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Abstract
Nowadays, the development of technology has given major influences on the creation of art photography. To name a few, we can say that sophistication of camera technology and digital editing applications are the big factors behind this development. It causes photography to often exceed the reality it represents. This method used by one of Indonesian contemporary artist Agan Harahap in his work. Through his skills in photo editing, he gave birth to many deceptive works, as if the images he produced were reality. In this paper I analyze Harahap’s work using Ferdinand de Saussure’s Semiotics theory of Signification. The question is about how relations of Syntagm and Paradigm in Agan Harahap’s work determine its meaning in its signification? Case Study of Tan Son Nhut Airbase Vietnam February 11, 1968 (2011). This research reveals that Harahap constructed syntagm in his work by combining upshots from two different visual culture products. First is from historical photo documentation, and the second from popular culture. The digital editing process in his work builds a pseudo-relation between historical facts and fiction. It blurs the boundaries between reality and imagination. In terms of paradigm relations, I found that one of the signifier in the photo can be replaced by another signifier from the same category and yet, the viewer can still grasp the same meaning.

Keywords: Agan Harahap, Photo, Syntagm-Paradigm, Meaning, Saussure.

1 Background
In its early development, photography was considered as the most honest visual media. A photo is considered to have traces of the subjects in the image. This is based on its more objective nature compared to other visual media such as painting or drawing that involve the subjectivity of the creator. Due to its objective nature, the proverb “seeing is believing” is often associated with the media of photography. These natures and characteristics make photographic images as the basis of truth in various social, political, artistic, scientific and technological activities [4]. However, nowadays the times have changed, many writers have revealed that there is an aspect of the subjectivity from the photography. The photographer’s way of seeing is reflected in his choice of subject [2].

The idea above has made the understanding dealing with photographic media to be changed. If photography was considered innocent in the past, nowadays, many people realize that there is an intention in every photographic frame that is published. Then, this idea affects on how a photo is interpreted. At the following stage, the development of technology has had a major effect in the creation of photography. Starting from the camera technology which is sophisticated increasingly
to the application of digital photo editing that can manipulate visual. This causes photography to often go beyond the reality which it represents. For example, there is a model looks more charming in the photocompared to the real figure.

In addition to another case, where the scenery in the landscape looks less evocative when it is juxtaposed with the photographer’s shot. The result of photograph above, it can be achieved by using the latest photography technology that is accessible to the general public. Therefore, the symptoms can often be found in the visual culture in everyday life such as advertisement, film, or photo upload on social media. A phenomenon known as hyperreality, where the representation exceeds the reality that it represents. The artificiality is considered more real than reality; artificiality is considered more likely to be true than the truth [6]. Further, the idea above is adopted by an Indonesian artist named Agan Harahap to work. With his spirit skill in digital photo editing, he has produced a series of manipulative photographic works. In the series of works by Celebrity Friends, for instance, he presents a number of famous figures who are interacting with him. Rapper of Snoop Dog, figure of Megawati Soekarnoputri and ex-president of Libya Muammar Gaddafi are some of the figures appearing in the series. The artist’s encounter with these figures is difficult to be imagined in the real world, however, with good photo editing skill, this can be realized in photographic works.

Apart from it raises admiration on his editing techniques, some of Agan’s works have also caused controversy. An example is the work he made in 2014 which presented the figure of Basuki Purnama (Ahok) with the head of the Islamic Defenders Front, Habib Rizieq, shaking hands. At that time, the political situation in the capital was heating up because Ahok would be appointed as the Governor of DKI Jakarta. On the other hand, Rizieq was the figure who most opposed the idea that Jakarta would be led by a non-Muslim, Basuki Purnama. The appearance of both of them in one photo frame with a heart-warming pose made netizens in an uproar. In this regard, it leads to the discomfort in the eyes of Rizieq’s supporters, because the photo seemed to send a message that Habib has finally approved of Basuki’s inauguration as the Governor of DKI Jakarta. The fact that this photo was uploaded by Agan on the day of Basuki’s inauguration, it adds the interpretation of the context on the manipulative photo. Several Muslim news sites have investigated the validity of the photos and publish the results for clarification. They assert that the photo is a hoax and it does not represent the actual view of Habib Riziq.

