



STRUCTURALISM OF TODOROV'S SEMIOTICS IN THE MOVIE "HACKSAW RIDGE" DIRECTED BY MEL GIBSON

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ABSTRACT

This research discusses the structuralism of Todorov's semiotics in the movie "Hacksaw Ridge" directed by Mel Gibson. Structuralist studies have been abandoned for a long time. This study aims to determine the implementation of semiotic aspects of Todorov structuralism in films. A descriptive-qualitative method was used to analyze the data, and note-taking with Nvivo 12 software was used as the data collection technique. This study required a long process and knowledge of data analysis, which required importing, transcript, reducing, presenting and drawn conclusion. The findings examined the syntactical aspects of the 38 sequences found, including the form of words, events, characters, and verbal aspects, including mode, kala, point of view, and storytelling. This study concludes that film can be implemented in structured narrative and structuralism studies based on the Todorov model. This research has important implications for providing a deeper understanding of films' creative excellence, thematic significance, and potential emotional impact.

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ABSTRAK

Penelitian ini membahas tentang strukturalisme semiotika Todorov dalam film "Hacksaw Ridge" yang disutradarai oleh Mel Gibson. Kajian strukturalisme telah lama ditinggalkan. Penelitian ini bertujuan untuk mengetahui implementasi aspek-aspek semiotika strukturalisme Todorov dalam film. Metode deskriptif-kualitatif digunakan untuk menganalisis data, dan pencatatan dengan perangkat lunak Nvivo 12 digunakan sebagai teknik pengumpulan data. Penelitian ini membutuhkan proses yang panjang dan pengetahuan tentang analisis data, yang meliputi proses mengimpor, mentranskrip, mereduksi, menyajikan, dan menarik kesimpulan. Temuan penelitian ini mengkaji aspek sintaksis dari 38 sekuen yang ditemukan, termasuk bentuk kata, peristiwa, karakter, dan aspek verbal, termasuk modus, kala, sudut pandang, dan penceritaan. Penelitian ini menyimpulkan bahwa film dapat diimplementasikan dalam studi naratif terstruktur dan strukturalisme berdasarkan model Todorov. Penelitian ini memiliki implikasi penting untuk memberikan pemahaman yang lebih dalam tentang keunggulan kreatif film, signifikansi tematik, dan potensi dampak emosional.

Kata Kunci: *Desmond Doss, Hacksaw Ridge, Semiotika, Strukturalisme, Tzvetan Todorov*

INTRODUCTION

Literature comprises an extensive and diverse field, with many written, spoken, and visual manifestations that can be reflected in human lives, thoughts, and attitudes. (Attridge, 2017; Finnegan, 2018; Rachmayanti & Andini, 2014). It is a form of communication that conveys ideas, emotions, and meanings through language (Khaled & Anderson, 2024; Rakhmonova & Abduhakimova, 2024). Literature studies necessitate interpretation and analysis to understand themes, symbols, and literary devices within texts (Harlow & Carter, 2023; Righter, 2024; Suprpto et al., 2024). Literature is a potent instrument for investigating human experiences, emotions, and concepts (Handika & Hartiningsih, 2014). Potential uses are entertainment, social norms, and awareness raising regarding significant issues (Bollas, 2020). In addition, it can be used to enhance our comprehension of ourselves and the surrounding environment. Wicaksono (2017) defines literature as the product of authors whose inspirations are either direct or indirect from human existence and who employ language as their medium. According to Saragih et al. (2021), Literature is the product of authorial creativity derived from human experience through fictionalisation, utilizing language as the medium of expression. Wu (2023) asserts that film has emerged as a captivating medium for narrative expression, as a conduit that connects the realms of imagination and reality. Jing (2023) asserts that films can effectively communicate significant themes to audiences, fostering an immersive and impactful experience. Literature functions as a potent instrument for examining and comprehending human realities, ever-evolving and adjusting to the shifting global context.

Films are popular media among the general public. The film undeniably demonstrates how people obtain entertainment, information, and education. Films are an important medium for mass communication (Rorong, 2020). The message conveyed by a film varies based on its theme and storyline. Films must do so through education, entertainment, information, and other methods to impart value or messages. Films use words, sounds, conversations, and images to communicate messages and information in diverse ways. According to a study by Habib et al. (2021), The Hacksaw Ridge film is a biopic film that uses the Native American language and is spiced slightly up with the body language of Japanese soldiers. In addition, this film has the potential to be used as a learning resource, particularly for history, owing to the inspiring portrayal of Desmond, a war veteran, based on his true story (Rahmayanti et al., 2021).

When it comes to the term "structuralism" originated during the mid-20th century and is a theoretical framework that emphasizes the examination of cultural phenomena, narratives, and symbols as organized systems (Kalhoru & Sangi, 2022; Klahoro & Sangi, 2023; McMahan, 2023; Pardede, 2023). Tzvetan Todorov integrates this approach into literature by highlighting three main aspects: syntactic, semantic, and verbal, where literature is understood as a secondary system that uses language yet remains distinct from language itself (Todorov, 1968). Todorov states that these three aspects function synergistically, although they can be analyzed separately (Todorov, 1975). It is possible to reiterate from the preceding description that structuralism applies to literary study. Its implementation is distinct from that in linguistic studies. The syntactic, semantic, and verbal aspects will be examined individually to adhere to Todorov's method for

analyzing literary works. In collaboration with Roland Barthes and Algirdas Julien Greimas, Todorov helped develop structural narrative analysis, where Barthes emphasized cultural implications, and Greimas developed formal models such as the act substantial and semiotic square. At the same time, Todorov bridged linguistics and literary criticism to uncover fundamental narrative structures in literary and cultural analyses. (Bastola, 2022; Costa & Coelho, 2018; Ding, 2023; Manghani, 2022)

