MYTH ANALYSIS ON SYMBOLIC CODE IN *BURIED CHILD*

By SAM SHEPARD

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
THE STATE ISLAMIC UNIVERSITY
SYARIF HIDAYATULLAH
JAKARTA
1428 H / 2008 M
MYTH ANALYSIS ON SYMBOLIC CODE IN *BURIED CHILD*

By SAM SHEPARD

A Paper
Submitted to the Faculty of Adab and Humanities
In Partial Fulfillment of the Requirement
For Bachelor Degree

M. Ridwan. Syapi’i
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ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
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ABSTRACT


The research is aimed at finding out symbolic codes used in drama *Buried Child* and their meanings. It is a research that employs Roland Barthes’ semiotic approach. The data obtained through reading the play and checking list are analyzed qualitatively using relevant theories.

The symbols used in this play related to things that appeared on the play concerning to nature and the characters. They become symbols due to their strange usage in every scene such as buckets of corn and carrots, blanket, wooden leg, yellow rose, Bradley’s clippers, the fact that Vince is not recognized by his family, the fact that the mother leaves in a black dress and arrives in a yellow dress etc.

All the signs that have been discussed or have symbolized here contains meaning. These meaning are new signification of form are something like death, dysfunction, the lost of identity, sinful sexual affair and hope and concept is optimism in life will always bring out a light or the way out of every problem. At the end, the meanings become the ideology of the play where optimism in life will always bring out a light or the way out of every problem as a process to reach happiness and harmony particularly in family although they have to pass through several barriers.
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, 4 June 2008

M. Ridwan. Syapi’i
APPROVEMENT

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*Inayatul Chusna M. Hum*
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ENGLISH LETTERS DEPARTMENT

FACULTY OF ADAB AND HUMANITIES

THE STATE ISLAMIC UNIVERSITY

SYARIF HIDAYATULLAH

JAKARTA
The thesis entitled “Myth Analysis on Symbolic Code in Buried Child by Sam Shepard” has been defended before the Letters and Humanities Faculty’s Examination Committee on 4 June 2008. The thesis is already been accepted as a partial fulfillment of the requirement for the degree of Letters Scholar.

Jakarta, 4 June 2008

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This work is an existence of the God’s entrust of knowledge and brain. He also turns the writer’s heart away to pray and work hard. Through the struggle, He gives his help by opening many other people heart helping the writer for finishing this work and signified the writer’s graduation in accomplishing undergraduate degree.

The existence of this work is facilitated, helped and guided by many people who are useful, so that the work is done. I’d also like to thank to:

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2. Miss. Inayatul Chusna M. Hum as my advisor who has spent her time to guide, teach and give me motivation in accomplishing this work.
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Jakarta, 4 June 2008

M. Ridwan Syapi’i
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Jakarta, 4 June 2008

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CHAPTER I
INTRODUCTION

A. Background of the Study

American drama has been dominated by the *style* - the distinctive manner in which a playwright chooses to describe, express, interpret, or present her or his worldview - known as *realism*.\(^1\) Realistic plays explore social and economic problems, psychological issue, and the personal struggles of the ordinary people.

Realism was the dominant style of American drama in the first half of the twentieth century.\(^2\) Lillian Hellman (1905 – 1984), Arthur Miller (1915 - ), Tennessee Williams (1911 – 1983) consolidated and shaped the foundation of American realism during the 1930s and 1940s. Hellman and Miller were particularly concerned with the moral positions of their characters, whereas Williams wrote about highly sensitive characters struggling to reconcile personal longing with the harsh and judgmental society surrounding them.

American dramas always appear with setting, conflict, and solution taken from events in real life of America life. They reflect the view of the American dramatist surrounding them. The dramatist takes family as media in presenting the story. Dramatist or American drama bring and show the family attitude, problems or values as something to be criticized or changed.

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\(^1\) Stephanie Arnold, *The creative spirit – An Introduction to Theatre*, (Mayfield Publishing Company, United State 2001) 2nd printing, P. 123

\(^2\) Stephanie Arnold, *op, cit*, p. 131
Sam Shepard is also a dramatist who wrote domestic realism dramas. Each of his play uses a family as setting for the story. The conflict appears within the family and solved by the family. Values that each of the family member faces are reflection of the condition of American people at the time the play was written.

One of Shepard’s plays, Buried Child, as a family drama, is a play which is a macabre look at an American Midwestern family with a dark, terrible secret: A year ago, Dodge, the family's patriarch drowned and buried a child in the field behind their farmhouse. The act of infanticide destroyed the family. Dodge stopped planting crops in his fields and took to drink and watch television, slowly decomposing and never moving from the family's lumpy old couch. Halie, Dodge's wife, apparently seeking salvation, turned to religion with fervor. She spouts Christian platitudes and cavorts with the hypocritical Father Dewis. Tilden, the son, became as the stage directions state, profoundly 'burnt out' perhaps caused by guilt and grief and his mysterious time spent in New Mexico. He has only recently returned to the farmstead, perhaps to set everything right. The secret is drawn out into the light of day, and the family curse apparently lifted, with the arrival of Vince, Tilden's estranged son, and his girlfriend, Shelly.

The story in the drama depicts the real social life in Illinois in 1970s where a family as a small society always shows internal family conflicts such as alternative sexual orientations, health and mental illness, child abuse, and a

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3 Buried Child is a play by Sam Shepard that won the 1979 Pulitzer Prize for Drama and launched Shepard to national fame as a playwright. It is premiered at the Theatre for the New City in the New York City on October 19, 1978.
general decline in morality. Crime continues to be a factor throughout Illinois, as do the environment, religion, marriage and divorce.\(^4\)

In presenting the story and conflict, signs are used to clarify the story and conflict. Every character, Dodge, Halie, Tilden, Bradley, Vince, Shelly and Father Dewis use signs like furniture or other stuffs and several dialogues to communicate and convey something to the readers.

As the researcher read the play, there are several signs used and hardly understood though the plot of the play has been known. The signs that every character used make us confused and curious about the meanings. In order to understand the story and the ideology carried, analyzing the signs is necessary to be conducted. With semiotic analysis which expresses that literature is a system of signification which is as an esthetically mean of communication\(^5\) will try to understand and explain signs in the text drama through codes, and the researcher will try to explain them by using Barthes’s codes theory based on the play as a text or discourse.

**B. Focus of the Study**

In this research the writer restricts the research focusing on certain signs in the text through codes in the drama Buried Child by Sam Shepard in connecting to semiotic.

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\(^4\)http://mccoy.lib.siu.edu/illinois/chap5_intro.htm August 14th 2007. 20.20 WIB

C. Research Questions

Based on the statement above, the problems in this research are:

1. What is the significance of signs in symbolic code used in the drama Buried Child?
2. What is the myth of symbols in the symbolic code used in the drama Buried Child?

D. Significance of the Study

In doing this research the writer hopes that the research will be useful for those who want to know about the concept of sign in semiotic as one of literature theories in analyzing and interpreting a drama, particularly in relation to a conclusion of Buried Child by Sam Shepard. By knowing a theory and concept the writer used expected the readers to enlarge their knowledge. The conclusion of research is also expected as reference in an institution of language and English literature in understanding literature with concept of code and the approach of semiotic.
E. Methodology of the research

a. Propose of the research

This research aims are to know:

a. The significance of signs in symbolic code used in the drama Buried Child by Sam Shepard.

b. The myth of symbols in symbolic code used in the drama Buried Child by Sam Shepard.

b. Instrument of the research

The research uses a content analysis, which describes and analyzes signs in the drama Buried Child by Sam Shepard.

c. Data analysis

Collected data will be analyzed using qualitative analysis, based on semiotic approach.

d. Unit of the analysis

Unit of the analysis used in this research is the drama “Buried Child” by Sam Shepard Printed by New York University.

e. Time and place of the research

The research will be held in the whole semester on April 2008 in English Department, Faculty of Humanities UIN Syarif Hidayatullah Jakarta.
CHAPTER II

THEORETICAL FRAMEWORK

A. Language to Semiotic

Ferdinand de Saussure’s main contribution that is known as the father of modern linguistic was to study of linguistic in a narrow sense. His importance lies, not in his details work in linguistic, but in his general view of representation and the way his model of language shaped the semiotic approach to the problem of representation in a wide variety of cultural fields. For Saussure, the production of meaning depends on language. Language is a system of signs. Sounds, images, written words, painting, and photograph are function as signs within language. Material objects can function as a sign and communication too, as we see
from ‘language of traffic light’ example. Saussure analyzes the signs into two further elements. The *form* (the actual word, image, photo, etc.) and the *idea* or *concepts* are in our head with which the form is associated. Saussure called the first element, **the signifier**, and the second element – the corresponding concept it triggers off in your head – **the signified**. Every time we hear or read or see the signifier (e.g. the word or image of Walkman, for example), it correlates with the signified (the concept of a portable cassette player in our head.

Saussure divides language into two parts. The first consists the general rules and codes of the linguistic system, which all its users must share, if it is to be used as a means of communication. The rules are the principles, which we learn when learn a language, and

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they enable us to use language to say whatever we want. For example, in English, the preferred word order is subject – verb – object (‘the dog walk on the bridge’), whereas in Latin, the verb usually comes at the end. Saussure calls this underlying rule – governs structure of language, which enable to us to produce well forms sentences, the langue (the language system). The second parts consist of the particular acts of speaking or writing or drawing, which using the structure and rules of the langue are produced by an actual speaker or writer. He calls this parole. La langue is the system of language, the language as a system of forms, whereas parole is actual speech or writing, the speech acts that are made possible by the language. For Saussure, the underlying structure of rules and codes (langue) is the social part of language, the part that can be learnt with law-like precisian of science because of

\[\text{Hall, Stuart, op. cit, p.33}\]
its close, limits nature. It is his performance for studying language at this level of its ‘deep structure’ which makes people call Saussure and his model of language, structuralist.

