



Semiotic of teenage love in you are the apple of my eye

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ABSTRACT

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This study employs Roland Barthes semiotic approach to analyze the teenage love story in the film *You Are the Apple of My Eye*, focusing on the concepts of denotation, connotation, and myth. The aim of this research is to understand how the film constructs the meaning of teenage love through signs that encompass denotation, connotation, and social myths. This topic was chosen due to the important role that film plays in shaping adolescents' perceptions of emotional first love. The method used is qualitative semiotic analysis, which examines the visual elements, dialogue, and situations that portray the teenage love experience. The film employs cultural symbols that not only depict young love but also reinforce the social myth of first love as an unforgettable experience. The findings indicate that the film's elements effectively combine denotative and connotative meanings, reflecting the emotional dynamics and conflicts of teenage love, while simultaneously reinforcing the myth of first love as a pivotal moment in life. This research contributes to cultural semiotic studies by providing insights into how popular media shapes and reinforces social myths through representations of teenage love.

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1. Introduction

Film is an audiovisual work that utilizes moving images and sound to tell a story to audiences through cinema, television, and streaming platforms. In human life, there are numerous symbols or signs that carry different meanings, and through these symbols or signs, a film conveys various interpretations through its scenes (Mudjiono, 2011). A film is a human artwork intended to showcase talent and creativity; therefore, it possesses the potential and capability to shape reality and present it to society in its unique way. Consequently, film, as a mass medium, has become a significant force in modern culture (Juwita, 2018).

Film was first invented in the 19th century, but its functions are similar to other media, such as spreading entertainment, presenting stories, events, music, drama, comedy, and other technical presentations to the general public (Weisarkurnai, 2017). The impact of films is highly significant in an individual's life, as films have a specific purpose of influencing the soul, thoughts, lifestyle,



behavior, and even speech of the audience (Baskara et al., 2023). Films can serve as a medium for learning about life, changing a person's thinking and behavior due to the moral messages they contain. These messages can relate to life values, religious values, cultural values, or other social values often referred to as moral values (Amanda & Sriwartini, 2021).

The film industry in China has developed rapidly since the early 20th century. In the 1930s, Shanghai became the center of film production. After 1949, the industry was controlled by the government, with propaganda films dominating the market. Economic reforms in the 1980s paved the way for films with more diverse themes (Indriani & Wenerda, 2024). In the 2000s, China's film industry experienced rapid growth, supported by substantial investments and an increasing number of cinemas. Today, China is one of the largest film markets in the world, with domestic productions often surpassing Hollywood films at the local box office (Crane, 2014).

Film genres categorize movies based on themes, styles, and narratives. Major genres include action with intense scenes, adventure with thrilling journeys, comedy for humor, drama for deep emotions, and horror for fear and suspense. Sci-fi explores futuristic worlds, fantasy features magic, thriller builds tension, and documentary presents real-life stories. *Musicals* combine storytelling with song and dance, while romance centers on love, relationships, and emotional connections, often exploring themes of passion, sacrifice, and destiny. Many films blend genres for a richer experience (Utama et al., 2023).

The romantic film genre is a highly popular category in contemporary cinema that focuses on depicting the love relationships between the main characters, often involving strong emotional elements, conflict, and the development of relationships. This genre emphasizes themes such as love, vulnerability, and hope, and it frequently concludes with union or a happy resolution (Jufanny & Girsang, 2020).

In the context of teenage love, romantic films often portray the emotional experiences and complexities of relationships encountered by adolescents. Teenage love is characterized by uncertainty, identity exploration, and the quest for acceptance, all of which create rich relational dynamics to be explored within film narratives. The representation of teenage love in the romantic film genre reflects the social and psychological realities faced by young individuals (Utami, 2020).

Teenage love refers to the form of romantic feelings that arise among individuals aged 12 to 18, marked by high emotional intensity and a desire to connect deeply with a partner. From a psychological perspective, this love is an integral part of the identity formation process and self-exploration, where adolescents begin to develop the capacity to feel and express complex emotions. Additionally, teenage love is influenced by social factors, such as group norms, peer pressure, and media representations of love, as well as the sociocultural context that can shape these experiences.

While it can provide important social and emotional skills, teenage love also presents emotional challenges, including anxiety and heartbreak, making it a multifaceted phenomenon that plays a significant role in individual development (Sumandari et al., 2023).

