

SEMIOTIC ANALYSIS OF CONFLICTS IN THE *CHICKEN RUN* MOVIE (2000)

FINAL PROJECT

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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.



MOTTO AND DEDICATION

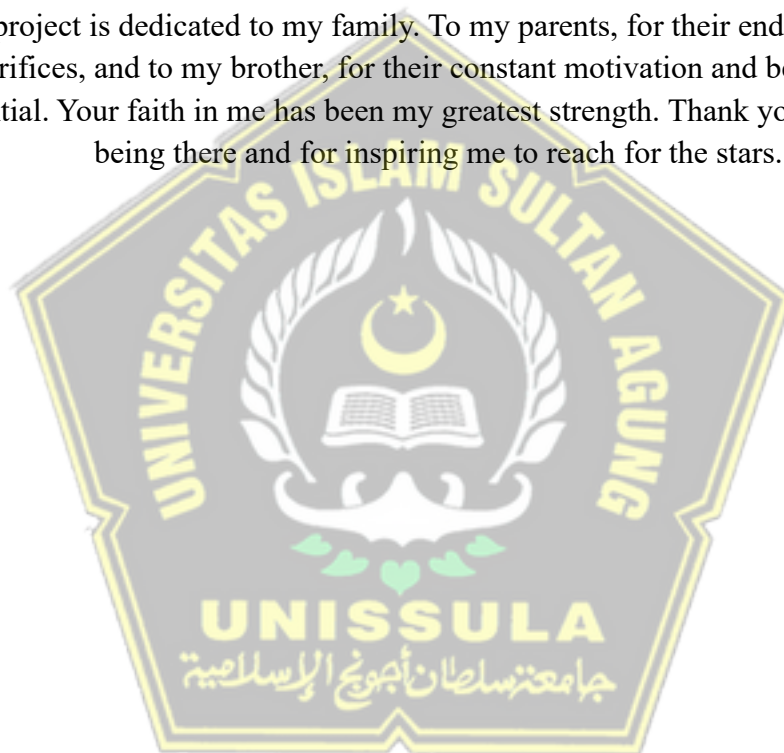
Motto

If the path to what you want seems too easy, then you're on the wrong path.

- Monkey D. Luffy

Dedication

This project is dedicated to my family. To my parents, for their endless love and sacrifices, and to my brother, for their constant motivation and belief in my potential. Your faith in me has been my greatest strength. Thank you for always being there and for inspiring me to reach for the stars.



ABSTRACT

Yusuf, Muhammad Ja'farrudin. 30802000054. Semiotic Analysis of Conflict in the Movie *Chicken Run* (2000). English Literature Study Program. Faculty of Language and Communication Science. Sultan Agung Islamic University. Advisor: Idha Nurhamidah, S.S., M.Hum.

This study aims to identify the three levels of conflicts: inner, personal, and extra-personal conflict experienced by the main character in the movie *Chicken Run* (2000), as conceptualized by Robert McKee. Utilizing Roland Barthes' semiotics theory, and the study investigates how these three levels of conflicts are depicted through semiotics theory within the film.

This study employs a descriptive qualitative research methodology to examine the narrative complexities in the movie *Chicken Run* (2000). Data collection involved a series of steps: watching the movie, reading the movie script, identifying the data, classifying the data, and reducing the data. The primary data was taken from the movie, with dialogues and monologues serving as key evidence. Secondary data, including journals, articles, theses, and relevant e-books, support and enrich the primary data. The unit of analysis focuses on phrases and sentences within the dialogues and monologues, providing a comprehensive understanding of the narrative.

The findings of this study reveal the three levels of conflicts: inner, personal, and extra-personal conflict experienced by Ginger, the main character in *Chicken Run* (2000). Inner conflicts are driven by Ginger's adrenaline and fear, her moral responsibilities, and her strong desire for freedom. Personal conflicts stem from her interactions with business partners, adversaries, and friends. Extra-personal conflicts involve power struggles within the farm, biological limitations like flightlessness, and systemic oppression symbolized by the pie machine. By employing denotation, connotation, and myth, this research illustrates how representations of leadership, the dichotomy of hope versus despair, and the struggle between freedom and oppression underscore the protagonist's quest for liberation and resistance against oppressive forces. The dialogues in *Chicken Run* support each semiotic sign identified by the researcher, providing denotative, connotative, and mythical meanings depicted in the film.

Keywords: Semiotic, Roland Barthes, Three Level of Conflict, Robert McKee, *Chicken Run*.

INTISARI

Yusuf, Muhammad Ja'farrudin. 30802000054. Semiotic Analysis of Conflict in the Movie *Chicken Run* (2000). English Literature Study Program. Faculty of Language and Communication Science. Sultan Agung Islamic University. Advisor: Idha Nurhamidah, S.S., M.Hum.

Penelitian ini bertujuan untuk mengidentifikasi tiga tingkatan konflik: konflik batin, personal, dan ekstra-personal yang dialami oleh karakter utama dalam film *Chicken Run* (2000), seperti yang dikonseptualisasikan oleh Robert McKee. Dengan menggunakan teori semiotika Roland Barthes, dan studi ini menyelidiki bagaimana tiga tingkatan konflik ini digambarkan melalui teori semiotika dalam film tersebut.

Penelitian ini menggunakan metodologi penelitian kualitatif deskriptif untuk menguji kompleksitas naratif dalam film *Chicken Run* (2000). Pengumpulan data melibatkan serangkaian langkah: menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Data utama diambil dari film tersebut, dengan dialog dan monolog menjadi bukti kunci. Data sekunder, termasuk jurnal, artikel, tesis, dan e-book relevan, mendukung dan memperkaya data primer. Unit analisis berfokus pada frase dan kalimat dalam dialog dan monolog, memberikan pemahaman komprehensif terhadap narasi.

Temuan dari penelitian ini mengungkapkan tiga tingkatan konflik: konflik batin, personal, dan ekstra-personal yang dialami oleh Ginger, karakter utama dalam *Chicken Run* (2000). Konflik batin meliputi reaksi Ginger yang didorong oleh adrenalin dan ketakutan, tanggung jawab moral, dan keinginan kuatnya akan kebebasan. Konflik pribadi muncul dari hubungannya dengan mitra bisnis, musuh, dan teman. Konflik ekstra-pribadi mencakup dinamika kekuasaan di dalam peternakan, keterbatasan biologis seperti ketidakmampuan terbang, dan penindasan sistemik yang disimbolkan oleh mesin pai. Dengan menggunakan denotasi, konotasi, dan mitos, penelitian ini mengungkap bagaimana representasi kepemimpinan, dikotomi harapan versus keputusan, dan perjuangan antara kebebasan dan penindasan, menyoroti pencarian protagonis akan pembebasan dan perlawanan terhadap kekuatan penindas. Dialog-dialog yang terdapat dalam *Chicken Run* mendukung setiap tanda semiotik yang diperoleh peneliti, memberikan makna denotatif, konotatif, dan mitos yang tergambar dalam film.

Kata Kunci: Semiotika, Roland Barthes, Konflik Tiga Tingkat, Robert McKee, *Chicken Run*.

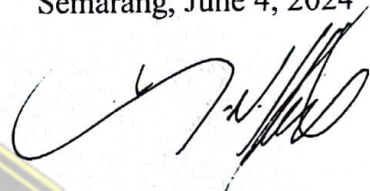
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All glory and gratitude are due to Allah SWT, the Most Compassionate and Merciful, who has granted me the opportunity, resources, and blessings to successfully complete this final project. With reverence and blessings upon our esteemed Prophet Muhammad SAW, peace be upon him. This final project is submitted as a requirement for obtaining the Sarjana Sastra Degree in English Literature at Sultan Agung Islamic University. I extend my sincere appreciation to:

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Semarang, June 4, 2024



Muhammad Ja'farrudin Yusuf

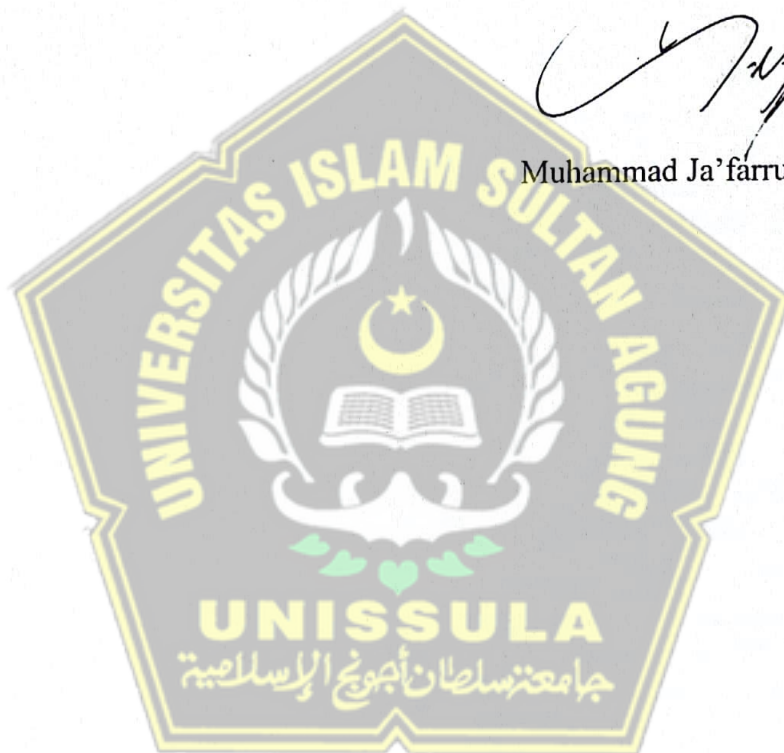


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CHAPTER I

INTRODUCTION

Chapter I consists of background of the study, problem formulation, limitation of the study, objective of the study, significance of the study and organization of the study.