In his book *General Linguistic*\(^8\), Saussure looks forward to a science that the studies the life of signs within society, he calls it semiology from the Greek *semion* “signs”. This general approach to the study of signs in culture, and of culture as a sort of language, which Saussure foreshadowed, now generally known by the term *semiotics*.

Semiotics is an ancient mode of enquiry, which incorporates all forms and system of communication as its domain. The development of semiotic theory and methods took place within specifics fields, first in medicine, then in philosophy and, in the twentieth

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\(^8\) Hall, Stuart, *op. cit.*, p.38
century, in linguistics. The rapid development of semiotics since 1950 spans several fields, including sociology, anthropology, literary and cultural criticism, linguistics and psychoanalysis.

The central idea of semiotics is a particular conception of the structure of the sign which is defined as a bond between a signifier and a signified: for example, the bond that exists between a series of sounds signifier and their meaning signified in a given language, or the social convention that the color red stands for danger.9

The underlying argument behind the semiotic approach is that, since all cultural objects convey meaning, and all cultural practices depend on meaning, they must make use of signs and in so far as they do, they must work like language works. In addition, be

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amenable to an analysis which basically makes use of Saussure’s linguistic concept (e.g. the signifier/signified and langue/parole distinction, his idea of underlying codes and structures, and the arbitrary nature of the sign. The French critic, Roland Barthes in his book *Mythology* brings semiotic approach to bear on “reading” popular culture, treating these activities and objects as signs, as language through which meaning is communicated.

**Semiotic, “the study about signs”, and about codes used to understand it, is an “imperialistic science”, science that can be applied in every aspect of life. (Some Semitists says that semiotic is a study which can be used to explain every aspect of communication).**

### 1. Basic concepts of semiotic

Before we get to Roland Barthes' theory of codes analysis and understand the concept of semiotic, we should know the basic concept of it. The concepts that will be described are: *signifier and signified, signification and sign*.

**a. Signifier and signified**

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Sign (sign-Ing.; signe-Pr.) is the basic language arranged from two inseparable relation, that is sound-image (acoustic image) as signifier (signifier-Ing.; significant-Pr.) and concept as signified (signified-Ing.; signifie-Pr.). Signifier is material aspect of sign, which is sensory (sensible), which is in the verbal language as sound image or acoustic image that connect with a concept (signifier). Signifier is pure relatum that the limitation cannot be separated from signified. The substantial of signifier is always material: sound, objects, images, etc. Meanwhile signified is mental aspect from signs, which is also called as 'concept,' the ideational concept inside the speaker or reader's mind.\textsuperscript{11}

Both the elements of sign are inseparable and connected each other. Although signifier and signified can be distinguished, but in practice cannot: there is no signifier without signified, there is no signified without signifier. The combination from a concept and a sound image produces sign.

\textsuperscript{11} Kris Budiman, \textit{Analisis Wacana dari Linguistik Sampai Dekonstruksi} (Penerbit Kanal Yogyakarta 2002) 1\textsuperscript{st} printing. P. 89
As in scheme I, it is described that sign is as a piece of paper which can not be separated, going up arrow designates signifier or sound image in one side and going down signified or concept to the other.

According to structuralist, For instance, the word “supermarket”, can be a sign, because it has a signifier (the word itself) and signified (a concept of place where we can do shopping for our needs with the latest management and good service inside the reader’s mind). The unity between the sign and reality can make supermarket as sign. The relation between them is named as symbolic relation, it means that signifier symbolize signified. If we go to the supermarket, an object that we see can be a sign, which consists of signifier (the place itself) and Signified (for instance, the life style of people living in the city). So the sign that we study in semiotic is not only linguistic signs like words but also objects.13

b. Signification and sign

Signification that we have used is from Latin significatio. This Latin word – epistemologically – consists of two basic words: signum (sign) and facere (make). Significatio means – according to Latin – Indonesia dictionary – “something to

12 Asa Arthur Berger, op. cit, p. 12

appoint, to convey, to express, sign and symbol”. From the meaning (as a word, not concept), “something to appoint” or “something to express” so it is the meaning that closest with significatio as a concept that we are going to discuss, because word has more relation to signification event (abstract) than the sign itself (material aspect).14

"The signification can be conceived as a process, it is the act which binds the signifier and the signified an act whose product is the sign," Barthes says. The definition makes us recall on lexical meaning from "signification" above that is "something to appoint". Here, the signification is "something to appoint" signifier and signified. However Barthes doesn't choose the meaning of significatio in this lexical meaning. He would like to choose the neutral meaning, "binds" (not "signifies") or "act". He doesn't emphasize the active aspect from signifier in appointing signified, but the active relation (act) from the two of them. In semiotic analysis, the concept signification is important to remember because to find out "the functioning of systems of signification" sometimes we have to find signified, because signifier has been known while signified is not clear enough and vise versa. In connotation, the researcher has to find out signified (because signifier has been known), while in metalanguage we have to find out signifier (because signified has been found). The important addition is that sign is different from signification. Sign is a unity of signifier and signified, while signification is the relation between signifier and signified. In semiotic, we look for various relations that unite between signifieds and signifiers from the various objects.

14 St. Sunardi, op. cit, P. 40
B. Code

The term code in the Concise Oxford Dictionary of Literary terms is defined as:

... a set of system or convention belongs to the collective where the signs can be combined in order that the message can be possibly communicated, from one person to the other.\footnote{Baldick, Christ, \textit{The Concise Oxford Dictionary of Literary Terms}, (Oxford Univ. Press, 1990), p. 162}

The term code has an important place in structuralism semiotic, because the way how the signs in the text can show conventional meaning \textit{as it is in the text}. Here, there is no place for codes game. In the relation to the existence of the code, Umberto Eco state that the code can exist, if there is a range of possibility of meaning that can be produced, where the meaning can be based on the relation between its signifier and signified.\footnote{Pailing, Yasraf Amir (2003), \textit{op. cit.}, p. 168} No matter what the signs are used and combined through codes, the certain signs must be assumed from the combination of codes.

Balzac Sarrasine text, published in 1970, is Roland Barthes’ structuralist analysis of an essay, the sort story by Honore de Balzac. Barthes methodically moves through the text of the story, denoting where and how different codes of meaning function.\footnote{http://en.wikipedia.org/wiki/Roland_Barthes August 18th 2007 20.00 WIB} Barthes’ study has had a major impact on literary criticism, and its historically located at the crossroads of structuralism and post – structuralism. Barthes analysis is influenced by the structuralist linguistic of
Ferdinand de Saussure; both Barthes and Saussure aim to explore and demystify the link between a sign and its meaning. Barthes seeks to establish the overall system out of which all individual narratives are created, using specific “codes” that thematically, semiotically, and otherwise make a literary text “work”. By pointing out how these codes function subconsciously in the mind of the reader, Barthes flags the way in which the reader is an active producer of the text, rather than a passive consumer.

1. Kinds of Code

In relation to the several of cultural trace and the effect to the several of the text production Barthes defines five major codes that for the network of meaning (a “topos”) in the text; this network, in turn, provides a framework for analyzing not only the works he had been *Sarrazine*, the short story by Honore de Balzac, but all texts. As Barthes guides the reader through the entirety of Balzac’s text, he systematically notes and explains the usage of each of these codes as they occur. *The hermeneutic code* denotes the series of questions or enigmas that move the plot forward; it sets up delays and obstacles that maintain suspense. *The semantic code* designates a special kind of signifier that marks the development of a theme through the lexia (the language of the text that creates the possibility for its symbolic interpretation) of a story. *The symbolic code* identifies details in the story that are interpreted on a figurative level. *The proairetic code* indicates the actions and behaviors that constitute the plot. *The cultural code* references types

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18 Pailing, Yasraf Amir (2003), *op, cit, p. 169*
of knowledge that offer scientific or moral authority. Neither the number nor the type of codes that Barthes applies in his analysis of Sarrasine is meant to be seen as perspective for all text. A different reader might define different codes; those chosen and described by Barthes are merely one reader’s reading. Any reader’s interpretation of a text can change an infinite number of times and every reader may have a different interpretation. That said, Barthes defines five codes with which he analyses Sarrasine quite precisely.

C. Symbolism

Symbolism is the applied use of symbols: iconic representation that carries particular conventional meanings. The term “symbolism” is often limited to use in contrast to” representation”; defining the general directions of a linear spectrum here in all symbolic concepts can be viewed in relation, and where changes in context may imply systematic changes to individual and collective definitions of symbols. “Symbolism” may refer to a way of choosing representative symbols in line with abstract rather than literal properties, allowing for the broader interpretation of a carried meaning than more literal concept – representations allow. A religion can be described as a language of concepts related to human spirituality. Symbolism hence is an important aspect of most religions.

