

IDENTIFICATION OF DENOTATION CONNOTATION AND MYTH IN THE FIGURE OF MARIA MAGDALENE ON *THE DA VINCI CODE*

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Abstract

This research discusses discoveries, denotatives, connotatives and myths in literary works, a novel entitled The Da Vinci Code by Dan Brown. The theory used is the concept of semiotics according to Roland Barthes who proposed the concept of the developed theory from Ferdinand de Saussure developed by Barthes which was designed to determine denotatives, connotative and myth to the theory which means a way of interpreting fiction and non-fiction. Because the object of this research is a written work (fiction), no field survey was carried out and only library research. The subject of the author's focus is Denotative, Connotative and Myth that appear in the figure of Mary Magdalene narrated in this novel. Documentation is used with the terms of findings and savings the datum that consider as the one that can be identified and analyzied by the researchers. The researchers try to open, analyse and describe the figure of Mary Magdalene that is related with Christianity, Jesus and the Holy Grail using Barthes. The result or the output of the research is that there are five data containing and considering as the example of Barthes concept of Denotation, Connotatioan dan Myth with several reasonings. In this case, identifying an object is the figure of Maria Magdalene in the Novel The Da Vinci Code.

Keywords: Myth, Maria Magdalene, Holy Grail, Barthes

Abstrak

Penelitian ini berfokus pada penemuan unsur-unsur denotatif, konotatif dan mitos dalam sebuah karya sastra, yaitu sebuah novel berjudul The Da Vinci Code karya Dan Brown. Teori yang digunakan adalah konsep semiotika menurut Roland Barthes yang bernama konsep dari mitos yang berasal dari pengembangan teori Ferdinand de Saussure yang dikembangkan oleh Barthes yang ditujukan untuk menentukan unsur-unsur denotati, konotatif hingga mitos yang berarti suatu cara memaknai sebuah fenomena di dalam kehidupan manusia, karya fiksio dan non-fiksi. Dikarenakan objek penelitian ini adalah sebuah karya tulis (fiksi) maka tidak dilakukan survei lapangan dan sebagainya namun hanya merupakan penelitian kepustakaan. Pokok bahasan yang menjadi fokus penulis adalah unsur makna Denotatif, Konotatif dan Mitos yang muncul dalam figur Maria Magdalena yang dinarasikan dalam novel ini. Metode pendekatan yang digunakan dalam penelitian ini adalah penelitian obyektif yang dijadikan dasar dari karya sastra itu sendiri. Metode yang digunakan dalam penelitian ini adalah kualitatif yang berarti hanya beberapa datum yang menunjukkan dan memfokuskan materi yang dianggap sebagai datum yang berhubungan dengan maksud penelitian. Dokumentasi digunakan dengan istilah temuan dan penghematan datum yang dianggap sebagai salah

satu yang dapat diidentifikasi dan dianalisis oleh penulis. Penulis mencoba membuka, menganalisa, dan mendeskripsikan sosok Maria Magdalena yang seringkali dikaitkan dengan ajaran agama Kristen, Yesus dan Cawan Suci menggunakan pendekatan Barthes dengan pengembangan konsep makna Denotasi, Konotasi dan Mitos yang ditemukan dalam narasi yang memuat sosok Magdalena di dalam Novel yang dianggap sebagai salah satu orang penting dalam sejarah ajaran kristen melalui simbol dan tanda yang dimunculkan didalam karya ini. Tujuannya adalah menguak penggambaran sosok wanita yang hidup di abad 1 masehi yang digambarkan dalam sebuah karya fiksi yang dalam narasinya yang bisa dimaknai dengan konsep-konsep yang diperkenalkan Barthes. Hasil atau output dari penelitian ini adalah terdapat lima datum yang memuat dan atau disadari sebagai contoh dari konsep Denotation, Connotation dan Myth Barthes dengan beberapa alasan dalam hal ini objek identifikasinya adalah sosok Maria Magdalena dalam Novel The Da Vinci Code.

Keywords: Mitos, Maria Magdalena, Cawan Suci, Barthes

1. INTRODUCTION

1.1 Background of Research

Literature works have many meaning that hidden in each forms of it. The works themselves exactly have different purposes that have been delivered by the authors of the works. The meaning is delivered in different forms of languages and methods. Several meanings that may be delivered by the authors are by sign, symbol and others.

