

Analysis Of Semiotics In The Photo Events Of The Ramadan Mudik Events In The Analisa Daily Newspaper

Muhammad Said Harahap

University of Muhammadiyah Sumatera Utara

Jl. Kapten Mukhtar Basri No 3 Medan – Sumatera Utara, Indonesia

muhammadsaid@umsu.ac.id

ABSTRACT

Photos in print and online media are used to channel ideas, communicate with the public so that it can influence the reading community. Journalistic photos are photos that contain factual news value. Meanwhile, human interest photos are one of the photography works that depict human personal life or human interactions and emotional expressions that show humans with their life problems. So, as part of photojournalism, a human interest photo must contain news value, text completeness, and have a good photo aspect that is able to give an emotional touch to the audience. The purpose of this study is to find out the meaning of human interest and to find out the meaning behind the sign in the photo of the Ramadan and Mudik events in Medan on Medan Analysis Daily. The research method used is a qualitative research method because this analysis relies on denotative meanings and connotative meanings and myths. The data collected is data on the duration of Ramadan events that occur between May - July 2019. Analysis of the data used is a semiotic analysis, which is an analysis that studies how humanity, understands things that cannot be mixed up by communicating them. The results showed that photographs of Muslim activities in the month of Ramadan and Mudik were shown to have an element of human interest, this can be seen in terms of taking pictures on the photo. The composition in the focus of the image is focused on the lighting settings taken into account. Shooting is also presented in the form of a large size display (big close up) so as to give a more dramatic impression.

Keywords: *human interest, semiotic analysis and photojournalism*

INTRODUCTION

Analisa Daily Newspaper presents a variety of journalistic photo news, one of which is contained in photo news accompanied by a *caption* to clarify the contents of the photo news. The general daily also raised events that occurred around North Sumatra, one of which was about the Ramadan homecoming in Medan which occurred in May - July 2019. The big moment once a year was called Lebaran for the community. Javanese people call it Bakda (Bada) which means after or after. what is meant is the day after or after the month of Ramadan. Other Javanese tribe people term *riraya* (Riyaya) which comes from the word Hari Raya. Eid can not be separated with Ramadan fasting. It can be said that Eid is the *grand final* of all the rites that have been carried out by Muslims in the month of Ramadan.

Therefore, researchers are interested in conducting research on Photo News in the event of Ramadan fasting and Eid homecoming in Indonesia, which is found in the Analisa Daily Newspaper, because so far the news photo is a real picture of life, in the case of journalistic photos there is certainly no setting or engineering of objects so that events that occur in accordance with the wishes of the photographer, everything happens naturally. So, with photojournalism that is spontaneous, contains the meaning of the sign hidden behind it.

Formulation of the problem

How is the meaning contained in the photo news about the Ramadan homecoming event and the meaning behind the sign in the photo of the Ramadan Mudik in the City of Medan in the Medan Analisa Daily Newspaper?

Research purposes

To find out the meaning contained in the photo news about the Ramadan homecoming event and the meaning behind the sign in the photo of the Ramadan homecoming event in Medan in Medan Analisa Daily Newspaper.

METHOD

Mass communication is adopted from the English term, *mass communication*, short for *mass media communication*. That is, communication using the mass media. The term *mass communication* or communication is interpreted as the channel, namely mass media (mass media) short for media of mass communication. Mass communication is one form of communication activities carried out using mass media (*mass media of communication*). Mass communication is communication with the masses (audience or target audience). The mass here is intended as recipients of messages (communicants) who have social and economic status that is heterogeneous with each other. In general, the process of mass communication does not produce immediate feedback, but is delayed in a relative time.

Pool in Wiryanto, (2000: 3) defines mass communication as, 'communication that takes place in an *interposed* situation. When there is no direct contact between source and reception, communication messages flow to the recipient through mass media channels, such as newspapers, magazines, radio, film or television.' Basically, mass communication is communication through mass media (print and electronic media). Because at the beginning of its development, mass communication comes from the development of the word *media of mass communication* (mass communication media that is media produced by modern technology).

Print media which are static media that prioritize visual messages, are media that consist of sheets with a number of words, images or photography, in a color arrangement and a white page. The main function of print media is as a vehicle for delivering messages and at the same time as a medium of entertainment that can satisfy the feelings of the viewers' beauty. Print media is a document that records all events in people's lives, which are captured by journalists or designers and then converted in the form of information in the form of words, images, photography and so on.

