

**PROSIDING
SEMINAR TAHUNAN LINGUISTIK
UNIVERSITAS PENDIDIKAN INDONESIA
(SETALI 2017)**

TINGKAT INTERNASIONAL

*“Language Policy and Language Planning:
Nationalism and Globalization”*

Auditorium Sekolah Pascasarjana
Universitas Pendidikan Indonesia,
10 – 11 Agustus 2017

Diselenggarakan oleh Program Studi Linguistik Sekolah Pascasarjana UPI
bekerja sama dengan Masyarakat Linguistik Indonesia Cabang UPI

**PROGRAM STUDI LINGUISTIK
SEKOLAH PASCASARJANA UPI
BANDUNG
2017**

PROSIDING SETALI 2017

“Language Policy and Language Planning: Nationalism and Globalization”

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Dalam konteks global, politik bahasa dan perencanaan bahasa di Indonesia tidak sekadar diarahkan pada pengelolaan bahasa yang dipilih dan direncanakan untuk diajarkan dan dipelajari di sekolah saja (perencanaan akuisisi). Bagi bangsa Indonesia ada semacam refleksi tentang kejadian politik dan proses sosial yang mengarahkan politik bahasa dan perencanaan bahasa sebagai instrumen untuk mengukuhkan kedaulatan berbahasa bagi penutur bahasa Indonesia, yaitu memuliakan bahasa Indonesia di tanahnya sendiri sebagai bahasa persatuan, bahasa keagamaan, bahasa kebudayaan, bahasa pendidikan, bahasa teknologi, bahasa politik, dan banyak yang lainnya.

Sekalipun politik dan perencanaan bahasa merupakan kajian yang relatif baru berkembang dalam jagat linguistik, namun sebagai kegiatan informal politik dan perencanaan bahasa memainkan peranan penting dalam distribusi kekuatan dan sumber daya di semua lapisan masyarakat. Politik dan perencanaan bahasa merupakan bagian integral dari sekian banyak aktivitas politik yang pantas untuk dipelajari secara eksplisit dari sudut pandang politik dan kebahasaan. Dengan rasional seperti itulah tema Setali 2017 kami pertimbangkan untuk dipilih.

Politik dan perencanaan bahasa adalah rangkaian kegiatan yang sangat kompleks yang melibatkan adanya persilangan dua tema besar yang sangat berbeda dan berpotensi bertentangan, yaitu politik dan bahasa. Jika kita memulainya dari titik perbedaan yang luas, yaitu antara sistem yang dirancang dan sistem yang berkembang, maka perencanaan bahasa berarti mengenalkan proses desain dan fitur desain ke dalam sistem, dalam hal ini bahasa, yang secara alami berkembang (Halliday 2001: h.177). Dalam pandangan saya, hal yang dinyatakan Halliday itu sangat relevan dengan pekerjaan besar kita, yaitu bagaimana mengenalkan proses desain dan fitur desain ke dalam sistem bahasa Indonesia yang diakui dan berfungsi secara global.

Akhirnya, dengan memohon petunjuk dan keridhoan Allah Swt., saya berharap agar penyelenggaraan Setali 2017 ini dapat berjalan dengan tertib dan lancar. Selain itu, saya pun berharap semoga dokumentasi akademik seperti ini dapat memberikan kontribusi nyata bagi perkembangan Linguistik di Indonesia. Dalam kesempatan ini, saya merasa perlu untuk mengucapkan terima kasih kepada para pihak yang telah turut serta membantu terlaksananya Setali 2017 ini berjalan dengan baik. Selamat berseminar!

Bumi Siliwangi, 2 Agustus 2017
Penanggung Jawab,

Dadang Sudana, M.A., Ph.D.