For examples in the Prose, many of sign of meanings is pasted in the written languages or verbal languages. All of authors must have purposes in their works. Of course it may be directly written in the form of direct writing or using some of symbol, sign or hidden clues that should be puzzled by the readers or appreciators. This is in an attempt to find the meaning of the works or the purposes of the author. In the final of reading, process readers or appreciators can find the 'true meaning' why the author chose the theme or moral values included in the writing.

One of several studies that can identify meanings in the text is Semiotics studies. Semiotics studies is study of the signs and symbol. As one of branch of Linguistics Studies, Semiotics is studying a symbol, sign and even pictures (Dunn et al., 1990). The complexity and long distance reaches it become a useful and meaningful studies. Saussure (1911) still be the main hero of its study with other structuralists such as the French, Roland Barthes that appears with the development of *The Concept of Myth*.

Barthes's models of study is focusing in the discourses in the signifier and signified that referred as 'Signification' that are followed by the theories of Denotation, Connotation and concept of Myth that may be applied in semiotics studies for identifying an object that can be literature works, study of culture or even social phenomenon in our daily live

The researchers try to identify the novel entitled *The da Vinci Code* that written by Dan Brown using the theories of Barthes's *Concept of The Myth* with the several. As the literature works that have many symbol and sign in the writing process researchers focusing one figure that often appeared in the dialogs of characters or alineas that written by author, is 'Maria Magdalena' as the figure that had a complex background especially in the meadow of culture after Old Testament, New Testament and even by this era. The researcher main focus what is the concept of myth in the semiotics thought of Barthes that start by reviewing the datum that have meaning of Denotative, Connotative and Myth.

1.2 Research Question

- 1.2.1 What are the concepts of Barthes Denotative, Connotative and Myth) that can identify the figure of Maria Magdalena?
- 1.2.2 How can figure Maria Magdalena be identified by the Concept of Myth?

1.3 Purposes of the Research

- 1.3.1 To find and identify the figure of Maria Magdalena that appeared in the novel by Barthes's Theory.
- 1.3.2 To describe the figure of Maria Magdalena as a Myth that appeared in the cultural societies and novel perspective.

2 LITERATURE REVIEW

2.1 Origin of Semiotics

Literally, semiotics is study if sign, symbol, pictures or social phenomenon (Dunn et al., 1990). However, several experts or theorists of semiology have an argued the definitions of the semiotics study. As Saussure (1996) argued that semiotics is the study of sign, the origin term is *semeion* (Greece language). Thus, the sign is the main focus in the study which is almost a whole things in the world have asign or symbol to interpret by a human beings, in the other words semiotics itself is studying about a concept of human expolartion in this world.

This study appeared in early 20th century, has been popularized by the Saussure, himself as the concepor. Then famous semiologist starting to appeard such as Roland Barthes from France, Umberto Eco from Italy, Charles Sanders etc.

Nowadays, semiotics often be used to identify the meaning of the modern literature works and become thing that usual be studied by the scholars or the students in the universities

2.2 Roland Barthes Terms of Semiotics

Roland Barthes is the linguist that also a structuralist same as Saussure, it is natural that he even use the basic concept in adaptation concept such as the term of Signifier and Signified. According to Noth (2006), Barthes adopted Saussure's theory to in the theory of semiotics and contributing to

semiotic texts (see myth, literature, narrative, theology), towards semiotics visual communication (films, paintings and advertisements).

As the concept of semiotics that introduced by Barthes (1972) signs are composed of two analytically distinctive elements. They have an interdependent relationship, which are referred to as the signifier and the signified based on Saussure's theory. Then, Barthes argued that signifier denotes the perceptual component/physical representation of the sign and the signified connotes an associative/conceptual meaning.

The concept itself is following the three term that named by Denotation, Connotation meaning and then the concept of the Myth. The last one is the original terms that introduced by him with new description of the sign or symbol of meanings.

2.2.1 Denotation and connotation

Barthes (1972) introduces the concept of connotative that more complex and have wider meaning than the concept of denotative. The table below will show the concept of connotative as the developing of meaning that beyond the denotative and it works.