Newspapers and magazines are the mass print media that are commonly used for advertising. Newspapers have a great advantage over most of their competitors because they are accepted as the most trusted mass communication (Komala, 2009: 424). Newspaper advertising offers many benefits to businesses ranging from large national corporations to the smallest retailers. Advertising accounts for more than 70 percent of newspaper revenue and more than 50 percent of the total newspaper space devoted to advertising (Komala, 2009: 400).

Semiotics according to Ferdinand *de Saussure*, is the study of the role of signs as a part of social life. He studies systems, rules, conventions, which allow these signs to have meaning. According to Barthes in the picture or photo, connotation can be distinguished from denotation. Denotation is what is in the photo, connotation is how the photo was taken. Semiotics is a science or method of analysis to study the signs where these signs are the tools we use in an effort to try to find a way in this world, in the midst of humans and with humans. Semiotics or in Barthes's term is *semiology*, basically wants to learn how humanity uses things (*things*), uses (*to signify*) in this case cannot be mixed by communicating (*to communicate*). Meaning means using objects not only carry information, in which case objects suddenly communicate, but also constitutes a structured system of signs.

Barthes mentioned in one of his essays *The Photographic Message* (Barthes, 1978: 20-25), that the connotation in a photo can arise through six procedures that are categorized into two. *First*, direct engineering that can affect reality itself. This engineering includes: *trick effects*, *poses*, and object selection. *Second*, engineering that is included in the aesthetic area, which consists of *photogenia*, *aesthetics*, and *syntax*.

- a. *Trick Effect* (photo manipulation) is the act of manipulating photos, such as adding, subtracting, or changing objects in a photo so that it becomes a totally different picture and has a different meaning as well.
- b. *Poses* are gestures, attitudes and expressions of objects that are based on the *stock of signs* of certain people and have certain meanings as well.
- c. *Objects* are objects or objects composed in such a way that they can be associated with certain ideas, for example, bookshelves are often associated with intellect.
- d. *Photogenia* is the art of photographing so the photos produced have been seasoned or decorated with techniques of *lightning*, *exposure*, and *printing*. Color, *blurring* technique, *panning* or motion effects are also included here.
- e. *Aesthetics* is related to the overall composition of the image that gives rise to certain meanings.
- f. *Syntax* is usually present in a series of photos that are displayed in a single title, where time does not appear again on each photo, but in the whole photo displayed, especially when associated with the main title.

This research method uses a qualitative approach by using Semiotic Analysis of the meaning in the Ramadan Mudik Photo News in the Analisa Daily Newspaper. Semiotic analysis is a sign system that reflects the assumptions of a certain society and a certain time.

RESULT AND DISCUSSION

Figure 1.
Sunday 5 May Edition 2019 "Ramadan Night Parade"



Analisa Daily Newspaper presents this photo in the Sunday May 5 2019 edition by taking wide horizontal wide shots from the top of the building which indicates a full and lively crowd so that the dramatic, emotional moments of this important event and this photo also show the colorful light of the torch fire. brought by the masses while a number of residents watched the torch relay with joy, welcomed the first night of Ramadan fasting as if they did not feel the rain drizzling cold air at night so that this photo looks dramatic. This photo is displayed in the headline on the first page of Analisa Daily Newspaper. Therefore it can be seen that Analisa Daily Newspaper wants to show the condition and condition of the excitement and excitement of Muslims in welcoming the

coming of Ramadan, especially residents of the City of Medan with a photo display that has emotional and dramatic value.

Meaning Denotative

This photo shows a broad condition even though it was hit by drizzling rain but the enthusiasm to welcome the first day of Ramadan residents looks like putting hopes of change after undergoing Ramadan fasting

Conotative Meaning

As discussed above, if the connotation in photo simiotics can arise through six procedures which are categorized into two. First, engineering can directly affect reality itself, this technique includes trick tricks, poses, and object selection. Second, engineering that is included in the "aesthetic" area which consists of photogenia, estheticsm, and synatax.

First; will be discussed for trick effects (photo manipulation) such as adding, subtracting, or changing the object in a photo, so that it becomes a totally different picture and has a different meaning. In a journalistic photo it is actually not permitted, because after all the journalistic photo is a photo taken based on facts and without manipulation, journalistic photos record all forms of actions or events that occur spontaneously.