A. Background of the Study

Movies are not just entertainment. They are also powerful forms of communication that use signs to convey meanings beyond the literal level. Signs are anything that can be interpreted as having a meaning, such as words, images, sounds, gestures, and object (Daniel 2). By using signs, movies can create symbolic meanings that relate to the themes, characters, and messages of the story. These symbolic meanings can also connect to the current life and issues of the audience, making the movies more relevant and impactful.

Semiotic theory looks beyond just the storyline of movies, delve into the symbols and meanings hidden in the visual and dialogue of movies. Roland Barthes, a key figure in semiotics, highlights the importance of understanding both direct and implied meanings in signs. When the researcher applies this to films, the researcher uncovers layers of sign and symbol that reflect wider societal ideas and values. In this study, the researcher uses the semiotic theory of Roland Barthes to analyze the signs and meanings in the film *Chicken Run*. One of the broadest semiotic

definition is from Umberto Eco, who states that ‘semiotics is concerned with everything that can be taken as a sign’ (Eco 7). Semiotics involves the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else (Daniel 2).

Roland Barthes, a French philosopher and literary critic, developed a semiotic theory that analyzes the connotation, denotation, and myth of signs in different cultural contexts. Wibowo (21) reveals through this model Barthes that the significance of the first stage is the relationship between the signifier (expression) and the signified (content) in a sign to external reality. Barthes calls denotation, which is the most tangible meaning of the sign. Meanwhile, connotation has a subjective meaning. The second stage is the myth system, where the sign from the first level becomes a new signifier that is associated with a new signified such as a value or an ideology.

The aim of this study is to apply Barthes’ semiotic theory to analyze the signs and meanings in the film *Chicken Run*. The researcher also uses Robert McKee’s concept of the three levels of conflict—inner, personal, and extra-personal—to analyze the characters’ struggles and objectives in the story. Inner conflict occurs within a character. It involves their thoughts, feelings, or physical characteristics that hinder the achievement of their goals. For example, imagine a protagonist torn between their desire for revenge and their innate compassion. This internal struggle creates tension and depth (49). Furthermore, personal conflict arises from relationships with

other people or groups. It blocks the character's progress toward their objectives. For example, A detective investigating a murder faces personal conflict when their loyalty to a close friend clash with their duty to uncover the truth (31). Extra-personal conflict extends beyond individual relationships. It involves institutions, natural phenomena, or situations that hinder the character's goals. For example, A scientist racing against time to prevent a catastrophic asteroid impact faces extra-personal conflict—the impending disaster itself becomes an antagonist (365). Therefore, by examining their dialogue, the study will interpret the underlying connotations, denotations, and myths through the lens of Roland Barthes.

B. Problem Formulation

Based on background of study above, this study formulates the statement of problems as follow:

1. How are three levels of conflicts based on Robert McKee's concept are experienced by the main character in the *Chicken Run* movie?
2. How conflicts are semiotically presented in the *Chicken Run* movie?

C. Limitation of the Study

The limitation of this study is that the analysis only focuses on exploring the three level of conflict experienced by the main character in *Chicken Run*, and applies semiotic theory through the lens of Roland Barthes. As a result, other potential themes and theoretical perspectives may not be fully explored.

D. Objective of the Study

Based on the problem formulation above, this study formulates the objective as follow:

1. To identify the inner, personal, and extra-personal conflict experienced by the main character in *Chicken Run*.
2. To analyze the conflict using semiotic theory through the lens of Roland Barthes.

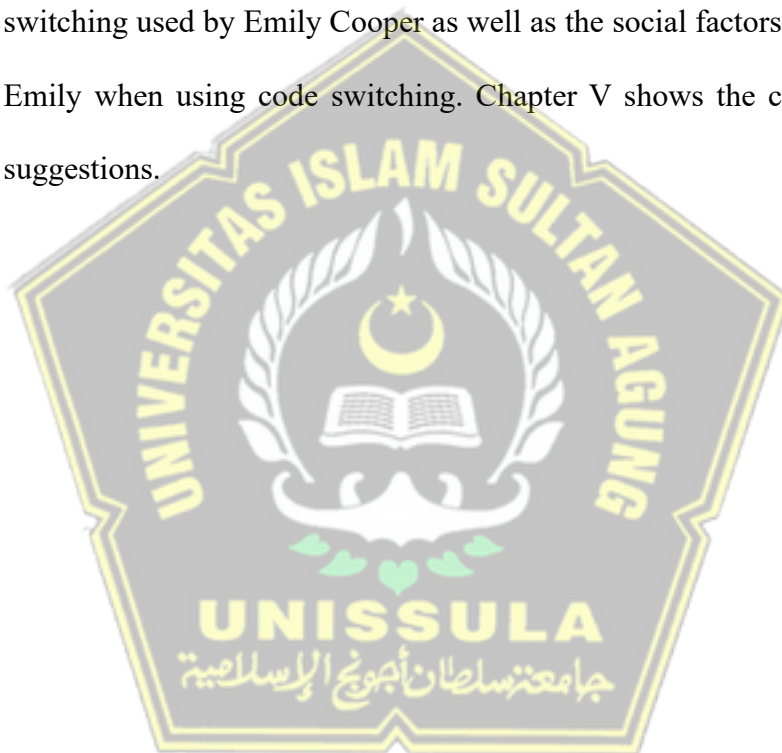
E. Significance of the Study

The study will contribute to the understanding of the film as a cultural product that reflects and challenges the values and beliefs of its creators and viewers. The study will highlight the applicability of semiotics in analyzing and interpreting the meaning of animated films, a genre often disregarded as mere entertainment for children. By employing semiotic theory to dissect the visual and narrative elements of *Chicken Run*, the study aims to unveil the nuanced layers of signs and symbols embedded within the film. Through this lens, this film seeks to challenge the general opinion that animated films are simple and childish, This shows that animated films have the potential for deep artistic expression and can engage audiences intellectually.

F. Organization of the Study

This final project is systematically organized in five chapters. Each chapter contains different matters to be discussed. Chapter I contains introduction, it consists of Background of the Study, Problem Formulation,

Limitation of the Study, Objective of the Study, Significance of the Study and Organization of the Study. Chapter II contains a review of related literature which consists of the synopsis of the movie itself and some theories that are related to the study. Chapter III is the research method, which consists of the source of the data, data collecting method, and data analysis method. Chapter IV presents the data and discussions about code switching used by Emily Cooper as well as the social factors that influence Emily when using code switching. Chapter V shows the conclusion and suggestions.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter will discuss the synopsis of the film and review the related literature. The Related literature is about Semiotic, Connotation, Denotation, Myth, and Three level of conflict.

A. Synopsis of the *Chicken Run* Movie (2000)

Chicken Run is an animated comedy film released in 2000, directed by Peter Lord and Nick Park. It was produced by Aardman Animations and DreamWorks Animation. The film combines the art of stop-motion animation with a captivating story centered around a group of chickens seeking freedom from their oppressive farm life.

Chicken Run is set on Tweedy's Egg Farm, a place where chickens are trapped and forced to produce eggs. The film revolves around a courageous and determined chicken named Ginger, who refuses to accept her captivity and dreams of escaping the farm to live a free life. Ginger and her fellow chickens endure the monotonous routine of egg-laying under the watchful eye of Mr. and Mrs. Tweedy, the farm's owners. Mrs. Tweedy, a cold and calculating woman, is constantly seeking ways to increase profits. The chickens' lives are bleak and repetitive, and Ginger becomes the beacon of hope as she devises countless escape plans.

The chickens' dreams of freedom are reignited when Rocky, a brash and self-proclaimed flying rooster, crash-lands into the farm. Ginger sees an opportunity to utilize Rocky's supposed flying abilities and enlists his help

in their escape. Rocky, initially motivated by personal gain, begins to empathize with the chickens' plight.

As Ginger and Rocky collaborate on an elaborate escape plan, they face numerous challenges. Mrs. Tweedy grows suspicious of the chickens' activities and becomes determined to stop any rebellion. She introduces a formidable piece of machinery, a giant pie-making machine, to increase the farm's profits, but the chickens realize that it can also be their downfall.

Undeterred by the obstacles, Ginger rallies her fellow chickens and develops a grand scheme to build a flying machine and escape the farm. Each chicken plays a crucial role in constructing the contraption, gathering materials and overcoming setbacks along the way. Together, they form a tight-knit community, supporting and encouraging one another in their pursuit of freedom.

As the chickens prepare for their daring flight, tensions rise, and Mrs. Tweedy's surveillance becomes more intense. With time running out, they must complete their flying machine and execute their escape before it's too late. In a thrilling climax, the chickens launch their makeshift aircraft, soaring above the farm and evading Mrs. Tweedy's desperate attempts to stop them. The chickens navigate perilous skies, facing stormy weather and close encounters with danger. With each obstacle they overcome, their determination and unity grow stronger.

Finally, the chickens break free from the confines of Tweedy's Egg Farm, finding themselves in a lush and open countryside. They revel in their

newfound freedom, celebrating their victory over oppression and captivity. Ginger stands as a symbol of resilience and leadership, having led her fellow chickens to triumph against all odds.

Chicken Run is a tale of bravery, friendship, and the indomitable spirit of those who dare to challenge the status quo. It showcases the power of unity, determination, and never giving up, reminding us that freedom is worth fighting for.

B. Related Literature

B.1. Three Level of Conflicts by Robert McKee

Conflict is the heartbeat of storytelling, the engine that propels narratives forward and imbues them with tension, intrigue, and emotional depth. As Harmon and Holman assert, ‘without conflict, plot hardly exists’ (387). From the epic battles of ancient myths to the subtle interpersonal dramas of modern literature, conflict lies at the core of human storytelling, captivating audiences and driving them to turn page after page, eager to discover how the conflicts will unfold and resolve.

In every great story, conflict takes center stage, manifesting in myriad forms, whether it is the clash of titans in a cosmic struggle between good and evil or the internal turmoil of a protagonist grappling with their inner demons. It is the friction between opposing forces, the clash of desires, values, and beliefs, that ignites the narrative spark and sets the stage for transformation and growth. A successful story therefore tracks a protagonist as he moves through an experience of

conflict, and regardless of what the conflict entails, it must escalate until it reaches a moment of climax “the point where something has to give and does” (Kress 71). As these models would have it, “resolution” is only available on the other side of a crisis.