1. Signifier (Penanda)	2. Signified (petanda)
3. Denotative Sign (Tanda Denotatif)	
4. CONNOTATIVE SIGNIFIER (PENANDA KONOTATIF)	5. CONNOTATIVE SIGNIFIED (PETANDA KONOTATIF)
6. CONNOTATIVE SIGN (TANDA KONOTATIF)	

Barthes theory according Paul Cobley & Litza Jansz.1999 in Sobur (2006:69)

Sign primary is denotation, while sign Secondary is a connotation. It implies that the rising of denotative meaning is origin from the existences of the Signifier and Signified as the concept that introduced by Saussures. Denotative raise the perception to connotative signifier and but if there is shape of the denotative thing, it is rising the connotative perception of signified. For example 'The Lion' is implying a brave one in connotative meanings. Therefore, the meaning is dependent of the what the point of view that choosing by the appreciators or reader if the case in literature works to contempt what the Signifier and Signified.

2.2.2 Myth

Myth in Barthes thought is communication system, a message, so it's a myth it is not an object, concept, or idea, it is mode of signification, a form (Barthes, 1972).

Mythologies ends with a theoretical essay entitled 'Myth Today', which provides, retrospectively, unity and direction to the collection of articles. The main function of this concluding essay is to express, in more general terms, the links between the various descriptive pieces written by Barthes in the preceding years. It adds little to our understanding of the individual pieces which stand perfectly well on their own. Its true significance comes from the

fact that, in order to explain how myth works, Barthes turned to linguistics and thus discovered semiology. Barthes explains in Ribiere (2008) that his main concern is not with the content of myths, that is, particular meanings or types of meanings. Neither does he wish to differentiate between the means that convey those mythical meanings-language, images, objects, behaviour. His main purpose, at his stage, is to examine how mythical meaning itself is conveyed.

According to Flood (2002) Barthes argued a myth is not necessarily produced in verbal discourse. Any social practice, any artifact, any natural object which has been worked by man has the potential to become a myth if it is used as a sign to convey meaning.

"We shall therefore take language, discourse, speech, etc., to mean any significant unit or synthesis, whether verbal or visual: a photograph will be a kind of speech for us in the same way as a newspaper article; even objects will become speech, if they mean something" (Barthes 1973: 111).

Barthes in Flood also argued (2002) that myth is not defined by its content but by the way in which it is used to communicate. In Barthes' words: "It can be seen that to purport to discriminate among mythical objects according to their substance would be entirely illusory: since myth is a type of speech, everything can be a myth provided it is conveyed by a discourse. Myth is not defined by the object of its message but by the way in which it."

The myth in this concept is related to the connotative meanings. Or, more exact in the message of culture or ideology sociologist of the society. The perspective of society by reading the sign or symbol in their activities in readings or living their live. Overall, myth according to Barthes is not as the term of mythological in the society but the way of meaning (Barthes:2004).

2.3 The Novel The Da Vinci Code

The da Vinci Code is a novel written by Dan Brown in 2002. The main issues that appeared in the novel is the symbol and some conspirational deduction of the authors about the Holy Grail, history of Christianity and works of the Leonardo da Vinci.

It is correlated by the terms of Myth in the society that has meaning the history, but the works itself contains a confrontation against the history. Eventough, it is only a fiction but it had a big impact and has made an uproar in the world, especially in some Christians people.

The way of meaning that delivered by the author is out of the box and was raising the new version of theory. The novel gave several theories of interpreting the symbol and sign in many aspect. Commence, with the art interpretation of the painting by Leonardo da Vinci even the manuscript of the holy bible that had had been had a amendment in old and new testament. Furthermore, the issue of the lady, Maria Magdalena, that be further developed with the theories with the result born the new 'Myth' in international perspective.

3 METHOD

The approach used in this research is an objective approach. Objective Approach is the approach taken on the basis of that literary work itself (Ratna, 2013: 73). That objective approach emphasize the elements contained in literature work. The elements are emphasized in objective approach is an intrinsic element.

3.1 Techniques of Data Collection

The data is sourced in the novel *The da Vinci Code*, focusing the figure of Maria Magdalena and how the way the authors bring out the theories of making the plot out of the box that consider as myth by the theories of Barthes.

3.1.1 Qualitative method

The methods that used in this research is qualitative that means only several datum that pinpoint and focusing the material that considered as relational datum. And after findings the materials, it will documented with documentation method.

3.1.2 Documentation

Documentation is used with the term findings and savings the datum that consider as the one that can be identify and analyzing by the researchers. The data may have a form as sentence, sentences, images or paragraph.