However, if it is limited to *cropping*, or lighting the object, it is legitimate to do. This is consistent with what was said by the Editor of the Photo Rubric of the *Analisa Daily newspaper of Ferdy Siregar* "The manipulation is limited to *cropping*, and the lighting settings are legitimate, provided that they do not change the meaning of the authenticity of the photo. For example, a picture on a house fire incident, incidentally the photo journalist took the atmosphere of the torch relay to welcome the Ramadan, while the required image had to be a *close-up* image of the torch relay object, so *cropping* manipulation was necessary. (interview, Tuesday July 6, 2012)

The picture above is seen if photo manipulations such as reducing, adding, or changing objects are not done. Only a little *cropping* is done, it is intended to sharpen or focus the object of the atmosphere and the crowded situation of Muslims carrying a torch around the city of Medan around residents' homes starting from the Medan Grand Mosque. So, the narrowing of the space affects the reader who will stay focused on the main object.

The right side of the photo can be seen, *cropping* techniques can still be done, although it looks a little cut in the building image, but most of the images are representative and clearly visible atmosphere of the torch crowd that quite illustrates the situation. This is done, so that the density of the composition in the photo is sufficient to represent the existing barita, because just by glancing, the reader can already feel the situation and have a picture of the news, so that the meaning of the news is stronger in the reader's mind.

Then, at the bottom and left of the picture, which can still be downsized, up and to the side, but it is not done, because it intends to describe the situation that occurred in the event of the torch rally welcoming Ramadan attended by thousands of Muslims. So all the *cropping* was not done, the purpose of which was to fulfill one of the requirements of a news photo which is 5W + 1H, *where* points, so three out of five points could be summarized in one photo, namely *who* (who) is a citizen who is happy to follow torch parade and other residents as spectators witnessed the torch parade, *where* (where), the torch relay event took place in Medan and *what*, in the sense of what was done or happened, namely Muslims who seemed happy to follow the torch parade welcomes the month of Ramadan.

Second, the *pose* is gesture. Attitudes and expressions of objects that are based on the *stock of signs* of certain people and have certain meanings as well. The attitude shown in this picture is that the participants of the torch parade and the spectators' community merge in the excitement of mutual cooperation to find a moment of excitement and improve the conditions of the route used by the participants of the torch relay. The attitude above means that if someone who has got something

valuable and wants to maintain the situation and security to remain conducive. for example if a person who is a member of the committee works hard and gets valuable attention from the results for his life by buying something then that person will maintain and maintain a sense of peace in his soul. This happens as in the picture Muslims are happy and peaceful to welcome the month of Ramadan.

Third, *object* are objects or composition of supporting objects that are composed in such a way that they can be associated with certain ideas. From the picture shown, the object is associated with certain ideas. In the photo it is associated that there has been a story of a torch pie event welcoming the night of Ramadan. where there are many Muslims gathered at one point, namely in the Medan Great Mosque to conduct a torch relay.

Fourth, *photogenia* is the art of photographing, so the photos produced have been "flavored" or have been decorated with lighting, exposure and printing techniques. Color, blurring, panning, or motion effects are also included here. In this photo shown the lighting technique is only done with the help of natural light from the sun, because shooting is done during the day, there is no flash, fill inlight or background light, because the light needed by the camera is still sufficient. Exposure is the lighting process in hot weather, and related events in this photo occur in the open nature with a lot of incoming light. So exposure only relies on natural light from the sun, the diaphragm scale is 8 mm to 11 mm following the available light, and the shutter speed scale ranges from 125 mm. The game of dark colors in buildings that are the focal point of the photo, the dark brown color of taking photos of buildings indicates the atmosphere of eye attention focused on damaged buildings. For the *high engle* technique, it is very clearly seen in the picture, because the *focus* point of the lens on the reporter's camera rests on the image of thousands of Muslim masses gathered to conduct a torch rally to greet the first night of Ramadan. Because the photographer wants to capture the atmosphere and place where the object is located. So photo news can illustrate an important event, which rarely uses *blurring* techniques, and is only done for photos that are *human interest*. The meaning that is captured is that there is clarity about the events that are happening, nothing is exaggerated (natural).

Fifth, *aesthetics* or aesthetics are related to the overall composition of the image that gives rise to certain meanings. In this photo, the composition of objects with a balanced *background*, $\frac{3}{4}$ is filled with images of thousands of Muslim masses who gathered to conduct a torch parade to welcome the night of Ramadan from the gathering point of the Medan Great Mosque yard. and the rest is filled with *background*, which is none other than the building part of the Medan Raya mosque as the location of the gathering point for the start of the night torch relay to welcome the month of Ramadan. Photos are taken at a medium distance, with the aim that the focus of the community is not too scattered in the left and right atmosphere of the photo, so that the readers' vision is narrowed.

