

Defining the Elements of Semiotic Communication in

Crossroad: One Two Jaga Film

Raden Ajeng Kartini Nazam Binti Nazam

SEGi University, Selangor

raden@segi.edu.my

Dr. Catherina Anak Ugap

University Pendidikan Sultan Idris, Perak

catherina@fskik.upsi.edu.my

ABSTRACT

The relationship between film and audience is linear in that takes pictures and scenarios from real life experiences and produces it in a recorded form as a film. Signs are used in the film to communicate with the audience by giving an understanding of what is presented by the filmmaker. A visual representation in films allows the abstract and imaginative to stand alone in front of humans to establish meanings to fill in with cultural elements. The audience's interpretations of signs in a film might have a positive or negative impact on the narrative. They may also result in misunderstandings that change the initial story or message. Therefore, this research is conducted to investigate and define the signs used in *Crossroad: One Two Jaga* film to communicate with audiences. This research is an exploration study that uses the semiotics theory of Roland Barthes to do a thematic analysis of social norms (1. Folks, 2. Mores, 3. Laws, 4. Taboos) to investigate signs that communicate with audiences in relation to the culture and lifestyle of Malaysian society. Findings showed that verbal and visual signs in the film portray social construction and social stigma in Malaysian society. The implication of this study relates to the film industry, particularly filmmakers choosing verbal and visual signs to deftly convey cultural and lifestyle components by raising awareness about contemporary issues and opportunities. Besides, this research benefits the audience who with less exposure by educating them with different point of view and experiencing the social environment.

Keywords: *Semiotic Communication; Film; Audience; Culture; Lifestyle*

INTRODUCTION

Film is the first media of communication that has the ability to trigger an emotional response, making it a powerful medium for creating narratives while employing signs to communicate with the audience. According to Permana et al. (2019), language, costume, props, and setting are cultural elements used in films that reflect ethical values and societal messages that relate to the audience's lifestyle. The idea of the narrative and the characters were both influenced by the cultural norms of the time contributing to creating a connection between the audience and the film especially in independent films.

Independent film, commonly known as indie film, is described as an artistic and low-in-budget film. It is also regularly free in presenting imaginative and unique narratives as it is

not bound to conceptualization limits. As a result, the unconventional stories make it challenging for the audience to fully comprehend the message delivered (Jamin et al., 2020). This is due the fact that indie filmmakers who regularly address societal, cultural, and political issues often offer a different perspective through visual culture in the film.

Indie films depict the cultural realities of the society, making them relevant to the audience. Beside the good quality and uniqueness in the storytelling, the beauty of the cinematography play a significant role in bringing the story alive. However, the reception of indie films is not as striking as mainstream films in Malaysia such as *Mat Kilau Kebangkitan Pahlawan* (2022) with a box office collection of RM97million, *Polis EVO 3* (2023) makes a profit of RM54million, followed by *Munafik* (2018) with a collection of RM48million. On the other side, the indie film *Crossroad: One Two Jaga* has been appreciated by the industry and nominated in international film festivals winning several awards, including the best film at the 30th Malaysian Film Festival in 2019. Even so, the film did not peak at the box office and earned only RM343,279.19 after two weeks of screening, making it worth studying to see its connection with the audience.

There is a lack of research on Malaysian indie films that focuses on signs used to communicate with the audience and how they interrelate with the cultural realities of society. To define the elements of semiotic communication in *Crossroad: One Two Jaga*, the researcher will dismantle the system of signs by investigating cultural signs in selected scenes. The connotation of cultural signs will be analyzed in order to determine how they communicate with the audience and their relations with Malaysian society's culture and lifestyle. Therefore, the purpose of this study was to address the following questions and aims:

Research Question:

RQ1: Which signs applied in *Crossroad: One Two Jaga* film portrays cultural elements?

RQ2: How does the connotation of cultural signs in *Crossroad: One Two Jaga* film communicate with the audience?

RQ3: How are cultural signs in *Crossroad: One Two Jaga* film interrelated with the audience?

Research Objective:

RO1: To investigate signs applied in *Crossroad: One Two Jaga* film portrays cultural elements.

RO2: To analyze the connotation of cultural signs in *Crossroad: One Two Jaga* film that communicates with the audience.

RO3: To define the interrelation of cultural signs in *Crossroad: One Two Jaga* film with the audience.

The significance of this study applies to both the film industry in generating meaning through signs to deliver and society to interpret. Utilizing film as a medium for communicating messages can be entertaining as it has a high probability of attracting the audience's attention. Signs in film are not just more understandable than words; they also carry various meanings depending on the audience's background and cultural experience. Appropriately selected and arranged signs can add value to a film and determine its quality.