Todorov's structuralism involves three elements that function cohesively within a unified framework. He noted, "These three facets of the work are exhibited in a complex interrelation; they can only be found in isolation during our analysis" (Todorov, 1975, p. 20). This illustrates structuralism's relevance in literary studies, differing from its application in language studies. The syntactic, semantic, and verbal components are analyzed individually, as Todorov suggests. The syntactic aspect, or the presential or syntagmatic aspect, indicates the text's interconnected elements (Zaimar, 2014). The component involves communication between characters through information exchange. Diani and Koswara (2021) describe semantics as paradigmatics or absences, analyzing the relationships between present and absent elements within the reader's collective consciousness, conveying the underlying message. This element examines characters, themes, settings, and temporal contexts. The verbal aspect's mode category examines perspective, as seen in "Spinner of Darkness," focusing on scenery and visibility. Zaimar (2014:72) differentiates narrative construction as internal or external. Internal narrators are present throughout the narrative, while external narrators are absent. Genette (in Suwondo, 2011) identifies three gaze components: narrated speech, transferred speech, and reported speech. However, Todorov states that verbal aspects analyze parts of the message, stylistic devices, point of view and storytelling.

Prior studies have employed discourse analysis and Tzvetan Todorov's semiotics theory to examine active reading outcomes. Findings identified three aspects of Todorov's literary analysis: the syntactic, the semantic (including paradigmatic and syntagmatic relationships), and the verbal, which covers mode, time, point of view, and narrator. This involved scrutinizing the text's fundamental structure, including sentences and words. (Oktaviana, 2021). Research findings indicate that the short story "Pelajaran Mengarang" employed Tzvetan Todorov's structuralism approach. Syntactically, ten chronological sequences were identified as narrative units. Semantically, Sandra's central role was highlighted by the presence of additional characters. Verbally, an external narrator depicted scenes using diverted, analytical, and reported speech. (Agustina et al., 2022). A different analysis showed that "Pemintal Kegelapan" utilized a progressive narrative structure. The semantic dimension linked the letter "I" with descriptions of the "mother." The "I" character exhibited curiosity, respect, and reverence towards the "mother," who was portrayed as introverted, mysterious, and explosive. The author employed an external narrator and incorporated speeches as verbal devices. (Kurnianto, 2017).

Most of the previous studies mentioned above have investigated students in short stories. None of the studies have investigated structuralism in the context of films or movies (Basid et al., 2021). Investigating structuralism in films or movies has not been conducted. This research follows the need for this research because

structuralism in films or movies can provide a better understanding of how the audience interprets the story. It can also help filmmakers understand how to tell their stories better to make them more engaging and effective. Additionally, it can help filmmakers create better stories that are more meaningful to their audiences.

The authors analyzed the film *Hacksaw Ridge*, a biographical war movie requiring interpretation through concretization to uncover its overall meaning. To achieve this, they applied Tzvetan Todorov's structural approach. This paper explores the application of Todorov's structuralism semiotic aspects in *Hacksaw Ridge*, aiming to determine how these aspects are implemented in the film.

Applying Tzvetan Todorov's Semiotic Theory in literary analysis, especially in films, involves examining the components of a work while enriching the literary field's scientific references. By scrutinizing methodologies and theoretical frameworks, we aim to unveil each literary piece's multiple structures and facets. This study also has the potential to inspire future research, fostering advancements in the field.

METHOD

This study employs Todorov's structuralist approach in its analysis, utilizing a descriptive qualitative research method. According to Creswell and Creswell (2022), Descriptive methods closely adhere to the data, using minimal frameworks and interpretations for explanation. This research focuses on Mel Gibson's film *Hacksaw Ridge*, selected for its compelling moral message and the complexity of its narrative structure. Agustina et al. (2022) explain that Todorov analyzes three elements when studying a literary work: (1) syntactic aspect, which deals with the logical and chronological development of events. Todorov's structuralism analyzes the syntactic aspect by using the arrangement and interrelation of narrative elements to emphasise structure and events; (2) semantic aspects involving symbolism and meaning. Todorov's structuralism analyzes semantics through the organization and significance of themes, symbols, and ideas within a narrative, focusing on how these semantic elements contribute to the text's overall meaning and (3) verbal aspects, focusing on the storytelling style. Todorov's structuralism analyzes verbal aspects through narrative language, focusing on the choice of style, tone and stylistic devices and their impact on the structure and meaning of the narrative. Maulina and Kosasih (2019) noted that the researchers employed a note-taking technique using NVivo 12 software as an analysis tool. Applying Todorov's theory, researchers are guided through the steps of the procedure to analyze film structuralism: 1) Watch and download the film. 2) Perform a syntactic analysis focusing on plot and sequences. 3) Conduct a semantic analysis focusing on the setting and characters. 4) Analyze the film's verbal aspects, including mode, tense, and point of view. 5) Summarize the fundamental analysis in a general discussion. 6) Draw implications and conclusions for literary studies. Analyzing the data process using NVivo 12 for the film *Hacksaw Ridge* involves several sequential steps. First, the film data, including video files, is imported into the software, followed by transcription, where the film's dialogue and actions are converted into text form for detailed examination. Then, data reduction is performed by summarizing and selecting relevant parts of the transcript, focusing on key scenes and themes. Afterwards, data is systematically presented by organizing it into structured

categories, coding elements of structuralism, and creating nodes for easier analysis. Finally, conclusions are drawn through carefully interpreting the coded data and identifying patterns and insights related to the film's narrative and structuralism. This process ensures a comprehensive understanding of *Hacksaw Ridge* by examining its content in a structured and analytical way.