Furthermore, several sites wrote about this phenomenon as slander submitted to the leader of the organization [12]. From the above case, I see that Agan has technical skill combined with visual sensibility to create meanings. Thereby, the edited photo does not only delude the eye, but also able to move discourse. The combination both of them, in my opinion, makes the photo works. The creation of the artist from Jogja has a visual syntagmatic aspect that is coherent. Syntagma is the concept of the relationship between the elements of a sign that makes it meaningful. This concept is the result of the thought of Ferdinand de Saussure from Switzerland, who is also known as the pioneer of the Science of Semiology or Semiotics. For Saussure, meaning does not appear only in the smallest sign components, but also from the relationships that are built between the elements in a certain order. This syntagmatic aspect can also be seen in Agan Harahap’s other works, for example in the Superhero series in 2009-2010.

In the series, he presented a modified historical photo series. He combined documentation of World War II with several fictional American popular culture figures. In some photos, we can see the comic character of Marvel Hulk appeared among US soldiers, and comic character DC Superman stood up at Neuschwanstein Castle, after the surrender of the German army at the
hands of allied forces. The fictional character was sticked up by the artist neatly so that it blended and seemed to interact with the figures in the photo documentation. The analogy of the photo proves that the photo is a sentence, then the superhero figure in it becomes a subject that creates meaning due to its connection with other subjects in the same image. This idea encourages the writer to search further about the sign aspect that appears in the photography work of Agan Harahap, particularly this Superhero series. Therefore, the questions in this study are arranged as follows: How relations of Syntagm and Paradigm in Agan Harahap's work determine its meaning in its signification? Case Study of Ton Son Nhut Airbase Vietnam February 11, 1968 (2011).

2 Literature Review and Methodology

Semiotics is the science of signs. It was first developed by two figures, namely Ferdinand de Saussure in Europe and Charles Sanders Peirce in America in the century -19. Dealing with their thought, the science of Semiotics was then developed. If Saussure started from his experience in linguistics, then Peirce developed this science from the point of view of pragmatic philosophy. In contrast, one of which tends to build his thoughts in a diadic way, the other one tends to be triadic way. It can be discovered from the thought scheme that they make in peeling off the component of sign-forming. Saussure argues that there are two elements that form the signs, namely signifier and signified, while Peirce divides them into three, namely representament, object, and interpretant.

In this paper, I will use one of the two theories, namely Structural Semiotics from Ferdinand de Saussure. This is decided for several reasons. First, choosing one conception will make the analysis process sharper and deeper. Then, the theory is chosen because there is a conception that is considered very suitable for discussing the selected work. In addition, the idea of structuralism from Saussure has been widely responded to by the next generation of writers so that it experiences enrichment. An example is Roland Barthes who applied the concept of Saussure's significance to visual symptoms, social phenomena, and culture. For more details, it can be interpreted in the explanation below.

2.1 Ferdinand de Saussure's Structural Semiotics

In the past, many people considered that language was as simple as a human way to give label on the reality around. However, for the figure from Switzerland, language is more than that. For Saussure, language is a reflection of the human mindset. "Linguistic sign connects, not a thing and a name, but a concept and a sound image" [7]. Based on the above understanding, Saussure builds his conception of language as a sign, seen from its smallest unit, namely words. For Saussure, each word has two components, namely 1) Sound image, and 2) Concept. Sound Image is the sound when a word is spoken. For example is the word stone. While Concept is the meaning or meaning of the word. If you use the word "stone", the meaning in the Cambridge Dictionary is 1 (n) the hard, solid substance found in the ground that is often used for building.

Furthermore, the concept related to the word stone in our minds can also be more personal, for example, is a hard gray object that is easily found on the roadside near the house, etc. The principle is that sound image and concept are like two sides of a coin that cannot be separated. Every time a word is spoken or written down, thus, there will be concepts behind and the concepts are agreed regarding that word in the mind of the listener or reader.
Based on the chart above, the term of *sound-image* is then matched with the word of *signifier*, while the term *concept* is equivalent to the term of *signified*. *Signifier* is a physical form, expression, of sign, and *signified* are the meanings contained behind it. These two aspects always appear together in the communication process which is then referred to as *signification*. The term of signification, can also be applied to the visual field. When we see an image of a man giving a bucket of flowers to a woman, our brains perceive what is not visible in the image but it is represented in the picture, which is our interpretation that the man’s feelings of delight to the woman. This can happen because from the visible signifier, we can read the signified contained in it. As Saussure says, the signifier and signified look like two sides of a sheet of paper that is inseparable. After identifying the components that create one sign unit, Saussure also see that the sign could be combined with other sign units to produce more complex meanings. *In a language-state everything is based on relations* [7].