This study provides new insights for the audience on the value of watching films. They could expand their knowledge, which adds value to their comprehension of cultural reality. As a result, the audience watches film not just for pleasure but as a tool for gaining knowledge. Furthermore, it assists the audience with less exposure and social experience by educating and allowing them to perceive the meaning from different perspectives.

LITERATURE REVIEW

Semiotic communication

Semiotics is the study of signs that define how the meaning is perceived and communicate. Individuals from various cultures and educational backgrounds interpret signs differently according to their cultural understanding and educational backgrounds. The combination of signs used in the film has a significant relationship in developing deeper meaning and bringing out hidden messages in depicting the narration. Through this concept, the role of both signifier and signified as a representation of meaning has significance in making the narrative more symbolic and realistic.

Chandler (2002) describes signs interact with humans in many forms, including sound, language, image, object movement, and position. Sound, as an example, can be tightly intertwined with other verbal and nonverbal signs to generate a more complex sign (Sobur, 2003). Film is a medium where multiple signs are used to convey meaning to the audience (Hisham et al., 2019). Following that, the audience will interpret the meaning of the signs according to their background, culture, and lifestyle.

Semiotics frequently search for consistency, descriptions, and explanations of phenomena in the world (Audifax, 2005). Humans give meanings to a sign based on the interpretation of the lower nature of consciousness and are affected by life experiences and cultures they are in. According to Pierce (2000), a sign is a living thing that has significance to each individual who brings it to life by filling it with various meanings. In another context, signs will only be valuable when respondents (humans) interact with them.

According to Monaco (1984), film is a medium that communicates meanings through both denotation and connotation. The relationship between a signifier and a signified incorporates both denotation and connotation. As stated by Tinarbuko (2008), denotation and connotation are the main factors in determining the meaning of a sign. The denotative meaning appears clearly and straightforward to most individuals, while the connotative meaning is concealed and requires a further understanding to analyze the hidden meaning beneath the knowledge (Mustafa & Hourakhsh, 2021). Thus, denotation can be defined as what is seen, while connotation can be described as how people interpret what has been seen. Humans usually interpret immediately when they perceive something, before even giving it further thought.

Denotation, connotation, and ideology are the three methods in which Barthes believed that semiotics focused on conveying an inferred meaning through each sign (Wong & Tamburian, 2021). Interpretation of denotation is direct and general. It could be similar for all receivers regardless of their background, culture, and lifestyle. Meanings of denotation are solely and exclusively derived from the image of the signified. On the other hand, connotation is associated with many influences. Culture is the main factor that gives various meanings to a sign. Based on Metz's (1974) thoughts on connotation as the motivated meaning, it can be concluded that the connotation that comes from the mind of the receiver is the implied meaning in a sign interpreted by human thoughts and it is based on the culture in which the

receiver is adapted to. Meaning is no longer given only by thoughts and logic but has been associated with feeling and emotion as the basis of life experience.

Culture has a significant impact on connotation. Signs in the film are iconic which is an imitation of existing characteristics. The motivated relations are good at both denotative and connotative levels (Sobur, 2004). Sobur added that icons take their form from inspiration since they incorporate cinematographic connotations. Signs are not only what is seen in everyday speech but everything that represents something else (Dianiya, 2020). The audience perceives visuals displayed on the screen and interprets the denotation to enjoy the film. Nevertheless, no matter what the film genre, there is meaning in each sign used by filmmakers to represent something else to convey a message to audiences. A sign produces multiple connotations to the audience from different backgrounds, cultures, lifestyles, and levels of knowledge.

Film and Audience

The film is an imaginative work of art that comes from human desire created from various preferences and backgrounds. Film is also a cultural product that consists of both physical and abstract content by communicating concepts of ways of life through visual systems and narrative. Two categories of art film and mainstream film may portray the content differently but still have the same purpose to communicate with the audience.

A film uses several signs to deliver meanings and reactions to the audience, making it an effective tool for story-telling and communication. Sign in films communicate with the audience depending on how filmmakers present them through the selection of it. However, understanding the signs is crucial as a communication tool in sending messages as it could leave a good or bad impact on the audience. Sending wrong messages will put a film at risk, which determines its success.

