A CONNOTATION
IN COMIC “UNCLE SCROOGE IN NORTH OF THE YUKON”:
A BARTHES’ SEMIOTICS ANALYSIS

A Thesis
Submitted to Adab and Humanities Faculty
In Partial Fulfillment of One of the Requirements for the
Strata I Degree

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ENGLISH LETTERS DEPARTMENT
LETTER AND HUMANITIES FACULTY
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ABSTRACT

Elvira Sitna Hajar, A connotation in comic “Uncle Scrooge in North of the Yukon”: A Barthes’ semiotics analysis thesis. Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University, Jakarta, 2011

I use the qualitative descriptive analysis as the method of the research in analyzing the connotative meaning, especially on the interaction of word and image which appear in comic “Uncle Scrooge in North of Yukon” by Carl Bark. The research aims at understanding the semiotics theory and comic theory, and trying to know about the meanings which do not expressed through the sign system and the meaning of verbal and non verbal signs on comic.

I use simple and attractive words. By using these kinds of words, the comic has given a direct and brief explanation of what they try to say. The use of pictures to support the word also helps the readers to identify the meaning.

In this analysis, I find out the final result that shows the relation between pictures and the text of selected figures in describing the connotation. In addition, it also represents the meaning of verbal and non verbal signs on comic, so that, the reader could understand what the narrator meant. In analyzing the data, how the words and pictures are combined in comics.
APPROVEMENT

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LEGALIZATION

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This thesis entitled has been defended before the Letter and Humanities Faculty’s Examination Committee on March 23, 2011. It has been accepted as a partial fulfillment of the requirements for the degree of Strata One.

Jakarta, March 23rd 2011

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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, 2011

Elvira Sitna Hajar
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In the name of Allah SWT, the most Gracious, the most Merciful. All praise is to Allah SWT, the Lord of Universe, who always gives His guidance to her in completing this thesis. That is highly important for her. Peace and Blessing be upon our Prophet Muhammad SAW for this conveying the words of God, the light for humanities, his family and his followers.

In this God opportunity, I want to say many thanks to my beloved parents: mother (Mrs. Rasyadah) and father (M. Rasyid), and husband (Royadi), who always support me spiritually and financially and also never stop to pray for my success day and night. Their sacrifices will never be equally paid.

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Jakarta, 2011

The writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

When adults have leisure time, sometimes they are confused to do something and earn something. Some people use their leisure time by reading newspaper, magazine, novel, comic books, and other book.

For example, adult like reading comic, they would be addict of it, because a comic like a friend with a lot of pictures accompanied with the words balloon, so it is easy to understand by the text narrated with the event depicted. Both of them are meaningful which has been conceptualized, anchorage and relay. It is like a real story with the interesting story.

According to Scott McCloud, comic is juxtaposed Pictorial and other images in deliberate sequence, intended to convey information and to produce an aesthetic response in the viewer.¹

Comics represent words of text. The vocabularies are the whole symbols.² A comic which has words are not self-supporting, comic words emerge first time its tail 'strip' (the comic strip) and it also represents to an artistic which form newly such as those which like designated some people.³

Naively usually comic strip like a graphical narration. This habit is made for equal the comic with the first model visual narration like picture/

¹ http://www.vidacomic.com accessed on February 6, 2010
³ http://www.vidacomics.com accessed on February 6, 2010
relief. It picture closest we can see famous relief in Candi Borobudur and Prambanan in Indonesia.\(^4\)

The difference between 'comic' and the first model 'visual narration' what we mentioned, seem like analogy 'cinema and puppet'; even a film and animation can presented, but explicitly we can be differentiating both.

In America lots of cartoonists work on comic become a film which is the in form of famous cartoon for example comic of “Uncle Scrooge in North of Yukon”. It represents famous comic in America even almost every counties recognize it.

Quality of the comic has competent to relate by a super article and see how modern comic start to own the good quality. One of it quality is deepness of story to submit the subtexts in a story. Combination of pictures more selective and modestly and also lot of quiet moment give to feel more permanent, more everlasting in every moments.\(^5\)

Before changes in 19th century, by external new cultural form is called this comic, so start to show to the epoch of a new expression model is popular. According to Will Eisner, a successful cartoonist in America was developed the comic which he mentioned with the graphical novel, where comic book represents of word montage and picture where is a readers have to tray their abilities interpret the things by verbal and visual at the same time.