In language, we can build sentences by arranging several words at once and also to express emotions and thoughts that are more specific or more complex. Schema of Subject + Verb + Object + Extra information (SVOX) is an example of the order in which sentences in English can be arranged to build meaning. The way to arrange the sign units to become a meaningful composition is then called a syntagmatic relation. *The elements are arranged in sequence on the chain of speaking. Combinations supported by linearity are syntagms* [7].

Apart from syntagma, Saussure also views that there is another relation in the language system, namely associatative or paradigmatic. If syntagma is a relation that is *in presentia*, it presents and can be detected from the composition of the signs that emerge, thus, associatative is a relation that is *in absentia*, or absent. If taking the example of a sentence chain composed of S + V + O + X, then there is a possibility that (O) in the sentence reminds the reader of another object so that the object can be substituted. Such a relation is known as a paradigmatic relation. To clarify it, let’s take the example sentence below:

**Mother (S) + is frying (V) + chicken (O) + in the kitchen (X)**

Paradigmatic relation among words can be detected when we read a particular sentence. After reading it, we realize that the word in the sentence has a connection with another word that is not in the sentence. For example, we take the word “chicken” in the sentence above. We interpret the word “chicken” in the context of the sentence as animal protein which is commonly consumed by human. Thus from the category, we can say that “chicken” in the sentence has a connection with other animal proteins such as fish, meat, shrimp, squid, and so on. Based on the above example,
we can imagine that paradigmatic relations are the relations of one sign component in a structure with other signs that are outside on the structure, and, at a particular level, they can be substituted for the word.

2.3 Visual Syntagma and Paradigm

Based on the explanation above, we can understand Saussure’s emphasis on the importance of the relationship between signs in determining meanings. Furthermore, he reveals that “normally, we do not express ourselves with a single linguistic sign unit, but a group of signs organized in a certain complexity, which is also a sign in itself” [4]. The issue reveals this expression and then it can be found in other types of signs, not only verbal, but also visual signs. This is widely discussed by post-structuralist Roland Barthes in his writings. He highlights that syntagmatic relation can also be found in visual cultures such as fashion or culinary. For instance, the syntagma of men’s formal wear can be seen in the following composition:

**Shirt + tie + coat + pantalone + loafers.**

If you look at the paradigm in the Indonesian context, the composition can be changed to:

**Batik shirt + material pants + formal shoes**

The combination of the sign elements becomes a kind of coherent sign system to provide information regarding on how formal or formal an event will be attended by the user of the clothes. We can also find out this chain of signs in other meaning codes related to clothing, for example the code about Eid in advertisements. In the visualization, we will find out a variety of clothes such as taqwa white clothes, sarong, cap, and a prayer mat if the actor is male, and a combination of a veil, long-sleeved blouse, long skirt, along with prayer mats and mukena for female actresses. One element of the sign can appear and sound a message related to the Eid, but when all of them appear simultaneously, thus, the message conveyed can be clearer and more explicit.

Meanwhile, in works of art, we can also find out the syntagm relations in the visual elements that create the work. This is as mentioned by Benny H. Hoed: “We find syntagmatic relations in landscape painting with rice fields and mountains between the elements of the painting, such as the position of rice fields, houses, trees and mountains which are usually arranged with perspective.” [5]. The composition and location of the elements that create a painting then it determines the meanings that emerge from the work. Moreover, Hoed continues that the syntagmatic relation between rice fields and mountains can be given the meaning of “far-near”, “foreground-background”, or “important-less important”. The syntagmatic relation between elements of painting that is not in perspective can also be translated into meaning, for example the above means closer to the spiritual than the one below. On the left is less important than the one on the right. The meaning is certainly related to the experience of human culture [5].

As another example, the writer will use the following photography work to explain more about the concept of visual syntagma. This photo, entitled “Starving Child and Vulture”, was taken in 1993 by a photographer named Kevin Carter. He was awarded the 1994 Pulitzer Prize for Feature Photography for this work. In addition, this photo is also included in the list of 100 most influential photos by TIME magazine. One of the reasons explained by the editor is due to this photo is an important trigger in the debate about a photographer’s code of ethics, namely the question of
whether a photographer should intervene in an incident. in front of his eyes? "His image quickly became a wrenching case study in the debate over when photographers should intervene" (100photos.time.com: accessed July 9 2020 04.02 a.m.).