In Saussurian perspectives, a symbol is a kind of sign where the relation between signifier and signified is arbiter so that the relation of balance influences our understanding. As he explains:

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One of the symbol characteristics is that a symbol is not really arbiter. The reason is the imperfect of natural relationship between signifier and signified. A justice symbol, which is symbolized by the weights, cannot be replaced by the other symbols like a train (1966:68).

A goddess with closed eyes is holding a weight symbolized a justice, because emphasize the significance of unfair and balance associated with justice. The illustration is the conventional justice symbol in the view of Jewish and Christian.

Like “image” which has a genre of imagism, “symbols” also produces a genre of literary that is symbolism. Like “image”, symbols appear in the various contexts and used in many different purpose. Symbol is a term in logic, math, semantic, semiotic and epistemology; symbol also has long historical in the world (“symbol” is synonymous to “belief”), in liturgy, art and poem. The same element in various usages above is the characteristic of symbol to represent the other things. On the other word, symbol in our perspective, is also something that has significance and resonance to culture. But the fact, in the word “symbol”, there is an element of verb taken from Greece which means to combine, compare and make analogy between a sign and the object referred. This understanding is still used in modern era. Aljaber and logic “symbol” are conventional signs in society. In literary theory, symbol should be used in such understanding: to refers to the other object, but also put attention to itself as a concrete material.

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20 Rene Wellek and Austin Warren *Teori Kesusastraan* (PT. Gramedia, Jakarta 1995) 4th printing, P. 239
21 Asa Arthur Berger, op.cit, p. 23
22 Rene Wellek and Austin Warre, op.cit, p. 239
So what is the different significant between “symbol” with “metaphor” and “image”? The fist, we have to know that symbol always continuously shows itself. An “image” can be appeared through metaphor. But if the image always continuously appears as an existence, which represents something else, the image is going to be symbol and even can be part of symbolic system, the system that consists of myth.

1. Symbolic code

The symbolic code is the most interpretable. It exists to explain the complexities of an element of the text. One of the most important entrances points into the symbolic is the antithetical because concepts suggest their opposites. But the symbolic code does not merely break the codes into binaries; instead it eradicates the boundary between opposites creating a “disturbance in classification.” This transgression creates an “unrestrained metonymy” within the text. An unrestrained metonymy is, however, nearly equivalent to a nonexistence one because it “abolishes the power of legal substitution on which meaning is based.” That is to say, the symbolic code is the point where multiple meanings can be read into – the same lexis, so that the text produces no definitive meaning.

In literature, “symbolism” may refer to the use of abstract concepts, as a way to obfuscate any literal interpretation, or to allow for the broader applicability of the prose to meanings beyond what may be literally described.23 Many writers – in fact, most or all authors of the fiction – make the symbolic use of concepts

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and objects as rhetorical devices central to the meaning of their works. Bariele Gibson and James Joyce, for example, used symbolism extensively, to represent themes that applied to greater context in their contemporary politics and society.

As something that represents something else, symbols are often used to communicate deeper levels of meaning. In Nathaniel Hawthorne's famous novel *The Scarlet Letter*, for example, the red letter "A" worn by Hester Prynne is a symbol not only of her supposed crime (adultery) but also of her neighbors' bigotry and her own courageous pride. *Buried Child*, like most of Shepard's plays, is suffused with symbolism, which he uses to communicate deeper, though sometimes ambiguous, levels of meaning to his audiences.

### D. Literacy text as semiotic system

Literacy text is a symbolization, which potentially represents the description of object, situation, idea and ideology values. That's why, although the symbolization is only *print-out* that consist of writing like word, typography, picture, etc, the print-out consist of something indirectly expressed. So that, the *print-out* is sign which the potential values is still created by the readers. Because the sign can be regarded as one relation of the elements, which is systematically, has relation in certain hierarchy, *print-out* as literacy text can be called the sign system.

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Literacy text as the sign system is always regarded the existence of author, the utterance that has semantic values and reader. Literacy text characteristic is determined by the author as subject creation and the reader as subject that does recreation. While the sign system semiotic values, which potentially included in the sign system itself, can be connected to the world of experience and the knowledge of the author or the reader. Because of that, in the articulation, literacy text as the sign system beside shows the semantic relation internally, associatively can also be connected with the fact outside the sign itself. The fact besides referring to the system and term on the author and reader, which is often connected with pragmatic, it also refers to the world reference and the anthropology values.

In contrast to the fact that literacy text is print-out as the sign system, literacy text associatively has connection with something outside the concrete form itself, and the relation of associative text of literature with something outside its concrete form with the pragmatic aspect on the author and reader, the picture of the reference world, and anthropology values, the literacy text as the sign system can also be called as semiotic system. The description of literacy text is only connected to the process of understanding literacy text totally. Because of that, the existence of literacy text as semiotic fact only exists on the conscious feeling of the reader.

Literacy text as the semiotic system goes with knowledge that something inside the print-out as the sign system is presence/absence that is although the description inside of the literacy text regarded exists; the existence of the
description is not seen or known at once. The access to understand the presence/absence is the aspect of meaning in the sign system. The process to understand the meaning is called signification. Meanwhile, the interpretation of meaning, which is later, connected to the understanding of the world of ideology, as the next level from signification is called significantion. In semiotic studies, language symbol actualization in the hearth consciousness and interpretation as certain single expression on signification and significantion called semiotic.

E. Connotation as a myth

According to structuralism semiotic, which is developed by Saussure, Roland Barthes develops two level systems of signification, which he calls denotation and connotation. Denotation is the first signification, which consist of two related signifier and signified, that is the relation of material, signified and the abstract concept existing behind it. In the system of connotation – or the second of signification – the relation between signifier and signified in denotative system turns to be signifier and later connected to the other signified in the higher chain of signification. According to Barthes, in the level of denotation, language presents convention or social code explicitly, that is the code, which is the meaning of its signs, soon appears to the surface based on the relation of signifier and signified. While in the connotation language presents codes, which are the meaning of its signs, are implicit, that is the system of codes where its signs

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25 Pailing, Yasraf Amir, Hipersemiotik: Tafsir Culture Studies Atas Matinya Makna
Jalasutra Bandung 2003 2nd printing, P. 166
consist of implicit meaning. The implicit meaning, according to Barthes, is the area of mythology.\textsuperscript{26}

According to Roland Barthes in his book \textit{Myth Today}\textsuperscript{27}, myth has tridimensional pattern, which describes the \textit{signifier}, the \textit{signified} and the \textit{sign}. However, myth is a peculiar system, in that it constructed from a semiological chain, which existed before it: it is a second-order semiological system. That, which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signification in the second. We here must recall that the materials of mythical speech (the language itself, photography, posters, rituals, objects, etc.)

Roland Barthes’ semiotic approach is particularly for speech, which is called myth. According to him, language needs a certain condition turning to be myth; in semiotic, it is characterized with a rank of signification called as the second order semiological system. It means that in the rank of language or the first order semiological system, the signifier is connected with the signified so that they produce sign. Then, the sign, in the first order semiological system, gradually turns out to be signified in the second order semiological system, in the range of signification, myth appears.\textsuperscript{28}

However, the different at the start, are reduced to a pure signifying function as soon they are caught by myth. Myth sees in them only the same raw material: Their unity is that they all come down to the statues of a mere language whether it

\textsuperscript{26} Pailing, Yasraf Amir (2003), \textit{loc. cit.}
\textsuperscript{28} Kris Budiman, \textit{Semiotika Visual}, (Buku Baik Yogyakarta 2003), 1\textsuperscript{st} printing, p. 63
deals with alphabetical or pictorial writing, myth wants to see in them only a sum of signs, a global sign, and the final term of a first semiological chain.

F. The work of the second signification in symbol and myth

The second order semiological system is not as easy as we think, because what we see, hear and read is the first order semiological system. That is why; myth analysis is lead to the basic or the formation of the second order semiological system by looking at the element or conotator as the element of forming signification. In the other hand, we must focus myth analysis on analysis about signification system in the second signification.

As the semiotic system, myth can be described into three kinds, they are: *signifier, signified, and sign*. To differentiate the terms which is used in the first order semiological system, Barthes uses three different kinds of terms, they are: *form, concept, and signification*. In this case, *form* is level with *signifier*, *concept* with *signified*, and *signification* with *sign*. The distinguished terms intended not to make us confused, but also caused by a process of *signification* in both level of semiological systems. In the first signification is linguistic system, the second signification is myth system which has uniqueness. To make easier our discussion, I will use the scheme given by Barthes.

<table>
<thead>
<tr>
<th>The first order semiological system (denotation)</th>
<th>1. Signifier</th>
<th>2. Signified</th>
<th>3. Sign (meaning)</th>
</tr>
</thead>
</table>

From the above scheme we can see that myth system as the second order semiological system can be described more explicit for the analysis. As the myth system, it consists of form, concept, and signification. Because the myth system is as a semiotic system, we can make a scheme: III. Sign, I. Signifier, and II. Signified. Myth is created with the usage of the first order semiological system as signifier in the second order semiological system. The new signifier is called form and signified called concept. The relation between form and concept is called signification or myth itself. In conclusion, Sign, Signifier and Signified used in the first order semiological system, while Signification, Form and Content in the second order semiological system. In Elements of Semiology, Barthes substitutes the more familiar terms ‘denotation’ (the first order semiological system) and ‘connotation (the second order semiological system): ‘the first system (denotation) becomes the plane of expression or signifier of the second system (connotation) . .

29 St Sunardi (2002), op, cit, p. 74
The signifiers of connotation . . . are made up of signs (signifiers and signifieds united) of the denoted system\textsuperscript{30}.