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**SEMIOTIC ANALYSIS OF LOVE REPRESENTATION IN
ADA APA DENGAN CINTA 2 FILM**

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ABSTRACT

The social issues can be communicated through a film since it is one form of mass media and the story represent in the film depart from a phenomenon surrounding human area, especially love. Ada Apa Dengan Cinta 2 was a continuing film from Ada Apa dengan Cinta 1 in 2002. This film was one of generator for Indonesia film which collapsed that time. The audience has to waiting for almost 14 years to watching the continuing of Ada Apa dengan Cinta 1 in Ada Apa dengan Cinta 2. The audience disturb with what happen with Rangga and Cinta relationship as a teenagers. The purpose of this research is to identify the symbol or represent of love. This research uses a paradigm of constructivist research that rejects positivism view which occupies the separation between subject and object in research. By using this paradigm, the subject becomes a central factor in its social relationships in creating meaning. The analysis used is to dismantle and discover the meaning contained in the utterance of action. In this paradigm, this research lays the entire construct of research on qualitative research. This research presupposes the involvement of research subjects such as behavior, perception, motivation and actions holistically and with the help of semiotics Roland Barthes to facilitate the research related to the problem under study which is the representation of love in the movie Ada Apa dengan Cinta 2. The object of the study is the Ada Apa film with Love 2 by mapping out dialogs and images in three levels based on Barthes's semiotics: (1) Denotation: the most obvious meaning of the sign; (2) Connotation: the interaction between the sign that meets the feelings or emotions of the audience and its culture; (3) 3. Myth: the pattern of the dimensions of markers, omens and signs that weave a meaningful connection. This study uses two types of data, namely primary data and secondary data. Primary data is the film Ada Apa dengan Cinta 2 (based on scene fragment, dialogue and image display), while secondary data obtained from literature study to deepen the data related to the issues discussed is the representation of love.

Keywords: *Semiotic analysis, love, representation*

INTRODUCTION

Love becomes the ultimate necessity of the fully-fledged human being in the higher levels of human life such as intellectual and spiritual. If the need for love has been exceeded then man is considered to be able to reach the ideals or higher values.¹ Thus love becomes a necessity of man in actualizing himself towards others. Later, love found various dynamics of life gets a picture in various forms, including movie. Most of the emerging and selling movies are love themed movies. In its form as a work of art, the movie contains a specific purpose and message to be conveyed to the audience. The purpose and the message is in a large part got the formation of love. The response from a large audience to the movie was so high. How the ideology of love is so fascinating to many audience, that this theme eventually becomes so selling. The transformation of human real life into the screen reveals the values that exist and becomes part of society. These values are so attractive to be consumed in the form of movies.

The success of teenage film “Ada Apa dengan Cinta 1” (AADC 1) in 2002 was able to influence the daily pop culture of the generation who was watching it. In the end of story, the main character or actor Rangga and Cinta split up at Soekarno-Hatta airport Jakarta as if bewitching the

¹Comparing with the five basic needs of Abraham Maslow (in Motivation and Personality, 1970), where the first needs relate to physiological needs, then the need for security, the third is the need for love, then man can achieve the need for self-esteem and able to actualize himself. This need is described hastily by Maslow so that before reaching a peak in self-act, man must fulfill his basic needs including the need for love or love.

current audience and pounding awaiting the continuation of the film produced by Mira Lesmana (Miles Film). Since the emergence of the movie AADC 1 also later gave birth to many teenage soap operas in the media television and also the emergence of films with the theme of teenage love. AADC 1 becomes so attached to the value and meaning of love in teenagers so that together all utilize the same theme in the film, is expected to be consumed by the public. Not surprisingly, in the next fourteen years, the enthusiasm of the people to welcoming the AADC 2 sequel was so excited.

Under a different director than before, cultivating with different patterns and packaging, AADC 2 spawns itself. Figures of Cinta (played by Dian Sastrowardoyo) as a person who since AADC 1 is a self-confident person and became a focal point in mutual friendship with Milly (played by Sissy Prescilia) in his innocence, Maura (played by Titi Kamal) as a coquettish person, Karmen (played by Adinia Wirasti) a tomboy, and Alya (played by Ladya Cheryl) as a fragile person faced with his family's problems. Of course, there is still Rangga (played by Nicholas Saputra) as a quiet, cynical figure, literary fan, and finally able to win the heart of Cinta, and a naughty Mamet (played by Dennis Adishwara), enliven the story of this film.

