is from the Furious 7 film from the Fast & Furious film series.

Besides that, the reason why the researcher chose the topic of the Furious 7 movie trailer is because it has intense action scenes and luxury racing cars shows among other Fast & Furious series. Some scenes that are beyond reason that have never been done before are in this film. Allows like a movie trailer that has typical epic scenes with cool movie cinematic, making action and racing movie lovers want to see the Furious 7 movie trailer. The case of the death of one of the main actors due to an accident outside of filming, making the filming using a stunt double for the scene at the end of the story makes the audience have very high sympathy to see the last film he did as a symbol of his last respect for him, made the film as the third highest-grossing film of 2015.

In the explanation above, the researcher analyzes the research using Chandler's theory which contains codes. Chandler's theory is used which focuses on the social field or is called social codes. By using movie trailers as a data source, and focusing on Furious 7 movie trailers. Researchers obtained data from various social media sites such as Youtube which provides a lot of movie trailer videos. Researchers took several video trailers of movies from different uploaders, but with the same movie title.

1.2 Problems of the Study

1.2.1 What elements of social codes appear in Furious 7 movie & it's trailer ?

1.2.2 How social codes represent meaning in Furious 7 movie & it's trailer ?

1.3 Significance of the Study

This research is expected to contribute to the field of linguistics, especially in semiotic subjects. This research is expected to convey and explain social codes elements on the Furious 7 film as one of the data and all existing movie trailers are useful as commercial attract. From the results, the researcher expects that this research can lead to the invention of new findings related to the social codes analysis as a guide for future studies. Social codes are a way of analyzing through several senses about the social conditions that are around or from media and through the understanding and knowledge of the reader. Last but not least, through this research, the researcher hopes that the readers to enhance understanding of codes especially to the types of social codes that stated by Chandler. Finally, this study may be useful in the development of semiology/semiotics study in which the

focus of the study is codes.

1.4 Scope and Limitation

In this research, the scope of the study is semiotic analysis especially in the case of codes. This research uses Furious 7 film trailer video from YouTube as sources of data. Researchers limit the research subject only to Furious 7 title film trailer. In determining the analysis video movie trailer with Chandler framework of codes, the researcher only focuses on sub-codes that are social codes. Hence, the researcher analyzes the Furious 7 film trailer by focusing on the cut scene shown appears in the film trailer.

1.5 Definition of Key Terms

1. **Semiotic** is a study of the sign (images, words, sounds, gestures, and objects).
2. **Codes** are organizing signs into meaningful systems.
3. **Social codes** are the conventions of codes represent a social dimension.
4. **Verbal language** are codes that form of spoken or text.
5. **Bodily codes** are the result of a perception the physical substance.
6. **Commodity codes** are classification codes for product or item that used.
7. **Behavioral codes** are codes that formally and systematically defining behavior.
8. **Interpretant** is the effect of a sign/codes on someone who reads and comprehends it
9. **Movie Trailer** is a short video containing cut scenes from the movie.

CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

In this section, the researcher describes and discusses the theory used in the study. The purpose of this section is to provide an in-depth understanding of Chandler's codes theory. There are three types of codes and the focus discussed in this section is social codes. Social codes consist of, among others; verbal codes, bodily codes, commodity codes, and behavioral codes. The researcher chose social codes because it has a sufficient relationship with interpreting the meaning of social scope in advertisements in film trailer media. This theory is used by researchers to help facilitate research questions in this research. The researcher use Pierce's theory 'interpretant' of one of the triadic concept in as a function of generating meaning from each type of codes found.

2.2 Codes by Chandler

Codes is organizes signs into meaningful systems that correlate signifiers and signifieds through the structural forms of syntagms and paradigms. Like a collection of words in a sentence, the word itself has a meaning; if the words are made into a sentence then the meaning obtained is different according to someone's interpretation. Text interpretation can produce codes that are covered to communicate according to R. Jakobson (1960, p.352). There are some basic keys / basic knowledge to interpret a text, including; that world (social knowledge),

medium/genre (textual knowledge), and the relationship between the two (modality judgment). Therefore, codes can also be called sets of signs. The signs in the text can be seen as embodiments cue for the appropriate code to interpret it (Chandler, 2005, p.135). As a specific discussion of semiotics, codes has a fairly broad scope, according to Chandler, he divides into sub-codes into 3 parts mentioned in the context of media, communication, and cultural studies. Chandler (2002, p.149) proposes a tripartite framework for sub-codes. There are social codes, textual codes, and interpretive codes. In this research, the researcher chose social codes, that have four elements namely verbal language, bodily codes, commodity codes, and behavioral codes. Therefore, researchers only focused on social codes because textual and interpretive are very rare or not even in the commercial field like movie trailers.

2.2.1 Framework of Social Codes

Base form the book of Chandler (2002, p.149) stated in the social codes there are four supporting elements. The first element is verbal language, these elements explain codes in groups of phonological, syntactical, lexical, prosodic and paralinguistic subcodes. The second element is bodily codes, these elements cover areas like bodily contact, proximity, physical orientation, appearance, facial expression, gaze, head-nods, gestures, and posture. Then the third is commodity codes, this element covers like objects that are used like, fashions, clothing, cars, etc. The last but not least is behavioral codes; this element contains protocols, rituals, character-playing, games, etc.

The above elements can support the understanding of researchers'

interpretations of interpreting film trailers as a way of advertising films in the social media sphere. All elements of social codes are sought and explored in the form of part of the formation of an advertisement. These elements were explain in the following sections, including verbal language, bodily codes, commodity codes, and behavioral codes.

2.2.1.1 Verbal Language

Verbal language is a linguistic study that contains phonetics/phonology, morphology, syntax, and semantics. Verbal language can be either written or spoken. This element is used to provide an understanding of the context of the language used by someone to communicate or express meaning through writing or pronunciation. In the movie trailer, there are lots of meaningful dialogue and monologue scenes. Either directly or indirectly, a movie trailer tries to give an intention to the audience to see their upcoming film. From several examples of film trailers, some insert the theme, dialogue, or monologue of the film's character verbally. Verbal language in advertising media has a lot of persuasive meanings, but in movie trailers there is very little meaning. In movie trailers, they often use verbal language to attract the audience's attention indirectly, such as when the movie was released. In that way, the audience automatically remember and wait to the screening of the film if they are interested in the movie trailer.

Sometimes up loader video movie trailers give titles that often have interesting meanings. a title tagline, theme, plot, plot, etc. are nicely edited to provide visualeffects to make a good impression on the audience.