According to Roland Barthes, semiotics is the study used to interpret the meaning of a sign (Kartini, 2023). Semiotics is the science that explains signs, and language is the outer layer of signs that contain specific messages from society, semiotics originates from the Greek word *semeion*, meaning "sign," or *seme*, referring to the "interpreter of signs." The term *semeion* embodies various distinctive features from Hippocratic or Asclepiadic medical traditions, focusing on symptoms and inferential diagnostics; this concept was later translated into English as semiotics (Nadia, Hagi, 2021)

Denotation is the first system of meaning that has been conventionally agreed upon. Denotation explains the relationship between the signifier and the signified in reality, producing an explicit, direct, and definite meaning. Connotation, on the other hand, is a hidden second system of meaning (Basri & Sari, 2019). This stage describes the interaction that occurs when a sign encounters feelings or emotions. For example, the word "flower" in its denotative sense is simply a flowering plant, whereas in a connotative sense it can encompass deeper meanings such as beauty, elegance, and romance (Septiana, 2019). In short, denotation is the meaning that does not have additional meaning or value, while connotation is the additional meaning or emotional value associated with a word (Nofia & Bustam, 2022).

Myth is a system of communication, meaning that myth is a message. Myth is a way of signifying an entity (Hatta, 2019). Barthes believes that anything can become a myth if it carries a message. According to Barthes, another characteristic of myth is that it is not determined by its material, but by what it conveys (Yelly, 2019).

Semiotics plays a crucial role in understanding hidden meanings in films by analyzing signs, symbols, and both visual and verbal codes within the narrative. This approach allows films to be interpreted not only through their surface-level storytelling but also through their connotative meanings and underlying cultural myths. Roland Barthes, for instance, categorizes meaning into denotation (literal meaning), connotation (emotional or symbolic meaning), and myth (deeper ideological meaning). Through semiotic analysis, elements such as color, lighting, body language, and dialogue can be examined to reveal social, political, or psychological messages that may not be immediately apparent to the audience (Yulianti, 2022).

The film "You Are the Apple of My Eye" is a Taiwanese film released in 2011, specifically on August 19th, directed by Giddens Ko, who also wrote the novel that serves as the basis for the film's story. The film originates from Giddens Ko's personal experiences. Due to the popularity of his

novel, Giddens Ko decided to adapt the story into a film. Not only did Giddens Ko write the screenplay, but he also took on the role of director for this project. "You Are the Apple of My Eye" marks Giddens Ko's debut as a filmmaker.

The story of this film begins with the first love story between the main characters, Ko Ching-teng, a rebellious teenage student, and Shen Chia-yi, an exemplary student in high school. Despite their contrasting personalities, they start getting close when Chia-yi is assigned to help Ching-teng study. They grow closer and eventually become friends, then their friendship develops into love. However, various problems, challenges, and misunderstandings become obstacles for them to be together. In the end, Chia-yi marries someone else, and Ching-teng, along with his school friends, reminisces about their past filled with beautiful memories and valuable lessons.

The film "You are the apple of my eye" can be deeply studied to understand how the signs or symbols conveyed in the film can be interpreted by diverse audiences of various ages, educational backgrounds, ethnicities, races, and religions. Thus, although this film portrays romantic themes of adolescence, it can serve as an important lesson for teenagers not to prioritize dating during their school years. Instead, they should prioritize learning because, as experienced by the main characters, they eventually separate ways (Hidayati, 2021).

The author employs the Publish or Perish application to identify correlations and distinctions between this study and other research. The author identifies seven other studies for analysis and elaborates on the differences between this study and the others as follows: (1) *Analisis Semiotika Tentang Representasi Disfungsi Keluarga Dalam Film Boyhood* (Nasirin & Pithaloka, 2022). (2) *Analisis Semiotika Tentang Representasi Disfungsi Keluarga Dalam Film Boyhood* (Anwar, 2022). (3) *Pesan Dakwah dalam Film Animasi Nussa dan Rara Episode 1-5 (Analisis Semiotika Roland Barthes)* (Nur Aini, 2023). (4) *Representasi Budaya Bugis Makassar Dalam Film Tarung Sarung (Analisis Semiotika Roland Barthes)* (Nurdiansyah et al., 2023). (5) *Analisis Semiotika Roland Barthes dsebuah Nilai Moral dalam Film Pendek Tilik 2018 Karya Wahyu Agung Prasetya* (Maulida Laily Kusuma Wati et al., 2023). (6) *Representasi Makna Simbol Ragam Hias Pada Rumah Lontiok Kabupaten Kampar Riau (Analisis Semiotika Roland Barthes Mengenai Makna Simbol Rumah Lontiok Di Desa Ranah Air Tiris Kabupaten Kampar)* (Dwihayuningtyas, 2015).