3.2 Techniques of Data Analysis

Here will be contain the way and techniques the data is processed

3.2.1 Identifiying and Classifying

Researchers identifying where is datum that may be analyzing and classifying by the type of datum. It is using the monitoring what symbol of sign that may be used after reading the novel in the past.

3.2.2 Analyzing

Analyzing the data hat will appeared in the finding, and how the datum can be accepted as the valid datum.

3.2.3 Describing

Describing the data that have been analyzed with the reason why the datum should be classified and identified as it is.

4 FINDINGS AND DISCUSSION

4.1 Synopsis

Robert Langdon as Symbolologist from United States come to France as he invited by the Curator of the Museum Louvre, Jacques Saunierre. He became a suspect after Saunierre died in the main hall of museum. Afterwards, he met the grand-daughter of Saunierre and investigate the symbol that left by Saunierre just before he died.

He compete with big organization and person to uncover the reason why the curator was killed and what kind of secret that they hide to the whole world of mankind. About Leonardo da Vinci, Maria Magdalena and history of Christianity.

4.2 Findings and Discussions

4.2.1 Datum 1

"Inilah seluruh kunci bagi misteri Cawan Sophele meneliti karya itu dengan bersemangat. "Apakah Anda mengatakan bahwa Perjamuan Terakhir mengatakan kepada kita apakah Cawan itu sesungguhnya?" "Bukan apa," bisik Teabing. "Tapi, lebih tepatnya siapa. Cawan Suci bukanlah benda. Sesungguhnya itu adalah... orang." (Brown, 2016:165)

Analysis:

a. Denotative

The authors explaining with the plot what is the *Holy Grail* in the beginning the Characters Shopie Neveu, look for the grail for a supper such as the painting of *Da Vinci*.

The denotation meaning of *grail* itself is a thing for drink a wine in the last supper painting and Neveu didn't find any grail but a ordinary glass.

b. Connotative

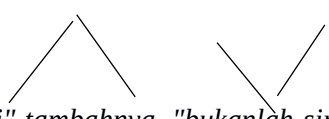
So the connotative meaning that focused by author is not what is the grail but who is the grail or what implying the Holy Grail that looked by Shopie Neveu. So the different meaning of grail is not a thing but man.

c. Myth

The myth of the Grail itself why the Grail is implying by human whereas the Church is not mentioned or specifically using the Phrass "Holy Grail" to implying someone especially in the term of painting of Leonardo da Vinci. Its prove that the authors using the way of meaning something and it can be something out of the box and controversial.

4.2.2 Datum 2

"Sophie menatap Teabing untuk waktu yang lama, lalu berpaling ke- pada Langdon. "Cawan Suci itu orang?" Langdon mengangguk. "Sesungguhnya seorang perempuan "Robert, mungkin ini saatnya kau menjelaskan?" Teabing berijalan ke meja di dekat situ, menemukan secarik kertas, dan meletak kannya di depan Langdon. Langdon mengeluarkan pena darisaku. "Sophie, kuasumsikan kan mengenal ikon modern untuk laki-laki dan perempuan." Dia menggambar simbol umum laki-laki dan simbol umum perempuan.



"Ini" tambahnya, "bukanlah simbol asli untuk laki-laki dan perempuan. Kedua simbol ini bermula dari simbol kuno untuk dewa- planet Mars dan dewi-planet Venus. Kedua simbol aslinya jauh lebih sederhana." Langdon menggambar ikon lain di kertas. "Simbol inilah ikon asli untuk laki-laki," jelasnya kepada Sophie. Simbol perempuan, seperti yang mungkin kau bayangkan, adalah kebalikannya." Dia menggambar simbol lain di kertas. "Ini disebut piala. Sophie mendongak, tampak terkejut. Langdon bisa melihat bahwa Sophie telah memahami hubungannya. "Cawan," katanya, "mirip cawan atau wadah, dan yang lebih penting lagi, mirip bentuk rahim perempuan." Kini, Langdon memandang Sophie secara langsung. "Sophie, legenda memberi tahu kita bahwa Cawan Suci adalah sebuah cawan. Namun, penjelasan tentang Cawan sesungguhnya adalah alegori untuk **melindungi**. (Brown, 2016:196)

Analysis:

d. Denotative

It's mentioned that the symbol of the Grail is originally by paganism God. That had symbol such a grail and God of Mars and Goddess of Venus that appeared in age of paganism. And adapted by the Roman and assimilate with Christianity in early 10th century.

e. Connotative

The result of assimilation is the painting or symbol or sign of the masculinism and feminism in some Christian believers. Thus, the other meaning or connotative meaning of the symbol God of Mars and Goddess of Venus are symbolize the Men and Women.

f. Myth

In the paragraphs that related to discussin about Holy Grail and shape that mean the Women in the Da Vinci's Paintings, assuming that the Holy Grail itself is a symbolization of women. The myth that authors called is the shape of Grail that similar as a womb of Woman that interpret a symbol of protection.