After fourteen years, characters in AADC 1 still in high school uniforms, emerging as characters entering the 30's, except Alya's character who not joining were told as she was pass away. Nowadays they are faced with different problems, not just the choice of friends or boyfriends and rivalries, as it is in the life of high school teenagers, but whether they will continue to stick to the past or have to step into a more established life.

The movement of AADC 1 into AADC 2 has been an attraction to see how the meaning of love is represented in different stages of time with the intensity of conflict and maturity that also comes with it. AADC 2 as a movie being a medium to convey the form and packaging of love in a value that is able to enchant the audience to fall asleep and feel the life of Cinta and Rangga in real and actual. In this position, the researcher will understand how the actual representation of love is discharged to the audience through the characters of Cinta and Rangga, the friendship of Cinta and his friends, but also although little representation between Rangga and his family that rebuild relations that had been interrupted since AADC 1. AADC 2 will be dissected using semiotics in finding a representation of love that makes nearly 3.6 million viewers fixated on the story built after fourteen years later.

THEORY & METHODOLOGY

The term representation is used to describe the expression of the relationship between media text and reality. Semiotic, represent means to depict, to be a picture, or to act speak for the place of, in the name of somebody. So to represent can be defined as to stand for. It becomes a sign for something or someone, a sign that is no longer the same as a reality that is represented but connected with and based on that reality. Any representation still bases itself on the reality of its references.²

There are two processes of representation, namely mental and language. Mental representation is a concept of something that exists and is inherent in our respective heads, still in the form of an abstract. Language representation is a representation that plays an important role in the construction of meaning. The abstract concept that exists in our head is then represented in language form so that we will be able to connect the idea of something with certain signs and symbols³.

Aristotle in *Nicomachean Ethics* (2, 4, 1380b 35-36) deals with the love of the most basic root of *philea* and *philein*, a verb cognate with *philia* and *philos*, which can be traced to the word *pathe* or likes. The word close to love is *philein*, which can be interpreted as affection, respect. This word refers to things that are considered good for the person and the fulfillment of this for the best of one's ability. Furthermore, in the same section Aristotle refers to the word *philos* which is love between friends.⁴

²Novianti 2002:61.

³Juliastuti, 2000:8.

⁴Based on what is described then Aristoteles sees love on two sides. First, altruistic love as a desire to realize good things in mutual relationships for example in friendship. *Philos* was charged that among them should be various pleasures. Second, love as a sentiment or feeling that settles within a person as a strong personal entanglements.

Psychologically, love is understood for example by Erich Fromm and Carl Jung who ultimately distinguish love with love for children, self-love, romantic and erotic love, but all lead to positive experiences that lead to personal transcendence and integration from feminist and masculine aspects so that one becomes attached to the other. So strong sometimes becomes a painful obsession.⁵ Sternberg⁶ Understand love through the three fundamental components that form a triangular knot: intimacy, passion, and decisions or commitment. Intimacy⁷ Refers to feelings of closeness, connectedness and attachment to love. Passion refers to the desire for romance, fission attraction, sexuality consumption, and phenomena related to romance⁸. While commitment, it can point to the short or long term to love each other.

This research uses a paradigm of constructivist research that rejects positivism view which occupies the separation between subject and object in research. By using this paradigm, the subject becomes a central factor in its social relationships in creating meaning. The analysis used is to dismantle and discover the meaning contained in the utterance of action. In this paradigm, this research lays the entire construct of research on qualitative research. This research presupposes the involvement of research subjects such as behavior, perception, motivation and actions holistically and with the help of semiotics Roland Barthes to facilitate in research related to the problem studied is the representation of love in the film *Ada Apa dengan Cinta 2* by mapping dialogue and drawing in three levels based on Semiotics Barthes: Denotation: the most obvious meaning of the sign; Connotation: the interaction between the sign that meets the feelings or emotions of the audience and its culture; Myth: the marker dimension pattern, the sign and the sign that weaves a meaning relationship.