2.1.1.2 Bodily Codes

Bodily codes are codes which focuses on the appearance as well as what someone does. In this element, the researcher understands easily using a visual approach that can be seen based on bodily contact, proximity, physical orientation, appearance, facial expression, gaze, head-nods, gestures, and posture. In this study the first important subject was the person / actor / actress who appeared in the Furious 7 video trailer. The actors / actress certainly have a special appearance that can be used to illustrate how the characterizations of characters can remind the audience of the character.

2.1.1.3 Commodity Codes

Commodity codes are codes that focus on objects that are always used by the user / actor / actress as a characteristic of that person. Objects meant to include such things as: fashions, clothing, cars, etc. This study uses a video trailer from the movie Furious 7 as research data, which has the genre of action and car racing, so the car used by the characters were contribute greatly to the research analysis.

Any property that an actor or actress uses in a film is considered a commodity, so anything that is used by them listed as part of the commodity codes. As a commodity codes in general description such as the model of clothing, the vehicle used, or the tool that is often used.

2.1.1.4 Behavioral Codes

Behavior codes are codes that describe a person's characterization. In this element there is only one of the important characters in the world of film, one of

which is character-playing. Because the data was taken is only from cut-scene of film, it is likely that all analyses of character-playing would not be revealed. As an addition the researcher tried to give his own view of characterizations of existing figures. When the Furious 7 trailer video appeared, a new character appeared. In analyzing the study, the researcher was not reveal the full characterization of the new character, because here the researcher assumes the same as seeing a video trailer the first time before the film is released.

2.3 Pierce's Model

According to Peirce (1982) declared that anything can be a sign such as words, images, odors, objects, or anything or so long as someone, in some situation, interprets it as standing for something other than itself. Pierce has own model of the sign (the semiotic triad), and his system of classification of signs (based on how they convey meaning). Based from Peirce's triadic model of the sign are;

1. a representamen, something that can be captured by the human senses (not necessarily physical);
2. an interpretant, the sense made of the sign in the mind of the observer;
3. an object, which refers to the sign/codes.

As a researcher and observer in analyzing research data in the form of signs or codes using the triad model from Pierce concept of 'interpretant' to interpret what is in this research data (object/sign/codes).

2.4 Trailer Film Furious 7

Film trailer video is an advertising medium for a film that would be shown in theaters. Video trailers have an important character in calculating the number of movie viewers that would be shown. Often several media blogs give a rating on film trailers as an appreciation of the results of the films that have been made. The number of movie trailer viewers also contributed significantly to the high interest. Various conclusions are often issued by the audience in the comments column as each individual interpretation. Expectations and reality between the video trailer of the film and the film itself are often inversely or even compatible. Film producers are concerned that the film's trailer was having a negative opinion from film critics. In line with the development of the era of technology and human intelligence, at this time movie trailers have great potential to be seen by the audience because of the good results and attracting interest.

Furious 7 is a 2015 American action film directed by James Wan and written by Chris Morgan. This film is the seventh installment in the Fast & Furious series. This film is the sequel to the previous film, Fast & Furious 6. As the third highest-grossing film of the year it was released and was the fourth highest-grossing film of all time at the time of its release. But there is bad news that occurs when filming has not been completed, one of the actors died due to a vehicle accident outside the filming process and finally his brother replaced the actor's character at the end of the story as a last tribute to the late Paul William Walker as Brian O'Conner. As a dedication, the film's producers made the final scene and original soundtrack to commemorate the actor for having played in the

previous film series. Many viewers are interested and respect the actor by watching the film because they want to see the final scene that is played by the actor's brother which makes them touched.



CHAPTER III

RESEARCH METHODS

3.1 Research Design

In this study, the researcher used a descriptive-qualitative approach. This approach has a high level of interest in linguistics and literature. According to Lanang (2021, p.16) descriptive approach is a way of how research examines data by looking at the phenomena that exist in the scope of the data. Qualitative approach is how the data results have fewer numerical statistics and more data in the form of words. The research design was chosen by the researcher because since the researcher explained the meaning of the codes from the Furious 7 movie trailer.

3.2 Data Collection

3.2.1 Research Data

The data in this study contained the intrinsic elements of the film, among others; characters, background, setting of place, dialogue, plot etc. Researchers get data by exploring social media that has a connection with the Furious 7 movie trailer with the help of electronic devices such as smartphones and laptops. The data obtained by the researcher is in the form of snippets of several scenes in the Furious 7 movie trailer by taking screenshots. In this study, researchers looked for data on movie trailers that have similarities in the title of the film. YouTube as a well-known social media platform that be a form of video, therefore it becomes

the main goal of a place to find data sources. Then the researcher analyzed the intrinsic data of the elements in the image with the theory of codes from Chandler.

3.2.2 Data Source

The source of data comes from several movie trailer videos that have the title Furious 7 trailer video. From what the researchers found on social media with the YouTube platform, they found more than 15 videos with almost the same title. The duration of the video found by the researcher is approximately 3 minutes. In this study, researchers sort videos based on the similarity of video content and found 8 videos to be selected and re-sorted into main data. To support the main data, the researcher takes data from the original film as a reinforcement of the research opinion. Then the researcher changed the video trailer of the film into 60 screenshots, the images became research data and from the 60 images were selected again in accordance with the research.

Since the main data of research are in the form of the images, the subject of the research all components in the media / image. The components in the media / image referred to include: background, color selection, objects in the image, and anything that appears in the image. In other words, if there is an object in the picture such as a human / actor / actress then it can be categorized as the subject of the study. In this research there are no specific criteria, because the analysis of social codes is not only on character. In the movie trailer Furious 7 is a film that has an age limit of 13 and above. Therefore, the scene to be chosen is one that does not inappropriate.

3.2.3 Instruments

The key instrument in this research is the researcher himself/human instrument (Lanang, 2021, p.18). The researcher as of key instrument collecting the data and analyzes the data.

Researchers searched for data using laptops and smartphones as an effort to help collect data. Therefore, the researcher spent his time reading and understanding the related theories and concepts. Moreover, as the main key instrument, the researcher also functions as data interpreter.

3.2.4 Data Collection Techniques

There are several steps taken by researchers when collecting data, including:

1. Select the data

The researcher selected the video of the Furious 7 movie trailer that uploaded by many up loader which has the same movie title on the social media platform YouTube. One of the movie trailer videos used in this research is a video by title Furious 7 - Official Theatrical Trailer (HD) with the following link:

<https://www.youtube.com/watch?v=yISKeT6sDOg>

2. Sort the data

The researcher watched the trailer film and read the transcript repeatedly to sort the data that have a high probability of including information as a data source.