The differences between this study and previous research are as follows: first, this study specifically analyzes the representation of teenage love within the context of film, whereas other studies tend to focus on broader themes such as culture in Indonesia, family, religion, and physical violence. Second, this research emphasizes the emotional dynamics and subjective experiences of teenagers as the core of the analysis, while previous studies may place greater emphasis on structural or general cultural analyses.

The film "You Are the Apple of My Eye" is a Taiwanese film released in 2011 and directed by Giddens Ko. This film depicts the lives of teenagers and their first love story, evoking nostalgia among the audience for their teenage years, especially during school days. Nostalgia originates from psychology and depicts the psychological state of someone related to longing (sentimentality) for beautiful moments in the past.

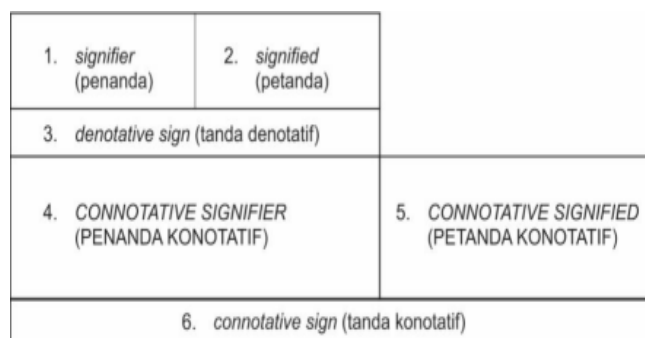
Using Roland Barthes' semiotic theory, the analysis of the film "You Are the Apple of My Eye" can elucidate deeper layers of meaning behind the signs present in the film. Denotation provides a direct depiction, connotation explains meanings deeper than denotation, and myth reveals broader social narratives (Tudjuka, 2019). This approach aids the writer in understanding how the film communicates with its audience through symbols and signs presented indirectly.

2. Method

This research utilizes the film *You Are the Apple of My Eye* as the object of analysis, alongside literature related to Roland Barthes semiotic theory. The study adopts a qualitative approach with a semiotic analysis framework (Littlejohn et al., 2012). The analysis process begins by identifying signs within the film, including visual elements, dialogue, and significant scenes, which are then categorized based on connotative, denotative and myth meanings. Denotative signs signify the primary understanding, while connotative signs denote secondary or deeper implications, myth is a mechanism through which signs are employed to convey ideology and cultural values (Nasirin & Pithaloka, 2022)

The research procedure involves selecting the film, watching it in its entirety, and selecting key scenes that reflect teenage love. Data is also gathered from relevant literature to support the analysis. Subsequently, the analysis is conducted based on the identified signs using the designed methodology. Finally, a research report is compiled to encompass findings, discussions, and conclusions. Through this approach, the study aims to provide in-depth insights into the representation of teenage love in the film *You Are the Apple of My Eye*.

In the analysis of meaning, the concepts of denotative and connotative meanings are employed. These are often referred to as "two orders of signification (Al-shraideh & El-sharif, 2019). The first stage of signification pertains to the relationship between the signifier (expression) and the signified (content) within a sign in relation to external reality. Barthes describes this relationship as denotation or literal meaning. Conversely, connotation, according to Barthes, reflects the interaction that occurs when signs engage with one another (Wagner, 1992). In simpler terms, what the sign indicates about the object constitutes denotation, whereas the manner in which the sign depicts that object represents connotative meaning (Marini, 2022).

**Fig. 1. The semiotic map of Roland Barthes.**


Source: Bahri (2020)

In Barthes semiotic map, the denotative sign consists of the signifier and the signified. However, simultaneously, the denotative sign also functions as a signifier for connotation. Therefore, in Barthes' view, the connotative sign not only provides additional meaning but also encompasses elements of the denotative sign that serve as its foundation (Bahri, 2020).