As it is explained Myth sees in them only the same raw material: Their unity is that they all come down to the statues of a mere language. Whether it deals with alphabetical or pictorial writing, myth want to see in them only a sum of signs, a global sign, and the final term of the first semiological chain. In this case the researcher uses Barthes’ theory to analyze both symbolic code which is not regarded by the writer as final term of the first semiological chain and myth which is final of it. Thus, the researcher will apply it in them where the second signification in analyzing symbolic code will later on be the first signification which is led to myth.

One of Barthes’ samples can be showed here. We can take the word 'dog'. The signifier 'dog' produces the signified 'dog': a four-legged canine creature. Barthes argues that this indicates only the first order semiological system. The sign 'dog' produced at the first order semiological system is available to become the signifier or form 'dog' at the second order semiological system. This may then produce at the second order semiological system the signified 'dog': an unpleasant human being\textsuperscript{31}. The sign of the first order semiological system becomes the signifier or form in a process the second order semiological system. As it illustrated below:

\textsuperscript{31} John Story (2001), \textit{Loc. Cit.}
1. Signifier
Dog

2. Signified
a four-legged canine creature

3. Sign (meaning)

I. Signifier
A four-legged canine creature

II. Signified
An unpleasant human being

III. Sign
An unpleasant human being

Signification

From the signification above the word ‘dog’ can symbolize an unpleasant human being as it has other interpretation and regarded as a symbol in symbolic code. The second signification where the signified is an unpleasant human being can be the first signification as a new signifier if we can find a new signified for it. As it can be illustrated below:

<table>
<thead>
<tr>
<th>1. Signifier</th>
<th>2. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>a four-legged canine creature</td>
<td>An unpleasant human being</td>
</tr>
</tbody>
</table>
3. Sign (meaning)

<table>
<thead>
<tr>
<th>I. Signifier</th>
<th>II. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>An unpleasant human being</td>
<td>Lower class human who doesn’t have</td>
</tr>
<tr>
<td></td>
<td>good moral and attitude</td>
</tr>
</tbody>
</table>

### Form

### Concept

### III. Sign

| Lower class human who doesn’t have good moral and attitude |

### Signification

In the above signification where the dog is interpreted as an unpleasant human being turns to be signifier which has new signified that is lower class human being who doesn’t have good moral and attitude. As the final term of the first semiological chain we can call it myth as a process of *signification* in both level of semiological systems.

We could see, from all the explanations, that the Barthesian semiotic approach has a structural characteristic because they have assumption about hierarchy of sign system. The hierarchy of sign system consists of two structure elements, which is *denotative* and *connotative* structure. Myth analysis should be able to identify the constitutive elements of sign, explain the relationship between sign system, show the two classification of semiotic structure on sign and identify
the relationship between the two classifications of semiotic system of sign in constructing the meaning.

G. Myth Analysis as an Ideological critic

Roland Barthes claims that it is at the second-order semiological system or connotation that myth is produced for consumption. By myth he means ideology understood as a body of ideas and practices, which by actively promoting the values and interests of the dominant groups in society; defend the prevailing structures of power.32 To understand this aspect of his argument we need to understand the polysemic nature of signs, that is, that they have the potential to signify multiple meanings.

Myth theory developed by Barthes is to do critics against mass cultural ideology (or media culture). But a central question appears, what is the relation between myth and ideology criticism? “Mythology turns to be part of semiotic as far as mythology is a formal study,” said Barthes “and turns to be part of ideology as far as mythology are about historical study that is the study to learn ideas-in-form.” With the definition, mythology is a field of stuffy that can be learnt whether by semiotic or ideology. With the definition, Barthes also designate that semiotic is a formal approach (synchronic) but when semiotic mixed with

ideology, we can get synchronic – diachronic approach about it, because ideology always related with certain society.

In his book *Mythologies*, Barthes combined two kinds of approach that were semiotic approach and ideological critics. Ideological critics become so important because from semiotic analysis we only have a value system. Semiotic values showing the possibility of exchangeable myth by an ideology or compared it by another myth. Myth has a value because it can exchange by an ideological or compare it by other myth (similar or opposite), which believe, or usage in society.34

According to Barthes, in dealing to myth, people who want to do a research on it, must be neutral and not one-sided in appreciating myth it self in order to make myth can walk by its function until we can see that myth system functions as a sign vehicle for ideology.35

Myth as a speech of parole always has ideology. This thing has the relation by the reality that no longer myth made without any purposes. Therefore, this ideology becomes intentionality source in culture or language phenomenon usage. Ideology also has a function in making every practice and human culture constriction as an ever-lasting meaning contestation field. The institutions, which have important in constructed or continuing meanings in

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33 Syncronic – diachronic is the different terms. Syncronic is the study to analyze a phenomena or language used in certain period while diachronic is the study about a phenomena or language through all different history.
34 St. Sunardi, *op. cit.*, p. 111
35 Ibid, p. 115
36 For Saussure language is divided into to parts, langue and parole. Langue is the underlying rule-governed structure of language, which enables us to produce well-form sentence while Parole is particular acts of speaking or writing or drawing, which – using the structure and rules of the langue – are produced by an actual speaker or writer.
specification “language”, will survive or effort by all the way to win this contest. What Barthes already did, in taking some culture product, which we consume, daily as the object of semiotic analysis, is truthfully makes ideology problems as daily problems.
A. Description of symbols and myth analysis in drama Buried Child

In this chapter the researcher classifies several signs in symbolic code, which is one of Barthes definition of five major codes that form a network of meaning (a “topos”) in the text, in six interpretations, as they signify different kinds of meanings. The symbolic code itself is a code that sets antithesis area from signs, where an expression or signs mix them into various substitution, signified and reference, so that bring us from one possibility to the others in indeterminism. In analyzing symbols the researcher uses Roland Barthes’ theory of two level signification where the significance for them are death, dysfunction, powerless, the lost of identity and hope. The signs of corn and carrots, blanket, wooden leg, yellow rose, the fact that Vince is not recognized by his family, Shelley's rabbit coat, the symbolic significant of the fact that the mother leaves in a black dress and arrives in a yellow dress etc are something that widens and describes the problem exists in the family.

B. Analysis of the symbols and their significance

1. The signs that symbolize death

<table>
<thead>
<tr>
<th>1. Signifier</th>
<th>2. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>The corn, carrot, Black mourning dress and Bouquet of yellow roses.</td>
<td>The objects used by the characters in the play</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Sign (meaning)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Signifier</strong></td>
</tr>
<tr>
<td>The objects used by the characters in the play</td>
</tr>
</tbody>
</table>

### Form

### Concept

### III. Sign

Death

### Signification

The scheme can be explained in the first signification as: Signifier (the corn, carrot, and black mourning dress as the text), signified (the objects used by the characters in the family) and sign (the objects as the text in the play). In the second signification, the signified in the first signification turns to be the signifier in the second signification. It can be explained as: Signifier/ form (The objects of the text in the play), signified/concept (the objects used turns to be symbol of death), and sign/signification (All the sign system of the objects as the symbol of death).
a. Corn

Generally corn is a kind of food and a source of life for all of us. However the meaning is changed when it is connected with different signified within a certain culture. *Buried child* which is containing its own culture relates corn with a new signified where the meaning of corn then changed into death. It becomes something change and different in the meaning when it is connected to the play in Buried Child and included in symbolic code as it has the meaning of death.

Tilden buries Dodge under a myriad of cornhusks. He moves and gathers an armload of cornhusks then crosses back to the sofa. He stands holding the husks over Dodge and looks down at him as he gently spreads the cornhusks over the whole length of Dodge’s body. He stands back and looks at Dodge. Pulls out bottle, takes another drink, and returns bottle to his hip pocket. He gathers more husks and repeats the procedure until the floor is clean of cornhusks and Dodge is completely covered in them except for his head (Act One / Page. 460).

We can see in the act one when Tilden enters with his arms loaded with fresh ears of corn as Dodge goes into a violent, spasmodic coughing attack. He stops with the ears of corn in his arms and just stares at Dodge until he slowly finishes his coughing attack. When Tilden enters the room and sees his father, Dodge, he decides to cover the whole body of him, except the head, with corn. This action is identical with the concept of burying someone dead. The use of corn instead of soil offers a new interpretation that corn in this play especially for Tilden symbolizes death. He considers his father dead because he does not function well in the family. The lack of role his father shows for Tilden is the
same with someone who is dead. However he does not consider his father dead literary, that’s why he only covers his father’s body with corn except the head.

As we know that if someone is buried, it signifies that he or she is death. The soils that bury symbolize death. In this context, Dodge is not buried with soil but corn. It signifies the corn used is to show Dodge regarded as the death. This signifies that Dodge’s ultimate fate will be the same as that of child he buried long ago. The husks of corn are a sign of death; completely devoid of life unlike the corn itself.

b. **Black mourning dress, handbag, hat with a veil and gloves**

Whatever color people use in dressing is useful for covering their body, looking in good performance, preventing from sick etc. The black dress is also has the same function above, but when it is connected to the play, the meaning is gradually changing. As it is described in the play *( . . . She appears dressed completely in black, as though in mourning. Black handbag, hat with a veil, and pulling on an elbow-length black gloves . . . )* (Act One / Page 455).