This study uses two types of data, namely primary data and secondary data. Primary data is the film *Ada Apa dengan Cinta 2* (based on scene fragment, dialogue and image display), while secondary data obtained from literature study to deepen the data related to the issues discussed is the representation of love.

FINDINGS & DISCUSSION

AADC 2 divided into 29 scenes, taking shooting locations in Jakarta, New York and Jogjakarta. The main story centered on the re-encounter of Cinta and Rangga who by chance was in the same place, namely Jogjakarta. Jogjakarta became the liaison of New York (Rangga has built life there) and Jakarta (Cinta has also built his life here). Jogjakarta became their re-meeting place after 14 years, because of the interest of Cinta who as an art worker who will visit Eko Nugroho exhibition, while Ranga decided to visit his mother.

The representation of love presented in this film consists of love between Rangga and Cinta, a love built in the friendship of Cinta with her three best friends, and love Rangga who had lost between a child to his mother. These three forms of love control the entire journey of AADC 2 film which will be dissected in the three levels of Barthes's semiotics:

Example of Dialogue/Poet/Song	Meaning
Cinta and Rangga	
Poet: Tidak ada New York Kemarin Aku sendiri Dan Tidak Berada di sini	DENOTATION: The poem echoed by Rangga in New York where he reminisced about Love. The title is "No New York Yesterday". While poetry is sung, a photo of togetherness Rangga and Cinta in New York.

⁵From this understanding then comes the distinction of love, for example that is done by Hendrick and Hendrick (1986) in distinguishing love in six scales: *eros* involving passion or love erotic, *ludus* illustrating love is not committed, *storge* for love friendship, *pragma* as practical love, *Agape* for unselfish love, altruistic love as obsessive love.

⁶R.J. Sternberg, "A Triangular Theory of Love", *Psychological Review*, 1986, 119-135.

⁷There are ten different types of intimacy: the desire to promote or prioritize the well-being of a loved one, share the happiness of a loved one, uphold any beloved person, rely on loved ones when needed, understand each other with loved ones, share Owned) with loved ones, receiving emotional support from a loved one, giving emotional support to loved ones, intimate and deep communication and judging the loved one as the best in his life.

⁸In a relationship of love, sexuality mastered this experience.