Watching films has become an activity of socialization among Malaysian audiences (Low & Wan Mahmud., 2019). The audience decides to watch a film based on their needs and interests neither as weekend entertainment nor socializing. This can be observed in Malaysian Box Office films such as *Mat Kilau Kebangkitan Pahlawan* (2022) with a box office collection of RM97millions, *Polis EVO 3* (2023) made a profit of RM54millions, and *Munafik* (2018) with a collection of RM48millions. Followed by *Hantu Kak Limah* (2018) and *Mechamoto Movie* (2022). These films fall into biographical epic, horror, action comedy, and computer-animated action comedy genres.

Making a film is more than just a business. The objectives and ideas that urge filmmakers to make a film inspired by their background and culture. However, the success of a film lies in the power of the audience's hand. Aidil Rusli (2013) classified Malaysian moviegoers into three types. First, the audience who will never watch a local film regardless of the quality. Second, the audience who usually doesn't go to the cinema to watch local films but will sometimes do if they think the film is worth their time, money, and effort. Third, the audience who actively seek out local film genres to watch such as "*rempit*", "*hantu*", "*gangster*", "*komedi bangang*", "*komedi seram*", "*jiwang karat*", and Islamic films mainly for entertainment and pleasure. The stigma about local films often comes from the second type of audience who thinks local films are bad. They assume by watching a movie trailer or

interpreting from the movie promotional poster. The reviews and recommendations of friends also significantly influenced the audiences' choice of films to see.

Visual Culture in Film

Visual culture is a visible object that humans can see through their vision to capture the culture inside. It is a complementation of cultural elements visualizing that is constructed and practiced by society. In other words, visual culture is also referred to as the translation of visual reality that refers to human ways of living into visual form.

Film is the media that contains visual culture that portrays the reality of human life. Humans live in a culture that practices and visualizes their behavior and way of thinking for communication. That is the way to express their identity and personality as a way for society to identify the culture in which they live through both art and mainstream films. A visual representation in films allows the abstract and imaginative to stand alone in front of humans to establish denotation and comply with connotation to fill in with cultural elements. Hence, visuals in films may contain numerous meanings depending on the background of knowledge and experience of the audience.

Visual culture directs the audience's focus away from what has been captured and structured in a formal viewing context and towards the importance of visual experience in everyday life (Mirzoeff, 2000). The audience perceives visuals on screen as signifiers that represent diverse meanings. The interpretation of connotations by the audience from different backgrounds and cultures influences their way of thinking. In other words, visual media such as film portray the reality of human life. Nevertheless, a sign must have meaning to convey depending on how important it is to the audience.

A film does not only reflect reality but believes that as a media that represents reality (Dwityas & Briandana, 2018). According to Budi (1999), visual culture in films is recorded based on real-life events that occur and develop in the life of the society and are projected onto the screen. In addition to that, visuals displayed on the screen are the reflection of the life of society who are living in the culture. The way of living that society constructed inspired filmmakers to produce a film to communicate with the audience. It is easier to reach them closely as they can immerse themselves in the narrative through the signs used.

Social norms are unofficial rules governing behavior shared by people living in society (Lutkenhaus et al., 2023). An individual typically accepts the norms to be part of a social group and avoids isolation. In some circumstances, norms influence individual mindsets and attitudes by their surroundings where they live. It evolved from shared experiential knowledge and information within individuals in a social group which formed as unwritten rules followed. Norms are also said to play a critical role in the development of human society and individuals' social development (Zhang et al., 2023). Positive norms can form a valuable future generation that makes the society live in a harmonious environment.

Humans from various civilizations live within guidelines established by that society, where self-adaptation plays an important role. It also refers to individuals' beliefs about what the majority agrees on, which are classified as injunctive and descriptive norms (Niu et al., 2023). According to Cialdini, descriptive norms refer to the right thing to do (what to do) or what is done in a social group. It is the right thing to do, as "social proof" suggests.

Furthermore, injunctive norms are similar to subjective norms in that they emphasize what should be done (Geber et al., 2023). Visual culture in film relates to societal conventions that result from reality in society. These norms include both injunctive and descriptive norms.

METHODOLOGY

The study aims to understand the overall interrelation of cultural signs manifested in *Crossroad: One Two Jaga* film with the audience. Before that, the researcher will investigate scenes that portray cultural elements to analyze the connotation by using semiotic analysis of Roland Barthes. The researcher is an exploration study using the thematic analysis method in a qualitative approach. By analyzing verbal and nonverbal signs in the film, the purpose of this study to define the elements of semiotic communication in the film can be achieved.