Medium which writer mentions the comic relied on by a simple idea is complex but it is not limited, so repeatedly blurred by its applying is narrow in

\(^4\) http://www.mki@yahoogroups.com accessed on Februat 28, 2010
popular culture. In comic of Scrooge McDuck how the comic maker uses the same idea and get the beautiful pickings with the Language/ vocabularies representing to visual symbols.

The factor of story deepness but there are also same importance of factor is density narration, how many information send in each page or panel.

One single panel, even which is without text can tells a lot in one page and scantily other book tells us. For example at panel of adaptation of City of Glass from rising a masterpiece Paul Auster in the year 1994. On the other side there is an approach is very different like in Acme Novelty Library of masterpiece of Chris Ware, he has complicated remarkable page made in Ware often ended with great humor. But, by repeating exiting theme in the same many times, Ware developed its very rich. There are ideas from many angles: a kind of Triangulation thematic.\(^6\)

On the basic of problems, Writer as student of majors of English letter which is taken an interest of Semiotics study specially in methods of interpretative Semiotics of Information and explained about the sign and text as this object of the study, how Writer interprets and comprehends the code (Decoding) at the inside of sign and code to comic "Uncle Scrooge in North of Yukon.\(^7\)"

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6. Ibid, p. 34.
B. Focus of the Study

In writing this paper, the writer would like to research on semiotic analysis based on Roland Barthes and Scout McCloud’ theory.

C. Research Question

Related to the limitation of problems above, there is interesting question as following: What are the connotation in the comic “Uncle Scrooge in North of Yukon”?.

D. Significances of the Study

The writer hopes that the results of this research can be one of many other references to understand the meaning of comic. And through this research, the writer would like to describe the connotation of the picture and text from the selected comic.

E. Research Methodology

1. Objective of the Study

The objective of the study is to know about the connotation in comic “Uncle Scrooge in North of Yukon” using Roland Barthes’ theory and Scott Mc. Cloud’s theory.
2. **Method of the Study**

The research uses qualitative method. The research uses verbal as an analysis base and as a problem solving for the problem investigated. The result of the research will be written in descriptive-analysis. The writer collected the signs and text on the comic. And then the writer analyzes and divided the data of the text analysis, so that will be known the elements having a meaning or which must be given the meaning.

3. **Data Analysis Technique**

The writer uses descriptive qualitative analysis technique. In this way, the writer uses Roland Barthes theories of signification to analyze the connotation of compiled – data.

4. **Unit Analysis**

Unit analysis in this research is comic book *“Uncle Scrooge in North of the Yukon”* A masterpiece of Carl Barks published in the year 2005 through Gemstone Publishing, Canada.

5. **Research Instrument**

The writer herself acts as the main instrument of the research through searching, collecting, reading, identifying, classifying, and analyzing the data needed for the study.
CHAPTER II
THEORETICAL FRAMEWORK

A. Definition of Semiotics

Semiotic comes from Greek word: semeion has meaning a sign. Sign is something that for somebody it means is something else. According to Zoest, everything which is for somebody means the something that can be perceived or made perceived can be referred as a sign. So, sign is not limited on the object. There is accident or not, has structure which get something, an habit, it can be referred as object. A small flag, a gesture, a word, stillness, an habit of eat, a mode symptom, an nerve motion, squeeze face event, an hobby, an attitude, flower stalk, grizzle hair, quiet behavior, and stutter. Talking quickly, staring at, fire, white, keen form, speed, patience, craziness, care, dalliance, altogether that as sign.¹

Semiotic is study about a sign in human life.² It gives communicative information. It is able to replace something else which can be thought or conceived. This Science branch from the beginning expand in the field of Language, then expand also in the field of fine arts and visual communications.

Visual communications have the sign in form of verbal and non verbal, and its refer that visual text of visual communication form and also have the

¹. http://www.mki@yahoo.com accessed on February 28, 2010
icon especially function in non language system, then applied to use the semiotic approach.

Charles Sanders Peirce, explicitly mentions that people think with the sign medium for communication. It is for human like action or signal. Hand gesture which can be interpreted to call or translated is agreed. Whistle puff, trumpet, drum, human being voice, chirr the telephone, article sign, among other things letter and number also sign draw in form of traffic fringe, and still a lot of its manner. A sign is something that can be taken fixed to replace the something else. 'Something else' is not there must be or really somewhere when a sign is replacing the something else.³

Roland Barthes also develop is two systems; denotation and connotation.