<p>Semua orang adalah orang lain Ku peluk tubuh sendiri Dan cinta... Kau tak ingin aku matikan mata lampu Jendela terbuka dan masa lampau memasukiku Sebagai angin Meriang, meriang Kau yang panas di kening Kau yang dingin dikenang No New York Yesterday I myself And Not Here Everyone is someone else I hug my body And love ... You do not want me to turn off the lights Window open and past enter me As a wind Lonely, feverish You're hot on the forehead You are cold remembered</p> <p>Song: Adalah dendam tak terucap Rahasia yang tak terungkap Inikah perih yang tertahan Hingga ku tak sanggup melawan Adanya aku, pernah diminta Sosok terindah yang dipuja Kini lepas jauh terhempas Karena mu kan terbang bebas Cintaku dicela Rasa dilupa Olehmu Olehmu Dan aku disapuh Pada jadi buih Olehmu Olehmu Olehmu It is an unspoken grudge The secret is not revealed Is this stinging pain? Until I can not resist There I was, ever asked The most beautiful figure worshiped Now loose away Because you fly free My love is reproached Feeling forgotten</p>	<p>Gazed and then closed the netbook, warmed up the warm clothes and left the apartment to Hewes Street Station. While walking accompanied by background track. This song is then followed the scene where Cinta who just announced that he was proposed by his boyfriend (Trian) was carried away in the atmosphere of a song that was held in his gallery. While the background of women singing is a bird and a woman alone. Love is still hanging in the past, storing the archives of his past with Rangga and photos of their togetherness with the writing behind it: <i>the season continues to change, but the heart remains the same, longing</i>, Rangga, New York, 2006. There is also a letter: before we split up. <i>We can not possibly be together. You will definitely find a more appropriate companion. Forgive me</i>. Rangga. New York. 2006.</p> <p>CONOTATION: The poems and songs in this film introduction position the love of Rangga and Cinta in the depths of love which, though separated by space and time, still keeps a deep longing to meet and re-link their love. Links of love between humans that can not be limited by space and time. Both Cinta and Rangga exist in two big cities of the world namely Jakarta and New York are very busy and never sleep, but both are lonely in the middle of all that busy city. The hidden longings between made Rangga a toss of the feelings that made him physically in New York but in fact he never existed and was involved there (in a conversation with Cinta later in Kletek satay stall in Jogjakarta, Rangga confessed to Cinta there is a book project Which he is working on but does not finish), while Cinta who has received his beloved proposed in Jakarta is still difficult to forget his relationship with Rangga. The old story in the box has not yet been thrown to the heart, though towards the end of the story, Cinta throws it into the trash can as a symbol that the past has finished.</p> <p>MYTH: AADC 2 tries to relate the love of high school (adolescent love) that once adorned the life of Cinta and Rangga toward adult love or in Sternberg called as commitment. Before heading there, Cinta and Rangga grapple with buried passions, poured through poetry, songs, desires that do not want to be separated again, a kiss between the two that make an impression and want to be repeated again. Although Cinta who had been engaged and then positioned herself had made a mistake by kissing Rangga. However Rangga ensures that the kiss contains a deep feeling between the two of them that never goes away. Before arriving at the decision to finally re-commit, Cinta and Rangga must experience a period of tension that eventually separates them briefly and then reunited to arrive at a decision and a commitment to be together. The myth that has been implanted in the relationship of lovers is to marry and then have children, but while going to the commitment there is a path that must be taken through the intensity of tension to the certainty. Which is then depicted in this film is a classic love that eventually after passing all the obstacles, Cinta and Rangga finally together again.</p>
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<p>By you By you And I'm weaned On so foam By you By you By you</p>	
	Friendship of Cinta, Milly, Maura, Karmen, and the late Alya
<p>Introduction to the film opened with a meeting of four friends who already have their own lives and want to vacation together to Jogjakarta.</p> <p>Song: Ingatkah kawan kita pernah saling memimpikan Berlari-lari tuk wujudkan kenyataan Lewati, segala keterasingan Lalui jalan sempit yang tak pernah bertuan Ingatkah kawan kita pernah berpeluh cacian Digerayangi dan digeliati kesepian Walaupun, sejenak nafas dari beban Tuk lewati ruang gelap yang teramat dalam Hidup ini hanya kepingan yang terasing di lautan Memaksa kita, memedan kepedihan Tapi kita juga pernah duduk bermakhkota Pucuk-pucuk mimpi yang berubah jadi nyata Dicumbui, harumnya putik-putik bunga Putik impian yang membawa kita lupa Remember our friends once dreamed of each other Run for reality Skip, all alienation Down a narrow street that never landed Remember our comrades never complained Loved and lonely Although, for a moment breath</p>	<p>DENOTATION Friendship of Cinta, Milly, Maura and Karmen in this film is very intense about the closeness and even know each other about the sadness experienced. Cinta who announced that he was proposed, Milly who has been married to Mamet (a friend during high school), Maura who also has a family with three children, Karmen who was away from them when in trouble with her drug-infected husband, and memories of the late Alya, which despite their absence but remain included in the crucial decisions of their friendship. In denotative, the position of friends even ultimate compared with the couple. This can be seen from conversations before the holidays with friends, where couples are asked not to participate. The sincerity of friendship among them is recognized by Rangga in his journey with Love.</p> <p>CONOTATION The close friendship that has been established since high school, has its own space in adulthood filled with dots to make important decisions in their lives. Love itself, in conversation with Maura, Milly and Carmen about the decision to bring Rangga with Love to a flash back and find that her best friend was so bad that they did not want the same thing to happen again. While Love, Maura and Milly are equally aware that they are not with Karmen when the problem afflicts them so that these four friends return to their promise after offering a sweet ring to Carmen as a symbol that they will not be separated and support each other. Among these four friends, Love and Karmen have a strong attachment. Karmen is aware of his friend's anxiety. The true love is still linked to Rangga, so Karmen is the one who opens the opportunity to bring them together.</p> <p>MYTH Like the love of a pair of lovers who experience ups and downs, full of surge, so even with friendship that fit the contents of this song, through difficult times. Tough times became the determination of who is actually a friend. A friend will not abandon his friend to pursue his personal interests or leave him in the hardest times. Precisely at a tough time, a friend needs his friend's shoulder to be able to share what is felt. This is what awakens among the friends of this film, even their connection with the late Alya shows solid solidity among them.</p>