3. Collect the data

The researcher obtained data by capturing screenshots of some movie trailer scenes and some of transcript that are considered to contain analytical content and

were not retrieve data that contains inappropriate content.

3.3 Data Analysis

After the researcher collected the data, the next researcher analyzed the data with the following steps:

1. Identify the data

The researcher identified data that indicate or contain the social codes analysis on screenshot images. In this process, the researcher analyzed images based on the contents of the image such as object images, background images, effect images, etc. The process of identifying the selected data focused on content images that indicate; verbal language, bodily codes, commodity codes, and behavioral codes. As an answered to the first research question to facilitate the classification of types of social codes, the researcher made a table and entered it according to Chandler's theory.

Table 3.1 Example of Identify types of social codes

Type of Social Codes		Data
Verbal language	Phonology	Consist of dialog, monolog, words/sentence
	Morphology	
	Semantics	That be spoken or written text.
	Syntactics	
	Pragmatics	
Non-verbal	Bodily codes	Consist of physical orientation
	Commodity codes	Consist of fashion, item, or anything that used
	Behavioral codes	Consist of characterization or behavior

2. Analyze & Interpret data

The researcher analyzed and interpreted what is available in the table using the Pierce triad model theory based on each type of social codes using interpretant

theory to find out the meaning behind each research data that has been obtained.

This section is also a place as an answer to the second research question.

3. Conclude data

After being identified and interpreted, the last step the researcher's concluded that has been analyzed. This conclusion describes how and what makes the Furious 7 movie trailer an advertising medium that attracts audiences to see the film before its release.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER IV

FINDING & DISCUSSION

In this part, the researcher shows analysis of the research findings and then identified them according to Chandler's theoretical codes. The researcher analyzed and interpreted the trailer for Furious 7 used Pierce's model theory and categorized them based on the type of social codes theory. The researcher presents the research data in this chapter as data findings. The data is analyzed in the form of background, object (property), subject (actor/actress), plot, setting, etc. The researcher presents the data findings as a result of the research in the form of images. The researcher found that not all scene pieces have complete social code elements. The researcher presents the data findings of approximately 10 images and 2 transcripts.

4.1 Types of Social Codes

Social codes are a collection of signs that are structured on social principles that exist around us. The types/elements of social codes are divided into 2 forms, namely verbal and non-verbal forms. In the verbal form, there is only one type of social codes, namely verbal language, while the other three, namely bodily codes, commodity codes, and behavioral codes, are included in non-verbal forms.

4.1.1 Verbal Codes/Verbal Language

Verbal language consists of spoken or written words and sentences and can be analyzed based on the science of language formation. In the findings of this study, there are three data in the form of verbal language, the first is monologue,

the second is dialogue, and the third is in the form of text images. Here are the data;

Datum 1

Time (0:06 – 0:09)

Trascript (Dominic Toretto: ‘Most important thing in life always be the people right there right now that's what’s real’)

The verbal language that appears here is a monologue from the main character Dominic Toretto which says “most important thing in life is always be the people right there right now that’s what’s real”. And the following is an analysis according to each scientific language;

- Phonology: the character of the Toretto voice is heavy, so the consonant sound is heard more clearly than the vowel.
- Morphology: some words have the ending 's' but it doesn't mean it's plural but it's a combination of to be 'is'.
- Semantics: most(quantity); important(value); thing(an object); in(express situation); life(existence); always(time); be(verb); the(denote); people(a group beings); right(precise location); here(place); now(time); that’s(correction that already said); what’s(frasa informal); real(actually exist)
- Syntactics: right there(literally close to the person he is talking to); right now(time precision of the current situation).
- Pragmatics: Toretto's words have the perception that our closest people at this time are very valuable so don't ever waste them and leave them.

Datum 2**Time** (0:18 – 0:23)**Transcript** (Dominic Toretto: ‘hello?’)

(Deckard Shaw: ‘Dominic Toretto, you don’t know me’)

In the data above, there is a dialogue that is identified as a verbal language which is illustrated by the picture above which shows a scene of communication via a mobile phone between two characters. The protagonist on the left named Toretto answers an unknown call that comes from an antagonist character by the name of Deckard Shaw who is depicted in the character on the right of the image.

- Phonology: both characters have different accents. Toretto uses a US accent while Shaw uses a UK accent after being heard both have the typical voice of an action actor who has a deep voice whereas when sounding a diphthong it sounds clearly different and often the consonant sound in an English accent (UK) is more voiceless.

- Morphology: all the words in the dialogue above have no combinations but only base words.

- Semantics: hello(greeting); you(refer to subject called before); don’t(contraction of do not); know(notice); me(refer to speaker himself).

- Syntactics: “don’t know me” meant give assurance that you will not know who I am.

- Pragmatics: gives the impression of mystery to the listener's word "you don't know me".

Datum 3



Then the last data above that is identified as verbal language is a piece of image such as a poster containing words and phrases containing the title, theme, and time and place of the film. The following is an analysis of linguistics:

- Phonology: most likely there is no phonetic in this data because it is only in the form of text not in the form of sound.

- Morphology: 'hits' and 'theaters' words get the suffix 's' for plural(denoting more than one)
- Semantics: Furious(very angry); 7(number); Vengeance(revenge); Hits(get contacts); Home(place); April(month); 2015(year); In(expressing period of situation/time); Theaters(place to see movies); and(used to connect word); IMAX(a place to see movies of the highest quality)
- Syntactics: Furious 7(the title of the film with the 7th film series); Vengeance Hits Home(The theme of the film tells about the revenge of the enemy who comes back to the protagonist's residence); April 2015(movie showing time); In Theaters and IMAX(the place where the film is shown).
- Pragmatics: provide information messages about the film to be shown

4.1.1.1 Meaning in Verbal language

The following is an analysis using Pierce's Triadic model theory to get meaning according to the researcher(interpretant) based on research data(an object) in the form of verbal language in the form of character monologue, dialogue and image text that are voiced, transcribed, and depicted(representamen). In Datum 1 'The people' who is meant in his words is family. In the researcher's interpretation, the sentence that Toretto said has the meaning 'the people closest to us are often there for us when we need them, so respect that person and don't waste it. It has often been seen how Dominic Toretto's character considers everyone around him who is not of the same blood or his friends as family. The meaning of family in this film is very high, because the actor has principles in every characterization.