1. Denotation and Connotation

People are often using the mean but they do not think that meaning. When somebody enters the room is full of furniture, there get the meanings. Somebody is sitting on a chair with the eye closed and we interpret that he sleeps or as tired condition. Somebody laughs with attendance and looks for the meaning, what somebody laughs with the other invites us why did he laugh? If someone acrosses the street and flourish his arms toward us, it is that matter mean he said to us. Those description, mean that everything which is done by the people has a meaning.

Barthes also describes what he considered as the second meaning of system, it is called connotation. He has a notion that connotation explains to explain one of the three ways of sign in second sign order. Connotation depicts the interaction that goes on when a sign comes in the feeling or emotion and its use in cultural values. That is happened when meaning make a move to go to the subjective or at least intersubjective. These are typically related to the interpreter class, gender, ethnicity and soon. The denotation and connotation can be illustrated as follows:

“Connotation”

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“Denotation”

- denotation (first order)
- connotation (second order)

Figure 1. Orders of Signification.⁴

Connotation in the process of interpretation sign called the sign system of signification. It is consists of a relation (R) between the marks which is also called the expression (E) and meaning (C) is called with the content. Signification system is divided into the first system, called denotative system and a second system called the connotation system.

The first order of signification is that of denotation. Denotation is described as definitional, ‘literal’, ‘obvious’ or ‘commonsense’ meaning of

---
a sign.\textsuperscript{5} Denotative meaning is what an image actually shows and is immediately apparent, rather than the assumption an individual reader may make about it.

At this level there is a sign consisting of a signifier and signified. Signifier is like a physical object, for example, a sound, printed word, comics; and the signified is a mental concept or meaning conveyed by the signifier.\textsuperscript{6}

Connotation is a second-order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. It is the act which binds the signifier and the signified, an act whose product is the sign.\textsuperscript{7}

In this framework connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations). This tends to suggest that denotation is an underlying and primary meaning.

For example symbol in the comic through the pictures denotative comparing with connotative meaning. Mean of the denotative contain the things showed by words (mean the referential). Pilliang interprets the meaning \textit{denotative} is relates explicit between sign and reference or reality in sign of phase denotative.\textsuperscript{8} For example pictures in comic \textit{“Uncle Scrooge in North of the Yukon”} which is a lot of animal pictures like main character

\begin{footnotesize}
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\item Daniel Candler, \textit{Semiotics for Beginners}, (London: Routledge, 2001), op. cit. p. 140
\item Philip Reyner, et al., \textit{Media Studies; The Essential Introduction} (London: Routledge, 2001)
\end{itemize}
\end{footnotesize}
is *duck*, the other characters like wolf, and pig, etc. The colors also noted like riddling, white, yellow, blue, etc. on this step sent data information.

Developing the semiotic of picture, Barthes has two purposes; first, Barthes wants to develop a structural approach to read picture. And second, Barthes wants to see the function and position of picture in forming the text.

For example draw of *Duck* as the *Uncle Scrooge* is moment laughed or gives a smile can be interpreted as an happiness and friendly. But on the contrary, might be laughed to be interpreted by as insult expression to its opponent. To comprehend the meaning of connotative, hence other elements have to be comprehended.

Transition from one panel to other panel often the form of parts of actions. And choose of the action depicted traditionally is relied on by the way story. To gets the result of echo emotion, namely relation with emotional forming between author and reader without relying on ugly manipulation, its representing a front line which is being explored now.

Roland Barthes in his book is *S/Z* part of categories of five codes, namely code hermeneutics, semantics code, symbolic code, proairetic code, and cultural code\(^9\). The hermeneutics code which refers to any questions, enigmas, statements and many more the lead to the answer and the solution. The second code is semantic code that points to any element in a text that suggests a particular, often additional meaning by way of connotation. The third code is symbolic code which is the antithetical because concepts

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suggest their opposites. The fourth code is narration code or proairetic code that is related to the text’s narrative structure. The last code is referential or cultural code which is constituted by the points at which the text refers to common bodies of knowledge. It also relates the comics where the roles are applied to the comic book. The comics’ code was the tough among all restrictions on the media narrative of this period.