This was done to see the excitement of thousands of Muslims who participated in the torch parade by displaying the color of the lights and flame of the parade participants, at least took the readers' attention. The position of the camera is horizontal, because to capture the object and the atmosphere in the photo. Such a composition can give the reader the impression that the feeling of emotion, excitement or sympathy towards the events of thousands of Muslims perform a torch parade to greet the month of Ramadan. But on the other hand, because it was a moment that had to be shown to the media that would later be conveyed to the public, the position of the busy parade participants and the volunteers who arranged the crossing of the torch relay route to pay attention to the participants of the oboir parade also caused a sympathetic impression on the torch relay participants that took place thin and safe. Only the point is, from a technical point of view the composition of the photo is sufficient to describe the current situation.

Sixth, *syntax* is usually present in a series of photos that are displayed in one title, where time no longer appears in each photo. But on the whole photo displayed, there are photos that researchers analyzed based on what is listed on the photo *caption*. *Syntax* itself can be analyzed through coherence, sentence form, and pronouns. For the coherence in this photo contained in the word temporary, whose function is as a liaison between the participants of the torch relay and security officers who carry out security in it there are officers from the Pemko Medan and volunteers.

Myth

In the picture above, although there is no hidden message behind it, in terms of the overall composition of the photo, it is clear that the photographer wants to show that a government concern for the occurrence of this Ramadan homecoming event to Muslims in the Medan area.

Figure 2.

Tuesday edition, May 7, 2019 "TADARUS"



This photo illustrates a very touching atmosphere and deeply moved hundreds of fastidious students to have to read Al, the Quran. This is caused by photos that are dominated by the colorful colors of student clothes that form a circular pattern that merges with each other, so that the photo looks moving and arouses feelings. Besides in the photo, the pesantren students looked solemn and calm while doing the tadarus Tuesday, May 7, 2019 in Medan Tuntung District. Where this photo shows a moving atmosphere with the simplicity of hundreds of Islamic boarding school students doing tadarus

Meaning of Denotatives

This picture shows a group of students doing routine activities in the month of Ramadan with the schedule before the midday prayer at the pesantren neighborhood mosque.

Conotative Meaning

Photo manipulation on Tuesday 7 May 2019 edition in Medan Tuntung District. The size of the photo is compressed or cropped only in parts that are not very supportive of the composition for reporting. This is done to focus the news, so that the reader's vision is not preoccupied to see the parts that are not too important, such as those on the left and right of the photo.

The eye of the reader is only focused on one of the more dominant objects, namely a number of Islamic boarding school students doing tadarus together. and clearly visible pictures that adequately illustrate the situation of a crowd of students forming a circular pattern while doing a reading, al-Quran. This is done, so that the shape of the photo remains stable with the shape of the *landscape*, if done more *cropping* techniques will look a bit narrower again, and the composition of the composition of the density of the photo is enough to represent the existing barita so that only by glancing at the reader can already know the situation and has a picture of the news, so the meaning of photo news is getting stronger in the mind of the reader. In the *pose* problem, this photo shows

the seriousness of attention taken by the pesantren students. Although in showing signs, tears are not shown in tears, but the reader already knows that the picture shows the seriousness and perseverance of students.

Photogenia in this photo lies in the *exposure* used by photo journalists when photographing, because it is in outdoor conditions. So, the diaphragm scale and *shutter speed* scale are adjusted to the weather conditions at the time. Seen in the photo if the weather is sunny, so the scale used is between 11 to 8, and the *shutter speed* scale is around 125. *Lighting* techniques such as the use of flash (*blitz*), are not used because there is already natural lighting that is from sunlight. *Blurring* and *panning* are not in this photo. This is interpreted by the clarity and clarity of each photo displayed, there are no elements disguised, so that readers see this photo there is no ambiguous impression. Everything that happens is real, nothing needs to be covered up.

Aestheticsm, the composition arrangement in this photo, which is the placement or shooting of hundreds of students forming a circle pattern to do tadarus in the month of Ramadan. The photos seem concerned about the simplicity of the students still doing tadarus activities in the month of Ramadan, the point of interest is directed at the circle pattern of hundreds of students doing tadarus although there are other objects as supporters and comparisons among the mosque building building forms placed on most balanced photos. Such composition makes the reader's attention point, relies on the situation or atmosphere of the disaster which is quite sympathetic to see the situation. In this photo there is no visible *cropping* technique at all. Thus it can be concluded that the seriousness and perseverance of Islamic boarding school students studying religious knowledge as Muslims and worship worship, but if the moment is not right then the effect caused by this photo will be different. For example, when a group of students was reading Al-Qur'an, the Koran did not form a circle but instead scattered and laughed, giving the impression that there was no concern and concern for ethics while attending education. So, for that photojournalism must be easy to understand, do not need to tell a lot in the *caption*, but the reader already knows what happened to the photo. *Caption* only gives information or clarity, regarding the time and location.