In Datum 2. Dominic Toretto picks up the phone and says Hello? to ask who the caller was, because on the cellphone screen an unknown number was written. Then DecardShaw immediately answered by mentioning Toretto's name and explaining that Toretto would not recognize him. Here, the Toretto actor is confused about what the call means. In the plot of the movie trailer that has been seen by the researcher, it is explained that the character Deckard called Dominic after crashing into the car driven by the character Han which was in Tokyo, Japan at that time. And this is the beginning of the rising climax which tells the beginning of Deckard's grudge against Dominic by killing one of his friends. After the call, it can be interpreted that verbal language can make someone curious and interested by giving sentences that contain puzzles. It takes a different interpretation from each individual to interpret the existing verbal language.

In Datum 3. First, the top image in the data above contains writing containing the title of this film (object), namely Furious 7 with black writing and a dark black background showing a mysterious and luxurious side (representamen). Some silhouette of the glare of car headlights that illuminate the caption. With a shiny silver border, it gives the impression of high value of an item (interpretant). The title of this film is only Furious and with the addition of their 7th film series number, while the previous and subsequent films use the word "Fast" in front of it but this series does not exist. After logically reasoning after seeing the video trailer, the researcher concluded that this film has a few racing scenes, which means it refers to the word speed in this film. The word Furious is emphasized in the title of this film which means full of energy, great, aggressive, etc.

Furthermore, there are two data that are related to one sentence and have meaning in the theme of this Furious 7 film. The first scene has one word, 'Vengeance', and the second has two words, 'Hits Home'. The two pieces of the picture have one meaning which is made into one sentence, namely 'Vengeance Hits Home' which means that revenge from an old enemy follows them (the main character) until they return to their homeland. If interpreted, the meaning is one by one, 'Vengeance has the meaning of revenge or punishing people who have hurt the closest people such as friends and family and it is shown in several scenes that the family of the enemy character (Shaw) his sister has been killed by the main players in this film, while the families of the players The protagonist (Toretto) is hurt because of revenge from the villain's older brother (Shaw). So, like taking revenge on the closest person, the theme 'Vengeance' was chosen. The word 'Hits Home' in the next part has the meaning of the setting in the film where the Fast & Furious film begins, which is where the main player lives (Toretto). The residence is often used to gather with Toretto's friends and family. As a stopover, there is thought from the enemy side to launch their main attack, that's where the enemy's revenge begins.

And finally, at the end of the video there is an image section showing information on the premiere of the film. The launch time only shows months and years, because video trailers uploaded on internet media are usually uploaded several months to several years before the film's release and usually the release time is often delayed for several reasons. An unspecified release date could also be a characteristic or a marketing ploy to arouse viewers' curiosity. In terms of

competition between the worlds of film can also provide a high impact. If the released film has high interest, other films are less attractive to viewers, have the same release time, there was an imbalance in the number of viewers in theaters, so films that are less attractive would have empty viewers. Meanwhile, if there are two or more movies that are in great demand, it depends on whether the video trailer is good or not which gives viewers interest. Film genre also has an important character in selecting audiences to see films in theaters.

And below it is the symbol or logo of the production and distributor of this film, several copyrights are mentioned in a small size and the screening of this film is shown in all cinemas, not forgetting that it is also in the IMAX (premium cinema) format. Using blue in the font color format gives a cool impression against a black background and the silhouette of the car's taillights makes the car racing genre stand out.

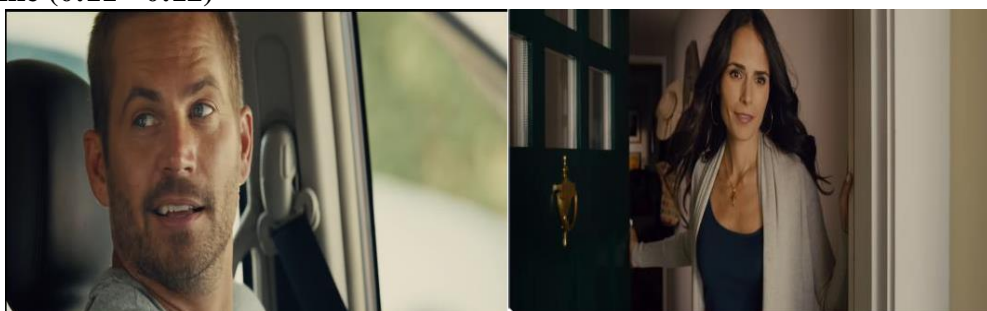
4.1.2 Non-Verbal Codes

4.1.2.1 Bodily Codes

Bodily codes in video trailer identification consist of the physical appearance of the characters in the film, such as body posture, facial expressions, etc. The following is the identification of bodily codes and their meaning according to Pierce's theory based on the data in the following figures:

Datum 4

Time (0:11 - 0:12)



Bodily codes that present in the data above the facial expressions they get when they see a familiar person present near them. the scene was cut during the editing period, what actually happened was that they saw an older brother and brother-in-law in question is the character of Dominic who visited the house he had lived in for a long time(a representamen). A smile is an expression(an object) that expresses pleasure or feeling happy(a interpretant). Meeting family who has been away for a long time must feel homesick,that's definitely what is described in the image data above.

Datum 5

Time (0:06 – 0:09)



In the picture there are two movie characters has love story looking at each other in a black car(representamen). Male character named Dominic Toretto and female character named Letty. Here there are two characters with muscular body (objects) who is often an actor in action films are riding in a moving car; they both make eye contact by looking at each other. In the story of the film the two actors have a love story(a interpretant. Then the researcher can interpret it as a form of love between the two characters.

Datum 6**Time (0:13 – 0:15)**

The two of character chat with each other while smiling & all good characters join hands with their faces down while praying (objects). Bodily codes in the analysis above there are two pictures. In the first picture it is stated that there are two male characters that are seen having a conversation while joking (representamen). In the researcher's interpretation they have not seen each other for a long time because it is depicted in the second image data that they are having a family reunion (interpretant). In the second explanation they pray together before eating the food, they join hands to unite what has long been separated. Lowering the face means lowering oneself before God, because he has been given his sustenance and is grateful for the meeting they have.

Datum 7

In this section there is a scene where the silhouette of the male lead named Han from the Fast & Furious film series: Tokyo Drift reappears. Whereas in the previous film he was reported to have died in an accident while doing a race located in Tokyo, Japan. Upon the appearance of this cast, the audience following the Fast & Furious series speculated that Han's death was made up to make the storyline more interesting.

Male protagonist named Han with the character as an Asian American who is told to have a car accident and disappear in the previous film series. Here it is shown that there is one actor who is only seen sitting and looking at his left side with a flat expression (object). Not seen communicating just looking (representamen). In the explanation of the description above, the researcher interprets if this character was being a surprise effect on the film to be released. The face of this actor is described as an innocent person who always doesn't care even though he cares and doesn't really act about things (interpretant).