The black color usually used by people to attend funeral of their relatives or friends. It also shows condolence of them for the death. Halie, Dodge’s wife, goes out for having launch with Father Dewis, wearing black dress as if she were in mourning for his husband Dodge. The way Halie dresses shows the sorrow of death. It is interpreted that though Dodge, as her husband, is still alive she thinks that he is useless in the family and as if the house is like a grave not like before where they were no secret among them.
The black dress Halie used in this text symbolizes the sorrow of the family member where Dodge as the leader of the family regarded as the death. The black dress as the researcher see in the text as a sign of death.

c. Bouquet of yellow roses

Roses are usually used by people to express their feeling. Sometimes it can be happiness or sadness. Bouquet of yellow roses used in the play expresses Halie’s sadness feeling.

As we know in American culture when someone dies all the relatives usually, bring roses as condolence or sympathy. It is showed as Halie comes back with Father Dewis into the house bringing bouquet of yellow roses. She says, “We can’t believe in something. We can’t stop believing. We just end up dying if we stop. Just end up dead. (Halie throws the rose gently onto Dodge’s blanket. It lands between his knees and stay there. Long pause as Halie stares at the rose.)

(Act Three / Page 477) Throwing the rose into blanket as Dodge covers his head with it indicates that it is the end of Dodge in life which can not do anything during the problem appears in the family.

The bouquet of yellow roses symbolizes the last life of the leader of the family as he is regarded could not solve the problems but multiply them in the family. Therefore, he is nothing and worthless. Eventually the researcher concludes that the bouquet of the rose in the text is a sign of death.
2. The signs that symbolize dysfunction

<table>
<thead>
<tr>
<th>I. Signifier</th>
<th>2. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bradley’s wooden leg, the picture the dependent Tilden, Bottle of whisky, the haircut sequence, sofa, baseball cap, blanket and house as the text.</td>
<td>The real objects and the characters’ attitude in the play</td>
</tr>
</tbody>
</table>

3. Sign (meaning)

<table>
<thead>
<tr>
<th>I. Signifier</th>
<th>II. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>The real objects and the characters’ attitude in the play</td>
<td>Dysfunction symbolization</td>
</tr>
</tbody>
</table>

The scheme can be explained the first signification as: *Signifier* (Bradley’s wooden leg, the picture the dependent Tilden, Bottle of whisky, the haircut sequence, sofa, baseball cap, blanket and house), *signified* (all the objects and the characters in the play) and *sign* (the unity between the objects and the characters as the text in the play). In the second signification, the signified in the first signification turns to be the signifier in the second signification. It can be explained as: *Signifier/form* (The objects and the characters’ attitude in the play), *signified/concept* (the objects and the characters in the play turns to be symbol of dysfunction), and *sign/signification* (All the sign system of the objects and the characters as the symbol of dysfunction)
a. Bradley’s wooden leg

Wooden leg is not a real leg. It is made from wood to support people walking when the legs have amputated or broken. In the play it has other meanings as it used by Bradley in the play. Although it can help him in doing something, it shows his helplessness. As he asks for help to Halie, “. . . Mom! Mom! She’s got my leg! She’s taken my leg! I never did anything to her! She’s stolen my leg! She’s a devil Mom. How did she get in our house? . . .” (Act Three / Page 478) and “Mom! That’s my leg! Get my leg back! I can’t do anything without my leg! She’s trying to torture me.” (Act Three / Page 478). Leg that Bradley uses is something helpful and dependent for him to walk. He always needs his leg in doing something if not he cannot walk. The leg represents dependency of Bradley as he wants to do something.

The disability of Bradley when his leg is taken symbolizes dysfunction. The dysfunction is reflected by the figure of Bradley which has wooden leg. As his leg is taken by Shelly he could do nothing. In this text the figure of Bradley also represents his family. A family is like a body, if there is one part of our body lose we cannot do anything easily. It is just the same like when Dodge as a part of the family can not do anything, so that the other members will feel hard in handling the family, moreover he is the leader.

From the above explanation the researcher comes to a conclusion that the wooden leg of Bradley symbolizes disability or dysfunction for Bradley as the family members. The wooden leg itself described in the text is a sign of dysfunction in the family.
b. The pictures

Picture is something to remember our memory or experience in pose. We can attach it on the wall or the other places that can be seen as to recall what we have done. The picture in the play is just the same as to remember, but when we understand it deeper, it shows something more than just a picture of family because the family in the picture and in the reality is very different. The differences make the picture of the family turns into a symbol.

The picture which Shelly sees upstairs in the Halies’ room hanging on the wall is something like family secret. The picture describes all the family members posed in great smile in the past time where it is stuck on the wall of Halie’s room. It is contradicted with the reality where everyone in the family does not have nice relation to each other. We can see and know from the way they act. The place where the picture is hung also symbolizes something. We know if a picture is the picture of a big family usually will be put in the living room as to show the harmony and happiness to all of his guests. But the picture of the family is put in the Halie’s room as if he didn’t want the picture to be known by other people as it will show anxiety and broken heart. Because of its hidden place, the picture reminds the past. As Shelly says, “last night I went to sleep up there in the room, the room up there with all the pictures. All the crosses on the wall” (Act Three / Page 473) Therefore, the picture represents something incapability. It shows the dysfunction of the family where Dodge as the patriarch in it which should have been able to solve the problem, if we relate shelly’s statement above to Dodge as follows. As he explained “. . . see, we were a well-established family once. Well
establish. All the boys were grown. The farm was producing enough milk to fill Lake Michigan twice over. Me and Halie here were pointed toward what looked like the middle part of our life. Everything was settled with us. All we had to do is to ride it out. Then Halie got pregnant again, out the middle a nowhere, she got pregnant. We weren’t planning on havin’ any more boys. We had enough boys already. In fact we hadn’t been sleeping in the same bed for six years.” And “I killed it. I drown it. Just like the runt of a litter. Just drowned it. There was no struggle. No noise. Life just left it.” (Act Three / Page 480).

In conclusion to the above explanation the researcher think the picture symbolizes the dysfunction family as it shows its contradiction to the condition where they are messed up. Therefore, it comes to a surface that the picture is a sign of dysfunction.

c. The dependent Tilden

As a son in about forty, Tilden should become mature and understand which is right and wrong, bad and good etc. He should realize that we cannot depend on our needs to our parents anymore. It is unusual for a man on that age to relay on somebody else particularly parents.

Tilden is Dodge’s eldest son. As the eldest, he is not like a man on his age, independent and helpful. Halie says, “Tilden is the oldest. He’ll protect you.” Dodge says, “Tilden can’t even protect himself.” As Dodge says, “You’re grown man. You shouldn’t be needing your parents at your age. It’s unnatural . . . “and Tilden said “I don’t know where else to go.” (Act One / Page 453) It means that he is dependent and cannot do for himself. In this case, as the character in the
play, Tilden shows his incapability in the family. He cannot help himself and even his father.

The conclusion is that the dependent Tilden symbolizes dysfunction in the family as he should have become independent in his age. The dependent Tilden in the text becomes a sign of dysfunction.

d. Bottle of whisky

Whisky is a kind of drink mixed with alcoholic substance. People drink it for pleasure or fun. Moreover, if we drink too much, it can make us out of control. In the play, whisky is something unavoidable by the members in the family especially Dodge and Tilden as they drink it too often. The whisky shows weaknesses of the character in the play as they cannot solve the case happened in the family but they take other way to make them right like drinking whisky too often.

We all know as people drink much whisky it will make them out of control, lose their senses. Dodge as a whisky drunk is incapable to behave appropriately as a head of the family. As Halie says, “Dodge? (Dodge just stares at the TV. Long pause. He stifles two short coughs.) Dodge! You want a pill, Dodge? (He doesn’t answer. Takes a bottle out under cushion of sofa and takes a long swig. Put the bottle back, stares at TV, pulls blanket back around his neck.)” (Act One / Page 450) the evidence explains that Dodge prefer not to care surrounding though he is still alive. Although He is sick, he still drinks much whisky but not a pill to make him feel better and also because of the whisky he cannot think wisely.
The bottle of whisky seems to be his dependency to avoid and not to remember what is going on in the house. As people has decided to choose it as a way out it means he is incapable as leaders and regarded as exclusive mankind since he cover problems and never solve them. It is just the same as Dodge does to his family in the play.

The bottle of whisky *symbolizes* the dysfunction of Dodge who has depressed keeping the secret for years and feels very disappointed to his entire son doing such bad things to him. It may, for him, be ashamed although it is kept as a secret. Being ashamed for himself why this happened and as if as the leader in the family he could do nothing and deserved to die. The bottle of whisky they always drink and keep in the play is becoming a *sign* of dysfunction.

e. The haircut sequence

Having her hair cut is a regular activity for him to be looking good person while the others look at our appearance. The sequence of haircut in the play is something different. It happens in different way.

As an old person, Dodge is not as strong as before. His attitude is like a child so that Bradley, his second son is in charge of his appearance, though the haircut is only shown once but it happened many times. Even though he doesn’t agree to be cut, he can’t help himself from Bradley. As it is described by the narrator, “*He pulls out a pair of black electric hair from his pocket. He violently knocks away some of the corns husks then jerks off Dodge’s baseball cap and throws it down. Dodge stays asleep. Bradley switches on the clippers. Lights start. Bradley cuts Dodge’s hair while he sleeps.*” (Act One / Page. 460)
Performance is something important for Halie but not Dodge. As Halie says before, “... Bradley should be over later.” “Bradley?” Dodge says. Halie says, “Yes, to cut your hair.” (Act One / Page. 452) Generally when we look people in good performance, they usually will represent happiness, healthy, harmony and good relationship either to his family or colleagues etc. But Dodge in the text is described in different way. The way Bradley does in this play shows vise verse to the statement above. The disability of taking care himself, Dodge is indicated that he can not overcome bigger case that is a family.