In general, there are two main signifiers of this work, namely the black toddler in the foreground, and the vulture on the left behind. Both of them appear in an open field, with some straws and trees in the background. If we look at the visual syntagma, we can point out that the position and interaction between the two signifiers determines the emergence of meaning. Signifier 1, the child looks limply, gaunt and helpless. Representing the idea of hunger and poverty. On the other hand, at the far back, there is a following signifier in the form of a vulture is lurking. The bird’s eyes are black and stare intently at the child, it shows that the concentration that is behind its mind. This photo puts humanity in a very fragile position. Through the figure of the child, we can feel a threat, that we humans become objects, become potential prey. Interpretation looks like above, it can occur because the composition shows the interactions between the signifiers that lead to that reading. If the position between them is changed I look at other possible meanings that can emerge. For example, by changing the location of the two signifiers and then exchanging as shown in the following image:

![Figure 2. Starving Child and Vulture (Source: 100photos.time.com)](image)

![Figure 3. Photo Composition Modification of Starving Child and Vulture (Edited by the Author).](image)
In the picture above, I carry out a slight modification where the child becomes behind the bird. He is no longer the object of the hunter's gaze and instead of its back. Here you can feel that the interaction both of them is different. If previously the impression of threat is very strong, here, the impression that more likely to arise is to leave or abandoning. Furthermore, it can be interpreted like a reprieve. There is still a subject-object relationship both of them, but we can detect different predicates in this photo. Based on the photo modification above, it can be discovered that there is a relation between signs that can be detected in photographic works. The meaning that emerges in the audience's mind is derived from the results of the interaction and composition composed by the image maker. The relation is then referred to as a syntagmatic relation. While, the paradigmatic relation can be seen from how the possibilities of a composition are altered to meet the needs of a particular objective.

3 Analysis

![Figure 4. Tan Son Nhut Airbase Vietnam 11 Feb 1968, C-print, 25x42 inch, 2011 (Courtesy of Agan Harahap).](image)

*Figure 4. Tan Son Nhut Airbase Vietnam 11 Feb 1968, C-print, 25x42 inch, 2011 (Courtesy of Agan Harahap).*

*Tan Son Nhut Airbase Vietnam 1 Feb 1968* is Agan Harahap’s work made in 2011. This photo is part of a series of Superhero works from artists who domiciled in the city of Jogja. This series indicate many historical photos combined with various Hollywood fictional characters, especially from the superhero genre films. A number of protagonists used by Agan in this series, it starts from Superman, Batman, Hulk, or Captain America. However the difference is, this work uses a fictional antagonist, Darth Vader from the film series of *blockbuster* Star Wars. In this work, Agan places Vader in one scene, he is at the top right of the image and it appears to be walking slowly. It black outfit stands out in a bold contrast compared to the whole photo in a black-and-white gradation. In the upper left, there are three figures dressed in soldiers standing, adjacent to two parked open-top jeeps. The three figures stare blankly at the two piles in front of them. Image elements that dominate the visuals in a photo. When it is viewed in detail, the two piles are built up over human bodies.

From the visible features, the bodies are lifeless. It appears that the clothes that they are wearing are torn in rags while their bodies fall on the ground. Several organs are dismembered and some are torn apart. From the characteristics of their clothes, it could be asserted that they are also wearing army uniforms, telling them their job identity. Soldiers, corpses, victims, jeeps, open
areas and military uniforms. These signs convey the idea of warfare. Darth Vader's position in the photo integrates the fictional figure into the idea. It is as if Vader is indeed involved in the war that has just happened into photo scene. The position of the characters in the image, its gestures, the relations between the elements that appear in the image become components of the visual syntagma in the work. This ultimately contributes to the emergence of interpretable meanings of the work. If it is viewed at the visual syntagma, we will gain a chain of signs as below:

**Open field + pile of human bodies no.1 + piles of human bodies no.2 + black robed figure + 2 jeeps + 3 figures stare at the pile.**

However, as previously explained, the visual syntagma does not work in linear sequences like the verbal syntagma. Therefore, we find out the elements scheme above in a scattered format in the image. The audience can freely see what elements that they want to see first of the entire work. If it is schemed, thus, the visual will look like this:

Based on the schematic above, it can be said that the key signifier of Agan's work is the figure of Darth Vader walking to the right of the photo. Its presence in the work makes us to interpret the photo in a different way. There are interactions between these fictional characters and actual figures in the photo documentation. Especially in this work, Vader's gestures and movements seem to leave behind a pile of corpses in the foreground. As if to tell him that he is most responsible for the deaths of dozens of people in the image. The impression is haunted, cruel, ruthless, as if appearing from behind the back of the character. Meanwhile, the three soldiers in the distance seemed stunned, not knowing what to do to respond to what the Sith Lord has done. The interpretation above would not have occurred to the viewer if Signifier Darth Vader does not present in the photo. If that is the case, the interpretation will focus on the tragedy of the war recorded in the photo. There is no traction between fact and fiction, no tension between actuality and story. As shown in the following photo:
This photo shows a scene where the key signifier of Darth Vader has removed. In this photo, I feel one thing that Roland Barthes calls as Punctum, a photo is like a cut or a wound (Barthes: 1981 p.26). When a part of the photo already has given such a strong impression, so that it represents another element of the whole photo [9]. In the case of this image, the imagery of the pile of corpses in the foreground is the strongest element and it gives a deep impression. It is an image that keeps appearing in my mind even when I close my eyes after seeing the image. A characteristic of punctum which mentioned as after the fact [1]. The interpretation of the photo above can continue by examining the original source of the photo to then find out the data and facts of the actors in the image. Who is there, where it is happened, when it is happened, who the photographer is, and so on. However, the main question in this paper is not to explore the meaning of the photo, but how the sign elements in this work conduct in the chain of syntagma and its paradigm.

Therefore, I will continue its analysis by exposing the chain of paradigms that can emerge from the composition of the photo. In the case of Agan's work above, the subject of Darth Vader has association with other thing that is not in the photo. An example is he included in the supervillain category in the Star Wars series. In the bracket, we will find out other characters such as; Emperor Palpatine, Count Dooku, Bobba Fett, and also Darth Maul. From this list, we can point out the possibility on how if one of the antagonists above replaced the position of Vader in Agan Harahap's work. We take an example by using the character Darth Maul from the prequel Star Wars series in the 2000s. The visuals will look like this:
Considering with the photo above, the impression of tension between fact and fiction then it reappears. Syntagmically, the character looks suitable to be near the pile of body that is in the foreground. There is a brutal trait of its character that looks coherent with sadism in front of him. 

In short basically he was trained to only show emotions such as: Hate, anger, frustration, and pain [11]. To a certain degree, the tearing of the victim’s body in the photo is more coherent with Darth Maul’s violent character than Darth Vader’s cruel but calm character. The demonstration above shows that paradigmatically, Vader’s appearance in a photo opens up the possibility for another character to emerge in the mind of the viewer. The closest association is the fact that Vader is an antagonist in the Star Wars series. When it is viewed in association with the bigger matters, we can argue that Darth Vader is an antagonist in the pop culture of Hollywood film. Therefore, from the above categories, we can see other possibilities that can arise from the photo work as shown in the image below:

In the photo above, the writer embeds another pop culture character, namely Thanos from the Avengers series, Marvel Cinematic Universe. In several films, he is reflected as a fighter whose mission is quite crazy, which is to eliminate half the population of mortal in the world. In cinema,
he is portrayed as general of war ready to eradicate all parties that hinder in his way. The nature and character of Thanos above are also felt to match with the description in Agan’s photo. So that, his existence with the tragedy photo forms a coherent relationship between elements. With his sword and armor, he becomes the code for the violence of war.

Based on the two demonstrations above: namely 1) restoring the work to the original image, and 2) changing the subject of the photo in the image to see other possible meanings that can occur, I get some insights that can be summarized in relation to aspects of the syntagma-paradigm relations in Agan Harahap’s work. Here is the explanation:

1. Agan utilizes the empty space in the original photo to then add a new signifier. Empty space is seen by Agan as an opportunity to embed new meaning. In other works, this can be undertaken by changing the signifier, however in this work, it shows that the practice is to add signifier.

2. New signifier selected, it is adjusted to the composition in the photo. The signifier must match each other to build a code. This indicates that Agan has a good sensibility in constructing signs in his work.

3. Particularly in the work of Tan Son Nhut which presents photos of war victims. The key words in the composition are cruelty, sadism, brutality. Therefore, the new signifier embedded by Agan comes from the antagonist character. This decision builds a coherent final work, namely a tragedy schema involves a super villain.

4. Apart from Darth Vader, it can be said that there is no recognizable subject in the photo. This is due to the black and white color, the image of the figure (subject) that is out of focus on the face, and the representation of figure seen from afar. Hence, we can say that anonymity in photos is dominant. This point leads to the photo open for syntagma modification. This situation is then utilized as an object of editing for digital artists like Agan.