Syntax, this time is an active sentence form, and the person as the predicate and the subject is a collapsed house and no longer roofed, because here what shows an active sentence is the word effect.

The Analisa Daily Newspaper presents this photo by taking wide horizontal shots from the right side of the officer against the background of the mosque building, which indicates the impression of shade and comfort when students have to read Al, the Quran in the month of Ramadan in the pesantren environment on Tuesday 7 May 2019.

CONCLUSION

Analisa Daily Newspaper is one of the largest print media in the city of Medan, so as to maintain its dedication in the delivery of information to the whole community through photo news. So, it is necessary in the photo news to further highlight the appearance of photographs that function to complement the news in print media. This is because in print media, photo news or in other words photojournalism is one of the draws for the reader. Journalistic photos in which there are more human interests will be able to bring a feeling of reading every feeling of admiration, joy or sadness, so that it creates its own interest for readers to keep abreast of news or information broadcast by Analisa Daily Newspapers.

REFERENCES

- Alwi, Audy Mirza. 2004, *Foto Jurnalistik, Metode Memotret dan Mengirim Foto ke Media Massa*. Jakarta : PT. Bumi Aksara.
- Barthes, Roland. 1978, *Image Music Text*, Hill and Wang, New York

- Berger, Arthur Asa. 2005. *Tanda-tanda dalam Kebudayaan Kontemporer, Suatu Pengantar Semiotika*. Yogyakarta:Tiara Wacana Yogya.
- Eriyanto, 2011. *Analisis Wacana, Pengantar Analisis Teks Media, LKIS, Yogyakarta*.
- Ibnu Qayyim, Tafsir Al-Qayyim, Beirut Dar ast Tsaqaf, 2003.
- Iskandar, M. & Atmakusumah, 2004. *Panduan Jurnalistik Praktis*. Lembaga Pers. Dr. Soetomo, Jakarta
- Jamal Mildad 2016 vol,2,no2, <http://jurnal.utu.ac.id/jsource/article/view/300/263> Journal Source
E-ISSN : 2502-0579 ISSN : 2477- 5789
- Kholil, Syukur. 2007. *Komunikasi Islam*. Bandung: Citapustaka Media Muhammad Nasib ar-Rifa'i, Ringkasan Tafsir Ibnu Katsir, Jakarta: Gema Insani, 2007.
- Komala, L, 2009, *Ilmu Komunikasi, Perspektif, Proses, dan Konteks*, Widya Padjajaran, Bandung.
- Kriyantoro, R, 2010. *Tkenik Praktis Riset Komunikasi*, Kencana Prenada, Jakarta.
- Kusuamaningra, P, & Kusuaaningrat, H. 2009, *Jurnalistik Teori dan Praktek*, Rosda Karya, Bandung.
- Mc.Quail, D, 1991, *Teori Komunikasi Massa*. Erlangga, Jakarta
- Morrison, Wardhani., C.H. & Hami, F, 2010, *Teori Komunikasi Massa*, Ghalia Indonesia, Bogor
- Mulyana, Dedi. 2007. *Metode Penelitian Komunikasi, contoh-contoh Penelitian Kualitatif dengan Pendekatan Praktis*, Remaja Rosda Karya Bandung.
- 2018. *Ilmu Komunikasi Suatu Pengantar Karya*, Bandung
- Muhammad. 2009. *Metode Kualitatif Penelitian Bahasa*. Yogyakarta
Liebe Book Press.
- Nurudin, 2007. *Pengantar Komunikasi Massa*. PT. Raja Grafindo Perkasa, Jakarta.
- Samovar, L.A, Porter, E.R., R., & McDaniel R.E, 2010. *Komunikasi Lintas Budaya Salemba Humanika Jakarta*.
- Saverin J.W. & Fossa, A.K, 2008. *Teori Komunikasi, Sejarah, Metode, dan Terapan di dalam Media Massa*, Kencana Prenada, Jakarta
- Soelarko. 1985, *Pengantar Foto Jurnalistik*, Bandung: PT. Karya Nusantara.