3. Result and Discussion

To obtain the results and discussion from the explanation above, the author will present several scenes that contain denotative, connotative, and mythical meanings based on Roland Barthes' theory:


Table 1. KO TENG MOVED SEATS

Scene	Dialog	Denotation	Connotation	Myth
	<p>Ko Ching: I have to sit in this cursed seat.</p> <p>Shen Chia: Who's cursed? You sit in front of me, don't mess around anymore! Just adding problems.</p> <p>Ko Ching: It's nice being a model student, just because you have good grades doesn't mean you can boss me around.</p> <p>Shen Chia: Who cares.</p> <p>Shen Chia: You mess around because</p>	<p>In this scene, Ko Ching articulates, "I have to sit in this cursed chair," which literally conveys his discomfort with his seating arrangement.</p> <p>Shen Chia responds, "Who is cursed? You are sitting in front of me, don't joke about it! It only adds to the problem," expressing dissatisfaction and skepticism regarding Ko Ching's statement.</p> <p>Subsequently, Ko Ching critiques Shen Chia, asserting that merely because he is an exemplary student with good</p>	<p>In a connotation sense, the term "cursed" as utilized by Ko Ching indicates a deeper frustration with the circumstances within the school and the pressures she may be experiencing.</p> <p>When Shen Chia states, "Who cares," it reflects a cynical attitude and a sense of superiority, suggesting that he does not regard Ko Ching's issues as significant.</p>	<p>This scene challenges the assumption that good academic performance grants the right to dominate or govern others. Ko Ching attempts to demonstrate that intelligence or academic achievement should not serve as a justification for perceiving oneself as more powerful than others. This reflects a common</p>

Scene	Dialog	Denotation	Connotation	Myth
	you're not focused on your lessons. Ko Ching: You're right, you're very clever, you really are very clever.	grades does not grant him the authority to govern him. In response, Shen Chia demonstrates indifference and refers to the importance of studying, accusing Ko Ching of not taking his education seriously. Ultimately, Ko Ching acknowledges Shen Chia's intelligence with a sarcastic tone, adding a layer of complexity to their dialogue.	Ko Ching's assertion that there should be no hierarchy of power based on academic achievement illustrates her dissatisfaction with prevailing social norms. Finally, Ko Ching's acknowledgment of Shen Chia's intelligence, delivered with a sarcastic tone, encapsulates her frustration with the ongoing comparisons that pervade the academic environment.	myth within society that high-achieving individuals possess greater social power, which can lead to injustices in interpersonal relationships. By highlighting this dissatisfaction and conflict, the film invites the audience to reflect on how this myth influences interactions and social dynamics within the school environment.

SOURCE: YOU ARE THE APPLE MOVIE (2011)

Table 2. SHEN CHIA YI HELPS KO CHING TENG STUDY

Scene	Dialog	Denotation	Connotation	Myth
	Shen Chia: There's a lot wrong here. Did you do it without looking at the guidebook? You can find the answers to these two questions in the guidebook. This one's trickier; you can't just use formulas, you have to apply this theory, read the part I circled.	Shen Chia points out the mistakes in Ko Ching's answers and offers guidance for correction. He explains the proper way to solve the problems by referencing the textbook and providing further instructions on the	Shen Chia's remarks reflect an attitude of superiority and academic ambition. He not only corrects Ko Ching's answers but also suggests that success in learning necessitates effort and the right methods. The connotation of the statement	The scene reinforces the notion that intelligence and academic success are indicative of a person's worth. This myth reflects the common belief that individuals who perform well in school are deemed

	<p>Ko Ching: Studying is really annoying. Shen Chia: That's why only smart people succeed.</p>	<p>application of theory. Ko Ching, on the other hand, directly expresses her frustration with the learning process.</p>	<p>"only smart people succeed" indicates that Shen Chia perceives success as a product of intelligence and hard work, while Ko Ching's comment about learning being bothersome reveals her dissatisfaction and possibly her doubts about her own abilities. Here, there exists a tension between effort and outcome, with Ko Ching feeling burdened by academic demands.</p>	<p>"smart," while those who struggle academically are considered less capable. The dialogue also underscores social norms that regard education as the primary pathway to success, where learning is expected to be a challenging and exhausting process, particularly for those who feel they lack sufficient intelligence.</p>
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SOURCE: YOU ARE THE APPLE MOVIE (2011)