Robert McKee's concept of the three levels of conflict, inner, personal, and extra-personal, provides a framework through which storytellers can explore the depth and complexity of human experience (McKee 146). By dissecting conflicts into these distinct layers, McKee offers a nuanced understanding of the dynamics at play within narratives, highlighting the interplay between internal struggles, interpersonal dynamics, and external challenges. In doing so, McKee invites writers and filmmakers to delve deeper into the psychological, emotional, and societal dimensions of their stories, enriching their narratives and resonating more profoundly with audiences.

B.1.1. Inner Conflict

At the heart of every narrative lies the profound struggle within the soul of the protagonist—a battle between light and darkness, hope and despair, love and fear. This inner conflict, as elucidated by Robert McKee, This battle rages within a character—their fears, desires, doubts, and moral dilemmas. It is the tug-of-war between their heart and mind, propelling growth and transformation. Characters wrestle with their innermost desires, confront their deepest fears, and grapple with

moral quandaries that threaten to consume them from within (McKee 214). It is through this internal strife that characters embark on a journey of self-discovery, confronting their flaws, embracing their strengths, and ultimately forging their own path amidst the chaos of existence.

B.1.2. Personal Conflict

Personal conflict encompasses the dynamic tensions and struggles experienced by the protagonist within the sphere of their interpersonal relationships and societal interactions. This level of conflict delves into the protagonist's engagement with their immediate social environment, including family, friends, and romantic partners (McKee 31). It extends beyond the internal realm of the protagonist's thoughts and emotions, focusing instead on the external forces that shape their personal experiences and relationships. Personal conflict may manifest in clashes with loved ones, conflicts with social institutions such as schools or workplaces, or confrontations with broader societal norms and expectations. Essentially, personal conflict explores the protagonist's interactions with others and their navigation of the complex social landscape that surrounds them.

B.1.3. Extra-personal Conflict

Extra-personal conflict extends beyond the interpersonal realm to encompass the protagonist's confrontations with

external societal forces or environmental challenges (McKee 365). Unlike personal conflict, which revolves around interpersonal relationships, extra-personal conflict centers on the protagonist's interactions with broader societal structures and the physical environment. This level of conflict is depicted through vivid descriptions and imagery, illustrating the protagonist's struggles as they navigate the complexities of society or contend with the formidable forces of nature.

B.2. Semiotics

Semiotics, in terminology, according to the perspective of Indiwan Seto (5) can be defined as the science that studies a broad range of objects, events, and entire cultures as signs. It can also be interpreted that in semiotics, a sign is considered to represent or signify something other than itself. In Saussure's conception (Ferdinand de Saussure, a linguist from Switzerland who pioneered the theory of structuralism) a sign consists of a dual entity comprised of the "signifier" and the "signified" (Saussure 9). The Signifier is a "sound image" or the sound of language, while the Signified is the concept or mental projection that arises from that sound. Semiotics encompasses not only visual signs like drawings, paintings, and photographs but also includes sounds, words, and body language. For example, a speaker utters the word "chair." The concept or mental projection that arises is "an object for sitting, typically having a back and four legs for support." The spoken

word "chair" is the signifier, while the mental conception that arises from its pronunciation is the signified. These two elements (signifier and signified) form a sign in language. Saussure later referred to this pattern as semiology or semiotics, which is "the study of signs or symbols." Semiotics treats texts as collections of signs. Through semiotics, the workings and functions of signs can be understood. This approach leads to interpretations that are diverse, revealing the deepest and hidden meanings within a text.

Furthermore, Semiotics, according to the perspective of Alex Sobur (15), is defined as a science or analytical method for examining a sign. These signs are used for media in an effort to find a path amidst humanity or with humanity. Semiotics, or in Barthes' terms, semiology, essentially seeks to study how humanity interprets things. Interpretation means that objects not only convey information, in this case, they seek to communicate, but also constitute a structured system of signs. Based on the above description, it can be concluded that semiotics is a field of study that examines the signs present in life, and its scope can be very wide. In addition, each person's interpretation of a sign is also diverse and varied.

B.2.1. Semiotic Theory Based on Roland Barthes

Roland Barthes, the French philosopher, is the most identical semiotic figure in the world of semiotics. He was a philosopher, literary critic, structuralist, and semiologist. This semiotician developed the

study of Ferdinand de Saussure, which has structuralism in-text semiotics. Roland Barthes stated that Semiology ‘aims to take in any system of signs whatever their substances and limits like; images, gestures, musical sounds, and objects (Barthes).

When examining, Barthes identifies two types of signs: verbal and non-verbal. The verbal component encompasses text whether it is a product name, a sentence, or information. Non-verbal signs, on the other hand, enhance the visual appeal of the message. These can include images, colors, animations, and other visual elements. Despite lacking explicit sentences, non-verbal signs convey depth and meaning, shaping the overall communication. Roland Barthes developed semiotics into 2 levels of signs, namely denotation and connotation (Seto 5). He also said that there is another aspect of marking denotation and connotation, namely myth.

B.2.2. Denotation

Denotation is the first level of signification, denotation tends to be described as the definitional, literal, obvious or common-sense meaning of a sign (Chandler 137). it describes the literal or obvious meaning of the sign, thus, denotation of the visual image refers to what all people see without association to their culture, ideology or society (Bouzida, 2014). In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide. It aims to capture the objective essence or

description of a sign's referent, focusing on its observable characteristics and qualities. The denotative meaning of a sign is typically shared within a specific cultural or linguistic community, as it provides a common reference point for interpreting signs.

For example, consider the denotation of the word "apple" it refers to a specific fruit, characterized by its round shape, typically red or green color, and edible flesh. In this case, the denotative meaning of "apple" is limited to its immediate physical attributes and categorization as a fruit. Denotation is crucial in communication as it provides a shared understanding of signs across individuals. It allows for effective and efficient communication by establishing a common reference point for interpreting signs.

B.2.3. Connotation

The second level of signification is connotation, the term 'connotation' is used to refer to the socio-cultural and 'personal' associations (ideological, emotional, etc.) of the sign. These are typically related to the interpreter's class, age, gender, ethnicity and so on. Connotation is thus context-dependent (Chandler 138). It refers to the additional meanings or associations that are culturally and subjectively attached to a sign beyond its literal

or denotative meaning. Signs are more 'polysemic' more open to interpretation in their connotations than their denotations.

Connotative meaning are not fixed or universally agreed upon but are shaped by the cultural and historical contexts in which signs are used. The connotations associated with a sign can evoke emotions, ideologies, values, and social attitudes. They are constructed through shared cultural experiences, language usage, and collective associations within a community (Chandler 138). For instance, the connotation of the color red may vary depending on the context and culture. In Western societies, red is often associated with passion, love, and excitement. However, in some Eastern cultures, red may symbolize luck, celebration, or prosperity. These connotations are not inherent to the color itself but are socially and culturally constructed.

However, there is a risk of emphasizing the individual subjectivity of connotations. Intersubjective responses are shared to some extent by members of a culture, but each individual example only captures a limited range of connotations that would make sense. Connotations are not purely personal meanings – they are determined by the codes to which the interpreter has access. Cultural codes provide a connotational framework since they are 'organized around key

oppositions and equations', each term being 'aligned with a cluster of symbolic attributes' (Silverman 1983, 36). For example, most adults in Western cultures understand that a car can symbolize virility (strength and masculinity) or freedom. Connotative meanings can shape our understanding of signs, influencing our emotional responses and cultural associations. It is essential to recognize that connotation is not universal or fixed but subject to interpretation and change. Different individuals or communities may attach different connotations to the same sign based on their cultural backgrounds, experiences, and ideologies.

In discussions of connotation and denotation, we often refer to different levels of representation or meaning. Roland Barthes, adopted from Louis Hjelmslev, recognized that there exist distinct orders of signification (Barthes 124). The first order of signification is that of denotation: at this level there is a sign consisting of a signifier and a signified. 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. In this framework, connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations).

A signified on one level can become a signifier on another level. This is the mechanism by which signs may seem to signify one thing but are loaded with multiple meanings. Indeed, this framing of the Saussurean model of the sign is analogous to the ‘infinite semiosis’ of the Peircean sign in which the interpretant can become the representamen of another sign. However, it can also tend to suggest that denotation is an underlying and primary meaning, a notion which many other commentators have challenged. As the researcher have noted, Barthes himself later gave priority to connotation, noting in 1971 that it was no longer easy to separate the signifier from the signified, the ideological from the literal (Barthes 166).

Changing the form of the signifier while keeping the same ‘literal’ signified can generate different connotations. The choice of words often involves connotations, as in references to ‘strikes’ vs. ‘disputes’, ‘union demands’ vs. ‘management offers’, and so on. Tropes such as metaphor generate connotations. Subtle changes of style or tone may involve different connotations, such as changing from sharp focus to soft focus when taking a photograph or using different typefaces for exactly the same text.

Gender discourses are considered explanatory cultural frameworks that some cultural semioticians interpret as myths

or mythologies. Typically, myths are associated with ancient tales about gods and heroes, and colloquially, the term "myth" often implies beliefs that are untrue. However, in semiotics, the term "myth" does not necessarily imply falsehood. Similar to metaphors, cultural myths assist us in understanding our experiences within a culture. They express and help organize shared ways of conceptualizing aspects of culture.

B.2.4. Myth

Gender discourses are considered explanatory cultural frameworks that some cultural semioticians interpret as myths or mythologies. Typically, myths are associated with ancient tales about gods and heroes, and colloquially, the term "myth" often implies beliefs that are untrue. However, in semiotics, the term "myth" does not necessarily imply falsehood. Similar to metaphors, cultural myths assist us in understanding our experiences within a culture (Chadler 143). They express and help organize shared ways of conceptualizing aspects of culture.