Datum 8

Time (0:35 – 0:44)



Action scenes of fighting using bare hands performed by action actors (representamen). The bodily codes in the data findings above mention the

performances of the action actors who perform the fighting scenes. Dodging and hitting is one of the basics of self-defense (interpretant). What's more, action actors must have basic martial arts. Muscular stocky bodies can be categorized as physical appearance (object). Police actor Hobbs has a muscular body with a tall stature, he often does sports in the gym to shape his body. Like bodybuilder Hobbs was given the character of a policeman in the film.

The fighting scene between the antagonist (Deckard) and the police (Hobbs) can be seen in left picture. The fighting scene between the antagonist (Deckard) and the prince's bodyguards can be seen in right picture. Both scenes have important characters that must be in an action film. . Action movies without fighting scenes feel empty. The opponents of the enemy cast looked small compared to him, but he had no fear and also when fighting the bodyguards who were bigger and more numerous than him. Deckard Shaw is played by Jason Statham as a famous action actor, he has a good posture and is able to master martial arts well.

The bodily codes in the image **Datum 2** above consist of the gestures of the characters from the movie trailer for Furious 7. The two characters can be seen standing in different places and at different times. The first picture has a background in front of the house during the day and the other picture has a place in Tokyo, Japan at night. The two actors picked up each other's cell phones and had a dialogue. Standing in a straight position with a muscular body posture includes an illustration of bodily codes elements which have the meaning of male virility seen from body posture. Furious 7 takes the genre as an action film,

therefore the selection of actors is important. Action actors are often seen from their posture, they were do exercises to make their bodies strong in order to become action actors. Due to the large amount of fighting action, action actors have to highlight their stocky posture so that filming is made interesting to see.

4.1.2.2 Commodity Codes

Datum 9



The data found in the pictures above have been categorized into one theme, namely several pieces of action by action actors in the Furious 7 movie trailer who are carrying firearms. The cut scene was chosen by the researcher as research data because it has meaning that can be analyzed through the theory of social codes. In the absence of text or context in the scene pieces, the verbal language element is absent in analyzing the data of this study.

In top left picture, the actor Deckard is shown holding a firearm (object). With a shoulder, serious facial expression reflects a mercenary who is frightening and intimidating to his opponent. The previous explanation describes the physical appearance, facial expressions, and gestures of Deckard's cast in the Furious 7 movie trailer.

In top right picture, Hobbs' character as a cop is carrying a big gun. Supporting with both hands he grabbed and pulled the trigger and fired the gun upwards. With his strong and muscular hands he tried to direct the fire towards the enemy helicopter. Holding the weight of the weapon, Hobbs with an expression on his face endured the pain. This is the explanation of bodily code elements in top right picture.

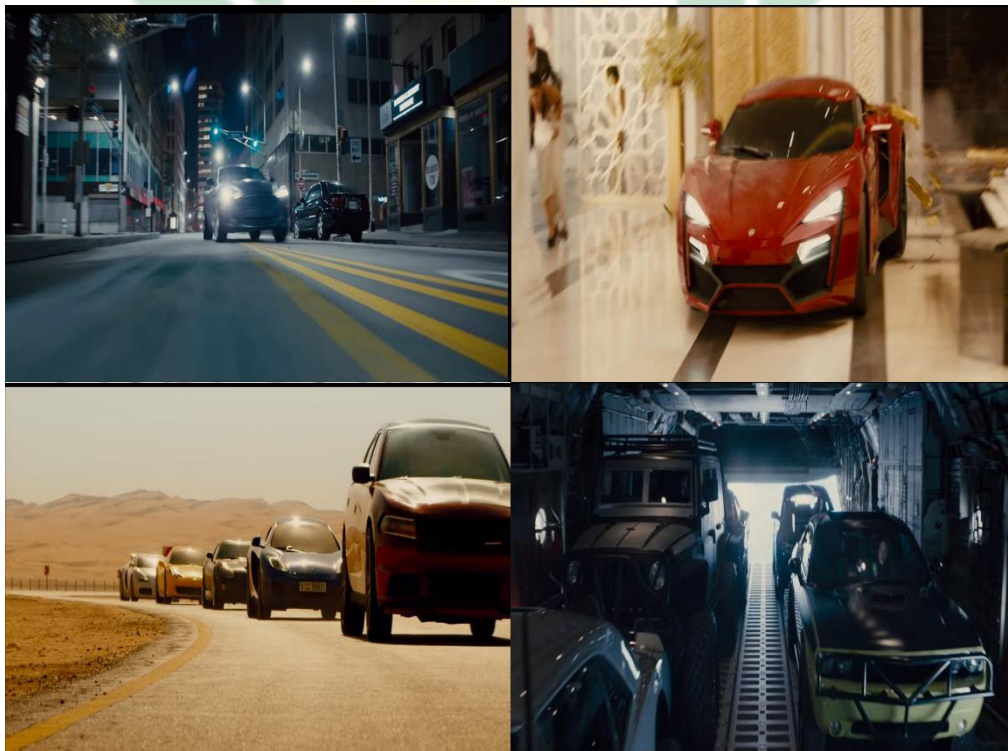
The interpretation of bodily codes in bottom left picture does not really express the facial expressions of the actors, because it is seen from the shooting position of the actor. Dominic's character raised the short-barreled gun pointing up to see the straightness of the weapon. Checking the condition of the weapon, the actor valiantly displays a bold side in this movie scene.

The last one is playing Brian in the film scene on bottom right picture, he is holding a gun and stuffing it near a bulletproof vest. With a serious facial expression he prepared his equipment to face the opponent. The weapons were stored in the trunk of the car and assembled within a short time, concluding that the weapons were categorized as light-loaded weapons. The weapons very clearly describe the category of the film is an action film. Like the saying of providing an umbrella before it rains, preparing weapons before going to war, this proverb

describes the situation in this scene. What is meant by this scene is that all the challenges that would be passed must be carried out with careful preparation of the strategy, the necessary items and not forgetting the mentality of the person himself. The conclusion from the above statement is that all the actors who play this film have the aura of a brave man and do whatever they think is right, even though other people's perspectives are wrong. They remain determined to be strong to protect valuable things 'family' (interpretant). Even though in law they are wrong and make a big mess they still fight criminals though, criminals were not hesitate to kill them.