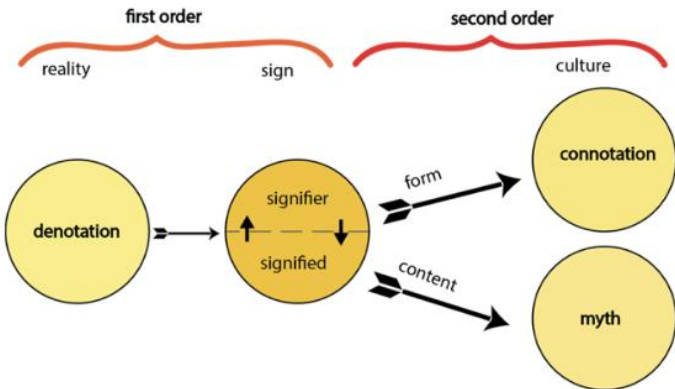


Figure 1: Roland Barthes' Two Level Semiotics
 Source: John Fiske, 2007

This is an exploratory study uses content analysis method to analyse and interpret data systematically. In this study, the researcher uses purposive sampling with identified criteria based on specific scenes from *Crossroad: One Two Jaga* film. The criteria mentioned are samples that must portray actions or behaviors that appear at least three times in the selected film. The rationale for this is to show that the behavior is commonly practiced and repeated in society as film is a representation of social reality. The particular behavior that is accepted and widely used by society can be both positive and negative.

Folkways, customs, taboos, and laws are types of social norms that will be utilized to investigate and define signs that portray cultural elements through scenes from selected film. They will be identified before the researcher conducts a deep analysis to determine how these signs relate to the audience in communicating messages that relate to society.

Crossroad: One Two Jaga film is an indie film that dares to portray sensitive and controversial issues of the culture and lifestyle of Malaysian society through verbal and non-verbal signs. The script of this film was rejected at first by The Royal Malaysia Police (PDRM) due to its sensitivity towards police officers. After various stages of approval from The Royal Malaysia Police (PDRM) and the Malaysian Film Department (FINAS), the film was eventually shot and screened. That makes this film worth studying to find out the reasons of this film had to go through many challenges in producing it. In addition, the researcher will answer the

research questions of which signs portray cultural elements and how they communicate and interrelate with the audience.

Aside from gathering data on scenes or text from the film, documentation methods such as the secondary data approach, which involves watching the selected film and looking up information, literature review done from resources from the library, and various printed media as well as digital literature such as online articles and journals. The analysis will carries out in stages as below:


Tabel 1. Stages of Data Analysis

Stage 1	<ul style="list-style-type: none"> • Watch the film thoroughly while focusing on the scenes that portray cultural elements to take screenshots. • Cultural elements appear must be at least three times.
Stage 2	<ul style="list-style-type: none"> • Watch again the selected scene to explore the meaning how it communicates with the audience. • Run the semiotics of Roland Barthes to analyze the denotation and connotation/myth.
Stage 3	<ul style="list-style-type: none"> • Continue with analysis on the connotation/myth to see how they interrelate with Malaysian culture and society. • Generate codes to identify the pattern in the film narrative.
Stage 4	<ul style="list-style-type: none"> • Analyse and describe the pattern that aligns with research questions.
Stage 5	<ul style="list-style-type: none"> • Generate synthesis from the results of the analysis.

RESULTS AND DISCUSSION

Crossroad: One Two Jaga is a film that falls under the indie category. Scenes with cultural elements that contain social norms will be observed and analyzed by using Roland Barthes's semiotics in the form of denotation, connotation, and myth in this analysis.



Tabel 2. Social norms towards smoking



1.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Adi: "Pasang. Pasang."</p> <p><i>Light up.</i></p>	Adi instructed Joko to light a cigarette and smokes inside the vehicle.
Connotation/Myth			
Adi instructed Joko to light a cigarette for him while he drove the vehicle. Adi and Joko seem to be close friends and it can be seen when Joko follows Adi's order to light the cigarette by putting it on at his mouth rather than directly to Adi's mouth. Even though Joko doesn't smoke, the way he gripped and lit the cigarette showed that he was used to doing so and was familiar with the situation. This can be concluded that Joko's surroundings force him to adapt to the norms of the society around him. On the other hand, involving youngsters in smoking can be viewed as immoral, whereas adults should be role models for them.			