In the framework of Barthesian cultural studies, myth, like connotation, can be seen as a higher order of signification. For instance, an image may denote 'a child' in a context which generates the connotation of innocence, this forms part of what Roland Barthes would call a higher level (historically modern and Romantic) 'myth' of childhood which functions

ideologically to justify dominant assumptions about the status of children in society.

The mythological or ideological level of meaning reflects fundamental concepts that support specific worldviews, which may vary across cultures. Roland Barthes viewed myths as the prevailing ideologies of our time. For instance, Objectivism is a pervasive myth in Western culture, aligning itself with scientific truth, rationality, accuracy, fairness, and impartiality. This myth permeates various areas such as science, law, government, journalism, morality, business, economics, and academia. Other myths or ideological discourses include those surrounding masculinity, femininity, freedom, individualism, national identity, and success. Barthes gained renown for his insightful analyses of implicit myths in popular culture, notably in his essays collected in "Mythologies" (1957).

Barthes contended that mythical meanings often appear partly motivated and inherently contain some analogy, leading them to be perceived as natural. Only when a myth becomes worn-out can its arbitrary nature of signification be recognized (Barthes 136). For Barthes, similar to Lévi-Strauss, myths fulfill the ideological function of naturalization. Their role is to make dominant cultural and historical values, attitudes, and beliefs

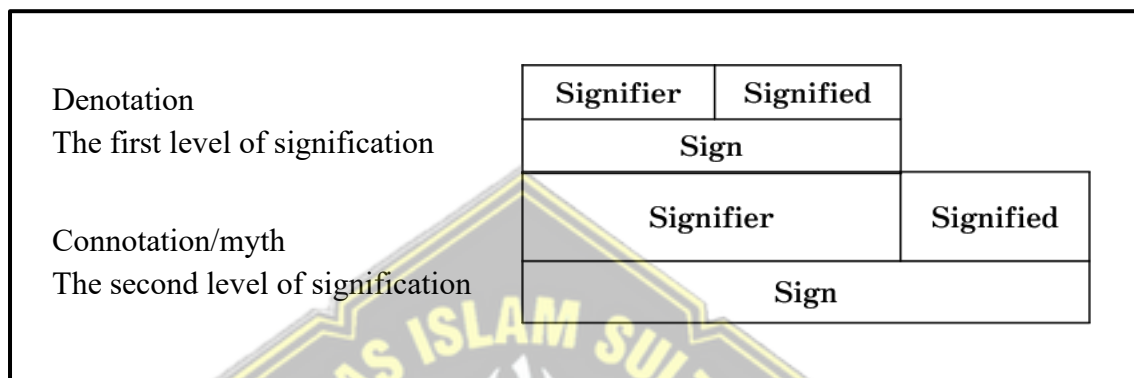
seem entirely natural, normal, and timeless, portraying them as objective truths reflecting 'the way things are'.

Barthes saw myths as serving the ideological interests of the bourgeoisie, as bourgeois ideology tends to blur the line between culture and nature (8). Myths can obscure the ideological function of signs, appearing self-evident and requiring no deciphering or interpretation. This resonates with Lévi-Strauss's notion that myths operate in people's minds without their awareness.

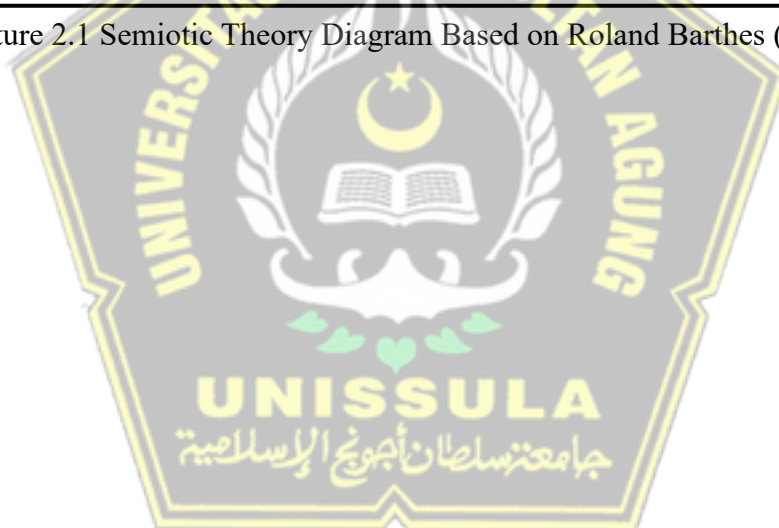
Barthesian semiotics highlights that while deconstructing tropes, connotations, and myths can be enlightening, they cannot be entirely reduced to the literal. Barthes excelled at such analysis, yet denaturalizing cultural assumptions embedded in these forms poses a challenge when the semiotician is a product of the same culture, often taking many dominant ideas for granted. Barthes sets a high standard, but those analyzing their own cultures in this manner must also actively reflect on their own values.

Rhetoric and connotation create intricate signs, while myths constitute intricate sign-systems that produce additional ideological signs. Instead of merely defining myths as collections of tropes and connotations, Barthes proposed that they operate in a more cohesive manner, both in their underlying

ideology and their structure. They function as metalinguistic semiotic systems or codes, wherein specific cultural connotations and tropes are fragments.



Picture 2.1 Semiotic Theory Diagram Based on Roland Barthes (Wulandari 31)



CHAPTER III

RESEARCH METHOD

This chapter consists of the research methodology including, the type of research, the data collecting method, and the data analyzing method.

A. Types of Research

This study employed descriptive qualitative research, wherein data collection occurred qualitatively, and subsequent reporting followed a descriptive approach. Qualitative research involves an investigative method focused on understanding the interpretations assigned by individuals or groups to social and human issues (Creswell 4). This study provides a textual description of research procedures that produce descriptive data in the form of signs in the dialogue observed in the film. In this case, the type of descriptive-qualitative research was used to analyze the movie *Chicken Run* (2000).

B. Data Organizing

In data organizing, the steps in collecting the data and the types of data are explained.

B.1. Data Collecting Method

The process of data collection includes many steps, there are as follows:

B.1.1. Watching The Movie

The first step was watching the movie. This first viewing was crucial for gathering data and

comprehending the storyline. After that, the researcher watched the movie again, paying close attention. The goal here is to extract additional information, content, and data from the movie's narrative. By doing so, the researcher aims to achieve a thorough understanding of the film.

B.1.2. Reading the Movie Script

After watching the movie, the next step is to read its script carefully and repeatedly. By doing so, the researcher aims to find specific information from the script to be used as data for analysis.

B.1.3. Identifying the Data

After reading the film script, the third step involved identifying the data. This meant pinpointing specific sections of the film for analysis by highlighting and underlining relevant portions of the script. The identified data consisted of monologues, dialogues, and character narrations.

B.1.4. Classifying the Data

The next step was sorting out the data. Thus, the information in the appendix was organized based on the research question. This information was taken from the film script and put into a table called an appendix. In this

table, there were columns for scene numbers, parts of the script, types of analysis, references, and notes. More details about these attachments were discussed in Chapter IV.

B.1.5. Reducing the Data

Reducing the data was the last step to be taken. In this step, the data were re-selected, ensuring only strong and relevant data were used for the problem formulation.

B.2. Types of Data

Two categories of data are encompassed within the scope of this study: primary data and secondary data.

B.2.1. Primary Data

The principal foundation for analysis was constituted by primary data, namely the movie script of *Chicken Run* (2000). The data extracted from this film manifested in the form of dialogues and monologues, subsequently serving as corroborative evidence. The unit of analysis focuses on phrases and sentences within the dialogues and monologues, providing a comprehensive understanding of the narrative.

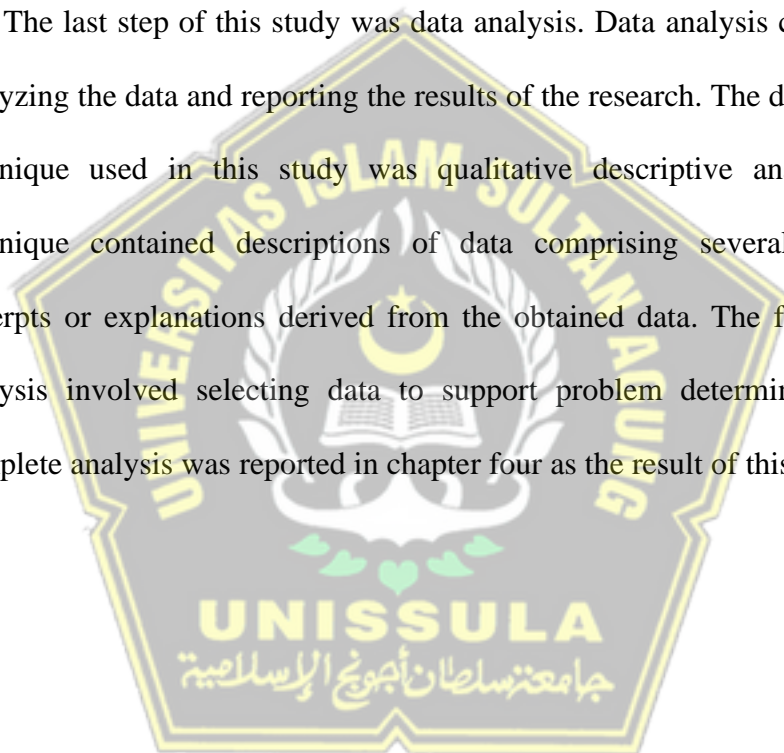
B.2.2. Secondary Data

Secondary data is a supporting component to complement the primary data in this research. Derived

from diverse informational reservoirs such as journals, articles, theses, and pertinent e-books relevant to the theoretical underpinnings of this research, the secondary data augmented and reinforced the primary dataset.

C. Analyzing the Data

The last step of this study was data analysis. Data analysis consisted of analyzing the data and reporting the results of the research. The data analysis technique used in this study was qualitative descriptive analysis. The technique contained descriptions of data comprising several statement excerpts or explanations derived from the obtained data. The final project analysis involved selecting data to support problem determination. The complete analysis was reported in chapter four as the result of this study.