2. Aspect of Semiotic Code

Code is the way of sign combination which agreed on socially, to enable a message sent by mouth to mouth. First code going into effect in texts showing of its Language code used to phrase the pertinent text. That Language code is mentioned in dictionary and structure.

The others, texts lapped over by according to other code named are secondary code, because it’s language system of primary device, which is Language. While story structure, principles of drama, argument forms, metric system, those are representing secondary code used in texts to transfer the meaning.

Roland Barthes in his book is S/Z part of categorized five parts codes, namely code hermeneutics, semantics code, symbolic code, proairetics code, and cultural code. The hermeneutics code is articulation of various means statement, puzzle, response, bewildering utterance, answer deferment, and finally go to the answer. Or the other word, hermeneutic
code relates to the puzzled arising out in a discourse. Who is their? What is going on? What the barrier which emerge? How its target? So that answer which is one delaying other answer.

Semantic code, which is code has connote of signifier level. Or other word semantic code has signs arranged so that gives a masculine connote, feminine, nationality, tribe, loyalty. Symbolic code, that is related to psychoanalysis, twinning, oppositions two elements, schizophrenia.

Narration code or proairetic is containing the story, sequence or anti narration. Cultural code is voices having the character of collective, anonym, subconscious, myth, wisdom, knowledge, history, moral, psychology, art, artistic, and legend. Its also relates the comics where the roles are applied to the comic book. The Comics Code was the tough among all restrictions on the media narrative of this period.

The basic component of comic book narratives is the single panel has traditionally, and the action traditionally takes place from panel to panel. McCloud has divided these panel to panel transitions into seven different categories, depending on the changes that take place between those two panels.

Scott McCloud has illustrated the onomatopoetic possibilities of the word balloon; according to him, both the shape of the balloon and lettering styles inside them speak an ongoing struggle to capture the very essence of sound. “Some characters in the comic have a special lettering
style and a specifics kind of word balloon, in which the graphic layout complements the meaning of the words\textsuperscript{10}.

B. Comics

Words are integral parts of the charm of the comic art. In making comics should prioritize the role of words. Words can not be shown by drawings; word is a traditional form of comic related to the feel and nuances of the human voice; word giving the comic artist to summarize and extend the time, when words and images are interdependent, they can create new ideas and sensation. The word also has a role in the evolution of modern comics and graphic using the words _ word balloons, text captions and sound effects unique graphics, which is closely related to comic and often used in other media. Word in the comic is also called as wordplay, the general name for the textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structure with more or less different meanings.

The balance between word and feature is dynamic and both work together in telling a story. The story in the comic is the pieces. This text fragments, pieces of a picture in there - but when working together, the reader will use pieces of it and experiencing the story and comic artists as a whole is sustainable.\textsuperscript{11}

Some comics the text may be the most important element of the story,

\textsuperscript{10} Herkman, Juha. 1998. Sarjakuvan kieli ja mieli. Tampere: Vastapaino. P. 50
\textsuperscript{11} McCloud, Scott, Making comic, (Jakarta: Gramedia Pustaka Utama, 2008), pp. 128-129.
while relatively little happens in the pictures. Herkman describes the different ways that the two semiotic systems may be combined in comics.\textsuperscript{12}

The combination of word and image will be describing features that are typical of and in some cases unique to comics. The text and pictures often work in some form of cooperation. Sometimes both the image and the words may provide the reader with the same information, so that the text essentially describes what is seen in the picture, or they may complement each other by giving additional information, e.g. the textual element tells the time and place, or the pictorial element describes how a character in the story looks.

It is the central idea of the present study that wordplay arising from the combination of text and picture does exist and is in fact characteristic of comics. In the case of comics, the relationship of the picture and text is essential and has its own requirements when reading.

Interaction of word and picture creating a story. That is used consciously to create an emotional response in the reader. Words and pictures are very different from each other. But this is not of always the case. Think About it: when words are printed or written, in order to read. This means that, besides being a verbal entity, a word on paper is also a visual entity. It might be the case, then, that the way to understand the meaning of words may also depend on the way words look.\textsuperscript{13}

These words are comic artist should give priority to the words that will be told to the reader. The result of what is known as result of the mind, to

reduce the wasting time and information. McCloud establishes seven elements in the comic.