2.	<p>Non-verbal Sign (Visual)</p> 	<p>Verbal (Dialog)</p> <p>Hussein: “Tak akan semua ada permit ni.”</p> <p><i>They can be all legal.</i></p>	<p>Denotation</p> <p>Hussein was driving with Hassan who was smoking in the passenger seat while they are on duty investigating an illegal foreign worker.</p>
Connotation/Myth			
<p>Hussein is a new police officers working in the crime unit, taking his job seriously. That may be seen from his facial expression and body language while he went for rounds to inspect and investigate illegal immigrant workers. On the other hand, Hassan, as an experienced senior police officers was quietly and comfortably in a relaxing sitting pose while smoking in the vehicle when Hussein wanted to pull over for investigation. His hand is leaning at the door while smoking, showing that he is comfortable and used to the situation compared to Hussein as a newbie. In conclusion of this scene, the norm of smoking inside the vehicle seems to be accepted by Hussein as he does not say anything or stop Hassan from doing so. At the same time, Hassan dared to act that way even though he just knew Hussein. Smoking inside the vehicle can be considered immoral when someone else is in it.</p>			
3.	<p>Non-verbal Sign (Visual)</p> 	<p>Verbal (Dialog)</p> <p>Hassan: “Partner baru aku”</p> <p><i>My new partner</i></p>	<p>Denotation</p> <p>While smoking at the counter of a sundry shop, Hassan introduces Hussein as his new partner to the shop owner.</p>
Connotation/Myth			
<p>At first, Hassan went to the shop by himself. When Hussein sensed something was wrong with Hassan's action, he got out of the vehicle and went to the shop pretending to buy. When Hassan saw Hussein, Hassan introduced Hussein to the shop owner as his partner. The sequence when Hassan introduced Hussein shows that he knows the shop owner closely, as what people usually do when they know each other. Meanwhile, the shop owner did not stop Hassan's immoral behavior from smoking inside the shop, showing that Hassan used to smoke every time he went to the shop. The shop owner appears to accept the rules of smoking inside a shop. Hassan also dares to ask the shop owner for a lighter to light the cigarette. Smoking inside the shop is seen as unethical, particularly in front of the shop owner and in the presence of others. It is not only self-injury but may harm people surrounding.</p>			
4.	<p>Non-verbal Sign (Visual)</p> 	<p>Verbal (Dialog)</p> <p>Hassan: “Masa tu, aku pandai-pandai sendiri nak hidup”</p> <p><i>I practically raised my self.</i></p>	<p>Denotation</p> <p>Hassan was smoking inside the car when the car stopped.</p>


Connotation/Myth	
	<p>As shown in the previous scene, Hassan not only smokes inside the car while driving. He also smokes while the car is parked. Hassan preferred to smoke inside the parked car rather than get out and smoke in the open air. It showed that Hassan is a heavy smoker who smokes whenever and wherever he goes. While Hassan smokes, he tells Hussein that he grew up without parental guidance and attention. It shows that he has been smoking since young, making him a heavy smoker. Smoking anywhere is considered normal for most heavy smokers. It may happen unconsciously as it has already become a habit. Smoking has become a social norm, whether acceptable or not. Furthermore, smoking inside the car can be considered immoral, especially if another person is there. Smoking in an open area but far from others is more courteous than smoking near a nonsmoker.</p>



Tabel 3. Social norms towards bribery




1.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Hassan: “Selagi kepala dia-orang ni tak kena tangkap, kau tau tak, perkara ni tak akan selesai tau”</p> <p><i>As long as the big one remain free, we will always have this problem.</i></p>	<p>Hassan talked to Hussein with an expressive expression on his face and body gestures while facing straight at Hussein. With a soft chuckle, Hassan put on his shades once he finished speaking.</p>
Connotation/Myth			
<p>Hassan was talking to Hussein about corruption with a dramatic facial expression. Hassan cut the conversation short by asking Hussein to think about it rationally. He is defensive when Hussein talks about corruption, and he appears to have experienced and been a part of situations like that when he claims the problem is unsolved while the main culprit is free. Even more obvious that when Hassan ended the conversation by putting on his shades, which signified his attempt to conceal his fraud from Hussein's awareness. Social norms of corruption, mainly bribery, appear natural when Hassan leaves a soft chuckle after finding Hussein's reaction to the case humorous as a newbie who typically works hard to make a good impression.</p>			
2.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Pak Sarip: “Bos, macam biasa la ya”</p> <p><i>Boss. The usual.</i></p>	<p>Two black cars parked next to each other while facing the opposing way. Pak Sarip is passing a brown packet to James from inside the vehicle.</p>
Connotation/Myth			
<p>Two black vehicles stopped next to each other, facing opposite directions. From inside the vehicle, Pak Sarip passes a brown envelope to James without getting out of their vehicles, signifying that they are not just familiar but also know each other closely. They were strictly meeting for business purposes. Black vehicles represent mysteries and darkness and may signify a black market or illegal activity as corruption. In conclusion, bribery has become a social norm in the dark society. That can be confirmed when Pak</p>			