Datum 10

Time (1:33 – 2:33)



Four data images of cars used by film actors to highlight the side of the action-racing genre. In this part, the four film scenes above are shown on the cinematic side of the film trailer which shows luxury cars and have speed. With a

number of film productions that are not small, the film crew and director give their best to deliver an interesting film showing by carrying a car that is not half the price to appear in this film. With a good camera and professional settings and director's direction, it produces epic cinematic scenes that make the audience amazed and curious about this film. In the first scene, a black car is shown driving through the city streets at night. In the trailer, it is not known who the driver is in the car, but in the film, Shaw is the villain character in this film who is being chased by the main character. (object) A black car with dark windshield can be interpreted with the secrecy of the driver's identity. Black can also be interpreted as a man's masculinity, if a man is wearing black clothes or accessories from another person's point of view the man looks cool and masculine. With the shooting angle close to the asphalt of the road, the car swerves in zigzags to avoid other vehicles on the other side.

Next to it is a scene from a movie showing a red car in a building. This car is the newest car from the production of a super sports car from the manufacturer W Motors based in the United Arab Emirates with the car name (representamen) W Lycaon Hypersport. The building in the picture also has a connection with the place called Dubai, which is a place in the United Arab Emirates, so this film also has the intention of introducing an Arab country as a destination. Red on this car is used as a meaning of strength, energy, very strong self-confidence. So the owner and driver of the car have exactly the same characteristics as the nature of the color red. In the film, the car is owned by an Arab sultan, which he got as a birthday gift (interpretant).

The car is not in a parking lot, but is placed in a room in his apartment which is on the highest floor in a skyscraper apartment building. And it is said that in the car there is a tool that is wanted by various parties, such as the criminals, the police, the main players, if the tool is in the wrong hands there would be a big disaster. The responsibility of the main player here is to get the tool to be given to the authorities. It can be seen here that the main players here not only protect their families but also all of humanity.

Furthermore, there is an image showing a scene where there are several super cars that are concurrently running through the road between the deserts located in Dubai, United Arab Emirates. The car has different colors with different brands of car production as well. It can be seen that there are five cars, including; the first of Dodge's production cars was the red Dodge SRT Hellcat. This car is also called the American muscle car, because it has a large body with a car engine that has great power. Behind him is the McLaren MP4-12C Spider, this car brand is known for its flat cars like racing cars. In addition, there is a Dodge Viper car with an older output but has the same performance as a racing car now. Behind it is a car that is famous for the prancing horse symbol, namely Ferrari, a car that is famous for its production is usually red, but here it is shown that the bright yellow color of this car can compete against the background of a film location in the desert. The latest car is famous for its luxury and speed of performance, namely the Bugatti with white color which symbolizes purity and cleanliness. Each color has its own characteristic meaning, usually people have different color preferences, and sometimes color preferences can change

according to the person's nature or mood. Here are some of the common meanings of colors; Red is usually interpreted as the color of fire which means turmoil/anger and some interpret love according to psychology, if the red symbol means strength and very strong self-confidence. The blue color in a psychological sense means calm and peace. The color black can be interpreted as elegance and masculinity, but from a psychological perspective, black is defined as a dark color which means emptiness, mystery, strength, etc. Then there is yellow, this color is usually symbolized by the color of the sun which gives brightness and warmth to the earth and often also has the meaning of joy/happiness. The latter is white this color usually symbolizes purity, innocence, balance and wholeness.

The next film scene is set in a cargo plane in which there are cars parked inside. It was shown that the cargo door of the plane was opened while the plane was flying in the sky at high altitude. It is said that the cars in the cargo plane have been modified with very sturdy car protectors to prevent collisions when the car jumps from the plane and passes through steep terrain and protects the driver from enemy bullets that were to be encountered. This film scene becomes a tense film scene for the actors and moviegoers. Not something that can be done in real life, it is possible that this scene was made through electronic animation which is made to look real and can amaze the audience. Some movie scenes like this are what the audience usually waits for, if there were no scenes like this then this film might be like a film that cannot attract a large audience. The selection of cars on the plane has been chosen by each movie character each car has its own advantages and has its own character according to the car driver.

The differences in commodity codes in **Datum 2** found above are very different. In the first picture, the character uses an inside shirt with a sleeveless vest on the outside, while in the second picture the character uses a dark colored formal suit. The researcher's interpretation of the two actors has a different way of thinking and character. The choice of dark clothes also has meanings such as symbolizing sorrow and there are also those who interpret it as cool, brave, bold, and manly clothes.

Commodity codes in **Datum 4** what can be seen at a glance in the image data is only the clothes they wear. Casual clothes that are commonly used in everyday life are depicted in this scene. Not as long as movie actors wear fancy clothes in movies. Basically this film also has a genre of life. In the context of the color selection that is in the clothes of film actors, gray is a calming and focused color, not loud or distracting so it can help concentration, and clear the brain.

In **Datum 5** before depicted the two actors wearing minimal underwear without outerwear. According to the researcher's interpretation if you look at the background of the image on a long road through the desert and use a car without air conditioning (representamen), because most classic cars (object) don't have that setting and that's what causes the heat to be unbearable. Then it is appropriate for the two actors to only wear sleeveless shirts. Color selection can also have meaning. Like the clothes the cast wears and the color of the car used by the actors, black can often be interpreted as a manly and bold meaning (interpretant). White color symbolizes purity, purity, clean things and perfection.

The commodity codes that appear in **Datum 6** are not very conspicuous to

film audiences, because most film players only wear their semi-casual clothes. This outfit is often used at meetings that are not too formal but neat. On the dining table in the picture explains that alcoholic beverages must be present at their banquet. Not as a bad thing if we do a banquet without giving guests more than what we have, it is some of the blessings that can be shared with others. The selection of clothing colors in the scene above illustrates how calm the fashion and theme of this film are. most of the outfits of the movie actors can be clearly seen wearing black, white, pink, blue, etc. the colors used are also the same and do not mix or collide. the use of the background of the home page background, the chosen background is very suitable for the habits of Americans when they are grilling food.

The second type of social that is present in **Datum 7** is commodity codes. In commodity codes, it is often interpreted on the style of clothing/fashion on the human subject. It is clear that the object in the data image above is only visible half of the body. Han's character in the picture is seen wearing only a yellow tracksuit with black stripes. The researcher's interpretation of seeing people going everywhere only wearing long sports clothes, such as people who have a low level of fashion. People who often like to wear sports clothes are more concerned with comfort than appearance. It is understandable that these characters have characterizations that are indifferent to their appearance.