FINDINGS

Syntactic Aspects

A closer look at the syntactic aspect is the argumentative discourse and theoretical narrative used in theories about topics such as literature (Pilshchikov, 2022). Following Irawati (2022), it is suggested that a syntactical aspect includes elements such as Todorov's and Greimas's syntactical aspects. Todorov's model describes the plots and flows. The plotting process comprises sequences of story content units (sequences) and event units (event centers). However, the Greimas model analyses the structure to focus on exploring the characters and their involvement in various events (Budiman & Listyarini, 2018). In contrast, flow comprises logical relationships and logical sequences. Meaning is the criterion for determining the order of the events. In other words, a sequence is a collection of meaning units. (Irawati, 2022). A biographical war film called "Hacksaw Ridge" is considered one of the best action and drama films. A study conducted on Movie "Hacksaw Ridge" found 38 sequences in the story.

1. It is said that when he was a child, Desmond was very close to his older brother, whose name they both played and traveled anywhere in the forest near their house
2. Desmond's father is a retired soldier who served in World War I
3. Because of his past, Desmond's father became depressed because he experienced significant trauma from war and bloodshed, and many friends from childhood died.
4. From a young age, Desmond was determined to not hurt anyone after accidentally injuring his older brother, Harold Doss, out of emotion.
5. When he realized that his brother was critical, Desmond was very scared and depressed because what he was doing could cause his brother to die
6. Desmond then saw a window painting about the prohibition of killing with the words "Thou Shalt Not Kill," which his mother approached to calm down.
7. Then 15 years passed. As an adult, Desmond grew up a religious man. Accidentally, he saw a man who had experienced a work accident.
8. Desmond ran and rushed to help the man by using a belt to stop the bleeding and immediately took him to the hospital.
9. Life also led him to study medicine through a book his girlfriend gave him, a nurse at a hospital, after he managed to save the life of an accident victim.
10. When the family had a meal together, Desmond's brother said that I wanted to serve the country by entering the military. Desmond's father was suddenly angry when his son went down on the battlefield.
11. Shortly after his brother left, the call resided in Desmond's little heart. He then immediately informed his family and girlfriend about his wishes.

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12. It was clear that it had come back as a blow to Tom Doss, who was still traumatized by the memory of how cruel World War I stolen his happiness.
13. However, Desmond's wish is unanimous. The day came when he left the battlefield training dormitory.
14. At the beginning of the training camp, Desmond felt fine because he saw his comrades laughing and happy before the day the departure occurred.
15. Then, the howler sergeant came in to see the soldiers in the camp to check their readiness and immediately ordered the soldiers to leave the camp.
16. During initial training, the howler sergeant explained the situation and conditions of the battlefield. After an explanation, the howler sergeant orders them to tie a knot, but Desmond has already mistakenly made two knots.
17. When training in agility, desmonds are superior to other soldiers.
18. But problems started to arise because Desmond did not want to hold a gun because of his trauma that almost killed his older brother and his desire for religious observance
19. Then Desmond was brought before the higher commander's office to explain why he did not want to hold the weapon
20. The captain also explained that when on the battlefield, the enemy would not want to know whether religion forbade it. When Desmond did not have a weapon to defend himself, the enemy would still shoot and kill him.
21. While undergoing training at the camp, the general ordered Desmond to pick up a gun, and Desmond refused to take up arms because of his religious prohibition. The General punished him for cleaning toilets and several other places.
22. at one point, Desmond was beaten by a camp theme beaten and bruised, and when the general came and asked, "who hit you" Desmond replied, "I fell myself."
23. Desmond was forbidden by his superiors because he had not finished the training on which day he was having a wedding.
24. However, Desmond remained firm. He did not hold a weapon, resulting in him being in a military prison and not being allowed to leave.
25. Finally, the military trial decided to expel Desmond from the military or to keep him in the trial.
26. Desmond was cornered because he was facing accusations from three commanders who said that Desmond had gone against the orders of his superiors and would be seen as an opponent of the war
27. Desmond is sure that he is not against war and also not a traitor to the country
28. At that time, Desmon's father gave it to the general.
29. Desmond is allowed not to carry weapons during the war, and the letter comes from the highest general in America
30. When entering the battlefield, Desmond saves his injured friends from being taken to the medical team. At that time, Desmond had heroic actions.
31. When he was looking for a war partner at night, he dreamed that he and his comrades would be killed, but his comrades reassured him and told him why he did not want to take up arms

32. When their team withdrew from the battlefield, only Desmond was on the battlefield, saving his injured friend.
33. Desmond brings one by one one by one, and every time Desmond saves one of his colleagues, he prays that he can save one more person from being treated by the medical team, not only his colleagues but even his enemies are also given medicine Desmond.
34. The next day was caught carrying an injured friend. He also went down and became his last rescue
35. After the incident, Desmond's friends and superiors did not want to enter the field if Desmond was not with them, even though it was an order from a higher person.
36. Since friends believe that Desmond believes in giving salvation together because of his prayers
37. After the war ended, Desmond was given the highest award and the first person to receive the "Medal of Honor" by the United States government after saving 75 soldiers in the Okinawa War.
38. And the end of Desmond Doss's Journey, he died on March 23, 2006, in Piedmont, Alabama

The researcher identified thirty-eight significant moments in the movie "Hacksaw Ridge," these sequences effectively portray the film's logical framework. The story analysis reveals that the structure of the film "Hacksaw Ridge," directed by Mel Gibson, is very uncomplicated. These events demonstrate that the storyteller presents the narrative with a straightforward plot, resulting in an enjoyable viewing experience. The narrative that the storyteller shared about Desmond Doss's journey exemplifies the tenacity of the human spirit in the face of adversity, demonstrating his unwavering commitment to his convictions despite the great challenges he encountered. In contrast to conventional conceptions of valor and heroism, his abstention from carrying weapons demonstrates a profound devotion to non-violence and ethical principles.