	Sarip says, "the usual" to James, signifying that they are familiar with events and hence do not need to get out of the vehicle for discussion.		
3.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Sugiman: "Berapa, berapa? Berapa saya harus bayar?"</p> <p><i>How much? Tell me.</i></p>	Sugiman stopped Hassan and attempted to bribe him down a backstreet.
Connotation			
As a foreign worker, Sugiman dares to attempt to bribe Hassan, a local police officer, to release his sister from being caught due to not having a permit. It shows that he has seen and been in the situation before, which leads him to do so. His impromptu response shows that he knows what to do in that situation. Sugiman worked and was taken care of by Pak Sarip who is dealing with foreign workers. The possibility that he learned that from Pak Sarip is high. The scenario that happened at the backstreet made Sugiman think and assume it was a safe and suitable space to do bribery. This is to avoid being noticed in public and shows that bribery could happen and be done regardless of an individual's background.			
4.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Hussein: "Berapa ringgit kau beli IC ni?"</p> <p><i>How much did you pay for this?</i></p>	Hussein stood close to Hassan while holding Adi's Identity Card with a serious facial expression.
Connotation/Myth			
Hassan requested Adi's passport because he assumed Adi was a foreign worker like Sugiman and Sumiyati. Hassan doubts Adi when he shows him his identification card and accuses him of buying it. It shows that the activity of selling identification cards happened frequently, causing Hassan to act as such, who is also judgmental of Adi's appearance. Typically, Malaysians carry their identity card with them at all times. It will be beneficial to illegal foreign workers for their benefit to fake an identification card which is classified as a crime. That leads Hassan to suspect that Adi bought the identification card to escape from getting caught.			

Tabel 4. Social norms towards name calling

1.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Pak Sarip : "Anjing-anjing tu sering cari makan di sekitar sini"</p> <p><i>The police are always on the hunt.</i></p>	Pak Sarip is talking to Sugiman and Sumiyati in his office with a concern facial expression.

Connotation/Myth		
<p>Pak Sarip was talking with Sugiman and Sumiyati about illegally fleeing Malaysia. In the conversation, he refers to police officers as "dogs" to Sugiman and Sumayati. They acted normal and seemed to understand the name-calling and did not ask further about it. The norm of name-calling is shown when Pak Sarip uses "dog" to mention police officers to avoid being too blatant. A dog represents an animal that is obedient to its master. In the conversation, Pak Sarip assimilated corrupt police officers and dogs. It happened in his workplace, which is a private space, to avoid being overheard because the name-calling is offensive and considered immoral.</p>		
2.	Non-verbal Sign (Visual)	Verbal (Dialog)
		<p style="text-align: center;">Afiq: “Diaorang panggil ayah anjing”</p> <p style="text-align: center;"><i>They called you dog!</i></p>
Denotation		
<p>Inside the car, Afiq was telling his father that his classmates had called him as a dog. He also has a bruising on his face.</p>		
Connotation/Myth		
<p>Hassan received a phone call from Afiq's school about his fight case while he was on duty. Afiq told Hassan that he was involved in fighting because his classmates talked about Hassan as a dog. After Afiq said that, Hassan paused for a second and looked out the window while taking slow, deep breaths. Hassan was not offended or shocked by the name-calling as he used to be and was aware of it. His reactions clearly show that he has adapted to the social norm towards name-calling.</p>		
3.	Non-verbal Sign (Visual)	Verbal (Dialog)
		<p style="text-align: center;">Joko: “Bang Adi, ada anjing buat kacau”</p> <p style="text-align: center;"><i>Adi, the police are here.</i></p>
Denotation		
<p>Joko ran desperately to Pak Sarip's office to inform Adi that dogs were attacking their place.</p>		
Connotation/Myth		
<p>Joko informed Adi that a police officer had come to their place and addressed them as "dogs." Joko is likely used to the name-calling leads him to say it spontaneously and smoothly. He also addressed it openly in front of Pak Sarip and Adi as grown-ups, and they understood what he meant. Generally, adults should have acted as guardians, caring for and educating children. On the other hand, youngsters are encouraged to have courtesy and show respect to adults. In this situation, Pak Sarip and Adi appeared unconcerned when Joko described the police officers as dogs. Name-calling is not just common among adults but also among youngsters, depending on their culture and lifestyle.</p>		
4.	Non-verbal Sign (Visual)	Verbal (Dialog)
Denotation		

