

Children's Hope: Semiotic Analysis on Atouna El Toufoule's Video Clip

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Children's Hope: Semiotic Analysis on Atouna El Toufoule's Video Clip

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ABSTRACT

This essay aims to learn more about how children's hope is described in the video clip of Atouna El Toufoule. In this song, several signs have many meanings to represent the actual message and hope of the children. The study of meaning in this article uses qualitative research by analyzing images in the video clip as the primary data. Charles Sanders Peirce's semiotics theory was used to find the real meaning through signs, objects, and interpretants. The results of this study was indicate that signs are motivated mainly by social context and don't require the definition of excessive interpretation. The data took from the video clip, which shows the side of Palestine's social life. Interpretants also sometimes directly offer the social life, criticism, social culture, and the situation around them through music. The video clip of Atouna El Toufoule on <https://www.youtube.com/watch?v=WpF3hvMhZ1I> contains children's hope, moral messages, and an invitation to create peace for children living in the conflict area. The song was translated into three foreign languages (Arabic, France, and English), and it had the purpose of making other countries feel hope.

Keywords: Semiotic, *Atouna El Toufoule*, video clip

INTRODUCTION

Music, as popular culture, could reach audiences where other forms of communication usually fail and reach multitudes in ways that other media cannot. It includes language to facilitate communication among people. "Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires through voluntarily produced symbols" (Bloomfield & Sapir, 1922). Indeed, language is an essential supporting medium of verbal communication for humans. Humans use nonverbal communication to express feelings and thoughts in addition to verbal communication. Instead of speech, it communicates via gestures, facial emotions, and bodily movements. The community's

participative culture also provides excellent support for developing activities and sharing experiences with others (Epranata & Bangun, 2022). People can learn how meaning is generated in art lessons utilizing both aural and visual features by watching music videos like Michael Jackson's "Man In The Mirror." (Hasio & Chen, 2018). The semiotic method is frequently used to analyze the meanings expressed in Michael Jackson's music videos, such as Earth Song, Heal The World, Man In The Mirror, They Don't Care About Us, and Childhood (Fernando, 2018). Semiotics is also used to get the real meaning in the music video titled "Lathi," which combines modern and culture, and it can show the real sense based on visuals, music, and lyrics (Anggraheni et al., 2022).

The song titled "Atuna Tufuli (Atouna El Toufoule)" is a song often associated with war conflicts, one of which is Israel and Palestine. Remi Bandali, a child singer in the 80s who came from Lebanon, popularized the song. The music video entitled Atouna El Toufoule showed that children look sad and hopeless. On the other hand, children are almost always depicted as happy, fabulous, fun, and free in most images. Parents bear complete responsibility for their children's well-being. Everyone around a child has the responsibility to love and protect them. According to Kurniawati (2019) in her study, the song demonstrates that modern media can provide a clear picture of the events in Palestine, with many visuals in the video that have been able to reflect the sadness felt by Palestinians and have meanings that the general audience can comprehend by viewing this video. Although this movie aims to explain the conditions of children in Palestine, it does not show the state of Israel's genuine attitude or brutal treatment of Palestinians (Kurniawati, 2019). Children are God's creations, and everyone from all walks of life must safeguard them. Without the assistance of others around them, such as parents, the government, and other communities, children cannot exist and select their fate.

Insani (2021) mentioned that the meaning of the song A'tuna Tufuli is the demand for the right to peace over the cruelty of the invaders. This meaning reveals that it is not only the demand for the right to peace for children that the songwriter wants to convey but the cruelty of the invaders, which is a social fact in the background of making the song text (Insani, 2021). A study that took this song is Nasrum et al. (2022) discovered 25 data points in the three-song lyrics that described children's experiences. Five data points for physiological needs, 10 points for safety needs, 4 points for social needs, 2 points for esteem needs, and 4 points for self-actualization needs. Furthermore, based on Karl Marx's Marxist philosophy, 20 data outline why children's rights are unfulfilled (Nasrum et al., 2022). The previous studies above show that this song has an appeal to be studied and found the true meaning or meaning contained in the lyrics and video clips that describe the situation, children, and polemics in Palestine. Many kinds of perspectives will be suitable to analyse this song.

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Based on the above background, this study seeks to answer the following research questions:

What signs are found in the "Atouna El Toufoule" video clip?

How are the descriptions of the signs found?

What are the hopes of Palestinian children in the video clip?

For personal or organizational purposes, many people nowadays disregard children's rights. Many people are unconcerned about children's hope. The researchers are interested in examining children and their rights in this song because they become victims of the behaviour of war and the people around them. They express the emotions of children who have lost their childhood, and the songs symbolize the voices of youngsters who have had their rights taken away by authorities.