Semantic Aspects

Throughout this section, we discuss several characters, particularly those that appear in the story, their appearance, personalities and attitudes, outlook on life, and others. In line with Sari & Atikurrahman (2022), A syntagmatic relationship analyzes literary structure by focusing on the order of meaning construction. Fictional works are examined by identifying syntagmatic relationships among words, events, and characters. The initial event triggers subsequent events through cause-and-effect relationships, related terms, and hierarchical figures. The main and other characters were analyzed to assess whether the film effectively conveyed their meanings.

Table 1. Application of Todorov's set of Semantic Aspects

TEXTS	MEANINGS
<i>1. Desmond Doss and his younger brother Hal were seen fighting; however, his father passed by their house without stopping their fight, saying</i>	<i>As Desmond's father saw his children fighting, he did not intervene, instead, advising that there was no need to punish both of them, suggesting</i>

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<p>"Why save them? Saves me whipping them both, this way, I just whip the one that wins."</p>	<p>that he was a parent who was too strict, rigid, and heavy-handed.</p>
<p>2. Desmond Doss' father is described as a heavy drinker and laments his bad luck frequently around his friend's grave.</p>	<p>In the film, Desmond Doss' father, a heavy drinker who often laments his bad luck at the graves of his friends, means that Desmond's father fell into depression after joining World War I and he grieves for the loss of his friends who died on the battlefield.</p>
<p>3. During a car repair accident, Desmond tries to help a bleeding injured man who has been in an accident. Then one of the men (Joshua) suggests that an ambulance be called, but Desmond states that is currently not possible.</p>	<p>Desmond Doss says that there is no time to call an ambulance when a man hurts his leg while repairing a car. This means the injured man must receive treatment immediately since he is bleeding.</p>
<p>4. During the blood donation process, Doss noticed a book entitled RARE BIRD in North America, which belonged to Dorothy, the nurse who drew the blood, and stated, "I always wanted to become a doctor, but I was unable to attend school."</p>	<p>Doss looks at Dorothy's book and says he always wanted to be a doctor, but he could not; this means that he realizes Dorothy likes birds, but she does not work according to her passion, and he feels the same way.</p>
<p>5. According to Desmond, he should become a medic. He says, "I will help people, not kill them," showing his conviction. Dorothy responded, "I am already late for work."</p>	<p>In her response, Dorothy says "I am late for work", indicating that she is angry with Desmond Doss and believes that he would rather be recruited than to commit to a serious relationship with her.</p>
<p>6. Desmond's father at dinner, reflecting on his late friend, discusses his handsomeness in uniform and his strong hands, and how he was adored by all the girls. It was his hope that if his son (Harold) were to be shot, it would be better to have him in the front as opposed to the back. He bursts his innards, destroying his uniform, stating, "lucky he's dead so he never knew how bad his uniform was."</p>	<p>Desmond's dad talks about his deceased friend, reflects on Harold, and expresses his hope for how his son should die means He is traumatized by the loss of his friend, and he does not want his son to experience the same fate as his friend, dying with a broken uniform.</p>
<p>7. As Desmond arrived at the military camp, his friend was stabbed with a knife after playing knife throwing. Their commander came in, but the man did not remove the knife</p>	<p>The fact that the man did not remove the knife stabbed to his foot, although he was capable of doing so, indicates that a soldier must be able to maintain a high level of discipline when it is necessary.</p>
<p>8. In the course of his inspection, the troop sergeant turns his attention to one of Desmond's friends. He asks Andy Walker, "Your name is Ghoul, you say?" and "How long have you been dead son?"</p>	<p>The Sergeant's words to Andy Walker indicated that he thought Andy Walker was odd-looking, tall, thin, and that he appeared so lifeless that he nicknamed him "Ghoul."</p>
<p>9. In the course of the inspection, the troop sergeant also stated "I have seen stacks of corn with a better physique" and "Make sure you keep this man away from strong winds" to Desmond Doss.</p>	<p>In the context of Desmond Doss, Sergeant means that in his opinion, Desmond Doss has a thin body, and he also makes an analogy that Desmond may be carried away by the wind, like a corn tree, due to his thinness.</p>
<p>10. After the Physical Training activity, the sergeant presented the soldier with the M1 Garand rifle, which he refers to as the lover, wife, and war concubine of the soldier.</p>	<p>According to sergeants, guns can be referred to as lovers, wives, or concubines, meaning that they will always be the most valuable companion a soldier may have on the battlefield.</p>