From the description above, the writer conclude, that the sequence of haircut symbolizes dysfunction for Dodge who can’t keep his appearance and even his family in harmony as the leader in the house. How can he keep their family in harmony if he can not keep his appearance? The sequence haircut as Bradley does to Dodge is a sign of dysfunction.

f. Sofa, baseball cap, blanket, and house

Sofa, baseball cap, blanket, and house are things that people use in as furniture and their usual wear in the house. However, the stuffs has different meanings as they are understood deeper used by every character.

Dodge has control of the living room and of several signs of power; the sofa, on which he spends the first two acts, as it says, “... Up right is an old, dark green sofa with the stuffing coming out in spots. ....” (Act One / Page 450); his baseball cap, which is removed by Bradley while he is sleeping “He violently knocks away some of the corn husks and jerks off Dodge’s baseball cap and throws it down.” (Act Two / Page 460) and which Shelly unsuccessfully attempts
to claim when she enters the house; and his blanket, which is a highly contested item between Dodge and Bradley in the third act. As Bradley says, “Gimme that blanket! Gimme that blanket! That’s my blanket” But Dodge hides himself deeper in the blanket (Act Three / Page 475) the very minimal nature of the set for this production ensures that each item on the stage, and especially the contested items, has a symbolic value. Dodge’s sofa is like a throne and is a place contested by several characters. Once Dodge leaves the sofa at the end of Act Two, Bradley takes his father power to get possession of it for the third act. Likewise, Tilden competes with Dodge for possession of Dodge’s whisky bottle, which Tilden finally gets by stealing from Dodge as he sleeps. Both of Dodge’s sons remove his items of power only when he is weakened. It is Vince, however, who ultimately ends up in possession of all of the items of Dodge’s power – the sofa, the baseball cap, and the house, which Dodge gives to him in his final speech. Both Halie and Dodge show their sorrow of the real lack men in the family and this is repeated throughout the play. The stuffs which have to be the sign of power gradually turn to be powerless as they can be easily possessed by other member of the family. Tilden and Bradley, although both grown men, still live at home and are dependent upon the support of their parents and try to compete to get throne of the family, although Dodge states firmly that he never got back to his parents because he was ‘independent’. The family is caught in a stasis of dependency and only when Vince gets back and reborn at the end of the play and Dodge find a suitable heir.
Sofa, baseball cap, blanket, and house as the stuffs Dodge, Bradley and Tilden want to win *symbolizes* dysfunction of the family members in handling a problem in the family which is started since the child is buried by Dodge so that it becomes wider. The stuffs which are described above as Tilden and Bradley want is a *sign* of the dysfunction of the family.

3. The signs that symbolize the lost of identity

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<th>1. Signifier</th>
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<td>The characters in the play</td>
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The scheme can be explained the first signification as: *Signifier* (The Vince, Shelly, Dodge, Tilden, the Buried Child and Father Dewis), *signified* (the characters in the play) and *sign* (the unity between the object and the characters in the play). In the second signification, the signed in the first signification turns to be the signifier in the second signification. It can be explained as: *Signifier/ form* (the characters as the text in the play), *signified/concept* (the sign system of the
characters turn to be the symbol the lost of identity), and sign/signification (All the sign system of the characters as the symbol of the lost identity).

a. Vince, Shelly, Dodge and Tilden

The idea of identity is explored widely in the play but a large part of the exploration is to do with the idea of identity as in itself an act of creativity. This idea is embodied by the character of Vince. Vince has left the family home, moved to New York where he is a musician and has created a new identity for himself, so that when he gets back to his family he is not recognized. The idea of coming back to the family home is related with the idea of finding oneself and of realizing who we are, but it can often have the opposite effect. Instead of getting a sense of self when we get back to home, we lose the identity that we have established for ourselves in the outside world. Home, which should be a refuge and a place where we find ourselves, becomes a place, which breaks the identity we have created. This is exactly what happens to Vince in the play: As Vince says, “Grandpa, I haven’t been here until just now. I just got here.” But Dodge replays as if he didn’t know him at all, “You didn’t do what I told you you didn’t stay here with me” (Act Two / Page. 462) he returns with a new identity but quickly becomes confused and disturbed by the people in the house, and returns in the third act a completely different person. By altering in this way he is then recognized by the family again. Everyone in the play has different identities at different times: Dodge, as we see him now, has a very fixed identity, but Halie suggests that he used to be different, She says, “You used to be a good man.” (Act One / Page 457) Tilden says that he used to have a ‘sensation’ of himself but that
has been broken. Shelly, who enters the home an outsider to the family with an undamaged identity, is affected by the family and the house and completely loses her sense of identity to the point that she becomes totally unlike herself, symbolized by her grabbing Bradley’s false leg after expressing surprise that Dodge would do such a thing. By the end of the play she no longer recognizes herself and says ‘I don’t even know what I’m doing here’.

The characters in the play can be interpreted symbolizing the lost identity as they don’t recognize each of their members of the family. As the characters exist in the play, Vince, Shelly, Tilden, and Dodge are the sign of the lost identity in the family.

b. Buried child

In this play, there is also a revelation about the family’s history at the end that relates strongly to the theme of identity. The Buried Child of the title refers to a child conceived in an incestuous relationship between Halie and Tilden. Dodge, feeling that “he couldn’t allow that to grow right up in the middle of our lives.” (Act Three / Page 480), killed the baby by drowning it, and refused to admit to anyone where it was buried. Tilden suspects it is out back somewhere and, at the end, having spent the entire play obsessed with ‘out back’ and with digging up various vegetables, he finds the body of the buried child. The last thing we see is Tilden taking the baby upstairs to Halie. The incestuous nature of this child’s birth makes it in confused identity and blurred morality: Halie is Tilden’s mother but also became his lover, so the child born is both her son and her grandson; it is Dodge’s grandson and stepson; and it is Tilden’s son and brother.
The identity of the child is lost from the members of the family. Based on the text of the play Dodge killed the baby. It means that it should have been a part of them. It has faded away while the family is getting more and more trouble among them.

The poor child buried in the backyard symbolizes the lost identity that he should have been existed in the middle of their life. The buried child in this context is a sign of the lost identity.

c. Father Dewis

Father Dewis as a Protestant minister or priest should be able to give some brightness in the problems people have but he becomes different person to be Halie’s companion since the problem appears. In act three when the problems is in climax, Father Dewis as a priest can not do much as he sees the problems are messed up. As Halie asks him, “Father, why are you just standing around here when everything’s falling apart? Can’t you rectify this situation?” then he says, “I’m just a guest here, Halie. I don’t know what my position is exactly. This is outside my parish anyway. I’m in the quiet part of town.” (Act Three / Page .481) The lost identity is seen in the figure of Father Dewis. He should have become savior to the family. When people become a figure of one society that can make a decision he can also become advisor to his people. But not Father Dewis, as he cannot do much in Halie’s family.

The explanation above about Father Dewis becomes the symbol of the lost identity as one of the characters in the play. The Dewis itself is a sign of the lost identity in it.
All the members of the families in the play depicted as if they didn’t act as the right person of the family and they think their family member as an outsider, eventually they don’t know each other’s. It also can be interpreted they lose their identity.

4. The signs that symbolizes sinful sexual affair

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<td>The characters’ attitude in the play</td>
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<tr>
<td>1. Signifier</td>
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<td>The characters’ attitude in the play</td>
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<td>Sinful sexual affair</td>
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Signification

The scheme can be explained the first signification as: **Signifier** (Father Dewis and Halie’s meeting, the Buried Child, Bradley’s bad behavior done to Shelly are the characters attitude in the play as the text), **signified** (the characters’ attitude in the play) and **sign** (the unity between the characters’ attitude as the text
in the play). In the second signification, the signified in the first signification turns to be the signifier in the second signification. It can be explained as: \textit{Signifier/form} (the objects of characters’ attitude in the play), \textit{signified/concept} (All the signs system of the characters turn to be the symbol of sinful sexual affair), and \textit{sign/signification} (All the sign system of all the characters as the symbol of sinful sexual affair).

\textbf{a. Father Dewis and Halie’s meeting.}

In act one Halie as Dodge’s wife says that he wants to meet Father Dewis while his husband is at home. Halie says that the meeting is for lunch with the protestant minister. As he says, \textit{“I have to meet Father Dewis for lunch.”} (Act One / page. 452) The meeting between both of them is not shown in the play. Nevertheless, It shows to the readers an unspoken affair or sexual affair between them. The lunch Halie says is just a reason she can go out with him. As we know that Halie has a husband but she walks with protestant priest father Dewis. He preaches every Sunday about not committing adultery, when in reality he is doing just that. It can be interpreted like it because when he came back to the house in act three both of them are drunken bringing beer. As Halie ask for beer to Father Dewis, \textit{“We still have some whisky, don’t we? A drop or two?”} (Act Three / page. 476).