Semiotic

According to Dressman (2016), unlike de Saussure's (1966), Peirce's (1955) explanation of the sign entails a complicated and dynamic relationship between not two but three parts: an object, a sign (referred to as a representamen in certain publications), and an interpretant. A referent, or entity referred to, is sensory data singled out as (possibly) relevant. It differs from de Saussure's concept of a signifier in that it can be both a physical, distinct thing (not a type) and a concept or idea. A sign is a mental representation of the item it replaces; characters are always abstract, mental models for humans and other kindred beings. The interpretant is the meaning that an interpreter gives to a sign; it is mediated by the type of relationship, or how a meaningful link is created between an item and a signed (Dressman, 2016). Pierce is more aware of linguistic cues. These signs are associated with objects that look like them, and their presence has a causal or generic relationship with characters.

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Meanwhile, based on the object, Peirce divides the sign on the icon i.e. the signs of the relationship between the signifier and the signified are concurrent in nature, or in other words, the icon is the relationship between a sign and an object or related reference, for example a portrait and a map, an index is a sign that indicates a causal relationship between a sign and a signified or causal relationships, or signs that directly refer to reality, for example the most obvious is immediately as a sign of fire. Signs can also refer to the denotatum by convention. Such a sign is a conventional sign commonly called a symbol. So, the symbol is a sign that shows the natural relationship between the signifier and the

signified (Sobur, 2006). Relations between them are arbitrary or arbitrary, relationships based on community conventions (agreements). Such an approach supports a triangle theory of meaning, with three key elements: sign, object, and interpreter, and complementing and reinforcing links between them. Icons are symbols that can describe the primary characteristics of something even if the thing of reference is not present. Icons and indexes can also express a sign's link to an item, but they don't require agreement (Tröhler & Oelkers, 2019). Every Sign must always be a Relation with three elements since it must convey external meaning. Every trichotomy is based on this fundamental and important truth. 'Sign in itself,' 'Object,' and 'Interpretant' are common terms used to describe what is linked (Ehrat Johannes, 2005)

According to Zaimar (2014), Semiotics Definition Peirce's notion, the structural explanation of all signs, is known as "Grand Theory" since it is widespread. Peirce seeks to classify the primary particles of signs and reunite the internal components with a single structural element. Sign, object, and interpretant are three interrelated parts of symbols that Peirce characterizes as a semiosis process (connecting the stages of sending a sign and getting a sign). So, it can be concluded that Peirce saw the sign (representamen) as an integral part of the object of reference and understanding of the subject over the sign (interpretant). Peirce's triadic model (representamen + object + interpretant = sign) shows the significant role of the issue in the language transformation (Sobur, 2001). As shown in the following image:

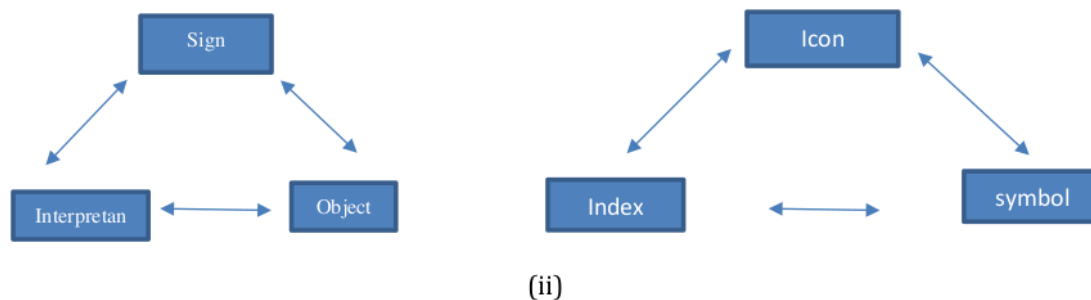


Figure 1. Charles Sanders Peirce Triangle

Source Piliang, Y. A. (2010)

Figure 1.1 (I) The meaning of Peirce's triangle is explained. The arrows represent the relationship between items. A sign is an image or entity found in the object under investigation. The mental idea of interpretation (signified) is issued as a sign of one's experience and knowledge of sign and signifier. Peirce also emphasized that signs are always interrelated with their signifiers in the same way, or because they have a causal relationship with them, or because they have a conventional relationship with them. Based on an object

(sign), Peirce divided sign into three kinds: icon, index, and symbol (Figure 1. (ii)). The icon is a sign where the signifier and the sign have the exact physical nature. In other terms, the icon refers to the relationship between sign and signifier in the presentation of artwork. This signifier is frequently seen in visual signs such as portraits and maps.

METHOD

This article contains of Peirce's triangle semiotics applied to communications. To look at Video music entitled *Atouna El Toufoule* the full video clip can be accessed on <https://www.youtube.com/watch?v=WpF3hvMhZ1I>. This research used a descriptive qualitative method by analysing images in the video clip as the primary data. Charles Sanders Peirce's semiotic theory was used to find the real meaning through signs, objects, and interpretants (Sobur, 2001). The results of this study will indicate that signs are motivated mainly by social context and don't require the definition of excessive interpretation.