CHAPTER IV

FINDING AND DISCUSSION

In Chapter IV, the researcher embarks on a thorough examination of the three levels of conflict experienced by the main character in the *Chicken Run* movie (2000), as delineated in the problem formulations expounded in Chapter One. Subsequently, employing semiotic theory as a framework, the researcher will analyze these conflicts to unveil and explicate their inherent meanings, shedding light on the deeper layers of significance embedded within the narrative fabric of the film.

A. Conflicts in the *Chicken Run*

The findings to address the first problem formulation are encompassed in this section, which shows the three level of conflict experienced by the main character in the movie *Chicken Run* (2000). According to McKee (146) conflict can be divided into three categories: inner, personal, and extra-personal conflict. The analysis will focus on the three level conflicts experienced by the main character, and through this analysis, data will be generated to address the second problem formulation.

A.1. Inner Conflict

At the heart of every narrative lies the profound struggle within the soul of the protagonist, a battle between light and darkness, hope and despair, love and fear. This inner conflict, as elucidated by Robert McKee.

Characters wrestle with their innermost desires, confront their deepest fears, and grapple with moral quandaries that threaten to consume them from within (McKee 214). The following example can be seen from Ginger utterances in the movie *Chicken Run* (2000):

A.1.1. Surge of Adrenaline and Fear

BUNTY

Aw give over, you old fool. They just want to count us.

FOWLER

H-h-how dare you talk back to a senior ranking officer. Why
back in my R.A.F. days...

GINGER

Fowler, they're coming. Back in line.

Fowler hops in line.

(00:08:10)

The urgency in her voice likely masks a surge of adrenaline and fear, emotions she must control to lead effectively. Ginger knows that any disarray could lead to the failure of their escape plan. Her command to Fowler to get back in line is a strategic move to keep order, but it also shows her internal battle with the fear of getting caught. As a chicken, Ginger's physical limitations are a constant reminder of the challenges they face against human captors. Her determination to overcome these limitations is a source of inner conflict.

Ginger's leadership adds another layer to her inner conflict. She must inspire hope and unity among the chickens, even if she harbours her own doubts. Her directive to Fowler is as much about convincing herself of their plan's viability as it is about rallying the others. Ginger's line is a moment of tension that captures her inner turmoil. It reflects her resolve to lead her flock to freedom despite the internal conflicts that arise from her role as the leader, the physical limitations of being a chicken, and the emotional toll of their predicament. Her character embodies the essence of inner conflict as described by McKee, making her a compelling and relatable protagonist.

A.1.2. Moral Responsible

Mrs. Tweedy stops and checks a row on her egg count report. Five zeros in a row.

GINGER

Oh no. Edwina.

Mrs. Tweedy grins with devilish delight.

GINGER

Bunty, why didn't you give her some of your eggs?

BUNTY

I would have. She didn't tell me, she didn't tell anyone!

(00:09:30)

Ginger's line reflects her inner conflict as a leader who feels responsible for the well-being of the entire flock. This moment of questioning Bunty arises from a situation where one of the chickens, presumably in need, has not received help from the others. Ginger grapples with the expectation that the chickens should support each other, contrasting with the individualistic survival instinct that may prevent them from doing so. As the leader, Ginger likely feels guilt and frustration when she perceives a failure in solidarity among the group, which she sees as a reflection of her leadership. The question posed to Bunty also signifies Ginger's moral dilemma, balancing the need for collective survival against the cost it imposes on individual members of the group.

A.1.3. Desire for Freedom

Stop outside a "door to a red-bricked building. Mrs. Tweedy puts on the red glove as if preparing for a medical procedure. Mr. Tweedy hands her Edwina. Ginger climbs onto the roof of a hut in the far corner. Mrs. Tweedy opens the door. There's an AXE stuck into a stump. She removes it and enters the room. Their shadows are cast onto the wall. All Ginger can do is watch as Edwina is placed on the chopping block. The axe is raised. CUT TO Ginger as O.S. we hear a swift CHOP! Ginger turns away. THE CHICKENS IN THE YARD - shuffle and cluck nervously. GINGER - bows her head as she sits on the roof and looks the other way. There's a SQUAWK overhead. She looks up. A

FLOCK OF GEESE FLY OVERHEAD. She follows them as they fly toward a particularly lush hill. A beam of sunlight shines down on it creating an ethereal glow Ginger stares at it, eyes welling with tears

GINGER

(to herself) We've got to get out of here.

(00:10:51)

Ginger's inner conflict arises from her intelligent and pragmatic nature. She is a natural leader, responsible and determined, yet she finds herself in a situation that stifles her abilities and desires. The farm represents a dystopian reality where her leadership skills are used not for growth or adventure, but for planning escapes from oppression.

When Ginger says this line, it's a culmination of her frustration and the repetitive cycle of failed escape attempts. Each failure is not just a physical setback but also a psychological blow to her and her flock's morale. Her inner conflict is between the idealism of freedom and the harsh reality of their situation. This line is a rallying cry that encapsulates her fearless determination and her refusal to accept their current reality as permanent.

A.2. Personal Conflict

Personal conflict encompasses the dynamic tensions and struggles experienced by the protagonist within the sphere of their interpersonal

relationships and societal interactions. This level of conflict delves into the protagonist's engagement with their immediate social environment, including family, friends, and romantic partners (McKee 31). It extends beyond the internal realm of the protagonist's thoughts and emotions, focusing instead on the external forces that shape their personal experiences and relationships. Personal conflict may manifest in clashes with loved ones, conflicts with social institutions such as schools or workplaces, or confrontations with broader societal norms and expectations. The subsequent instance is evident through dialogues in the *Chicken Run* movie (2000):

A.2.1. Ginger and Business Partner

GINGER

(pointing to list) No thank you. We're making this. We need these things. Can you get them?

NICK

(eyeing the list) Ooooh, this is a big job, miss. Bigger than the others.

It's gonna cost.

GINGER

Same as always, one bag of seed.

NICK

You call this pay?

FETCHER

It's chicken feed!

GINGER

What else could we give you?

NICK

Eggs.

GINGER

Eggs?!

FETCHER

Eggs.

GINGER

We can't give you our eggs, they're too valuable.

(00:12:18)

In this dialogue, Ginger's personal conflict is evident. She must negotiate with Nick and Fetcher to obtain the necessary items for their escape plan. The tension arises from Ginger's determination to secure these resources while protecting the precious eggs (their lifeline). The clash between Ginger's goal (freedom) and the demands of Nick and Fetcher creates personal conflict that drives the story forward.

Ginger's leadership role and her commitment to the flock are tested as she navigates this delicate exchange. The exchange about what constitutes 'pay' and the value of 'eggs' brings to the forefront the theme

of value and sacrifice. Ginger values the eggs as they are a symbol of hope and life, while Nick and Fetcher value them as a commodity. This conflict highlights the different perspectives on what is considered valuable. The dialogue showcases her resilience, resourcefulness, and the emotional stakes involved.

A.2.2. Ginger versus Adversaries

MRS. TWEEDY

It's all in your head, Mr. Tweedy. Say it!

MR. TWEEDY

It's all in me head, it's all in me head...

MRS. TWEEDY

Now – you keep telling yourself that because I don't want to hear another word about it, is that clear?

MR. TWEEDY

Yes, luv. (on second thought) But you know that ginger one,
luv...

MRS. TWEEDY

THEY'RE CHICKENS, YOU DOLT! Apart from you, they're the most stupid creatures on this planet! They don't plot, they don't scheme, and they are not ORGANIZED.

(00:14:07)

Ginger challenges Mr. Tweedy's perception of reality, which is a direct confrontation and a form of psychological warfare. She's not only trying to escape physically but also attempting to manipulate Mr. Tweedy's thoughts. Mr. Tweedy is portrayed as a man who is often belittled and dismissed by his wife, Mrs. Tweedy. His suspicions about the chickens are correct, but he is constantly undermined. Ginger's taunt exacerbates his internal conflict between his own understanding and the dismissive treatment he receives from his wife. The line "It's all in your head, Mr. Tweedy! Say it!" is an inversion of power dynamics. Typically, it's Mr. Tweedy who would assert control over the chickens, but here, Ginger turns the tables, using his insecurities against him.

This interaction escalates the personal conflict between Ginger and the Tweedys, as it's not just a physical battle to escape the farm but also a mental one. Ginger's defiance and Mr. Tweedy's frustration contribute to the tension and stakes of the narrative. The line exemplifies personal conflict as it pits Ginger's cunning against Mr. Tweedy's subjugation and self-doubt. It's a strategic move by Ginger that highlights her intelligence and resourcefulness, key traits that drive the plot forward and deepen the conflict within the story.

A.2.3. Ginger and Friend

Ginger

You're supposed to be up there... (pointing the cockpit) you're
the pilot.

Fowler

Don't be ridiculous. I can't fly this contraption.

Ginger

But...back in your day. Th...The Royal Air Force...

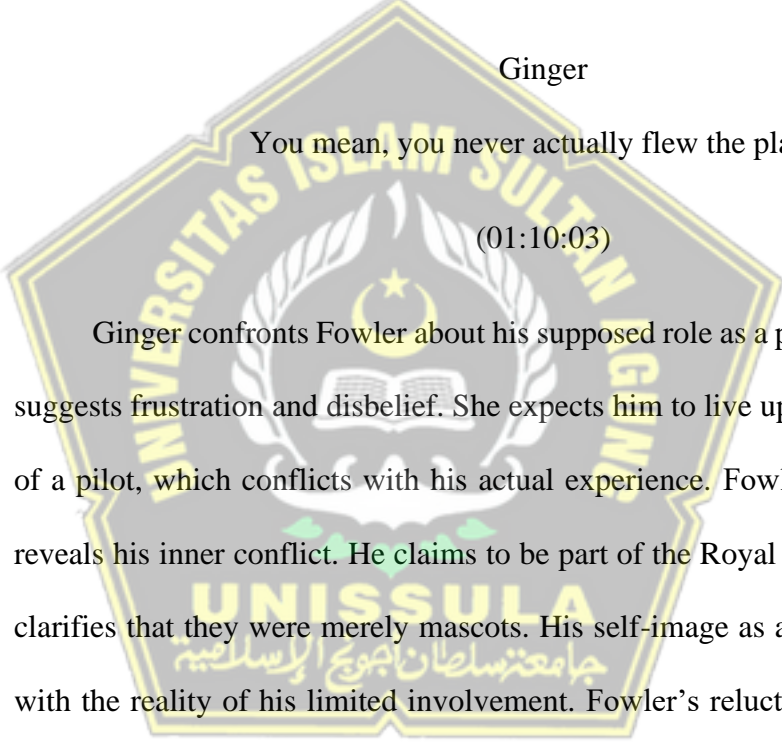
Fowler

644 Squadron, Poultry Division. we were the mascots.

Ginger

You mean, you never actually flew the plane?