<p>11. <i>As the sergeant presented the soldier with an M1 Garand rifle, Desmond Doss refused to accept it, saying, "I have been told that I don't have to carry a weapon." Furthermore, Desmond refuses to work on Saturdays</i></p>	<p><i>Desmond Doss refuses to use his weapon to demonstrate that he believes in peace and not killing people, and that he does not work on Saturdays, which shows that he believes in the Bible and the Ten Commandments.</i></p>
<p>12. <i>When Desmond was diagnosed as mentally unbalanced, he stated, "It appears that we are pretending to be having this conversation." Desmond eventually convinced the psychologists that he was only trying to believe what he believed.</i></p>	<p><i>Accordingly, Desmond Doss' response indicated that he knew he was not mentally unstable; he said that in order to convince the psychologist that he was a normal individual who only wanted to believe what he believed.</i></p>
<p>13. <i>Upon hearing the information provided by the psychologist interrogating Desmond, the Captain and Sergeant decided to use barracks and kitchen duties for Desmond. "Perhaps we could help make him lessen his idea," says the sergeant to the captain of the military camp.</i></p>	<p><i>The sergeant states "Maybe we can help make him cut down on his ideas" meaning the sergeant and captain of the military camp objected to Desmond's understanding and decision not to use weapons and therefore gave him additional tasks to make him uncomfortable, and he immediately left his military division.</i></p>
<p>14. <i>The scene depicts Desmond being beaten up by his friends at night. one of his friends Smitty said "Knock it off, I'm trying to sleep here" and then asked, "Why are you still there?"</i></p>	<p><i>It is clear from Desmond being attacked at night that his friends did not want him to know who beat him and that his fellow soldiers dislike his faith. Additionally, Smitty's question also confirms Desmond's firm belief that what he believes to be right is right.</i></p>
<p>15. <i>The film shows Desmond Doss' father often beat his mother, one night his father pointed a gun at his mother until Desmond saved her and almost shot his own father. Then his mother said that he was not the man he was before the war.</i></p>	<p><i>In the film, his mother states that he is no longer the man he was before the war. This signifies that Desmond's parents often fight, the family is not harmonious, and his father is an emotional individual after his service in the war.</i></p>
<p>16. <i>The film shows Dorothy wanting to submit letters of recommendation to assist Desmond in his trial, but the soldier does not allow her into the courtroom, until Desmond's father arrives. "They are trying to bury him," Dorothy said.</i></p>	<p><i>Dorothy's efforts are thwarted by the soldier, which leads to a court-martial to eliminate Desmond Doss for disobeying a direct order from his superior. He was also forced to surrender and would be dishonorably discharged.</i></p>
<p>17. <i>As soon as the trial was over, Dorothy greeted Desmond's victory in front of the courtroom and hugged him with a smile on her face.</i></p>	<p><i>Desmond's victory was welcomed with a smile on Dorothy's face, indicating that she loved, cared, and supported her lover from the beginning to the end of the trial.</i></p>
<p>18. <i>The scene illustrates a soldier's journey to the battlefield, with corpses and wounded soldiers returning from the battlefield. One of the soldiers told the captain, "These are the people we are replacing."</i></p>	<p><i>The film depicts corpses and wounded soldiers returning from the battlefield, symbolizing the terror, pain, and suffering they might experience soon during the Hacksaw Ridge battle.</i></p>
<p>19. <i>In a ravaged house, Hollywood asked medic Irv Schechter, who had just returned from the battlefield, "what does it feel like?" Desmond's friend Hollywood asked him what the battlefield was like. "We climbed six times, six times we were kicked out, last time there was nothing left of 96."</i></p>	<p><i>Schechter's response indicated they had tried six times to reach the enemy front, losing their mate along the way and witnessing the death of soldiers.</i></p>
<p>20. <i>A soldier who had just returned from the battlefield said "They're stinking animals" then another soldier continued, "The Nips don't care if they live or die."</i></p>	<p><i>The soldier's phrase is tied to Japan's samurai code, or the principle of honoring death in war that made American troops think they were not afraid of death, like animals.</i></p>
<p>21. <i>In response to the words of a soldier who had just returned from the battlefield, Smitty,</i></p>	<p><i>Smitty give the smoke to the soldier means that by providing a cigar to the soldiers, he intended to provide comfort to the soldiers who had just</i></p>

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<p>Desmond's friend, gave the soldier a cigarette tucked behind his ear.</p>	<p>returned to the battlefield. He hoped cigarettes would help the soldiers relax and calm down.</p>
<p>22. Desmond was given a new helmet by Irv Schechter before going to the frontline. He was told, "Lose all your red markings, NIPS put a premium on shooting medics, the white is a bull's eye."</p>	<p>Irv Schechter's advice to Desmond is a sign that he experienced how the Japanese military prioritized medical personnel, which can be considered valuable during warfare.</p>
<p>23. As the Navy drops a missile on a Hacksaw Ridge to assist the troops, one soldier makes the statement: "Nobody can survive that shit." Another soldier replies, "Oh, but they can."</p>	<p>The soldier statement is referred to Japanese troops, which have experienced air attack assistance from the Navy and have reached the battlefield, however the enemy has not yet been defeated.</p>
<p>24. When the troops were preparing to climb the Hacksaw cliff, the commander who had entered the battlefield earlier threw up, saying "it's all different up there."</p>	<p>The commanders who had entered the battlefield before threw up, saying "everything was different there." pointed out that the Hacksaw Ridge war zone was different from what they had previously imagined.</p>
<p>25. When the troop climbs the Hacksaw cliff, the blood drops from the battlefield. The troop sergeant says to Hollywood, "We're not in Kansas anymore, Dorothy."</p>	<p>"We're not in Kansas anymore, Dorothy," said the sergeant as blood dripped down the Hacksaw cliff. This symbolizes the horrific conditions of the battlefield, filled with the blood-soaked corpses of fallen soldiers.</p>
<p>26. In the war scene, many soldiers said they couldn't see anything, then one asked "Is that one?" and shot at the doll set up by the Japanese while biting his cross necklace.</p>	<p>Soldiers couldn't see anything because there was smoke on the battlefield, meaning neither side could see clearly, and it was to the advantage or disadvantage of both, the Japanese used this as an advantage by using puppets. A soldier bites his crucifix necklace as an indication of his dependence on God's blessings.</p>
<p>27. As Desmond was assisting a wounded soldier, Irv Schechter told him, "Give him morphine and carry on, he won't last a day." However, Desmond helped the injured man by giving him morphine, saying, "I'm not going anywhere, I'll take you home."</p>	<p>Desmond still helps the injured person regardless of Irv Schechter's advice, demonstrating that he has great faith and hope in saving other people according to his religious beliefs.</p>
<p>28. As Desmond assists his injured friend Andy Walker, he asks him, "What is your name?" "Andy," replied Andy Walker. Desmond asks again, "Andy what?". "Andy Walker," replied Andy Walker, Desmond asks again, "Also known as?" Andy Walker laughed as he replied, "Ghoul."</p>	<p>The fact that Desmond makes jokes while helping his friend means he is funny and he does it in order to comfort him when they are injured.</p>
<p>29. In the night after battle, a soldier said "In peace, sons bury their fathers, in war fathers bury their sons." Then another soldier replies "You wanna stop that spouting crap, huh? It don't help none."</p>	<p>The soldier's statement exemplifies how every soldier may feel after going to the battlefield. The soldier's response or reaction also illustrates how much grief is felt after hearing the statement, which is why the man said to stop.</p>
<p>30. As Desmond rests with his friend Smitty, they eat together at a hole, Smitty asks, "You ain't going to eat them?" to which Desmond replies "I don't eat meat, help yourself."</p>	<p>Based on Desmond's response, it appears that he is vegetarian, which is tied to his belief that killing living things is against the seventh commandment.</p>
<p>31. As Desmond slept in the hole, he dreamed of being skewered by Japanese soldiers. "Dreamed I</p>	<p>The nightmare shows how worried Desmond is about the war and the chances of facing it.</p>