4.2.3 Datum 3

"Sophie meneliti sosok yang berada persis di sebelah kanan Yesus, memusatkan perhatian ke sana. Ketika mengamati wajah dan tubuh orang itu, gelombang ketakjuban muncul dalam dirinya. Individu itu punya rambut merah tergerai, sepasang tangan lembut yang terlipat, dan dadanya sedikit menonjol. Tak diragukan lagi, itu ... perempuan. "Itu perempuan!" teriak Sophie. Teabing tertawa. "Mengejutkan, bukan? Percayalah, itu bukan kekeliruan. Leonardo ahli dalam melukis perbedaan antara dua jenis Sophie tidak bisa mengalihkan pandangan dari perempuan di sebelah Kristus. Perjamuan Terakhir seharusnya dihadiri tiga belas lelaki. Siapa perempuan ini? Perempuan itu masih muda dan tampak saleh, dengan wajah lembut, rambut merah indah, dan sepasang tangan terlipat rapi. Inilah perempuan yang bisa menghancurkan Gereja seorang diri? "Semua orang tidak melihatnya," kata Teabing. "Kita melihat apa yang kita harap untuk dilihat." Sophie semakin mendekati lukisan itu. "Siapa dia?" tanyanya. "Itu, Sayangku," Jawab Teabing, "adalah Maria Magdalena." Sophie berbalik. "Pelacur itu?" Teabing terkesiap, seakan-akan kata itu telah melukainya secara pribadi. "Magdalena tidak seperti itu. Pendapat itu adalah warisan kampanye pencemaran yang dilancarkan oleh Gereja awal.

Gereja perlu memfitnah MariaMagdalena untuk menutupi rahasiaberbahaya perempuan peranannya sebagai Cawan Suci. "Peranan-nya?" Seperti yang kubilang," jelas Teabing, gereja awal perlu meyakinkan dunia bahwa nabi Yesus yang fana itu adalah makhluk suci. Karena itu, injil-injil yang menjelaskan aspek-aspek kedunian kehidupan Yesus harus lupus dari Alkitab". (Brown:2016:201)

Analysis:

g. Denotative

The denotative object that appear in this datum is the Painting itself. Da Vinci's painting that named "The Last Supper" show Jesus Christ with his followers and characters Shopie Neveu aware of existence of a woman in beside Jesus. Thus, the paintings implied that not only man appeared in the pictures.

h. Connotative

However the connotative meaning is the figure if Holy Grail that reffered to is exactly pinpoint to the woman, Maria Magdalena. The woman that many people said is the prostitute but her sat in the right side of Jesus. Thus, the charactrs impied their amazeness, and considering that Maria Magdalena was choosen women.

i. Myth

Furthermore, the myth that pinpoint by the author and delivered through the plot that pinpoint the church that balmed Maria Magdalena as a despicable women. And its become a way of meaning, within the paintings 'why she was blaming by the church whereas she sat beside Jesus in his last supper ?' it will be a new thought of the people based of connotation on the painting.