FINDINGS AND DISCUSSION

The song "*Atouna El Toufoule*" is heart-wrenching and reflects how precious a child's right to freedom is. However, this freedom must be taken away for reasons that the child cannot understand yet. Insani (2021), mentioned that she was used Semiotic Riffaterre theory to explain the meaning in *Atouna El Toufoule's* lyrics with hereustic and hermeneutic interpretations research method. Each verse of the song, the meaning of the lyrics will be studied using model, variation, matrix, and hypogram to describe how social facts exist in society (Insani, 2021). The novelty of this article is semiotics applied as a primary theory to analyse the meaning of each picture captured from the video clip. This song is translated into three languages, such as Arabic, French, and English. This can help convey Palestinian children's message to the world. Because Arabic, French, and English are big countries. The three languages above are also widely mastered by the world community. Here are the lyrics of the song "*Atouna El Toufoule*."

Lyrics <https://www.youtube.com/watch?v=WpF3hvMhZ1I>

Arabic

أعطونا الطفولة¹

جينا نعيديكم بالعيد بنسألكم

ليش مافي عنا لا اعياد ولا زينه

يا عالم ارضي محروقة ارضي حرية مسروقة

زمانه عم تحلم وبتسأل ايام وين الشمس الحلوة ورفوف
الحمام¹

يا عالم ارضي محروقة ارضي حرية مسروقة¹

ارضي صغيرة مثل صغيرة

ادونا السلام واعطونا الطفولة

اعطونا الطفولة اعطونا الطفولة اعطونا الطفولة

اعطونا اعطونا السلام

French

À mon enfance

À mes quatre ans

À l'innocence

Au beau jardin

À ce Liban

Qu'appellent les enfants

Je vous demande

Vous prie de rendre

Toute l'innocence

1
De mon enfance

De mon enfance

Sauvez l'enfance

Sauvez l'enfance

Sauvez l'enfance

Sauvez

Sauvez

Sauvez l'enfance

English

1
I am a child

With something to say

1
Please listen to me

I am a child

Who wants to play?

1
Why don't you let me?

My doors are waiting.

My friends are praying.

Tiny hearts are begging.

Give us a chance

Give us a chance

Give us a chance

1
Give us a chance

Give us a chance

Please

Please

Give us a chance

1
جينا نعيدكم بالعيد بنسألكم

ليش مافي عنا لا اعياد ولا زينه

يا عالم ارضي محروقة ارضي حرية مسروقة

زمانه عم تحلم وبتسأل ايام وين الشمس الحوة ورفوف
الحمام

يا عالم ارضي محروقة ارضي حرية مسروقة


ارضى صغيرة مثل صغيرة


ادونا السلام واعطونا الطفولة

اعطونا الطفولة اعطونا الطفولة اعطونا الطفولة

اعطونا السلام


The analysis of the video clip “Atouna El Toufoule” as follows:


| | |
|--|---|
| <p>Sign</p> <p>Datum 1</p> <p>Duration: 0:01 /3:55</p> |  |
| <p>Object</p> | <p>The location's name of the song.</p> |
| <p>Interpretant</p> | <p>The size of the writing of the name of the state of Palestine which almost fills the screen in the video clip shows that this song only focuses on all the events that are happening in Palestine.</p> <p>The picture of the city of Palestine is also seen from the top side and many buildings are damaged there because of the war.</p> |

| | |
|--|---|
| <p>Sign</p> <p>Datum 2</p> <p>Duration 0:25/3:55</p> |  |
| <p>Object</p> | <p>A little girl wears a red sweater and barbed wire.</p> |
| <p>Interpretant</p> | <p>A little girl wearing a red sweater sat beside the barbed wire. This illustrates the little girl's anxiety as she goes through her day between the sharp barbed wire wrapped around the house, which is typical. The little girl's red sweater illustrates her desire to keep playing outdoors</p> |


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| | |
|--|--|
| | among the debris of the building. Red is a colour that is usually liked by little girls, which shows passion, love, and sweetness. |
|--|--|


| | |
|---|---|
| Sign Datum 3 Duration: 0:38/3:55 |  |
| Object | Building debris |
| Interpretant | The ruins of the building show the fragility of buildings where Palestinians live due to war. The iron framework of the building there is still used as a shelter for the residents. Even though it's just a framework, their place of residence still stands. Like their shattered hearts, they stand still, struggling to stay alive. |

| | |
|--|---|
| Sign Datum 4 Duration: 0:46/ 3:55 |  |
| Object | Older women and children among the rubble |
| Interpretant | An older woman and children describe the age of the never-ending war in Palestine. All ages experience and feel the effects of conflict. The ruins show the destruction of their lives, and young and older people experience this. |