(01:10:03)



Ginger confronts Fowler about his supposed role as a pilot. Her tone suggests frustration and disbelief. She expects him to live up to the image of a pilot, which conflicts with his actual experience. Fowler's response reveals his inner conflict. He claims to be part of the Royal Air Force but clarifies that they were merely mascots. His self-image as a pilot clashes with the reality of his limited involvement. Fowler's reluctance to admit that he never flew the plane reflects his struggle with identity. He wants to maintain the illusion of being a pilot, even if it's not entirely true.

Ginger's line implies disappointment. She expected more from Fowler, and his admission disappoints her. This personal conflict adds depth to their relationship. This brief exchange captures the personal conflict between Ginger's expectations and Fowler's self-perception. It highlights the tension between their roles and the reality of their situation.

Fowler's inability to live up to Ginger's idealized image of a pilot creates an interesting dynamic within the story.

A.3. Extra-personal Conflict

Extra-personal conflict extends beyond the interpersonal realm to encompass the protagonist's confrontations with external societal forces or environmental challenges (McKee 365). Extra-personal conflict centers on the protagonist's interactions with broader societal structures and the physical environment. This level of conflict is depicted through vivid descriptions and imagery, illustrating the protagonist's struggles as they navigate the complexities of society or contend with the formidable forces of nature. The subsequent instance is evident in the dialogues from the *Chicken Run* movie (2000):

A.3.1. Power Struggle

BUNTY

In all my life - I've never heard such a fantastic - LOAD OF TRIPE. (turning to Ginger) Oh, face the facts, ducks -- the chances of us getting out of here are a million to one.

GINGER

Then there's still a chance.

(00:17:51)

Ginger stares at them for a moment, then leaves the hut. Ginger steps outside Hut 17 trying to keep a brave face -- then she buries

her head in her hands and begins to sob.

The dialogue from Ginger and Bunty reflects a profound understanding of the extra-personal conflict ginger and her fellow chickens face. This line is not merely an expression of odds, it's a summation of the immense external forces aligned against them. Ginger's assessment of their situation is brutally honest. She recognizes the overwhelming power of the institution, the farm and its owners that confines them. It's a system designed to keep them captive, and the odds represent the entirety of the system's weight against their individual wills.

Despite the grim odds, the statement leaves room for hope. By acknowledging that there is still a chance, no matter how slim, Ginger embodies the resilience of the spirit. It's a testament to her character that she can face such astronomical odds and yet choose to focus on the possibility, however minute, of success. Bunty's line is a commentary on resistance against oppressive systems. It highlights the universal struggle for freedom and the indomitable nature of hope. The film uses this line to connect with audiences, reminding them that the fight for freedom, no matter the context, is always fraught with challenges but is worth pursuing.

A.3.2. Biological Limitation

MAC

Aye, hen. And I hate to be the voice o' doom, but I've been calculatin' m' figures... (checking her notepad) ...and I just

dunne think we're built for flyin'.

GINGER

(defensive) But I saw him! He flew in over that fence!

(00:34:26)

In this dialogue from *Chicken Run*, the extra-personal conflict is highlighted by the chickens' inability to fly, a crucial barrier to their escape. Mac's calculations reveal a grim reality, the chickens are not physically designed for flight. This limitation is an external force imposed by their nature, exacerbating the difficulty of their predicament. Mac's line, "I just dunne think we're built for flyin'," serves as a stark reminder of this inherent limitation, embodying the chickens' existential struggle against forces beyond their control. The fact that they are grounded creatures, unable to simply fly away from their captivity, underscores the broader conflict they face against the farm's oppressive system.

Ginger's defensive response, "But I saw him! He flew in over that fence!" represents a spark of hope and defiance against these insurmountable odds. Her insistence on the possibility of flight, based on seeing Rocky's arrival, challenges the harsh reality presented by Mac's calculations. Ginger's belief in the possibility of flying, despite their biological constraints, reflects her resilience and determination to overcome the external forces that confine them.

A.3.3. Systemic Opression

Mr. Tweedy CLAMPS Ginger's feet into ankle holders on an overhead conveyor belt. He pushes a couple of levers and the belt starts moving Ginger toward the opening.

MR. TWEEDY

Chickens go in...pies come out.

(00:50:14)

In this scene, Ginger and the other chickens discover the horrifying truth about the pie machine on the Tweedy Chicken Farm. The pie machine represents a literal death sentence for the chickens. It's not just a matter of losing their freedom, it's a matter of life and death. The pie machine symbolizes the ultimate threat to the chickens' existence. It's not merely a piece of farm equipment; it's a mechanism that turns living creatures into consumable products.

The pie machine embodies the chickens' existential fear. It's a tangible representation of their vulnerability and the brutal fate that awaits them if they don't escape. Mr. Tweedy's statement reflects the larger conflict between the chickens and the oppressive system represented by the Tweedy Chicken Farm. The pie machine is a manifestation of that system, a merciless force that treats life as a commodity. This line encapsulates the horror and urgency of their predicament. It's not just about escaping the farm; it's about evading death itself. Ginger's

realization adds depth to the story, emphasizing the stakes and the chickens' fight against external forces.

B. Semiotics in the *Chicken Run*

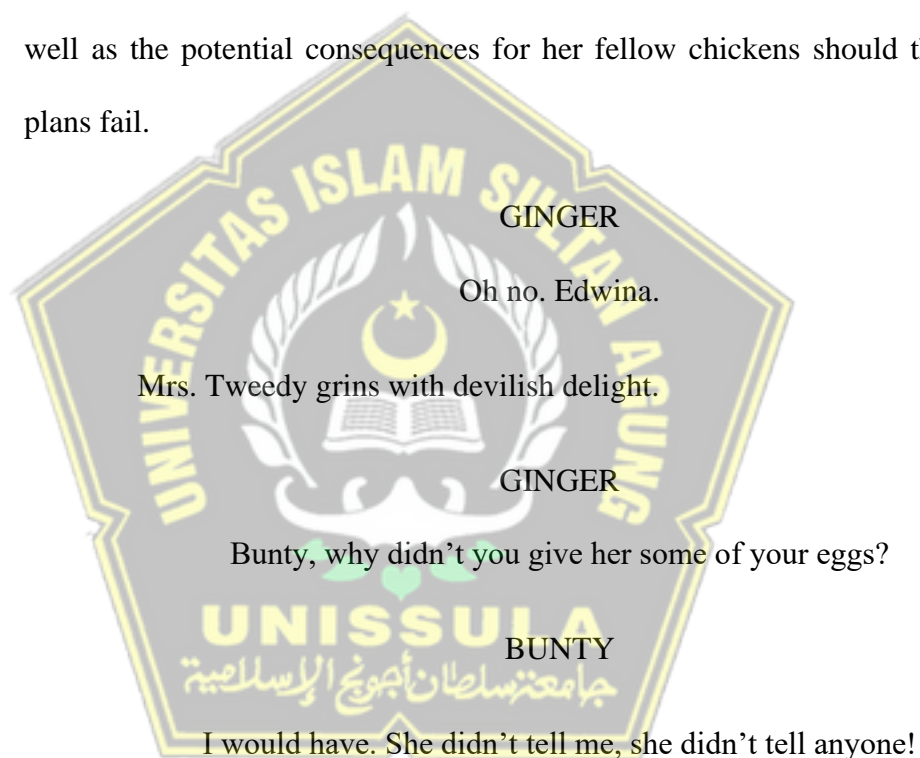
In this section, the conflict analysis conducted in the previous section, aimed at addressing the second problem formulation, will be further elaborated using semiotic theory. Roland Barthes' semiotic theory, provides a rich framework for analyzing the layers of meaning embedded within cultural texts such as films. Within this theoretical lens, Barthes delineates three key concepts: denotation, connotation, and myth. By applying semiotic theory, the researcher aim to delve deeper into the layers of meaning inherent in the conflicts experienced by the main character. Through this analytical framework, the researcher seek to elucidate the symbolic significance of the conflicts and their broader implications within the narrative of the film.

B.1. Representation of Leadership

In exploring the inner conflict of Ginger, the main character in *Chicken Run*, the researcher delved into a rich tapestry of emotions and dilemmas that shape her role as a leader within the flock. Ginger's character arc was marked by the tension between her desire for freedom and her responsibility as a leader to ensure the safety and well-being of her fellow chickens. At the heart of Ginger's inner conflict lies the burden of leadership. As the leader of the chicken coop, Ginger shoulders the weight of guiding her fellow chickens towards freedom from the oppressive regime of Mrs. Tweedy's farm. However, this leadership role brings with

it difficult decisions and moral quandaries that test Ginger's resolve.

Ginger embodies the spirit of rebellion and defiance against captivity. Her longing for freedom drives her to devise daring escape plans and challenge the status quo at every turn. Yet, on the other hand, Ginger grapples with the consequences of her actions as a leader. She must confront the risks and dangers that accompany their escape attempts, as well as the potential consequences for her fellow chickens should their plans fail.



