Semiology Analysis in Shatranj ke Khilari with Roland Barthes Approach

Anketa Kumar
Assistant Professor, Leather Design Department, National Institute of Fashion Technology, ITI Colony, Doorbhash Nagar, Raebareli, Uttar Pradesh 229010, Research Scholar at University of Malaya, Kuala Lumpur, Malaysia

Abstract

Media studies need a new spirit like the semi logical method from the Barthesian perspective in the qualitative analysis level to go beyond the text or the image which is open to an infinite number of interpretations. When applying the semi logical method to analyse media within its messages whether verbal or non-verbal in the case of the image, Roland Barthes suggests the sign as a combination of a signifier and a signified. Accordingly, connotation is not always a means to innovate meanings because it communicates and evokes ideas as in the case of the different semiotic modes for communication. Barthes works show new semiotics doctrine that allowed analysing the signs system in media to prove how even nonverbal communications give connotative meanings.

Barthes works show new semiotics doctrine that allowed analysing the sign systems to prove how even nonverbal communication is open to interpretations through connotative meanings. The aim of this paper is to describe and explain how semiology as a method borrowed from linguistics is highly used in media analytical qualitative studies especially from Roland Barthes perspective, his approach studied semiotics with a new spirit within media messages/images that appear purposefully to the receiver.

This paper is an attempt to do an analysis of main character in the film using Semiotic theory of Roland Barthes, taking Satyajit Ray’s film named Shatranj ke Khiladi as a case study, which is implicitly political Hindi film portraying game of chess as elusive symbol to British to catch the King ruling the place of Awadh, India during 1856.

Keywords: Semiology; image; costume; connotation, denotation; Shatranj ke Khilari, Parallel Hindi Cinema, Roland Barthes