Table 3. SHEN CHIA YI AND KO CHING TENG DATE

Scene	Dialog	Denotation	Connotation	Myth
	<p>Ko Teng: Hey, are we starting to date? Shen Cia: Why are you asking me? Ko Teng: Taipei is really cold. Shen Cia: (gives gloves) Shen Cia: Ko Ching Teng, do you really like me? Ko Teng: I like you. Shen Cia: I always think</p>	<p>The denotation of this dialogue is a direct conversation between Ko Ching and Shen Chia regarding their feelings for one another. They discuss whether they have begun dating and express their</p>	<p>The connotation in this scene implies the emotional complexity experienced by both characters. Ko Ching appears vulnerable and seeks clarity in the relationship, while Shen Chia displays uncertainty and feelings of inadequacy. The gloves</p>	<p>The myth that can be derived from this scene is the assumption that ideal love must always be perfect and devoid of doubt or insecurity. Ko Ching and Shen Chia demonstrate that love is not always easy; it encompasses</p>

Scene	Dialog	Denotation	Connotation	Myth
	<p>you judge me too well. I'm not as good as you think. It feels strange that you like me so much.</p> <p>Ko Teng: What's strange about it?</p> <p>Shen Cia: There are other sides of me that you don't know. At home, I'm a mess, often angry, and I can scold my brother over small things. I'm really just an ordinary woman.</p> <p>Maybe the version of me you like only exists in your imagination.</p> <p>Ko Teng: I don't like to imagine things.</p> <p>Shen Cia: Think carefully, do you really like me?</p> <p>Ko Teng: I like you!</p> <p>Shen Cia: You're like a child, you haven't thought it through, think about it first.</p> <p>Ko Teng: What does Shen Cia mean? Is she trying to reject me? I'm scared.</p>	<p>respective feelings and concerns. Literally, this serves as an expression of doubt, uncertainty, and hope within the context of a romantic relationship.</p>	<p>given by Shen Chia can be viewed as a symbol of intimacy and care, yet they also reflect the uncertainty surrounding their relationship. This dialogue illustrates how idealization in love can lead to confusion and doubt, while also highlighting the challenges of communication within a romantic context.</p>	<p>doubts and challenges that must be navigated. The myth that one must always be confident and certain about their feelings in love is also challenged, as both Ko Ching and Shen Chia exhibit vulnerability and uncertainty in their emotions. This underscores the reality that love is often a journey filled with questions and doubts, rather than merely a series of definitive statements.</p>

Scene	Dialog	Denotation	Connotation	Myth
	All this time, I've been the most confident person, but I'm very nervous in front of the woman I like. (thinking to himself).			

SOURCE: YOU ARE THE APPLE MOVIE (2011)

Table 4. KO TENG CONFESD HIS LOVE TO SHEN CHIA

Scene	Dialog	Denotation	Connotation	Myth
	<p>Ko Teng: Shen Cia Yi, I love you, I love you very much. Someday you will be mine, someday I will have you.</p> <p>Shen Cia: Do you want to know my answer? I can tell you now.</p> <p>Ko Teng: No, I didn't ask you, so you can't reject me.</p> <p>Shen Cia: You don't want to know my answer?</p> <p>Ko Teng: Don't tell me now. Let me keep loving you.</p>	<p>The denotation of this scene and dialogue indicates that Ko Teng directly expresses his love for Shen Chia, hoping that they will be together in the future. The phrases "I love you" and "One day you will be mine" convey clear intent and desire. On the other hand, Shen Chia poses a question about whether Ko Teng wants to know her answer, suggesting that she has an important</p>	<p>The connotation in Ko Teng's statement carries both romantic hope and dreams, but it also reveals uncertainty and vulnerability. When he says, "let me continue to love you," it reflects his fear of facing the possibility of rejection. Meanwhile, Shen Chia, who is ready to provide an answer, exhibits a more realistic and perhaps pragmatic attitude towards love and relationships. The tension in this dialogue creates a profound emotional atmosphere,</p>	<p>The myth emerging from this scene pertains to the theme of idealistic love and hope within relationships. There is a romantic notion that true love will always find a way, and that sincere declarations of love will ultimately lead to happiness. However, this dialogue also reflects the myth of uncertainty in love, where one party feels confident and hopeful, while the other possesses a more realistic perspective. This myth illustrates that in love,</p>

Scene	Dialog	Denotation	Connotation	Myth
		response to convey.	where hope intersects with uncertainty.	there exists a tension between hope and reality, as well as between vulnerability and strength.