Figure 1

Word - Specific is also free to take pictures with all storytelling. And word can represent story is known and understood point of the story by the reader. The relationship between the look of word and their meaning can be more sophisticated.\(^{14}\) It is show minds of character or mind caption.

Figure 2

Picture-Specific is the picture give the reader an immediate sense of the locations and physical descriptions present in the comic story. The pictorial elements themselves contain many signs. To show the importance

\(^{14}\) Ibid, p. 18.
of pictures, Herkman considers the image, the pictures, to be the dominating element in comics. The pictures give the reader an immediate sense of the locations and physical descriptions present in the comic story. The pictorial elements themselves contain many signs, such as cropping, perspective, size and angle of the picture. Cropping, which refers to what is in fact drawn inside the frame and what is left out, determines what the author decides to show to the reader, and what is left for the reader's own imagination.

Another interesting aspect of the pictorial elements is the level of realism, which is how truthful and realistic we perceive the comic to be. Herkman divides comics in two types: realistic ones, which show human characters in a more or less real environment, and caricatures, which usually portray animal characters in fictional environments. The distinction between realistic and caricature comics is not fictional environments.

Pictures can be characterized by a blend symbolic and iconic feature. Once again, this blend is particularly prominent in comics. Pictures as iconic entities, that is, signs which mean what they mean because of resemblance. But also said that between symbols and icons there isn’t a very distinct difference. The symbols are signs whose meanings are arbitrary assigned by convention. Beside that pictures and word can be characterized by a blend of symbolic and iconic features. Once again, this blend is particularly prominent in comics. Comic has stylization places the

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16. Ibid, p. 32-33
pictorial elements of comics relatively closer to the symbol end of the scale:

Comic has the basic character, picture-specific sequence which can function without the help of the word if it is not necessary. Because the picture-specific provides all the necessary comic artist know, because the panel without the words may provoke an impression on experience and factual. While words reinforce aspects of the scene that is displayed.

Figure 3

Duo-Specifics the word and picture are giving the information each other to the reader. It is the comic information because there is word repetition. Blend of repetition of word more often avoided by all modern comic writers.

Figure 4

Proportion between word and picture dominate the same area, this blend is often used but each enhancing detail or in perspective at the scene. As a result the word gives the important information about attitude of
character and beholder goals, while important picture gives information about appearance and style of the character.

Figure 5

Interindependent, the unavoidable existence of speech balloons, which convey the dialogue to the reader in written form, which could hardly be describe as “realistic”. Text and pictures combine to portray ideas that could not be explained simply by the word or picture. This blend provides a stronger effect and keep the reader’s mind do because they have to string up the meaning of separated of pieces. And it will arouse and satisfy to the readers.

Figure 6

Parallel, which words and pictures do not relate to one another. But sometimes associated in the next panel, and is useful in the practical and aesthetic. Dialogue from one scene can be connected to other scenes to
save space and create a layered texture, or smoothed transition between scenes. These blends can be used experimentally.

Figure 7

Montage has blend of words and letters displayed in the form of an image and fused together with pictures around it. This blend also related with voice effects.\textsuperscript{17} It called the sound effect which describes the sound volume.

Speech bubble is useful to balance the text / image. And the size of the bubble is useful to avoid the use of one image to much emotion. Balloon was raised to far distance between texts, image neutralization and extreme version of "emotionally whole" that has been mentioned - and would like an illustration of a comic prose. Because readers will feel just read texts_ like no gap between sections, while the placement of text and a more balanced picture would be mutually supportive, so that readers do not read it for too long. Balloon size also affects how much emphasis to the words of the characters. Speech bubble is an oval shapes, squares, round, corrugated and some even without speech bubble.

\textsuperscript{17} McCloud, Scott, \textit{Making comic}, (Jakarta: Gramedia Pustaka Utama, 2008). p. 130
Can unify the letters in the word between words and pictures, this is a form of graphic symbols. In the comics often use capital letters to affected expressions And body language, and it was successively the way the reader to "hear" the word in the word balloons.

Both the typography and the speech bubble communicate information on the tone and level of voice used by the character speaking. For example, a speech bubble with strong and sharp lines often symbolizes shouting while a balloon with thin or dotted lines symbolizes a whisper, while an angular bubble is often used for sounds from a radio or some other electronic device. Considers the speech and thought bubbles in fact the most interesting feature of comics.

