

## **ABSTRACT**

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***Social Class Representation in Raden Saleh's Stealing Film (Roland Barthes' Semiotic Analysis)***

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(xii + 54 + attachment)

*This study is to find out how Social Class Representation in the Film Steals Raden Saleh using Roland Barthes' Semiotics approach. This film tells the story of a theft gang who is forced to steal Raden Saleh's paintings because of orders from the upper class to fulfill his personal satisfaction. This research uses qualitative methods that carry out data analysis techniques in the form of observation, documentation, and interviews with sources involved in the research, based on Roland Barthes' semiotic theory which includes discussion of denotative, connotative and mythical meanings in the film Stealing Raden Saleh. The results of the Analysis are presented in the form of a description of Roland Barthes' semiotic symbols. Based on the results of research on Social Class Representation in the Film Stealing Raden Saleh (Roland Barthes Semiotic Analysis) there is a denotative meaning that arises is found 9 scenes in the film Stealing Raden Saleh, namely the representation of the upper class, the existence of the lower class, the dominance of the upper class, the abuse of power committed by the upper class, the lower class who have no choice, resistance by the lower class, privilege, representation of luxury, and giving up everything just for money. Connotative meanings exist found that social classes are real in social life. People who are among the lower class are always positioned helpless and are always below people who belong to the upper class. While the meaning of the myth presented in this film is that the representation of social class in the film Stealing Raden Salaeh was formed because of social inequality that had existed for a long time.*

*Bibliography (1991 – 2022)*