SOURCE: YOU ARE THE APPLE MOVIE (2011)

Table 5. KO TENG GAME TO SHEN CHIA YI WEDDING WITH HIS OLD HIGH SCHOOL FRIEND

Scene	Dialog	Denotation	Connotation	Myth
 <p>'Selamat Menempuh Hidup Baru, Wanita Yang Paling Kucintai'</p>	<p>"Ko Teng: When you love a woman, you wouldn't bear to see her marry another man and wish them well. 'Turns out I was wrong, when you love a woman, you'll be happy when she finds her ideal man, and you'll surely wish them happiness forever.'"</p>	<p>Ko Teng expresses that true love should prioritize the happiness of the beloved, even if it means letting them go to be with someone else. He states, "When you love a woman, you cannot bear to see her marry another man and hope for their happiness." On a denotative level, this reflects a deep understanding of love, where Ko Teng feels the pain of watching the woman he loves marry someone else. However, he also recognizes that true love requires him to let go and wish for the</p>	<p>The connotation in this scene reveals the complexity of emotions in love. There is a palpable sense of pain and sacrifice in Ko Teng's words, indicating a realization that challenges his own understanding of love. When he states, "it turns out I was wrong," it reflects a profound emotional journey and a reflection on the true nature of love. Ko Teng appears to undergo a transformation from a sense of possessiveness to a more mature understanding of love, where the happiness of the beloved becomes the</p>	<p>Ko Teng's statement serves to express a universal theme that frequently emerges in many love stories: the sacrifice for the happiness of the beloved. This myth underscores the notion that true love is not about possession but about letting go. It reflects a broader narrative in popular culture regarding love that necessitates release, where a hero (in this case, Ko Teng) sacrifices for the happiness of the one he loves. In many</p>

Scene	Dialog	Denotation	Connotation	Myth
		happiness of the new couple.	priority. This creates a tragic sense, as, despite his love for Shen Chia Yi, he must confront the reality that their happiness no longer includes him.	traditions, this myth creates a romanticized image that true love involves sacrifice and relinquishing personal desires for the sake of another.

SOURCE: YOU ARE THE APPLE MOVIE (2011)

This study aims to explore the semiotic representation of teenage love in the film *You Are the Apple of My Eye*. Through an in-depth analysis using a semiotic approach, it was found that visual symbols, dialogues, and narrative elements in the film portray teenage love as a complex emotional experience, encompassing affection, joy, disappointment, and acceptance. Certain scenes serve as signs reflecting the emotional journey of adolescence.

The analysis reveals that teenage love in this film is depicted not only as a personal experience but also as a social one, where East Asian cultural norms influence how the characters respond to their feelings. For instance, the pressure to refrain from openly expressing love reflects cultural values of honor and characteristic shyness. However, this study has several limitations. First, it focuses solely on one popular cultural work, which may render the findings less applicable to other cultural contexts or different film genres. Second, semiotic analysis tends to be subjective, meaning the interpretations may be influenced by the researcher's perspective.

Nevertheless, these findings have significant implications for understanding how teenage love is represented in media and how such symbols reflect particular cultural values. By examining the semiotics of teenage love, broader insights can be gained into the influence of media on the emotional and social identity formation of adolescents. The findings of this study align with previous research discussed in Chapter 1, which emphasizes the role of semiotic elements in constructing meaning in cinematic narratives. Prior studies have explored how symbols, colors, and character interactions contribute to audience perception of romantic relationships. This research further supports these findings by demonstrating how *You are the Apple of My Eye* employs specific semiotic codes to depict teenage love, reinforcing the idea that non-verbal cues and cultural symbols significantly impact audience engagement and emotional response.

By utilizing the Publish or Perish application, this study identifies seven relevant prior works for comparative analysis. These studies, which investigate semiotic representations in various cinematic and cultural contexts, provide a foundation for understanding the broader implications

of semiotic analysis in media studies. Compared to *Analisis Semiotika Tentang Representasi Disfungsi Keluarga Dalam Film Boyhood* (Anwar, 2022; Nasirin & Pithaloka, 2022), which explores familial dysfunction through semiotic elements, this research shifts the focus to adolescent romance, demonstrating how emotional development is visually and narratively constructed. Similarly, while *Pesan Dakwah dalam Film Animasi Nussa dan Rara Episode 1-5* Nur Aini (2023) examines religious messages in animated films using Barthesian semiotics, this study applies semiotic analysis to a coming-of-age romantic drama, highlighting different cultural and narrative engagements.