Someone, even though he has good social status in one society like Father Dewis if he is related to something bad like drinking beer we can justify that his status in the society is only a mask and of course he is a hypocrite person that we shouldn’t follow.
Moreover the relation between Halie and Father Dewis outside the house symbolizes sinful sexual affair since she has Dodge as husband in her family. The relation for both of them is a sign of the sinful affair.

b. The buried child

Child is something every couple wants to have because it is God blessings. We can imagine as human being living on earth without a child given by the Almighty, perhaps we will be very unhappy, jealous to other couple and sad. But the case is different where the actors do something forbidden by God. Like in this play, making such a love between son and his mother, the consequences appears is not happiness, prosperity and harmony among them but vise verse.

Buried Child, in the play, is the main problem covered and become secret among the family member. It is the fact that Halie gave birth to Tilden’s son. As Tilden says to Shelly, “I had a son once but we buried him.” (Act Two / page. 465) it is also supported with Dodge, “. . . Halie got pregnant again . . . in fact, we hadn’t been sleepin’ in the same bed for about six years.” (Act Three / page. 480) remembering that Tilden is her son, gives his sexuality at its peak. This hostility and unnerving tension through the family is evident from the start, making it obvious why this sexual secret is kept buried.

The buried child that Dodge buried in the backyard symbolizes the sinful sexual affair between Halie and Tilden did as a secret in the family. The child itself is a sign of the sinful affair.
c. Bradley’s bad behavior done to Shelly

Bradley is Halie’s second son whose left leg is wooden, having been amputated above the knee. In the last act two Bradley behave like a bad man forcing Shelly to open up her mouth as he says to her, “Open up (She opens her mouth slightly) Wider. (She opens her mouth wider.) Keep it like that (She does. Stares at Bradely. With his free hand. He puts his fingers into her mouth. She tries to pull away.) Just stay put! (She freezes. He peeps his fingers in her mouth)” (Act Three / page. 472) and finally the lights out. The screen is unclear, because the play was cut with the lights out.

Bradley’s order and force Shelly to open her mouth and suck his forefinger symbolizes sexual intercourse where Shelly’s mouth symbolizes a vagina while Bradley’s forefinger symbolizes a penis. These bad attitudes shouldn’t have risen in such a way. As we know that Shelly is the girl whom Vince, Tilden’s son, is going to marry. If the things used to happen in the family, it means that the family is suffering serious problem as an abnormal family.

What Bradley and Shelly symbolize is the unspoken affair or sexual abuse happened in the family. The unspoken affair that Bradley did is a sign of sinful sexual affair.
5. The signs that symbolizes hope

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<td>The found of buried child, Corn, Carrots, Potatoes and Peas, Cup and saucer with broth, and the rain and sunshine, Bright yellow dress and white gloves, Vince's final breaking of the beer bottles.</td>
<td>The objects and attitude used by the characters in the play</td>
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3. Sign (meaning)

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<th>I. Signifier</th>
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<td>The objects and attitude used by the characters in the play</td>
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Signification

The scheme can be explained the first signification as: Signifier (The found of buried child, Corn, Carrots, Potatoes and Peas, Cup and saucer with broth, and the rain and sunshine, Bright yellow dress and white gloves, Vince's final breaking of the beer bottles as the text in the play), signified (the objects and attitudes used by the characters in the play) and sign (the unity between the objects and characters’ attitude as the text in the play). In the second signification, the signified in the first signification turns to be the signifier in the second signification. It can be explained as: Signifier/ form (the objects and attitudes used by the characters in the play), signified/concept (All the signs system of all the
objects used by the characters turn to be the symbol of hope), and sign/signification (All the sign system of all the stuffs as the symbol of hope).

a. The found of buried child

The buried child as the main problem in the drama also has another meaning as a hope and expectation as it is found and brought by Tilden into the house and brings it up to Halie in the act three. As it's says in prolog, "He appears dripping with mud from the knees down. His arms and hands are covered with mud. In his hands, he carries the corpse of a small child at chest level, staring down at it. The corpse mainly consists of bones warped in muddy, rotten cloth." (Act Three / Page 483).

Vince inherits the old big house to carry on the legacy that his family has held on to for years. Although Dodge dies, Halie fades away into seclusion of the upstairs, and Shelly abandons that she calls more her own than any of the others, there is hope in a new life being started. The fact of Tilden bringing up the dead baby from the depths of the soil implies the root of the problem has been found. This means the problem in some small way can be solved and family may move on to new adventures in life.

The found of buried child and it is brought up by Tilden to Halie symbolizes hope or rebirth of the family to be better in the next generation. As all the problems in the family is because of the child buried in the backyard. The found of it is a sign of hope for a better life in the future.
b. Corns, carrots, potatoes and peas

These four kinds of foods are something indicates to human life as they can fulfill the people need to consume in daily. They are related to the farming production where people live in the village. The foods turn their meaning as we read them in the play.

Corns, Carrots, Potatoes and Peas, which grows in their farm, are mystery to all of the family because Dodge and Halie didn’t plant any plants for over thirty years. With the stuffs indirectly the text has willingness to show that something is going to be better and come to the surface. As Shelly says, “Dodge? Is that you Dodge? Tilden was right about the corn you know. I’ve never seen such corn. Have you taken a look at it lately? Dazzling. Tall as a man already. This early in the year. Carrots too. Potatoes. Peas. It’s like paradise out there, Dodge. You ought to take a look. A miracle. I’ve never since like this. Maybe the rain did something. Maybe it was the rain.” (Page 484) the indication that the outside was full of those four things means that there will be a new life after all problems cover the hose.

The explanation above means that the plants symbolize a hope, whereas in the other hand, they symbolize the death of Dodge. Hope that is symbolized by the plants is something to continue living for the next generation. Vince and Shelly who inherit the house should be able to live hand in hand not like Dodge and Halie did. The plants of corns, carrots, potatoes and peas are a sign of hope and rebirth of the family as they are in the middle of the problems before.
c. Cup and saucer with broth

The couple of cup and saucer is something used to serve a nice warm or hot coffee and tea. If we look at these things are like looking at match, comfortable and nice looking couple. Although they are not living things they can turn their meaning to show people feeling particularly related to this play.

In the act three where the situation is morning, bright sun, no sound of rain is like a new day. Cup and saucer which is filled with bouillon and Shelly brought to Dodge is like a couple, male and female which has harmonies relation and the broth in the cup describe a warm between them and it can finally be interpreted as a hope that all of them wish.

Cup and saucer with bouillon can finally be interpreted as a hope. The hope where all the case can be solved and return to be normal as they used to be. As Dodge says, “What is it?” “beef bouillon. It'll warm you up.” Shelly says. Dodge says, “I don't want any goddamn bouilllon! Get that stuff away from me!” “I just got through making it.” She says. Dodge says, “I don't care if you just spent all week making it! I ain't drinking it!” She says, “Well, what am I supposed to do with it? I'm trying to help you out. Besides it's good for you.” (Page 472) Shelly, as an outsider, just wants to help Dodge to find a way out of the problem as it‘s shown by the family keeping a secret for years.

Therefore, the cup and saucer in this play symbolizes hope and rebirth of the family as everything is gradually come to the surface. As a sign of hope and rebirth it is one of indications that the root of all problems will appear and will be known in the play.
d. The rain and sunshine

As the God’s biggest signs, rain and sunshine are very important to the human life as they do their daily life on earth. Both of them become completing each other where sun give lights and rain gives water to the earth. They become meaningful as they are related to the play.

The rain and sunshine that fall on the farm near the beginning and end of the play are also essential ingredients to understand the play’s deeper, partially obscured meanings. Similarly, the weather in the play seems to have symbolic meaning. The pouring rain at the beginning is remarked upon by Halie, Dodge, and Shelly. It continues unabated for the whole of the first half, casting a literal and metaphorical shadow over all of the events. Dodge says, “You’re going out in the rain for a little soiree.” “It’s not raining now, is it?” Halie says. Dodge says, “It’s not raining in California or Florida or at the racetrack. Only in Illinois. All over the rest of the world it’s bright golden sunshine.” (Act One / Page 456).

Rain and water have always been symbols of cleansing and purification, thus their use in baptismal ceremonies of the Christian church. At the beginning of Buried Child, a soft rain falls on the family’s farmhouse and all its visitors, washing away the dirt and the smell and, symbolically, the sins of their past. In the second half the sun comes out and Halie, who left the house the previous day wearing black mourning clothes, returns in a bright yellow dress. (In act three, The scene: same set, Morning. Bright sun. No sound of rain) (Act Three / Page 472) and also Dodge says, “Gimme back that coat! Gimme back that goddamn coat before I freeze to die.” “You’re not going to freeze! The sun’s out in case you hadn’t
noticed.” (Act Three / Page 475). Halie’s final speech at the end of the play is spoken as the audience sees Tilden returning the Buried Child to her from its burial place out back. She comments that the farm is suddenly a paradise of life again, which she attributes first to the rain and then to the sun. It would appear throughout that the productivity and health of the farm are inextricably linked to the moral health and productivity of the family. In turn, this suggests that Bradley and Halie parallel the moral disintegration of the family, and that possibly; the farm stopped producing at the time the Child was buried.

The interpretation of the above explanation can come to a conclusion that the rain means washing away the dirt and the smell of their sins in the past and sunshine means purifies the house from them. The two things symbolize hope as the play ends like a miracle play with the resurrection. The rain and sunshine is a sign of hope for a better life in the next generation.

e. Bright yellow dress and white gloves

Bright yellow dress and white gloves are worn by high class status in 1970s. People want to be good looking seen from their performance as everybody is looking at them. This meaning is no longer changing as it appears in the play.