Figure 8

The most authentic example of the combination of the semiotic systems of text and image, in the way that they at the same time separate the two from each other and create a link between them. The last, and perhaps the most unique, element of comics are the effects. Herkman
divides them further into speed lines, onomatopoeic sound effects, speech bubble, typography of the text, and so-called symbols or pictograms.\textsuperscript{18}

Voice effects, or onomatopoeic expressions, attempt to represent visually the sounds connected to the events and emotional states expressed in the pictures. According to Herkman, not only is the written form of the onomatopoeic word important, but also the graphical look is significant for creating the illusion of sound.\textsuperscript{19} In this way, onomatopoeic expressions seem to be somewhere between the textual element and the effects discussed below.

How to readers to hear words that are in the comic story of a voice effect, through the eyes. Readers should pay attention to certain variables e.g. loud noise associated with the size of font, color tone; for example, rough voice undulating form letters, a sharp, subtle, associations related to font styles and shapes that represent or resemble the sound source, and integration with design considerations related with graphic shapes, lines and colors \_ mixed effects with images.

\textsuperscript{19} Ibid, p. 34
In comics the visual aspect of word has great significance. Bold type is normally used to emphasis certain words or to indicate loudness. The size of the letters in the comics, enlarged letters is very commonly used in order to convey loud speech or noise.

In comics the graphical value of words can be exploited because letters are not usually typed, but handwritten. Handwritten can be considered a special kind of drawing and it allows the artist much more, freedom than a set typeface. Handwriting is particularly good for the representation of mood and feeling, not only because it allows greater creativity in the style, but also because it is more closely associated with the characters than a mechanical typeface would be.

The irregular shapes of the letters resemble the irregular patterns in the way people speak, with varying tones and loudness on voice. Rigidly uniform writing, on the other hand the two balloons.
CHAPTER III

RESEARCH FINDING

A. Data Descriptions

In this chapter, the writer describes the combination of words-pictures. This writer analyzes them by looking for the dominant signs of the panels. Then the writer describes each panel using the codes of Roland Barthes. The writer represents some aspects by quoting from an analysis of the pictorial and textual elements in comics “Uncle Scrooge North of the Yukon” story.

There are seven combinations of words-pictures and there are five codes of semiotic, those are used by the writer to analyze the signs. The combinations of words-pictures are word-specific, picture-specific, duo-specifics, proportion, interindependent, parallel, and montage. Then the writer analyzes the codes of semiotics by Roland Barthes, which to analyze the sign and to find out connotative meaning. The selected codes that used for analysis are hermeneutic code and symbolic code. By using these combinations word – picture and codes, the writer tries to determine what connotative meaning is found behind these combinations above.
B. Data Analysis.

1. Words – Specifics

Figure 1.1

In figure 1.1 that the narrator’s voice as verbal (text) is not follow the part of the character’s voices. The picture as non verbal illustrated the action aspects of story. The hermeneutic code can be seen from the caption “Nobody’s spoken so respectfully to the old dog in years!”

In the captions acquires as a whole new meaning the complete message of the union more that either would be if narrated separately. These cases illustrated of the narration aspects. The connotation in this picture means the attitude of characters and targets of the reader that Scrooge befriends the old sled-dog, Barko. He always cares about and follows him wherever he goes.
2. Pictures – Specifics

Figure 2.1

The connotative – meaning form the text and picture is Uncle Scrooge lost his fortune which is Soapy Slick is getting it. Because the ice is broke. So, Uncle Scrooge must take the bill from Soapy.

It can be described as a picture - dominant comic may be relatively uninteresting from the point of view of interpretation since very little dialogue, narration or onomatopoeia remains to be interpreted. This combination has a basic characteristic related with the idea of the story used visual and sequential. Sometimes, picture-specifics has panel without words if not used it, and if using the words that is for the other reasons to add the texts

The pictures give the reader an immediate sense of the locations and physical descriptions present in the comic story. In figure 2.1 has little dialogue, which function of this balloon seems to have more to do with informing the reader about the story than with what goes on inside the character, the actual balloon is:
The hermeneutic code can be seen from the dominant figure in this panel. This picture is wide, it slightly elevated view of the interchange seems to emphasize its size and complexity. The river of Yukon, it is zoomed in. so the reader focus their attention on the picture. The river, with the sharp view, is one of the snow line. Scrooge lose Soapy to get his fortune is back. Scrooge and his nephews already set the target and they can catch it.