		<p>Adi “Anjing betul la” <i>Those damned dogs!</i></p>	<p>Adi was yelling and insulting police officers by assimilating them with a dog in front of Joko in the car while driving.</p>
Connotation/Myth			
<p>Adi and Joko went for a ride after a fight with police officers. Adi felt angry by what happened, yelling and insulting police officers with dog calls. It shows that Joko learned it from Adi, who used to do that. Joko did the same as Adi by insulting police officers with dog calls. This time, Joko said it furiously, signifying that he is comfortable with it and possibly to use it in the future. In conclusion of this scene, it is common for society to use name-calling particularly when in anger.</p>			
5.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>James: “Jangan ikut anjing paria tu” <i>Don't be like him, okay?</i></p>	<p>James was telling a story about a dog to Hassan in the washroom. Hassan was listening with a smiley face when James asked him not to be like the "paria dog".</p>
Connotation/Myth			
<p>In the washroom, James tells a story about a betrayed police officer by name-calling him as a dog. He assimilated the betrayed police officer with greedy dogs. It is immoral to name-calling people as a dog, but Hassan puts a smile on his face while listening to James. The smile on Hassan's face seems insincere as he is forced to listen especially when the story is about a betrayed police officer. Hassan's facial expression changes soon after James left shows that he is offended by the name-calling but has not dared to say a word to protest or defend himself. It shows that he indirectly agrees with the assimilation as he is a police officer who engaged in bribery.</p>			
6.	Non-verbal Sign (Visual)	Verbal (Dialog)	Denotation
		<p>Adi: “Terima kasih lah, anjing” <i>Thanks, my little dogs!</i></p>	<p>Adi shouts to thank Hassan and Hussein with "thank you, dog" when they release Sumayati on the backstreet.</p>
Connotation/Myth			
<p>Adi thanked Hussein and Hassan for releasing Sumayati by shouting and naming them as dogs openly in public without hesitation or fear of being harassed. He was not worried about being arrested because he knew there was a police officer on his side. As a newbie, Hussein felt offended by the name-calling as it</p>			

showed that he was clean and did his duties truthfully, believing he did not deserve to be called as dog. Hassan who is a senior officer, ignoring Adi shows that he is used to it and accepts the name-calling.
--

CONCLUSION

Based on Roland Barthes's semiotic theory in defining the elements of semiotic communication in *Crossroad: One Two Jaga*, signs used in selected scenes contain connotation that is closely related to social norms. There are three kinds of social norms found, namely (1) social norms towards smoking, (2) social norms towards bribery, and (3) social norms towards name calling. The type of social norms found are social norms on smoking and name-calling is mores. Both social norms were not seen as crimes but affected individual behavior and personality. It is acceptable, but one can be considered immoral by society. The scene that portrays both types appeared more than three times to be considered as social norms. On the other hand, the type found in social norms on bribery is laws. Anyone who infringes the law is subject to retribution and punishment. Signs that portray bribery elements were seen more than three times verbally and non-verbal. The purpose of showing the scene repeatedly in this film is to show how common the behavior's is in society.

This study showed that visual and verbal signals that portrayed social norms towards smoking, bribery, and name-calling encompassed elements of (1) social construct and (2) social stigma of Malaysian society. Smoking, bribery, and name-calling are examples of norms that constructed by society. Society has to live with the norms despite their acceptance of them. Because they are the ones who constructed the norms, society still has the ability to change them. Otherwise, it could adversely affect other communities. People live in a peaceful, quiet environment since they are part of society.

Social norms towards name-calling police officers as dogs were shown repeatedly in the film creating social stigma towards police officers by society. In justice, the police officers who work with honesty like Hussein, may be mistreated due to the social stigma created by society. However, the message shows that some police officers are still working sincerely and with honesty as shown on Hussein, needs to be better comprehended by the audience or society as a whole.

Crossroad: One Two Jaga film is categorized as an indie film that dared to manifest a story outside the norms of the Malaysian film industry. Additionally, this film illustrates a narrative that has never been widely and freely acknowledged by Malaysian society and to visualize it. This is due to the story having sensitive issues that might disgrace some parties. Although the response from the audience is not as encouraging as other mainstream films locally, it is recognized internationally. This film also did not perform well at the Malaysian box-office, but the moral lesson is valuable and beneficial to society who understand the connotation of the narrative.

Apart from enlightening the audience, this study can also benefit local filmmakers in wisely selecting signs to convey a message to the audience. A wise selection of signs in films can convey a valuable meaning and message to the audience. It can also create a transformation in the Malaysian film industry.