(00:09:29)

Denotation

Ginger's question to Bunty, "Why didn't you give her some of your eggs?" has a straightforward denotative meaning. Ginger is asking why Bunty did not share her eggs with another chicken. Bunty's response, "I would have. She didn't tell me, she didn't tell anyone!" also has a clear

denotation. Bunty is explaining that she would have shared her eggs if she had been asked, but she was not aware of the need because it wasn't communicated to her.

Connotation

Ginger's question carries connotations of solidarity and communal support. By asking why Bunty did not share her eggs, Ginger implies a sense of responsibility towards fellow chickens and suggests that they should help each other in times of need. Bunty's response, implies feelings of frustration or resentment. The phrase "She didn't tell me, she didn't tell anyone!" connotes a sense of isolation or lack of communication within the group. It suggests that there may be barriers to effective cooperation or collaboration among the chickens.

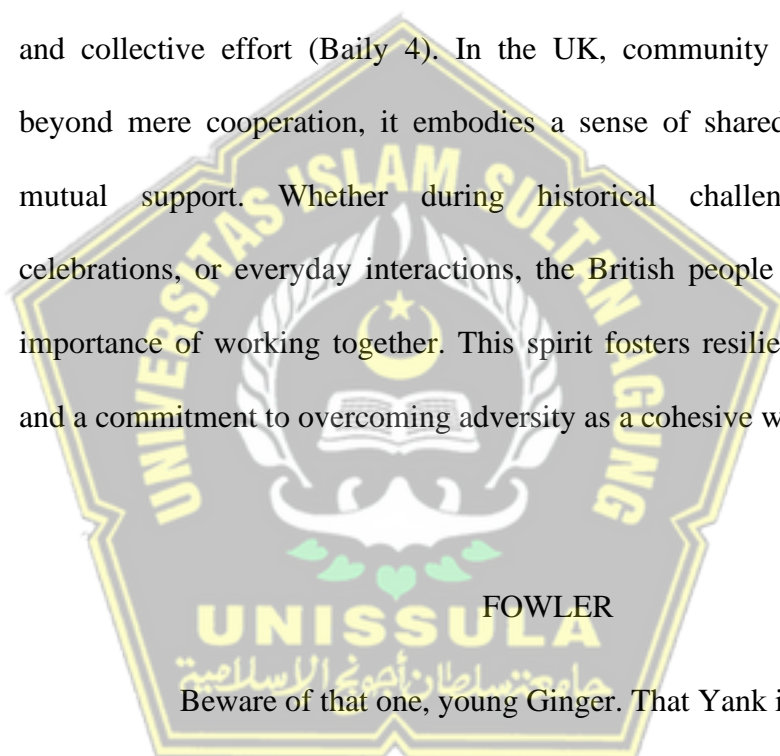
Myth

Ginger's question and Bunty's response highlight Ginger's role as a leader within the flock. As the protagonist and leader, Ginger demonstrates a concern for the welfare of all the chickens and seeks to foster a sense of cohesion and cooperation among them. Bunty's response also underscores Ginger's leadership challenges, such as the need to facilitate open communication and address issues of trust and collaboration among the group members.

The dialogue reflects a common theme in narratives the importance of communication and cooperation within a community. Characters must

work together and communicate effectively to overcome challenges and achieve their goals. In this dialogue, the lack of communication between Bunty and the other chickens highlights the potential consequences of miscommunication or isolation within the group.

Community spirit and cooperation are deeply ingrained values within UK culture. These principles emphasize the strength that arises from unity and collective effort (Baily 4). In the UK, community spirit extends beyond mere cooperation, it embodies a sense of shared purpose and mutual support. Whether during historical challenges, cultural celebrations, or everyday interactions, the British people recognize the importance of working together. This spirit fosters resilience, empathy, and a commitment to overcoming adversity as a cohesive whole.



FOWLER

Beware of that one, young Ginger. That Yank is not to be trusted.

GINGER

That “yank” is our ticket out of here.

(00:35:09)

Denotation

Fowler warns Ginger to be cautious of Rocky. Ginger responds by

asserting that Rocky is crucial to their escape plan, indicating her belief in his potential to help them achieve freedom.

Connotation

Fowler's term "that Yank" connotes skepticism and possibly prejudice against Americans, hinting at distrust and cultural differences. It implies that Rocky, being an outsider, might have ulterior motives or may not be reliable. Ginger's response, "our ticket out of here," connotes hope and opportunity. She sees Rocky not just as an individual but as a crucial element in their escape plan, representing a chance for liberation. The contrasting perspectives highlight the tension between caution and optimism within the group, reflecting the varying levels of trust and hope among the chickens.

Myth

Fowler's warning based on experience and skepticism of the unknown or unfamiliar. His role is to ensure the safety and stability of the group by advising prudence. Ginger's belief in Rocky as "our ticket out of here" represents an unorthodox and potentially transformative element that can lead the group to freedom, challenging the traditional expectations and roles within the story.

Ginger's leadership shines through her ability to recognize and seize opportunities, even when they come with risks. Her willingness to trust Rocky demonstrates her forward-thinking and pragmatic approach to

achieving their collective goal of escape. By countering Fowler's skepticism, Ginger shows her confidence and assertiveness as a leader. She is willing to make difficult decisions and take calculated risks for the benefit of the group. This trait resonates with broader cultural values that prioritize decisive leadership and risk-taking.

In many cultures, including those influenced by Western ideals, leaders are often expected to exhibit confidence in their decisions and to take calculated risks for the benefit of their group or organization (Townend 212). While confidence and assertiveness are valued traits in leadership across various cultures, they are not absolute requirements. Effective leaders often exhibit these qualities, but leadership styles can vary. Some leaders may emphasize collaboration, empathy, or consensus-building over assertiveness. However, confidence and assertiveness can contribute to successful leadership by inspiring trust, promoting clear communication, and driving decision-making. A leader's effectiveness depends on a combination of various skills and adaptability to different contexts. Ginger's ability to balance different perspectives within the group, respecting Fowler's cautious advice while ultimately making a decision that aligns with her strategic vision for escape, reflects a leadership style admired in various cultural contexts. Her assertiveness underscores the importance of decisive action and strategic thinking, qualities that are valued across different societal and organizational settings.

B.2. Representation of Hope vs Despair

In examining the themes of hope and despair within *Chicken Run*, the researcher uncovered a profound exploration of the emotional spectrum that defines the chickens' struggle for freedom. The narrative is imbued with moments of soaring hope, where the dream of liberation from Mrs. Tweedy's oppressive farm seems tantalizingly within reach. This hope is personified by the characters' relentless pursuit of escape and their unwavering belief in a better future. Conversely, the film also delves into the depths of despair, portraying the crushing weight of failure and the relentless oppression that threatens to extinguish their dreams.

The juxtaposition of hope and despair is central to the chickens' journey. Hope fuels their resilience and ingenuity, inspiring them to devise intricate escape plans and to rally together in the face of adversity. It is this collective hope that sustains their spirit, even when faced with seemingly insurmountable obstacles. However, despair is an ever-present shadow, lurking in the moments of setback and defeat. The fear of failure and the potential consequences of their escape attempts cast a pall over their efforts, testing the limits of their courage and resolve.

GINGER

Think, everyone, think. What haven't we tried yet?

The chickens collectively try to think.

BUNTY

We haven't tried not trying to escape.

(00:16:42)

Denotation

Ginger's statement, "What haven't we tried yet?" denotes a practical inquiry into potential escape strategies that the chickens have not yet attempted. Bunty's response, "We haven't tried not trying to escape," denotes a suggestion to consider the possibility of abandoning escape attempts altogether.

Connotation

Ginger's question carries connotations of determination and resourcefulness. By urging the group to think of new strategies, she embodies a sense of optimism and perseverance in the face of adversity. Bunty's response, on the other hand, conveys a sense of resignation or defeat. The suggestion to stop trying to escape carries connotations of hopelessness and surrender, implying that all previous attempts have failed and there may be no viable alternatives left.

Myth

The dialogue touches upon the quest for freedom. Ginger, as the protagonist and leader of the flock, refuses to give up in the face of seemingly insurmountable challenges. Her question reflects her

unwavering determination to find a solution and lead her fellow chickens to freedom. Bunty's response introduces an element of despair and existential questioning. The suggestion to stop trying to escape echoes themes of resignation and acceptance of fate, evoking the archetype of the tragic hero who confronts the limits of their own agency and struggles with feelings of hopelessness.

In UK culture, this theme resonates with historical and literary traditions that often feature characters who face great adversity and must grapple with their limitations (Lubben 1). From Shakespearean tragedies to the perseverance seen during wartime Britain, the cultural narrative frequently highlights the tension between striving against overwhelming odds and accepting one's limitations. This cultural backdrop enriches the narrative of *Chicken Run*, making Ginger's unwavering resolve and Bunty's despair poignant reflections of broader societal struggles and the enduring human spirit.

GINGER

He isn't anywhere. Don't you get it? There's no morning egg count, no farmers, no dogs and coops and keys and no fences!

BUNTY

In all my life - I've never heard such a fantastic - LOAD OF TRIPE. (turning to Ginger) Oh, face the facts, ducks -- the

chances of us getting out of here are a million to one.

(00:17:42)

Denotation

Ginger is expressing a realization that the usual constraints and routines of the farm (morning egg count, farmers, dogs, coops, keys, and fences) are not currently present, suggesting an opportunity for escape or an extraordinary change. Bunty responds with disbelief, calling Ginger's realization a "fantastic load of tripe" and urging her to "face the facts," emphasizing the improbability of their escape by stating the chances are "a million to one."

Connotation

Ginger's declaration connotes a sense of hope and liberation. By pointing out the absence of the usual oppressive elements, she is highlighting a moment of potential freedom and opportunity for change. The term "fantastic load of tripe" used by Bunty connotes strong skepticism and dismissal. It suggests that Bunty views Ginger's optimistic interpretation as naive and unrealistic. Bunty's statement "face the facts, ducks" connotes a harsh dose of reality. It implies that Ginger's hopeful outlook is not grounded in the practical difficulties they face, reflecting Bunty's deep-seated despair and resignation.