From **Datum 8** this is some commodity codes that support characters. As supporting actors, the bodyguards are chosen through the selection of supporting actors who choose large bodies and are suitable as guards. Wearing sunglasses

and carrying a communication device walking here and there to check the situation is the duty of a guard. Commodity codes that exist in the findings of this study include: Suit symbolize luxury, sunglasses symbolize serves to protect the eyes from light and eyecontact with other people, sleeveless shirts symbolize confidence, hitting stick as a self-defense tool

In **Datum 11** here is the analysis on picture below. Here the characters use casual clothes that are often used daily. The actor Dominic wears clothes like a car mechanic, because he is a repairing and modifying his own car. Brian's character here uses semi-casual clothes, because he is told in the film that he was take his wife and child to school. Mia's character in this film as Dominic's sister and Brian's wife wears casual casual clothes like a woman's clothing for a family.

4.1.2.3 Behavioural Codes

Datum 11

Time (0:24 – 0:27)



In this **Datum 11** the climax of the story is shown with an explosion scene that makes the main character have to protect the supporting character in the film. The explosion occurred because of the revenge of the enemy who sent a package containing explosive devices and intended to kill the main character. Action

scenes in the form of explosions and rescues between the characters of Dominic Toretto saving his younger sister Mia Toretto and Brian's character is trying to protect his son who is in the car (object). The behavioral codes shown in the scene above are worthy of appreciation. The noble attitude as a man is to protect women and protect the weak. Not even asking for protection from women. The characterization of the two male leads is very bold. Despite getting hurt, it's what makes men strong and manly (interpretant). The Furious 7 film carries the action genre and the cast must also dare to do challenging actions such as explosion scenes (representamen). After all, action movie actors are definitely given characterizations that are not afraid of anything.

Behavioral codes from **Datum 4** above illustrates very well that the two film actors have humble characteristics. A drift of a person's face, characteristics can also be seen from daily behavior. A smile can give peace of mind. Characterizations in both characters can be interpreted as people who are calm, kind, love their families, have close relationships with each other.

Behavioral codes in the findings of the **Datum 5** above, it was found that the male characters have masculine traits that can be characterized by drives a car manly using one hand driving without looking at the road (object). But not always masculinity can justify everything that is done is right (interpretant). It's okay to look cool but don't do it if it looks stupid and can harm other people.

The behavioral codes in **Datum 6** found above are that they have a close relationship with each other. The protagonists complement each other. As a family leader the male lead leads the prayer, as a leader is definitely needed in the family

sphere. The film's trailer is based on the theme of family and describes how a family should be intertwined. As a researcher, it can be concluded that at the beginning of this film, there is no climax in this scene. In a drama, film, or story, the characterization of each character must be different, just like in this film they are given characterizations that are different from each other, it can be seen that the player in the character of Toretto always wears sleeveless clothes. This can be interpreted as a person with high self-confidence, the second male character wearing a white shirt can be interpreted if the person has a neat and clean nature, and the other male character wearing a short shirt with a black collar describes if the character has a simple character.

The third type of social described in **Datum 7** is behavioral codes. Characterization of characters is one that forms behavioral codes. In the Furious 7 movie trailer this time this character is reappeared, but the plot is not yet clear whether this character has the same characterization as the previous film. The researcher can conclude that the characters were being the same if they are based on the previous elements of social codes, namely bodily codes and commodity codes. The previous explanation of facial expressions and fashion determined by the film that Han's character still has a cold character (representamen) express a cool attitude (object). With a nonchalant character and modest clothing choices, the character of Han is often liked by the audience. Instead of being more inconspicuous, this character is often preferred as a characterization in anime films in male characters. Men are not only seen from their appearance but also by their treatment (interpretant). After being tracked by researchers, Han's character in this

film only became a cameo. Throughout Furious 7, Han doesn't have many scenes in this film.

In Datum 8 the prominent part of the behavioral codes element is the attitude of being brave and not afraid. Dare to fight the bigger and tougher. Size doesn't really matter. The guts of the cast are challenged to beat the opponent. assume all major problems can be faced with courage. According to the researcher's interpretation, the bold characterizations reflect the theme of the film. With these characterizations, the actor can become a great action actor and deserves to be nominated for best action actor. The slow motion effect of the movie trailer lends itself to the epic shooting of the movie.

4.2 Discussion

In this study, researchers have examined about 10 video trailers that have the same title as the film Furious 7 and selected and sorted around 60 more images that contain cut scenes from the film which according to researchers are sufficient reasons for viewers to see this film and only analyzed 25 screenshots. from the video trailer scene and the film itself. In the first discussion point found in this study, many of the data images include elements of the type of social codes which are the research questions in this study. The second point of discussion is interpreting these types of social codes as the reason why the video trailer and film Furious 7 are in great demand by cinema viewers. In the second point the discussion answers the second research question in this study which is the reason video trailers can be a promotional medium to attract viewers.

In case this study research on elements of social codes in the Furious 7

video trailer as a promotional/advertising tool. Researchers find ways in which film promoters provide some footage of scenes in films that have opportunities and contribute as epic scenes to increase viewership. Scenes with a lot of cinematography featuring backgrounds, characters, and cars as supporting tools for films with the racing-action genre give an impression that can attract viewers. It can be seen from the previous findings that there are many image data that contain intrinsic elements from the film in the form of characters that were appear in the film, several background places, and several luxury cars that are displayed. Scenes that are impossible to do in reality and endanger lives are shown in this film and many scenes in this film are assisted by sophisticated equipment that can be manipulated so that they look real without endangering the safety of the actors and actresses. On this side, as a support for dangerous action films, several movie productions use a technology called CGI (computer-generated imagery). Apart from technology, viewers can be spoiled with good image direction and the characterization of the actors who are very deep into their characters in this Furious 7 movie.

Based on the results of analysis interpretation through signs that are related systematically and produce codes and are divided into four types of social codes, it can be concluded that things that can attract viewers through video trailers include:

1. Series film production that has a high rating for each film release.
2. The moral message of this film stands out even though it is in the action filmgenre.

3. Good cinematography with supporting actor properties that are not cheap.
4. Movie scenes that are beyond the limits of reality and possibility.
5. Selection of actors who have advantages in the field of action films.
6. Scenes of fights, explosions, and races are shown in epic visuals.
7. Provides a plot that is easy to understand and connects with the previous series.