Additionally, *Representasi Budaya Bugis Makassar Dalam Film Tarung Sarung* in Nurdiansyah et al (2023) and *Representasi Makna Simbol Ragam Hias Pada Rumah Lontiok Kabupaten Kampar Riau* in Dwihayuningtyas (2015) investigate semiotic representations in traditional and regional cultural contexts. In contrast, this study delves into contemporary youth culture and emotional expression in film, expanding the discourse on semiotic interpretations across diverse thematic domains. Meanwhile, *Analisis Semiotika Roland Barthes terhadap Nilai Moral dalam Film Pendek Tilik* in Maulida Laily Kusuma Wati et al (2023) explores moral values conveyed through semiotic analysis, whereas this research focuses on the construction of romantic ideals and emotional authenticity in teenage relationships. This study contributes to the growing body of research on semiotics in film by offering a nuanced analysis of how teenage love is represented through signs, symbols, and cinematic techniques. By drawing distinctions between this study and previous research, it highlights the versatility of semiotic analysis in uncovering deeper layers of meaning in various cinematic genres and cultural narratives.

Relation to Roland Barthes' Semiotic Map. This study applies Roland Barthes' semiotic framework, particularly his distinction between denotation and connotation, to analyze how teenage love is represented in *You are the Apple of My Eye*. At the denotative level, the film presents a straightforward romantic narrative, depicting the ups and downs of adolescent love through character interactions and dialogues. However, at the connotative level, these elements evoke deeper meanings associated with nostalgia, emotional growth, and cultural expectations of romance.

Using Barthes' concept of myth, this study uncovers how the film constructs an idealized yet bittersweet portrayal of teenage love. The recurring symbols, such as school settings, handwritten letters, and spontaneous acts of affection, reinforce widely accepted cultural narratives about youth and first love. These myths shape audience perceptions by embedding familiar emotions and values within the visual and narrative structure of the film. Furthermore, Barthes' semiotic map helps in deconstructing the power dynamics within the film's romantic relationships. The protagonist's actions, gestures, and symbolic interactions with the love interest reflect broader societal attitudes

toward masculinity, vulnerability, and emotional expression. This analysis highlights how the film perpetuates and subverts traditional gender roles through its semiotic choices.

Despite its contributions, this study has several limitations. First, the analysis is limited to a single film, which restricts the generalizability of the findings to broader representations of teenage love in cinema. Future research could examine multiple films from various cultural and cinematic backgrounds to provide comparative insights into semiotic representations of adolescent romance. Second, this study primarily focuses on visual and narrative semiotics without incorporating audience reception analysis. Understanding how different audiences interpret the film's semiotic elements could enhance the discussion on the cultural and emotional impact of teenage love narratives. Third, the study employs Barthes semiotic analysis, which, while useful, does not account for other semiotic approaches such as Peircean semiotics or multimodal analysis. Integrating these perspectives in future research could provide a more comprehensive understanding of how teenage love is represented in different media formats, including television series and digital content.

4. Conclusion

The conclusion of the research journal entitled "Semiotic Analysis of Teenage Love in *You Are the Apple of My Eye*" states that the movie effectively uses semiotic elements to explore the theme of teenage love. The analysis shows that relationships between characters are not only characterized by emotions, but also by symbols that reflect social and cultural dynamics. The myth of idealized love, involving sacrifice and vulnerability, emerges as a central theme, highlighting the complexity of the experience of love among teenagers. This research enriches the understanding of how movies can be a medium to reflect emotional realities and social interactions among teenagers. Simply put, this research provides a deeper understanding of how teenage love is represented through visual and narrative signs. Furthermore, this research highlights how semiotic aspects, such as symbols, gestures, and dialogue, play an important role in constructing meaning and evoking emotions related to teenage romance.

This research contributes to the field of film studies and semiotics by demonstrating how specific signs and codes can influence audience perceptions of teenage love. Additionally, it offers insights for filmmakers on how to effectively utilize semiotic elements to enhance storytelling and emotional engagement. From a broader perspective, this study enriches discussions on youth culture and emotional development through cinematic representations. For future research, scholars may consider exploring the semiotic representation of teenage love in films from different cultural backgrounds to observe variations and similarities in narrative and visual codes. Furthermore, an interdisciplinary approach combining semiotics with psychological or sociological

perspectives could provide a more comprehensive understanding of how teenage love is perceived and internalized by audiences. Expanding the study to digital media, such as web series or social media content, may also offer new insights into the evolving portrayal of adolescent romance in contemporary media.

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