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| | |
|---|---|
| Sign Datum 5 Duration: 0:54/3:55 |  |
| Object | Family in the dark |
| Interpretant | The family is resting in the dark. Darkness symbolizes sadness and emptiness so that their lives are far from what is called comfort. |

| | |
|---|--|
| Sign Datum 6 Duration: 1:01/3:55 |  |
| Object | A woman with a big water container without a window |
| Interpretant | A large water container and a woman pointed out that clean water was challenging to find. The conflict has limited the flow of clean water for Palestinians. |

| | |
|---|---|
| Sign Datum 7 Duration: 1:08/3:55 |  |
|---|---|

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| | |
|--------------|---|
| | |
| Object | A little girl read a book |
| Interpretant | A girl reading a book shows her desire to gain knowledge even in uncomfortable situations continuously. Studying among the ruins is beautiful and offers their hope for a proper education. |


| | |
|---|--|
| Sign Datum 8 Duration: 1:32/3:55 |  |
| Object | Mother and a pan |
| Interpretant | A mother seat near the stove illustrates that food is something that must be fulfilled even in conflict. A mother will try to serve any food for her child and family. |

| | |
|---|---|
| Sign Datum 9 Duration: 2:25/3:55 |  |
| Object | A Family in the field. |


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| | |
|--------------|--|
| Interpretant | We can see a family consisting of a father, son, and mother in a pretty fertile field. Many plants and trees grow there. This situation might be the state of Palestine if no bombs or wars were going on there. |
|--------------|--|

| | |
|--|---|
| Sign Datum 10 Duration: 2:33/3:55 |  |
| Object | Water and vegetable |
| Interpretant | The clean water flowing in the vegetable garden illustrates the importance of clean water for humans and plants, vegetables, and the continuation of life in Palestine. |

| | |
|--|--|
| Sign Datum 11 Duration: 2:38/3:55 |  |
| Object | A little boy and 2 huge cabbages |
| Interpretant | A boy brought two huge cabbages. This situation shows that Palestine has fertile land that can produce great vegetables. The boy has been filling his hands with giant cabbage to help his parents. They are happy to do festive activities in the garden. |

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| | |
|--|---|
| Sign Datum 12 Duration: 2:42/3:55 |  |
| Object | Red strawberry |
| Interpretant | The red strawberry was seen as a bit of beauty that is the result of the land of Palestine. The sweet and sour taste and small size show good things that can be done for Palestinian children. They hope to taste a good and fresh fruit to consume. |

| | |
|--|---|
| Sign Datum 13 Duration: 2:51/3:55 |  |
| Object | The sweet smile of a little girl |
| Interpretant | The sweet smile of a little girl describes her hope to feel safe and be able to play again with her friends. The eyes look begging for freedom. |

The Children's hope can be seen from the datum found as follows: Children hope for a blue sky, not a grey and dark sky (the clear air) as seen in data 1, and children hope to keep playing outdoors in a safe environment as seen in data 2, the hope for a decent place to live, not in ruins seen in data 3, the hope of the end of the war from the eyes of a child and older woman in data 4, the comfortable place to live with their family can be seen in data 5, the

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clean water to consume seen in data 6, education for children in data 7, nutritional food which cooked by their mom in data 8, gather with family outside in data 9, clean water for field and vegetable garden in data 10, happy to do festive activities in the garden in data 11, taste the lovely fruits, for example, strawberry in data 12, and the last freedom from data 13.

CONCLUSION

Children are vulnerable creatures who require special care and protection from society. Children cannot be exposed to violence from adults for whatever reason since it will endanger their life later. To feel safe and protected, they need to be loved. The parents and grownups in their lives pour all of their dreams into their children. As a result, when youngsters are pressured by society, they will believe that their lives are oppressed. As a result, children require adequate protection and affection. The researchers found 13 data describing children's hopes in the captured and semiotics analysis above based on the music video. 13 Hopes can be seen in the video clip as follows: The blue sky, safe environment, decent place, the end of the conflict, comfortable home and live with loved ones, clean water to consume, education, nutritional food, gather with family, clean water for field and vegetable garden, happy to do festive activities in the garden, taste the lovely fruits, and the freedom.

Children are entitled to all of their rights. For the mental growth of children, their life must be safe and comfortable. They must be provided with enough home, food, clothing, and pleasant life. Children are our hope; without them, the planet would be a barren wasteland. Children have the right to live in a safe environment. They have been unable to defend themselves against those who seek to take away their rights. They are frail creatures in search of love and affection. They can only hope with their brilliant eyes and can't say anything. They cannot speak or gloat about their independence; only their tears may express their desire to a better life.

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