In conclusion, the researcher hopes this study can benefit everyone involved in the film industry, including the audience. It is due to the audience being at the top of the ladder

in determining the success of a film in the industry. Future researchers are recommended to make a more in-depth study on the social construct or social stigma in Malaysian films that reflect the social reality. Studies on several films can also be done to discover the relationship in each film in conveying the message.

REFERENCES

- Audifax. (2005). *Mite Harry Potter : Psikosemiotika dan misteri simbol di balik kisah Harry Potter*. Yogyakarta. Jalasutra.
- Budi, I. (1999). *Film, Ideologi, dan Militer; Hegemoni Militer dalam Sinema Indonesia*. Yogyakarta. Media Pressindo.
- Chandler, D. (2002). *Semiotic The Basic (1st Edition)*. London. Routledge.
- Dianiya, V. (2020). Representation Of Social Class In Film (Semiotic Analysis Of Roland Barthes Film Parasite). *Profetik: Jurnal Komunikasi*, , 13(2), 212-224.
- Dwityas, N., & Briandana, R. (2018). Comedy Films as Social Representation in the Society: An Analysis of Indonesian Comedy Films. *International Journal of Humanities & Social Science Studies*, Vol 4, No 5 ,107-118.
- Geber, S., Ho, S., & Ou, M. (2023). Communication, Social Norms, and the Intention to Get Vaccinated Against Covid-19. *European Journal of Health Communication*, 4(2). 113-139.
- Hisham, M.F, Md Dawam, Z.A & Achin, I.A. (2019). Analisis Semiotik Watak dalam Filem "Terbaik dari Langit. *International Journal of Heritage, Art and Multimedia*, 2:5, 124-144.
- Jamin, A. & Subey, M.F. (2020). Wacana Kemasyarakatan Dalam Karya-Karya Indie Di Malaysia. *Sains Humanika*, 12:1 ,1-10.
- Low, J.L., & Wan Mahmud., W.A. (2019). Persepsi Penonton Di Malaysia Terhadap Filem Yang Memenangi Academy Awards. *Jurnal Wacana Sarjana*, 3(2). 1-14.
- Lutkenhaus, R., Mclarnon, C. & Walker, F. (2021). Norms-Shifting on Social Media: A Review of Strategies to Shift Health-Related Norms among Adolescents and Young Adults on Social Media. *Review of Communication Research*, Vol 11 ,127-149.
- Metz, C. (1974). *Film Language: A Semiotics of The Cinema*. Chicago. The University of Chicago Press.
- Mirzoeff, N. (2000). *An Introduction To Visual Culture*. New York. Routledge.
- Monaco, J. (1984). *Cara Memahami Film*. Jakarta. Yayasan Citra.
- Mustafa, A.A, & Hourakhsh, A.N. (2021). The Effect of Cognitive Semiotics on The Interpretation of Urban Space Configuration. *ICCAUA2021 Conference full paper proceedings book, Alanya HEP University, Alanya, Turkey*. 260-274.
- Niu, N., Fan, W., Ren, M., Li, M., & Zhong, Y. (2023). The Role of Social Norms and Personal Costs on Pro-Environmental Behavior: The Mediating Role of Personal Norms. *Psychology Research and Behavior Management*, Vol 16, 2059-2069.
- Permana, R., Puspitasari, L. & Indriani, S. (2019). Film Indie Sebagai Media Penunjang Kehidupan Sosial-Budaya Di Nanggroe Aceh Darussalam. *Jurnal Sositelknologi*, 18(2). 155-169.
- Rusli, A. (2013, July 6). *Where did the audience go*. Malay Mail.

<https://www.malaymail.com/news/opinion/2013/07/06/where-did-the-audience-go/491369>

Sobur, Alex. (2004). *Analisis Teks Media*. Bandung. PT Remaja Rosdakarya.

Sobur, Alex. (2003). *Semiotika Komunikasi*. Bandung. PT Remaja Rosdakarya.

Tinarbuko, S. (2008). *Semiotika Komunikasi Visual*. Yogyakarta. Jalasutra.

Wong, M., & Tamburian, D. (2021). Analisis Semiotika Representasi Ibu Tunggal dalam Film Susah Sinyal. *Koneksi*, Vol 2, No 2, 229-236.

Zhang, W., Liu, Y., Dong, Y., He, W., Yao, S., Xu, Z. & Mu. (2023). How We Learn Social Norms: A Three-Stage Model for Social Norm Learning. *Frontiers in Psychology*, Vol 14:1153809.