4.2.4 Datum 4

*Perjamuan Terakhir bisa dibilang berteriak kepada mereka yang memandangnya bahwa Yesus dan Magdalena adalah pasangan suami istri." Kembali Sophie memandang lukisan dinding itu. **"Perhatikan bahwa Yesus dan Maria Magdalena berpakaian seperti pantulan cermin satu sama lain."** Teabing menunjuk kedua in dividu di bagian tengah lukisan. Sophie terpukau. Bahkan, warna pakaian mereka pun menunjuk kan hal ini. Yesus mengenakan baju longgar merah dan jubah biru; **Maria Magdalena mengenakan baju longgar biru dan jubah merah Yin dan yang. Perempuan dan lelaki. "Yang lebih ganjil lagi," kata Teabing, "perhatikan bahwa Yesus dan mempelai-Nya tampak menyatu di bagian pinggul dan mencon- dongkan tubuh menjauhi satu sama lain, seakan-ikan untuk mencip- takan bentuk tertentu di ruang di antara mereka.** Bahkan, sebelum Teabing menelusuri kontur itu untuknya, Sophie sudah melihatnya. **Itu simbol yang sama yang tadi digambar Langdon untuk Cawan, piala, dan rahim perempuan.** "Akhirnya," kata Teabing, "jika kau memandang Yesus dan Magdalena sebagai elemen dalam komposisi lukisan Da Vinci, alih-alh sebagai orang, kau akan melihat bentuk nyata lain yang mencolok bagimu." Dia terdiam. "Sebuah huruf dalam alfabet." Sophele langsung melihatnya. Sesungguhnya, mendadak hanya huruf itu yang bisa dilihatnya: garis luar tak terbantahkan dari huruf M besar yang dibentuk sempurna. (Brown, 2016:202)*

Analysis:

j. Denotative

The denotative meaning that appeared in this datum is the harmonious clothes of Jesus and Maria Magdalena that author show in his plotting. The clothes that similar between two of them.

k. Connotative

In the way of thingking connotative of course many possibilites there are such meaningful event that intentionally making Jesus and Maria Magdalena worn the couple clothes.

l. Myth

The myth that appeared was about the perception of 'what kind relationship between Jesus and Maria Magdalena. The authors implying in the text that the possibilities of Jesus married Maria Magdalena based on the Symbol that be illustrated by Da Vinci through his painting. It is an a sign that can be consider as a myth.

4.2.5 Datum 5

*"Magdalena membawa garis keturunan darah biru Yesus Kristus? Tapi, bagaimana mungkin Kristus punya garis keturunan, kecuali Dia terdiam dan memandang Langdon. Langdon tersenyum lembut. "Kecuali mereka punya anak Sophie berdiri terpaku. "Saksikan," ujar Teabing. "tabir terbesar dalam sejarah manusia an hanya Yesus Kristus menikah, tapi Dia juga seorang ayah. Sayangnya, Maria Magdalena adalah Bejana Suci. Dialah cawan yang mnenampung garis keturunan darah biru Yesus Kristus! Sophie merasakan lengannya merinding. "Dan, dokumen-dokumenn Sangreal yang disimpan oleh Priory?" tanyanya. "Apakah beralasan bukti bahwa Yesus punya garis keturunan darah biru? Benar Jadi, seluruh legenda Cawan Suci itu hanya menyangkut darah biru? "Secara harfiah," jawab Teabing. "Kata Sangreal berasal dari San Greal-atau Cawan Suci. Namun, dalam bentuknya yang paling kuno, kata Sangreal dipenggal di tempat yang berbeda. Teabing menulis Secarik kertas dan menyerahkannya kepada Sophie. Sophie membaca apa yang ditulis Teabing. Sang Real Sophie langsung menerjemahkannya ke dalam bahasa Inggris. Secara harfiah **sung Real berarti Darah Biru.**" (Brown, 2016:207)*

Analysis:

m. Denotative

Magdalena was consider by the characters as a woman who pregnant before the crucifixion of Jesus.

n. Connotative

Magdalena was also consider as Holy Grail, its not only because of the considering of characters that suspect that pregnant of holy blood. But also have a sung real.

o. Myth

The myth of ideological or the way of thinking that interpreted by the characters in the novels is he had a noble blood as same as Jesus have. Its speculate that Jesus and Magdalena was fated with blood of noble and have a noble child.

5 CONCLUSION

After finding, analyzing and describing the contents of the novel that focuses on the issues of woman figure that appeared in the novel *The Da Vinci Code*, in this case Maria Magdalena that was narrated as Holy Grail.

The output of this research is the evidence of Denotation and Connotation meaning or sign of the figure of Maria Magdelene. The concept of Myth that is introduced by Barthes to analyze the figure of Maria Magdalene.

The conclusion of this research is the Myth that has been found in the figure of Maria Magdalena on Dan Brown's novel. *The Da Vinci Code* is the representation of the way of thingking of perception and way of meaning something as a sign or symbol through the anlysis the symbol using the Denotative, Connotative and Meaning of Signification terms of Barthes.

The result the researchers found 5 dat that each of them has three meanings and it is in accordance with the theories that was introduced by Barthes (1972). The data has been described as model of concept of myth with new point of view of meaning something with considering the symbol that written or not.

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