This panel shows the actions are especially detailed to the point of being natural. Soapy Slick’s action does something to get the receipt, he is earlier to escape and Scrooge doesn’t follow him. Zooming can be an effective tool, as well. It may vary from a wide general shot of the view, as if from far away to a detailed close-up of some particular feature of the character or place. As the element zoomed on changes, so does the impression and the emphasis created by the picture. The most common perspective in comics is that the reader sees things as if from the side. Changing the perspective can create varying effects to the story. The reader is looking down into the frame, gives a feeling of power or distances the reader from the action described. On the other hand, a perspective where the reader seems to be almost inside the picture, looking up, brings the reader into the middle of the action and also gives a sense of helpless.
These words are direct thought that doesn’t necessarily represent the actual words thought by the character. The exact words inside the character’s mind and therefore they are easier to believe and accept.

3. Duo - Specific

Figure 3.1

The connotative meaning of the text and the picture is Scrooge and his nephews in the small plane, they are fight with Soapy and try to get the receipt in Scrooge’s bag. The bush plane is over the empty wild. It rolls with the wildly-shifting weights.

So, the hermeneutic code can be seen from the verbal and visual signs. The verbal sign “the bag! It’s flying out the window! ” show whether Scrooge says, it is seem Scrooge did it. This balloon represents the pictures while the balloons show the actual words thought by the character.

In this unit is retelling of pictures and words. It gives the information to explain and maximize of the story. When words and pictures try to convey the same information, so that the text essentially describes what is seen in the picture, or they may complement each other by giving additional information to show words which describe the story in brief of
balloon, but the pictures show the reaction from words. The textual element tells the time and place, or the pictorial element describes how a character in the story looks. That is lying of balloon in parts of the panel and illustrated would be for each character represents an emotion of a balloon.

4. Proportion

Figure 4.1

The connotative meaning of verbal and non-verbal sign is text and picture of panel dominated in the same part, it is each other add of the perspective in actions. It seems that his Brash nephew Donald is partly to blame, he got Uncle Scrooge to pose for some pictures one day in Duckburg. This panel has hermeneutic code can be seen in the enigmatic aspect. The verbal being that of describing Scrooge only wants to be rich and much money, he feels that is enough. He doesn’t want be famous to pose for some pictures one day in Duckburg. But Donald persistent his Uncle by the various ways. The text and pictures often work in some form of cooperation. Sometimes both the image and the words may provide the reader with the same information, so that the text essentially describes what
is seen in the picture, or they may complement each other by giving additional information, e.g. the textual element tells the time and place, or the pictorial element describes how a character in the story looks.

The symbolic code. The verbal emphasizes the sarcastic word. Donald provokes his uncle that he got uncle scrooge to pose for some picture from Jolt Magazine. At this point writer could see that the picture tend to be iconic and the words tend to be symbolic. So the writer represents the opposition between words and pictures by means of a simple diagram.

So, the connotation meaning of this panel is that it’s not entirely support the act of Donald’s brash. But it’s opposite which Donald lies his uncle of the act of the story through for the some pictures can get the rich that is very impossible.

5. Interdependent

Figure 5. 1

The connotative meaning of verbal and non verbal sign is Uncle Scrooge can reach it and save his fortune if he hurries, but he drowns on the ice cake.
It is related to the hermeneutic code can be seen from balloon of one narrative appears often in connection with the panel image of the other narrative. This very important because as we can see from the visual signs, Barko then rescues him before the current takes him under. As the sled sinks through the ice, Scrooge cuts the team free, and they make it for dry land. Scrooge makes it, but then realizes that Barko has been caught in the ice.

The reader’s importance in evaluating these temporal relationships and juxtapositions of spatial fragments, the cognitive schemas that the reader constructs. So, as can be gathered, the same type of word and image can be interpreted through various paradigms, which all aid the reader to understand the complexity and diversity of even the simplest of unions between words and images.