The final conclusion from this discussion section is that video trailers can be a promotional and advertising tool or medium that is widely used in the digital era and as a benchmark for viewer ratings to increase audience interest. Using semiotic interpretation according to C.S Pierce's theory which analyzes signs logically, we can guess what happened to the plot in the film. And you can specify the character just by looking at the visualization. The reasoning for each scene in the video trailer provides a big picture of the problems in the film and gives meaning to why these events can occur. As an interesting thing to analyze digital media in this era we can be given financial benefits and ease of information dissemination via the internet, video trailers can be easily viewed on several platforms.

CHAPTER V

CONCLUSION & SUGESSTION

This chapter is divided into two, namely the conclusion section and the suggestion section. In the conclusion section, the researcher summarizes and concludes what has been found and discussed in the previous chapter. In the suggestions section, the researcher provides suggestions that might help future research.

5.1 Conclusion

At the conclusion of this study, the researcher provides a summary of the research that has been carried out which has been described in the previous chapter. The data found in this study are from several video trailers that have the same film title, namely searches with the title of the film Furious 7. This study focuses on analysis with Daniel Chandler's theory of social codes and is assisted by semiotic interpretation according to Charles Sander Pierce which according to him that the meaning or meaning of a sign can be interpreted according to reason and logic as an interpretant.

Based on the previous chapter, Chandler explained that there are 4 types of elements to create social codes, the four are verbal language, bodily codes, commodity codes, and behavioral codes. The four elements have their own parts, such as verbal language that depends on the language used, bodily codes that depend on physical appearance, commodity codes that depend on the properties

used, and behavioral codes that affect gestures and behavior. In this research, it was found that several video trailers had several types of elements of social codes. The data that has been taken is in the form of screenshots in which there are scenecuts, prologue fragments, and text consisting of the title and theme of this film. In order to easily provide information and interest to viewers in this digital era, film productions often provide previews of films through video trailers for their films via the internet, one of which is often searched for via the YouTube platform. Through the channels of each film production, when they are about to premiere their films, they usually provide video trailers, reviews of the cast and film directors, and that's when the players often promote their films in order to attract the attention of viewers.

After the elements of social codes are analyzed through interpretation of meaning based on logic and reason adhering to Pierce's theory to provide supporting evidence that video trailers can be the answer to the second research statement which answers how video trailers can attract viewers' attention to see the film *Furious 7* in theaters. All data can be interpreted according to reason and logic based on the insights possessed by the researcher. In general and psychologically the meaning of the elements of social codes can be interpreted using Pierce's theory which produces a broad picture of seeing through visualization. The evaluation of film viewers is seen from the visual point of view, a masterpiece of art is seen from the visual point of view. So all the results of interest start from the eyes the initial view as the main value of a product or results that can be assessed so on.

5.2 Suggestion

In this section the researcher provides suggestions to other researchers who may choose the same theoretical approach as this research with a different case study. Research discusses the scope of semiotics. Focusing on Daniel Chandler's theory refers to types of codes. If future research uses the same theoretical approach, it may be a reference for previous research. With objects in the form of visuals or in the form of text suggested by researchers such as media, advertisements, videos, films, and others. Researchers also suggest using several theorists in the field of semiotics including Charles Sander Pierce, Roland Barthes, Ferdinand de Saussure, etc. Finally, other researchers are expected to be able to improve other research in the future to improve language studies that refer to semiotics to develop on objects that have not been analyzed before and can provide useful insights for readers.

UIN SUNAN AMPEL
S U R A B A Y A

REFERENCE

- Anggraini, D. N. (2014). *Semiotics analysis in cigarette billboard advertisements on Jalan S. Parman Malang*. Unpublished Thesis. Malang: Universitas Brawijaya.
- Araki, N. (2015). *Saussure's theory of sign*. Research vol. 50 (p. 1-7). Hiroshima, Japan: Hiroshima Institute of Technology.
- Azmi, K. (2013). *A Semiotics Study on Slogan and Picture of A Mild Advertisement "Bukan Basa Basa" Red Box version*. Unpublished Thesis. Malang: Universitas Brawijaya.
- Chandler, D. (2002). *Semiotics: The basics*. London: Routledge. Chandler, D. (2005). *Semiotics for beginners*. London: Routledge.
- Dwiputri, R. I. (2018). *Pengaruh trailer film Gerbang Neraka di media sosial Youtube terhadap minat menonton khalayak di bioskop*. Unpublished Thesis. Jakarta: Universitas Mercu Buana.
- IMDb. *Rating & information about Furious 7*. Blog Website. Retrieved March 18, 2021 from <https://www.imdb.com/title/tt2820852/>
- Johnston, K. M; Vollans, E & Greence, F. L. (2016). *Watching the trailer: Researching the film trailer audience* (Volume 13, Issue 2, pp 56-85). Journal of Audience & Reception Studies. United Kingdom: University of East.
- Mardiah, S. S. (2017). *Analisis Semiotika Trailer Teater Bunga Penutup Abad*. Unpublished Thesis. Bandung: Universitas Padjadjaran.
- Muflihah, S. (2017). *Pengaruh trailer film terhadap minat menonton (Analisis Regresi Linier Sederhana pada Pengunjung Balai Layanan Perpustakaan Badan Perpustakaan dan Arsip Daerah DIY)*. Unpublished Thesis. Yogyakarta: Universitas Islam Negeri Sunan Kalijaga.
- Peirce, C. S. (1982). *Logic as semiotics: The theory of sign*. Bloomington: Indiana University Press.
- Rotten Tomatoes. *Rating & information about Furious 7*. Blog website. Retrieved March 18, 2021 from https://www.rottentomatoes.com/m/furious_7
- Sam, M. L. R. (2021). *Analysis of Social Code in cigarette advertisements in Wonokromo District*. Thesis. Surabaya: Universitas Islam Negeri Sunan Ampel.
- The Fast Saga (October 27, 2014). *The Road to Furious 7 (HD)*. Youtube. Retrieved July 15, 2019 from https://www.youtube.com/watch?v=gq4_NLjA5nQ

The Fast Saga. (April 3, 2015). *Furious 7 - Official Theatrical Trailer (HD)*. Youtube. Retrieved July 15, 2019 from <https://www.youtube.com/watch?v=yISKeT6sDOg>

The Fast Saga. (April 3, 2015). *Furious 7 - Official Trailer (HD)*. Youtube. Retrieved December 22, 2020 from <https://www.youtube.com/watch?v=Skpu5HaVkOc>

Universal Pictures All-Access. (August 6, 2015). *Furious 7 | Trailer | Own it on 4K, Blu-ray, DVD & Digital*. Youtube. Retrieved December 25, 2020 from <https://www.youtube.com/watch?v=qtV6Scs1KZA>



UIN SUNAN AMPEL
S U R A B A Y A