As we can see in the act one Halie appears completely in black as though in mourning (She appears dressed completely in black, as though in mourning) (Act One / Page 455) and returns in a bright yellow dress with her arms full of the yellow roses given to her by Father Dewis. (She is wearing a bright yellow dress, no hat, white gloves and her arms full of yellow roses) (Act Three / Page 475).

The bright color connected to the dress in the play, it reflects happiness of
someone where she is in the good condition. The dress here used by Halie as coming back to his family reflects something bright like a new day or new life for them to open every secret and leave behind.

It can be interpreted as a *symbol* of hope where the first she goes out in black dress or goes out with sorrow and back with hope and expectation symbolized with the bright dress. The dress itself is a *sign* of hope for them to have metamorphoses in their salves.

**f. Vince’s final breaking of the beer bottles**

In the act three, when Vince comes back after being had to buy bottles of whisky by Dodge, he was drunk because of not being known his identity by the family. He also comes to the house as if he was a fighter in the battle and have great hope could win. Then he throws the bottle against the wall around the porch. As he says, *(while singing loudly as he hurls bottle, “from the halls of Montezuma to the shores of Tripoli. We will fight our country’s battles in the air on land and sea.” (He takes another, makes high whistling sound of bomb and throws it toward porch. Sound of bottle smashing against wall. He keeps yelling and having bottles one after another.)*

The breaking of beer bottles which is done in the last act of the play shows that Vince is drunk and unconscious. His strange behavior is because of his disappointment to the member of the family. Nevertheless it is also described as if every problem was in the bottle as a secret and thrown away by him, which is signified by breaking them, therefore it is known by everybody around the house as an embarrassing thing covered for a long time. The action of Vince that makes
a noise of the broken bottle *symbolizes* hope and expectation of changes he wants to have in the family since many problems come. To resolve the problems Vince tries to act strangely to everyone around the house like throwing and breaking the bottles which is a *sign* of hope he has in the future.

A. Myth analysis from the symbols in symbolic code

a. Myth analysis of the symbols in symbolic codes as an ideology

<table>
<thead>
<tr>
<th>1. Signifier</th>
<th>2. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>All the characters and the objects in the play</td>
<td>Death, dysfunction, the lost of identity, sinful sexual affair, hope</td>
</tr>
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</table>

3. Sign (meaning)

<table>
<thead>
<tr>
<th>I. Signifier</th>
<th>II. Signified</th>
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<tbody>
<tr>
<td>Death, dysfunction, the lost of identity, sinful sexual affair, and hope as the symbolic meanings</td>
<td>Optimism in life will always bring out a light or the way out of every problem.</td>
</tr>
</tbody>
</table>

III. Sign

Optimism in life will always bring out a light or the way out of every problem as a process to reach happiness and harmony particularly in family although they have to pass through several barriers.

Signification

The scheme can be explained the first signification as: *Signifier* (All the characters and the objects in the play), *signified* (All the symbolic meanings taken from the play as the text) and *sign* (All the signs system of all the symbolic meanings such as Death, Dysfunction, lost of identity, sinful sexual affair, and
hope). In the second signification, the signified in the first signification turns to be the signifier in the second signification. It can be explained as: Signifier/ form (Death, dysfunction, lost of identity, sinful sexual affair and hope are all the symbolic meanings), signified/concept (optimism in life will always bring out a light or the way out of every problem), and sign/signification (optimism in life will always bring out a light or the way out of every problem as a process to reach happiness and harmony particularly in family although they have to pass through several barriers).

Buried Child as the subject in this research is the work that presents myth. The writer explains about myth used by the mythmaker for bringing their myth through the play analyzed as a text.

From the analysis above about the symbols in symbolic code, the writer finds that there is myth or ideology taken from them as the first order semiological system. It becomes social critic interpreted from the signs symbolize death, dysfunction, the lost of identity, sinful sexual affair and hope, where the family in America particularly Illinois, falls in running after the harmony of the family as the secret they keep in their family. The family was a happy family with growing children. It gradually changes and even falls into complex problem.

As a critic to the American family, the writer interprets that the harmony and happiness in the family they wish could be real if they didn’t keep and do something disliked by the other members of the family. Moreover, the family will have consequences for the lives they have. As we can see in the act three, Dodge: “....See, we were a well-established family once. Well established. All the boys
were grown. The farm was producing enough milk to fill Lake Michigan twice over....” However, the unwanted child appears in the middle of their life. Dodge: “....then Halie got pregnant again. Out the middle a now here. We were not planning to have more boys. We had enough bys already. In fact, we had not been sleeping in the same bed for about six years”. (Act three / Page 480). They become fall and feel pessimist in facing life. Looking back to the interpreted signs in the symbolic code are an indication of evident that they fall and lose their courage, spirit and even moral values in life until the member of family does not want to know and care to each other.

Nevertheless in the last act of the play appears a light that bring them to the brightness of life which is symbolized by the growth of corn, Carrots, Potatoes and Peas in the backyard, Cup and saucer with broth, the rain and sunshine etc interpreted from the symbolic code.

The writer concludes that It is described as a process to the harmonies family with the health of moral of the family’s members, success and understanding among them not as easy as we think. Moreover if there is something unexpected happens and they cannot take solution to the case (the secret) and just kept among the family member. It is going to be very worse and break the harmony of the family.

In this case, the writer interprets that the condition will always occur if we, as a family member, never care to what had happened. But after undergoing several processes, in the last act the author shows the way out to the problem with
consequences to the change by displaying several symbolic codes interpreted as a hope in the play.

From the interpretation of the symbolic code on the previous explanation it can be categorized into two groups: failure and opportunity. Death, dysfunction, the lost of identity and sinful sexual affair are symbolic meaning belong to the failure category. Those meanings represent the condition of the Dodge family which falls into destruction. The failure occur in every element of the family is a result of a sinful mistake which buried and never discussed. Those failures lead the family into total catastrophe. However, the last symbolic code which interpreted as hope is very contradictive with the other symbolic codes. It then indicates a hope or a light for all the problems each member of the family face. the found of buried child, the growth of Corn, Carrots, Potatoes and Peas in the backyard, Cup and saucer with broth, and the rain and sunshine, Bright yellow dress and white gloves, Vince's final breaking of the beer bottles, symbolizes hope for having a better life. The death of Dodge, as a symbol of failure in the family, also indicates that the family has closed an old chapter of their lives. A new hopeful chapter is now open and ready to be filled by the children of Dodge.

All the failures appear and closed by hope pasteurize a light at the end of a dark tunnel. It can be concluded that the underlying myth in the play is optimism in life, especially in family life. No matter how difficult a family face it eventually will end and hope will appear.

All the signs that have been discussed above or have symbolized something like death, dysfunction, the lost of identity, sinful sexual affair and
hope might be a new *signifier or form* in the second signification, and its *signified or concept* is optimism in life will always bring out a light or the way out of every problem. While all sign system about optimism in life will always bring out a light or the way out of every problem as a process to reach happiness and harmony particularly in family although they have to pass through several barrier as *signification* or a *myth* or *ideology* in the play.
A. Conclusion

From the analyzed play, Buried Child by Sam Shepard, which is full of symbols, we could see that the use of them is to make the deepest understanding to the readers. Moreover, the symbols their salves is something that can make the play looks different form the other ones.

The symbols used in this play related to the stuffs, nature and the characters in it. They become symbols due to their strange usage in every screen like buckets of corn and carrots, blanket, wooden leg, yellow rose, Bradley’s clippers, the fact that Vince is not recognized by his family, the symbolic significant of the fact that the mother leaves in a black dress and arrives in a yellow dress etc.

As it can be seen in the 3rd chapter, after being analyzed using Barthes theory, the writer describes the signs that are used in the symbolic code, related to the story in the play, have the second signification where Barthes calls it second order semiological system or connotation.

The symbols, as text, used by Sam Shepard mostly classified in symbolic code where the signs deserve the deepest understanding to dig out their
significance. Several signs either the stuffs in the house, around it or the characters turn to be symbols or represent something else.

After being analyzed in the area of symbolic code, the writer sees an ideology of symbolic code used by Sam Shepard in Buried Child that he wants to convey to the readers. To understand the myths, as they have been analyzed above, the writer can finally figure out that the signs in the symbolic code turn to be an optimism in life will always bring out a light or the way out of every problem as a process to reach happiness and harmony particularly in family although they have to pass through several barrier as critic to the society at that time where Americans had to face many problems and take a long time to get out from the crisis, particularly around the family members.

Moreover the researcher sees the critic in the play is something that can make people aware of the social life in the family which is under crisis so that we, as readers, will always put optimism in our life as a process to harmony and happiness.

As a family drama, Buried Child indicates and shows critic and advice to all its readers understand it throughout the symbols about what is going on in the play. The symbols appeared in the text of the play is one of the elements that we, as readers, may not ignore because without understanding them deeply perhaps we cannot get the message behind the story. Moreover the play is regarded as an absurd drama where the plot is not clear so that the reader will hardly figure it out.
B. Suggestion

As an English student, the writer absolutely suggest and hope this work can support other researcher majoring in English Letter Department in particular can be more alert in understanding and analyzing every genre of literary works particularly drama as a written text. As we all know that every drama will always consist of an ideology or myth that the writer brings to show the readers.
BIBLIOGRAPHY