<p>from the load Tuk through the very dark space Life is only an isolated chunk in the ocean Forcing us, memedan pangs But we've also been sitting crown The tops of dreams that turned out to be real Flavored, the scent of flower pistils The dreams that make us forget</p>	
	Rangga with his mother
<p>A picture of a beautiful middle-aged woman, behind her photograph is written: Jl. Ngadisuryan No. 56 Yogyakarta</p>	<p>DENOTATION In the conversation Rangga with his step sister, Sukma, Rangga admitted that: "I have lived 25 years without mother, and I have no problem what it, Sukma". Sukma replied: "But <i>mas</i>⁹ has a mother <i>mas</i>, until when <i>mas</i> want to assume the mother does not exist?" Rangga replied: "hear me Sukma, this is up to how you want to see it, but I did feel that I never had a mother".</p> <p>CONOTATION Connotation, Rangga is again disturbed by the presence of a half-brother, who brings her back to anxiety about a woman. In addition to his love lover, a woman who must be called mother but leaving him since childhood makes it quite firmly said that she never had a mother. The woman who later called her back to Indonesia through a photograph and home address in Jogjakarta. The woman who keeps asking herself to get mired in pain and helplessness. Encounter with a woman whose mother is annulled in the stigma of Cinta position decided by Rangga. This stigma encourages Rangga to return to his mother's arms.</p> <p>MYTH A mother bears a very important role in life, which is to present life in the family. From his mother's womb also, Rangga was born. The myth of the mother is related to this role as well as the role for the all-time nurturing of the born child. No wonder domestic role is also on the shoulders of a mother. But this role according to Rangga has failed to play his mother, so he did not deny his mother is there. The role was taken over by his father, who together with him then build up the lives of adolescents and adults in New York. Of course, the long separation made him seem to have forgotten to have a mother, because the nurturing rights that had been decided since he was a child. But whatever his mother did, Rangga finally returned to his mother's embrace. The return of Rangga because of the forgiveness of Cinta that had already been done for him. A mother's hug has unraveled all the anger over the decades-long separation, because is not it: heaven is under the feet of the mother?</p>

⁹*Mas* is a term for called a brother in Java tradition.

CONCLUSION

Through markers and markers, both dialogue, song and poetry, the outbursts of non verbal expression of this film that gave rise to representations of a very classic love between a pair of lovers, friendship and a mother's love for her child. Hugs, kisses, slaps, tightly held hands, eyebrows, anger, anxiety and anxiety, are the expressive outbursts of these movie lovers. The period may change, life may flourish, modern and even postmodern touches appear through literary works as well as the art of the installation of Eko Nugroho, even the continental path has been crossed, but the seeds of love will remain the same, the more blooming in the wrestling of the past, also between hate and miss. That is the representation of love. Could it be that simple love? Or is it this kind of love that can be enjoyed and induced by Indonesian audiences?

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