Myth

Ginger's speech taps into the theme of the visionary leader who

perceives opportunities where others see only obstacles. Bunty's reaction embodies the role of the skeptic or realist, a character who often voices the practical limitations and challenges that the protagonist must overcome. This character serves to highlight the strength required to maintain hope. The tension between Ginger and Bunty reflects the struggle between hope and despair. Ginger's vision of freedom represents the light of hope and the belief in positive change, while Bunty's despair reflects the darkness of resignation and the acceptance of the status quo.

In UK culture, this dynamic mirrors the historical resilience and spirit of perseverance seen in times of hardship, such as during World War II. The "Keep Calm and Carry On" mentality, emblematic of the British response to adversity, reflects Ginger's unwavering hope and determination. Meanwhile, Bunty's skepticism and focus on practical limitations resonate with a pragmatic, sometimes stoic, approach to life's challenges. This interplay between visionary optimism and grounded realism is a common thread in British literature and history, where characters often navigate the tension between striving for a better future and confronting harsh realities. The cultural emphasis on balancing idealism with practicality enriches the narrative, making the struggle between hope and despair in *Chicken Run* a reflection of broader societal values and historical experiences in the UK.

B.3. Representation of Freedom vs Oppression

In exploring the themes of freedom versus oppression in *Chicken*

Run, the researcher delved into the core conflict that drives the narrative and shapes the characters' experiences. The film presents a stark contrast between the chickens' yearning for freedom and the oppressive regime enforced by Mrs. Tweedy. This dichotomy forms the backbone of the story, highlighting the profound struggle between the desire for autonomy and the harsh realities of subjugation.

Freedom in *Chicken Run* is depicted as the ultimate aspiration, a dream that fuels the chickens' determination and ingenuity. The desire to break free from the confines of the farm and escape the fate imposed upon them by Mrs. Tweedy is a powerful motivator that unites the flock. This longing for liberation is embodied in their daring escape plans, their solidarity, and their unwavering hope for a life beyond the farm's fences.

Conversely, the theme of oppression is vividly portrayed through the grim conditions of the farm and Mrs. Tweedy's tyrannical rule. The chickens are subjected to a life of relentless exploitation, where their worth is measured solely by their productivity. The oppressive atmosphere is further emphasized by the constant surveillance and the looming threat of the pie machine, symbolizing the ultimate loss of autonomy and individuality.

GINGER

You know what the problem is? The fences aren't just round the

farm. They're up here - in your heads. There's a better place out there somewhere beyond that hill - and, and it has wide open spaces and lots of trees. And grass. Can you imagine that? Cool green grass.

(00:17:10)

Denotation

In this line ginger explicitly states that the problem is not just the physical fences around the farm, but also the mental barriers within the chickens' minds, then she describes an idyllic place beyond the hill with "wide open spaces and lots of trees. And grass" and the imagery of "cool green grass" paints a vivid picture of the natural beauty that lies beyond their captivity.

Connotation

The "fences... in your heads" connote psychological barriers and limitations that the chickens have internalized due to their prolonged captivity. Ginger is addressing the mindset of defeat and hopelessness that has taken root among the chickens. The description of "wide open spaces," "trees," and "cool green grass" connotes freedom, peace, and the natural world, contrasting sharply with the oppressive and industrial environment of the farm. By asking the chickens to "imagine" this better place, Ginger is invoking hope and inspiring them to envision a life beyond their current constraints, which is a powerful motivational tool in her leadership.

Myth

Ginger's speech leads their people from oppression to a land of abundance and freedom. This place "beyond that hill" symbolizes an Edenic or utopian destination that represents ultimate freedom and fulfillment. The "fences... in your heads" allude to the mythic idea that true liberation starts within oneself. This internal struggle is a key aspect of many heroic journeys where the protagonist must overcome both external and internal obstacles to achieve their goal. Ginger, as a visionary leader who not only plans and executes strategies but also transforms the mindset of her followers, encouraging them to believe in the possibility of a better future.

In the context of UK culture, Ginger's encouragement to believe in a better future mirrors the ethos of resilience and optimism that has defined the nation throughout history. This spirit can be seen in the UK's response to various crises, such as the Blitz during World War II, where leaders like Winston Churchill inspired the population to maintain hope and strive for victory despite overwhelming odds. Similarly, in modern times, movements for social justice and equality often center around visionary leaders who rally people to believe in and work towards a brighter future. Ginger's role reflects this cultural narrative, emphasizing the importance of visionary leadership in fostering collective hope and resilience, which are integral to the UK's historical and contemporary identity.

GINGER

This is it everyone. We're escaping!

MAC

What? Now??

GINGER

Now.

MAC

But Ginger, she's not ready...

GINGER

Listen. We'll either die free chickens or die trying.

(01:08:34)

Denotation

The denotative meaning of Ginger's statement is straightforward. She is presenting two options to her fellow chickens: they can either die while still being free chickens, or they can die in the process of attempting to secure their freedom. "Die free chickens" denotes the idea of maintaining their freedom even in death, refusing to submit to the oppressive conditions of their captivity. "Die trying" denotes the determination to resist oppression and fight for freedom, even at the risk of their lives.

Connotation

The statement carries strong connotations of defiance and resilience in the face of oppression. Ginger's words inspire a sense of courage and determination among the chickens, urging them to reject their status as mere commodities and assert their autonomy. "Die free chickens" connotes a sense of dignity and self-respect, suggesting that true freedom is worth any sacrifice, even the ultimate sacrifice of life itself. "Die trying" connotes a spirit of rebellion and resistance, emphasizing the chickens' refusal to passively accept their fate and their willingness to take action to change their circumstances.

Myth

The chickens' quest for freedom can be seen as a narrative of liberation, with Ginger serving as the heroic figure who leads her fellow chickens on a quest for autonomy and dignity. The dichotomy between "die free chickens" and "die trying" reflects a mythic conflict between freedom and oppression, echoing timeless narratives of struggle against tyranny and injustice. Ginger's words evoke the motif of martyrdom, suggesting that the chickens are willing to sacrifice themselves for the noble cause of freedom. Their willingness to risk everything for the sake of liberation elevates their struggle to a mythic level of significance.

In the context of UK culture, this narrative resonates deeply with historical and cultural themes. The UK's history is marked by significant

struggles for freedom and justice, from the Magna Carta to the fight for civil rights and social reforms (Ristik 146). Ginger's leadership and the chickens' quest for liberation can be likened to the suffragettes' battle for women's rights or the efforts of labor movements to secure fair working conditions. These historical movements often featured charismatic leaders who, like Ginger, inspired their followers to believe in the possibility of a better, freer future despite the risks involved. This cultural backdrop underscores the importance of resilience, sacrifice, and the relentless pursuit of justice, which are celebrated aspects of British heritage. Ginger's role and the chickens' struggle thus embody a broader cultural narrative of resistance and the enduring quest for freedom and dignity.

In *Chicken Run*, Ginger's leadership is characterized by her vision, strategic thinking, and ability to inspire hope among her fellow chickens. Her determination to overcome both internal and external obstacles mirrors the universal human quest for autonomy and dignity. This narrative of liberation, resonates with historical and cultural themes of struggle against tyranny and injustice, particularly within the context of UK culture.

The findings of this research, supported by the use of denotation, connotation, and myth in semiotic analysis, highlight the rich tapestry of themes and character dynamics within *Chicken Run*. Ginger's quest for freedom and her role as a leader provide a poignant reflection on the enduring struggle for liberation and the transformative power of hope and

resilience. Through this examination, the study underscores the significance of semiotic elements in enriching our understanding of narrative complexities and the human condition.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the study and offers suggestions for future research. The conclusion summarizes the analysis results from Chapter IV, highlighting the key findings and discussions. The researcher provides recommendations for future researchers who wish to explore themes related to the *Chicken Run* (2000) or apply the same theoretical framework.

A. Conclusion

The analysis of the three levels of within the narrative of *Chicken Run* uncovers a nuanced exploration of inner, personal, and extra-personal conflicts. Through the lens of the three levels of conflicts concept, this study delves into Ginger's three levels of conflicts as a leader within the chicken coop. Her inner conflict manifests through moments of adrenaline and fear, the weight of moral responsibility, and an unwavering desire for freedom. Personal conflicts emerge in her relationships with business partners, adversaries, and friend. The film portrays extra-personal conflicts through power struggle inherent within the farm, biological limitaiton like flightlessness, and the systemic oppression symbolized by the pie machine.

These conflicts serve as rich semiotic elements that reveal deeper layers of meaning in *Chicken Run's* narrative, by using semiotic theory, denotation, connotation, and myth, to elucidate the symbolic significance embedded within the conflicts. The themes of leadership, hope versus

despair, and freedom versus oppression are central to the narrative's exploration of the chickens' quest for liberation. The juxtaposition of these themes underscores the emotional and ideological stakes of their struggle, portraying the relentless pursuit of freedom against the backdrop of oppressive conditions. *Chicken Run* (2000) transcends its animated setting to offer a poignant reflection on the universal human quest for autonomy, dignity, and liberation in the face of adversity.

B. Suggestion

Based on the findings of this study on the *Chicken Run* (2000), researchers interested in further exploring the film or similar narratives can consider expanding the scope of analysis to include multiple characters. While this study focused primarily on the main character, Ginger, future research could benefit from examining the conflicts experienced by other characters within the story. By comparing and contrasting the experiences of different characters, researchers can deepen their understanding of the dynamics at play and strengthen the theoretical framework employed. Additionally, updating the theories used in this study with the latest research findings can enhance the analysis and generate more comprehensive insights.

For readers engaging with this research, it offers valuable insights into the three levels of conflict and semiotic theory as applied to the narrative of the *Chicken Run* (2000). By understanding these concepts, readers can gain a deeper appreciation for the complexities of storytelling,

while also recognizing the semiotic roles played by symbols, imagery, and narrative structures within the film. This deeper understanding can enhance readers' ability to interpret not only *Chicken Run* but also other cultural texts, encouraging a more critical and insightful engagement with media and literature.



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