<i>got myself skewered, I couldn't do anything," he told his friend Smitty.</i>	
<i>32. As Japanese soldiers attached grenades to American soldiers in order to commit suicide bombings, their facial expressions demonstrated their enthusiasm and strength.</i>	<i>By carrying out the suicide bombings, the Japanese soldiers demonstrated their belief that death is an honor in war and made such facial expressions to show their belief toward their enemy.</i>
<i>33. When Desmond learned that his friend Smitty had died, he said to God himself, "I don't understand, what do you want from me? I can't hear you." Then he heard the call of "Medic" from the remaining injured soldier.</i>	<i>Desmond's questions to God, indicate his strong religious beliefs, he also thinks that calling "Medic" may be the answer God gave him.</i>
<i>34. The troops have been directed to fall back, but Desmond is adamant to help the wounded soldiers. He tied rope knots to the wounded soldiers to lower them down the Hacksaw Ridge.</i>	<i>Desmond's insistence on helping signifies his strong desire to help others. his use of tie knots shows him using a technique taught earlier in the military camp.</i>
<i>35. During his escape from the Japanese tunnel, Desmond came across an injured Japanese man. He gave the man a bandage and injected him with morphine.</i>	<i>Desmond helping a wounded enemy demonstrates that his belief in only helping people in war is genuine whether it be the enemy or his ally.</i>
<i>36. As the night passed, Desmond continued to assist wounded soldiers. Every time he felt powerless to help, he would pray to God, "Please, Lord, help me get one more." Though the ropes injured his palms, he still continued to help.</i>	<i>Through his prayer and sacrifice, Desmond devoted himself to saving people, no matter how challenging the situation may be, even if it means saving injured Japanese soldiers.</i>
<i>37. As Desmond descends from the Hacksaw Ridge, he is greeted with respect by his friends, he is seen crying in front of his friends. "Are you wounded?" asked the captain of the group, "No" he answered.</i>	<i>As Desmond greets those around him, he appears to be in tears, indicating his feelings of pride after helping people and that he has been treated as if he was a child who was looked down upon, and that these people think the wrong things about him.</i>
<i>38. In the film, Japan is depicted as having lost the war. Japanese leaders are also depicted as performing Hara-kiri in retaliation for the loss to America.</i>	<i>According to the scene, America triumphed over the Japanese in the Battle of Okinawa, and the hara-kiri performed by the Japanese leader is intended to reclaim the honor lost after the war.</i>
<i>39. As the Japanese soldiers are preparing to commit suicide by bombing another soldier in a desperate bid to surrender, Desmond kicks at the bomb to save the other soldier, injuring him in the process.</i>	<i>Desmond sacrificed himself to help others, even if it meant risking his life. Desmond sacrificed himself by kicking a bomb symbolizing his belief and morals toward helping others, even if it meant risking his life.</i>

The statement sequences (1), (6), (25), and (31) mainly detail Desmond Doss's military experiences, focusing on his presence in battle, active combat participation, and the challenges he faces, such as nightmares and injuries. These accounts highlight the harsh conditions of warfare and underscore Doss's extraordinary bravery and resilience. His military experiences, particularly his valor and perseverance, are central themes in the literature. Furthermore, Doss's military service is illuminated by additional insights provided by Porter et al. (2016), Puddy et al. (2019), and Punia (2023). Puddy is presumed to have emphasized his religious

beliefs and valor as a combat medic. In contrast, Punia and Porter may have delved into the wider ramifications of war on soldiers' emotions and psychology. In general, these narratives portray Doss's military expedition as characterized by exceptional valor motivated by fundamental convictions in the face of the formidable obstacles of battle.

On the other hand, sequences of statement data (2), (7), (11), (13), (15), (18), (19), (21), (24), (27), (29), (33), (35), (36), (38), and (39) delve into Doss's philosophical perspective, highlighting his fundamental values, resolute beliefs, and profound devotion to religion. By illuminating his commitment to his principles, his fervor for life preservation, and his ethical principles, these declarations illuminate the factors that influenced his actions and offer discernment to his underlying motivations. In addition, scholarly works such as Buzhor & Shevchenko (2022), Dostoevsky (2022), and Puddy et al. (2019) are consulted for their examination of the impact of religious and philosophical concepts on human conduct as well as the quest for truth and universal affection. It is suggested that Doss's deeds, motivated by his profound convictions, stand as evidence of the profound influence of religious and philosophical principles on molding the behaviors and motivations of individuals, thereby demonstrating the transformative power of faith and conviction.