6. Parallel

Figure 6.1

The connotative meaning of verbal and non-verbal sign is show that they can go along, they would to catch the Scrubby dog team. The dog is fast, so they are tired.
It is related to the hermeneutic code can be seen the pictures above, the word and picture is contradiction. The picture shows hardly, as described by the text “Pant! Puff!, Gasp! Wheeze!, Puff! Pant!” these statements as the result of chasing the Scrubby Dogs. The dog runs very faster than kids. The verbal sign gives us that the kids so tired of running. They lost the power.

7. Montage

Figure 7.1

The connotative meaning of verbal and non-verbal is Scrooge fights with Soapy to get the receipt. By the fight is one of them will get the bag.

It is related to the hermeneutic code can be seen from the visual sign as action of Scrooge fights and hits Soapy to be knock down with a dull thud. The text “Thud and Bop” a sound of Soapy which is made heavy objects hits. The sound effect as the senses that is according to loud voice (rough voice, abstract, etc), association, and graphic integration. Sound effects, or onomatopoeic expressions, attempt to represent visually the sounds connected to the events and emotional states expressed in the
pictures. Not only is the written form of the onomatopoeic word important, but also the graphical look is significant for creating the illusion of sound. The connotation is that Soapy falls with a low dull sound.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

*North of the Yukon* is a story featuring *Scrooge McDuck* and his nephews, Donald Duck and Huey, Dewey, & Louie. It is involving Scrooge's adventures in Alaska. Uncle Scrooge graphic novel with another character inspired is Barko, an actual sled dog. Scrooge McDuck could be put in the list of Semiotic comic since the writer found many things related to Semiotic theory.

The writer wants to convince the aesthetic in comic by exposing seven combinations of texts (words), pictures and codes, as well as semiotic theories that have connotative meaning inside.

As we know, word was found to be a fairly frequent source of humor in comic, although it is not meant as the only important feature.

The combination of the visual and verbal was also expected to be important. The examples discussed above appear to demonstrate that such word exists, the absolute necessity of the image for the humorous effect may be questioned, but the involvement of the image is more or less unavoidable. Thus the image is an important factor that the writer needs to take into account.

It has been noted in the discussion, however, that the results presented in this study should not be considered in any way a representation of how common word, or word tied to the image, is in comic. The material consists only of stories
by one author and suggest only that comics exist which make use of word for humorous effect.

A single image can present a myriad of different meanings and interpretation, and the choice of coloring and uses of in comic also contribute significantly to the interpretation of the narrative. Colors become symbols, and the lack of sound effects produces a more intimate and involving reading.

These are the ways to build “A connotative meaning” that is proposed by Roland Barthes.

**B. Suggestions**

Based on the writer’s conclusion above, the writer would like to give some suggestions. First, for readers who want to analyze comics using semiotic theory, we need to understand what kind of theory that we want to use. There are lots of semiotic theories that we can use to analyze the comics. In another thing we can do for this kind of art genre is analyzing it through some approaches such as Semiotics, Pragmatics, Humor, or other theories related to comic story that will analyze.

In analyzing some sign or symbol of some comics, the readers ought to pay more attention to the elements of sign and meaning because both of them have a synchronized relationship. We also need to know the words and pictures of selective figures. The steps mentioned above will ease the researchers to do a comprehensive analysis.
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APPENDICES

Nobody's spoken so respectfully to the old dog in years.

You're broke, but good, Uncle Scrooge. There's still soap! Slick the last few feet to pick up your fortune.

The bag! It's flying out the window!

I don't want to be famous! I only want to be rich and lonely!

Jolt magazine will pay you well!

I can't let you drown, old boy! That would be welching on my debt to you!

Pant! Puff! Gasp! Wheeze! Puff! Pant!

Don't let him rip the bag open, Uncle Donald! Hold his other hand!

The small plane rolls with the wildly-shifting weights!

Thud... Bop... Clop...
NEVER MIND! YOU WON'T, UNCLE SCROOGE! NOT FOR A LONG TIME!

MIRANDA MEMBERIKU KUNCI DAN TERSENYUM...

IA BERHASIL!

HA! KUA CUNDI-KAN TELUNJUK KE ARAHMU!

KAU SUKA PAKAIAN BARUKU, SAYANG?

AKU TURUT BAHAGIA...

“SANGAN LUPA MAKANAN ANJINGNYA!”

DILARANG MASUK SALAH JALAN

STOP