5. The second demonstration (replacing the sign element with a new signifier with the same association) is able to show the analysis of the relation of signs that appear in photos with signs that are not in the photo but have an association. This indicates the paradigmatic nature of the signs that appear in the photo. To a certain level, the practice of replacing the antagonistic subject in the photo still signifies a similar meaning. Namely the atrocities committed by super villains from pop culture who invade historical realities.

6. The last point seems to be a metaphor of life, in the present era, it is increasingly difficult to distinguish between fact and fiction. The two intertwine and interfere human life without any clear distinction. Because nowadays, fictional information can be very well-integrated in the constellation of factual information.

The explanation above is purely the writer’s discussion when looking at the syntagm and paradigm relations of the visible visual. I do not attempt to relate the factual data embedded from photos. It is due to the focus is arranged from the beginning of the research. This paper will reveal the relation of syntagma-paradigm from the composition of this work. However, I also see that we can not ignore the facts connected to the original photo. The photo used by Agan is a historical documentary of what happened in Vietnam in the 1960s. One part of the history of the Vietnam War that took place in the 1950s-1970s.

Specifically for the work above, as stated in the title, the existing image is a recording of an incident on February 11, 1968, an incident where American soldiers attacked airport of Tan Son Nhut
in Vietnam. If we associate the interpretation of this work with this fact, we will find out the connotative meaning of the visual elements. That this work is about war. That war involves two opposing sides. There is a paradigmatic opposition: Vietnam vs America. That is the pile of corpses and the location of the airport represent Vietnam, that Darth Vader and the three standing squads represent America. Furthermore, the photos show that there are deaths and defeats taking place in the Vietnamese stronghold and the victories that are being won ruthlessly by America.

As a result, in this photo, I do not see the good side of the war. Both sides are seen as the negative side. Even though it is viewed from the losing side or the winning side. There is no glorification of war in the form of heroism, there is no visual clue that shows signs of awakening of the losers. The photo screams that war brings death, no matter who wins who loses. War is murder, and murder is a form of cruelty that is unbearable to visible sights. The character of Darth Vader in this photo, becomes the right knot to express the idea above. The cruelty in war, it does not have to be covered into hero characters. Cruel is certainly cruel, whatever the reason, it should be seen as an antagonist in the life.

4 Conclusion

Based on the analysis that has been undertaken above, I gain answers to the questions asked at the beginning about how the syntagmatic and paradigmatic relations are from the photowork of Tan Son Nhut Airbase Vietnam. In terms of syntagma, the original photo used by agan has a composition that conveys the idea of war. The existing elements are interconnected showing a tragedy in the Vietnam War. Agan’s action in adding a new signifier in a photo creates a new relationship between the signifier which results in a new meaning. There is the use of empty space in the photo to embed additional figures in the work. Even though the artist only adds one new signifier, its presence in the work becomes a key signifier in the meaning of the reinterpreted work.

Meanwhile, from the paradigmatic point of view, we find out an in absentia relation from the work by conducting a demonstration of photo editing of the creation. First by deleting the previous key signifier and then replacing it with the new signifier. The choice of substitution is based on the adjacency of the categories of the key signifier: namely, super villains or super villains in the Star Wars series. This process proves that the relation in absentia is real. When the invisible, possible signifier is manifested, the meaning of the existing work still signifies a meaning that is quite close to the original work. Note that the substitution of the sign elements carried out still follows the coherent code and association with the signifier has been replaced. This method is what Barthes calls as creative transgression in which creativity can be explained from innovation in the syntagma by incorporating a paradigmatic element in the associated syntagma.

From this process, I became more aware that the technology of image-making nowadays is very powerful to the modification on the representation reality. How the technology to process images can be accessed by the public and many people have mastered its use. This has the potential to further create images that blur or deflect reality. The impact result is the aberration of the meaning on an image as well. Not infrequently, photographic imagery that has long been considered a representation of reality, even though currently there are many photos in circulation that have undergone editing beforehand, it is still considered as a representation of the ultimate reality. This is dangerous matter because the wrong belief can lead to wrong actions for community members who accept it. These symptoms have convinced me that we and the general public increasingly need tools to deal with this phenomenon. We need a device that can assist to understand the phenomenon of imagery in today’s digital era. Semiotics is a theory that can be studied for the need.
Through this paper, we can find out how one of the conceptions in semiotic theory, namely the syntagma-paradigm concept, can be used to understand a visual work which in practice modifies the reality photographically. This device helps us to understand the relation between seen sign in the photo and the relation of unseen sign in the photo. This ends to deeper understanding on the work itself and avoid misinterpretation.

5 References