Similarly, sequences of statement data (3), (4), (5), (10), (16), (17), (23), (26), (30), (34), and (37) offer valuable perspectives on Doss's demeanor and disposition, specifically in the face of challenging situations. In doing so, they exemplify his fortitude, empathy, and compassion by emphasizing his optimistic outlook, unwavering determination, and preparedness to maintain his convictions in the face of challenges. The aforementioned scholars' works Conley and Saucier (2019), and Gevorgyan et al. (2022)—are cited for delving deeper into the correlation between behaviour and situational elements. Their research provides valuable perspectives on the evaluation of risks and the influence of environmental factors on human behavior and personality traits. These sequences and research references enhance the comprehension of the intricate nature of human reactions to hardship, showcasing Doss's exceptional fortitude and unwavering determination in the presence of obstacles.

The sequences of statement data (8), (9), (12), (14), (20), (22), (28), and (32) elucidate the attributes of Doss's character, portraying him as compassionate, resolute, and audacious. These statements depict him as a heroic figure driven by an unwavering sense of purpose, impeccable ethical standards, profound religious devotion, and the ability to endure hardship. During World War II, a combat physician, Desmond Doss embodied compassion, determination, and audacity, propelled by an unyielding sense of mission and ethical integrity. (Puddy et al., 2019). His steadfast adherence to his religious convictions, specifically the commandment "Thou shalt not kill," constitutes a defining characteristic of his character (Nisa et al., 2022). The aforementioned attributes are consistent with the heroic persona depicted by Doss in the movie "Hacksaw Ridge" (Nisa et al., 2022). The central theme of Doss's portrayal is the impact of his religious convictions on his behavior and character (Puddy et al., 2019).

Verbal Aspects

According to Martutik, (2021). Regarding the verbal aspect of the Hacksaw Ridge film, we must analyze how the text is analyzed based on our desired perceptions of the film. The verbal aspect refers to the form of categories that are fundamental to the presence of the text, which is why these categories are summarized into several main points of analysis, each consisting of several parts, namely the message, stylistic devices, categories of the point of view, and categories of the storyteller.

The Message

The message is the essence of what the author tries to convey to the reader the role he wants to play (Nabung & Jumat, 2024). Various methods are used to obtain a message, such as implicitly describing the message and using direct statements. The film was used as an exciting medium. A movie such as this combines carefully constructed visual imagery, performance, and sound with carefully crafted visual imagery under the watchful eye of an auteur. Some films have clear and overriding messages (Pannu & Chopra, 2018). In line with the thoughts of (Sarah, 2021), Movies or films communicate messages on various topics to a wide audience through storytelling. Filmmakers employ movies as a creative medium to express ideas and narratives. Essentially, a movie can profoundly influence communication within communities. The film "Hacksaw Ridge" conveys a significant message: it serves as a warning to defend one's country despite numerous obstacles, without violence. Desmond's ambition to save his comrades, disregarding the threat from Japanese soldiers, exemplifies this. Desmond Doss's actions of rescuing fellow soldiers on the battlefield alone, praying to God each time to save another life, illustrate this message.

Stylistic Device

Stylistic elements enhance language by adding depth and significance to literal interpretation. Because rhetoric, a field that studies persuasive and effective language usage, frequently employs stylistic devices, it is also known as a rhetorical device (Ali et al., 2024; Haydarov & Sattorova, 2024; Nazarov, 2024). Regarding the language used in Hacksaw Ridge, the style of language used is a combination of direct and indirect. Direct Style in the story, this type of direct language is used in the dialogue between the characters to convey their feelings and thoughts. In addition to the direct language Style in Hacksaw Ridge Film, it combines an indirect language style with a direct language style in the film.

Point Of View Category

The point-of-view category provides subjective and objective views of events expressed in the story. Based on the research conducted by Chen & Bell, (2022), Fludernik argues that every story is narrated from the perspective of the first, second, or third person. Specifically, this review focuses on the first- and third-person perspectives. When using second-person pronouns such as 'you,' 'your,' and 'yours,' the writer refers to the audience and is relevant to teachers attempting to teach through the protagonist's experience. The characters are shown not only by

looking at them but also by seeing them. Hacksaw Ridge Movie it was using fixed view and variable view categories. The authors suggest that two strong and logistical points of view from a military environment can be used to detect Doss's beliefs.

"First, the enemy intends to kill you. In reality, you are a medic who has been assigned to help victims, but if you lose your life due to the lack of a weapon, even if you have to kill, you are of no further use to the cause."

"The second and most important point is that Doss's role model presents him as a "holy" individual, one who does not want his hands to get dirty, but is part of a group of individuals who sacrifice personal morals and are willing to bear sins."

A person ascends to the level of persecution after being ostracized to the degree that you is regarded as an individual of elevated opinion. Captain Glover appropriately demonstrated his disapproval by declaring that he did not need a soldier whose disobedience to his superiors threatened the fleet. The majority of individuals are unable to endure such social duress. The extract examines storytelling point-of-view dynamics using Chen & Bell, (2022) and Fludernik's ideas. It emphasizes the importance of first- and third-person viewpoints, especially the distinctive engagement of second-person narrative in imparting information. The analysis uses "Hacksaw Ridge" to show how fixed and variable view categories reveal the protagonist Desmond Doss's military convictions. It explores morality despite social pressure through Doss's convictions and challenges, as shown by Captain Glover's opposition to insubordination. This investigation demonstrates how narrative viewpoints, character development, and theme discourse interact, revealing the intricacies of storytelling strategies and their effects on audience involvement and interpretation.

The Categories of The Storyteller

The movie "Hacksaw Ridge" features a personal storyteller who tells a story based on their own experiences. This type of storytelling is frequently used in memoirs and autobiographies, such as those written by Desmond Doss, the story's main character. In this case, the storyteller is one of the individuals who contributed to World War II, making the story a true account. The narrator recounts the events of Desmond Doss's life journey. This war veteran hero was awarded the highest honour by the American government in a textual format. (Benjamin, 2002).

DISCUSSION

This article presents key findings that collectively enhance understanding of production significance and quality. The film chronologically narrates Desmond Doss's life, from his youth to his heroic actions during the Battle of Okinawa, fostering an emotional connection with the character and events (de Aguiar et al., 2022). Dirghangi & Wong (2022), Narrative identity affects the link between self-instability and sense of self. The research showed that individuals with a well-developed narrative identity had a stronger sense of self compared to those with a

less developed narrative identity. A detailed personal history enables individuals to use past experiences to understand their present situation and handle uncertainty and ambiguity. Personal experiences shape beliefs, risk attitudes, and choices, leading individuals to act as if past outcomes will recur, even when they are aware of the actual probabilities. (Jain et al., 2023). A strong sense of self enhances an individual's sense of significance and direction. In the movie, Desmond Doss experiences significant personal growth, overcoming internal and external challenges, including familial opposition and military training hardships, leading to profound transformation. This underscores themes of bravery, tenacity, and steadfastness (Nisa et al., 2022).

Barthes' semiotic theory, including denotation and connotation, can be applied to analyze the film about Desmond Doss. Barthes' approach examines how Doss' refusal to carry a weapon is not only a literal act (denotation) but also symbolizes deeper meanings (connotation), such as courage and pacifism amid war's moral complexities. This analytical method parallels Barthes' framework in other film analyses, such as gender roles in *The Breadwinner* or protagonist values in *Joker*, where denotative and connotative meanings uncover underlying cultural myths and societal expectations. (Nellaety, 2024; Putra et al., 2024). Algirdas Julien Greimas' semiotic square can elucidate the narrative dynamics of Doss' story by emphasizing character relationships and development. This framework highlights Doss' interactions with family and military peers, revealing his internal conflict and growth amid societal pressures and personal convictions. This approach underscores the film's depiction of individual struggle against societal norms, enhancing its narrative complexity and thematic depth. This analysis aligns with Greimas' focus on character roles and transformations, decoding the film's semiotic richness. (Dianiya, 2020).

The film delves into complex themes such as duty, altruism, and the ethical challenges of violence and pacifism in warfare, prompting viewers to reflect on moral principles in extreme situations. Including syntactic, semantic, and verbal elements aids in a comprehensive understanding of narrative structure, thematic exploration, and emotional impact. Syntactic analysis reveals a well-crafted narrative that chronicles Desmond Doss's journey, fostering a deep emotional connection with the audience. This chronological presentation of Doss's life and struggles creates a coherent and emotionally compelling plot, enhancing viewer engagement and immersion (Fernández-Ramírez & Nevado, 2022). Moreover, Semantic analysis uncovers the film's exploration of complex themes like duty and selflessness, urging viewers to reflect on moral values in extraordinary conditions. It also highlights the film's thematic depth in familial interactions, religious beliefs, and the harsh realities of war (Tudor, 2021). Doss's unwavering faith and moral convictions significantly influence the narrative, guiding his actions and leading to acts of bravery (Tudor, 2021). His religious convictions serve as a moral guide, inspiring him to rescue many lives without violence and demonstrating the significant impact of faith on his choices and actions (Tudor, 2021). Verbal communication is essential for conveying concepts of heroism, sacrifice, and ethics to viewers (Fernández-Ramírez & Nevado, 2022). "Hacksaw Ridge" effectively communicates its courage, sacrifice, and integrity themes through compelling language and storytelling (Fernández-Ramírez & Nevado, 2022). Verbal elements

help viewers understand the characters' morals and reinforce the film's core messages, demonstrating the film's adept use of language and visual style to enhance thematic delivery and audience experience. Nevertheless, the study is restricted by the limitations in the accessible data and the possibility of subjective interpretation. However, the findings have important ramifications because they provide a more profound understanding of the film's creative merit, thematic significance, and potential emotional influence. Suggestions for future studies include conducting more extensive studies using a variety of approaches and thorough data collection. As a result, further studies can offer a comprehensive understanding of the film and expand appreciation for its complex storyline and ideals.

CONCLUSION

The Hacksaw Ridge Film Analysis by Mel Gibson uses Todorov's model of semiotic structural theory, which includes three aspects: syntactic, semantic, and verbal. Syntactic aspects include textual, logical, and chronological order, which describe Desmond Doss's life journey from childhood to death. In the analysis of Hacksaw Ridge's story, 38 sequences were identified. Through an analysis of fictional work, the overall semantic aspect of the film Hacksaw Ridge can be accomplished by identifying the syntagmatic relationships between words, events, and characters. In contrast, the verbal aspects include (1) the message in which Desmond Doss acts and gives moral value to the audience. (2) In the film Hacksaw Ridge, stylistic devices contain direct or indirect dialogue. (3) The points of view and storytelling explain how the author presents a character and where the author tells the story from that point of view.

Integrating Todorov's structuralism framework and semiotic theory, which examines signs and symbols within cultural contexts, will create a deeper interpretation and storytelling that reflects cultural norms and values. This integration serves as a source that may illuminate the complex relationship between narrative, culture, and its significance in films. In addition, filmmakers may shape viewers' expectations by understanding how various genres employ these story stages, creating distinctive and unforgettable narratives. For instance, the process from disruption to resolution, in theory, typically resembles the hardships of the human experience, displaying the character's true self. As viewers observe characters deal with their problems, they are encouraged to reflect on their lives and the impact of their decisions on those around them. This relationship between narrative and moral consideration demonstrates cinema's power to develop a deeper engagement for a filmmaker.

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