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**FAIRY TALES SYMBOLS REFLECTED IN THE SCHOOL FOR GOOD AND  
EVIL FILM**

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**Abstrak**

*Penelitian ini bertujuan untuk mengungkap simbol-simbol dongeng di sebuah film berjudul The School for Good and Evil. ada dua rumusan masalah yang peneliti gunakan, pertama, apa signs, object, dan interpretant yang ada di film The School for Good and Evil?. Kedua, kenapa signs, object, dan interpretant mengungkapkan simbol-simbol dongeng di film The School for Good and Evil?. penelitian ini menggunakan metode kualitatif deskriptif. Penelitian ini menggunakan teori semiotika C.S. Pierce untuk menganalisis data dengan simbol-simbol dongeng. Hasil dari penelitian ini, pertama. Penelitian ini menggunakan 15 data untuk menganalisis. Kedua, sign, object, dan interpretant dari 15 data yang peneliti gunakan mengungkapkan simbol-simbol dongeng yang dapat dianalisis menggunakan teori semiotika Pierce.*

**Kata kunci : Film, Semiotika, Simbol-simbol Dongeng, The School for Good and Evil.**

**Abstract**

This research aims to reveal fairy tales symbols in The School for Good and Evil film. There are two problem statments that the researcher used, first, what signs, object, and interpretants are represented in The School for Good and Evil?. Second, why signs, object, and interpretants revealed fairy tale symbols in The School for Good and Evil?. This research utilized a descriptive qualitative approach. The analysis relied on C.S. Peirce's semiotics theory as a method of analysis to interpret the data and fairy tale symbols. The results of this study indicated that there are 15 data classified in the part of triangle meaning that reflected fairy tales symbols in The School for Good and Evil film. The result of this research, first, This research utilizes 15 data to analyze the stages of signs, object, and interpretant that represented in The School for Good and Evil. Second, the sign, object, and interpretant from 15 data that researcher used revealed fairy tale symbols which that can be analyzed by Pierce's semiotic theory.

**Key words : Fairy Tales Symbols, Film, Semiotics, The School for Good and Evil.**

## **INTRODUCTION**

Literature is a theoretical idea by the creator and has many hidden meanings in the mind of the creator of the theoretical idea (Perumal, 2014 p. 354). Literature is not only the written ones. A lot of people regarding that films are also a kind of literature. Films in particular are adaptations of literary works that contain elements such as characters, visual animation, and scenarios (Keles, 2015 p. 653). Semiotic comes from Greek word Semeion, which means sign (Chandler, 2017 p.3). Semiotics is essentially focuses on the examination of signs as fundamental tools use by humans to navigate and interpret their surroundings. This analytical framework involves a systematic exploration of signs, symbols, and their communicative importance, emphasizing their cultural role as integral components of human language and communication systems. Fairy tales have long served as an essential vessel for the transmission of cultural and individual values throughout history. According to Ashliman (2004, p.7-10), there are four main categories variety of fairy tales symbols, natural and traditional symbols, number symbolism, color symbolism, and images symbols.

C.S. Peirce's semiotics theory with fairy tales symbol within the context of *The School for Good and Evil* film involves a nuanced examination of how the elements of Peirce's semiotics triangle can aid in the interpretation of the film's underlying themes and narrative motifs. According to Peirce, the sign, object, and interpretant form a triadic relationship that facilitates the process of signification and meaning-making. Applying this framework to the analysis of fairy tales symbols in the film allows for a deeper understanding of the intricate interplay between the characters actions, the symbol representations, and the overarching themes of good and evil.

## **RESEARCH METHODOLOGY**

This research used descriptive qualitative method. This method is use to describe and interpret the result and explain about the signs expressed in the film. According to Sugiyono (2014, p.14), a qualitative research methode or interpretative methode is a method which is concerned with the interpretation of data collected in the field. this qualitative method used to discover and the data that collected from *The School for Good and Evil* film.

The main object of this research is the type of sign that appear in The School for Good and Evil film, also the main meaning of each sign. The school for good and evil is a film with a genre of fantasy, action, and drama. Adapted from popular novel with the same title written by Soman Chainani, the film released on October 19<sup>th</sup>, 2023.

The data that has been collected in this research, its directly taken from The School for Good and Evil film. The data were collected by watching, identifying, and taking notes to mark the signs.

### **Time and Place of the Study**

Since this research was written until the completion of this research, all were completed at the University of Bangka Belitung. In addition, this research was conducted for 5 months in 2023. In April, research data in the form of the types of signs, object, and interpretant and also fairy tales symbols were collected. Then, the data is grouped according to the Concept of semiotics C.S. Peirce. In May, data were analyzed to answer research questions. The final step concluding the results of the study was carried out in May.

### **Object of the Study**

The object of study is the main focus and target of a study to obtain answers and provide an analysis of the problems that occur. According to *Sugiyono (2017) in the book Quantitative, Qualitative and R&D Research Methods* the object of study is the scientific goal of obtaining data with the aim of describing something objectively, validly, and reliably. The main object of this research is the type of sign that appear in The School for Good and Evil film, also the main meaning of each sign. The school for good and evil is a film with a genre of fantasy, action, and drama. Adapted from popular novel with the same title written by Soman Chainani, the film released on October 19<sup>th</sup>, 2023.

### **Data Collection**

This research utilizes a data collection technique known as content analysis. This elaborates that data is a collection of factual information obtained, usually in the form of numbers, pictures, videos, audio, and concepts gathered from different sources. In fact Given (2013, p.185) said so. The data that have been collected in this research, its directly taken from The School for Good and Evil film.

Based on the classification of these qualitative data types, the data in this research is a text or a work of art narrated in the form of the School for Good and Evil Film. Regarding data collection efforts, the main factor determining data quality is the data collection technique and its instruments. In qualitative research, the primary tool is the researcher. Since the data used in this research consists of text or works of art narrated in a film, the steps for collecting data in this study were carried out in several steps, they are: The first Watching of The School for Good and Evil film repeatedly and carefully. The second step is Identifying scenes in The School for Good and Evil film which contains fairy tale symbols. The third step is Taking notes and the video viewing log to mark the signs that exist in The School for Good and Evil film. The fourth step Collecting all the data when they have been found.

### **Data Analysis**

Data analysis activities are fundamental components that are integral to any study. These activities are essential because, ultimately, data analysis activities produce the study's result. In the realm of data analysis, this research employs descriptive qualitative analysis are as follows:

1. Grouping the data collection based on peirce's of trichotomy, which includes three main types: Sign, Object, and Interpretant.
2. Analyzing the selected scenes based on peirce's part of the trichotomy to identify fary tale symbols in The School for Good and Evil film.
3. Discussing and concluding findings using C.S. Peirce's semiotic concept.

## **RESULTS ANF DISCUSSION**

This chapter is about the examination and interpretation of the School for Good and Evil film. It focuses on the comprehensive outcomes derived from the analysis, employing C.S. Peirce's semiotic theory. This research not only focus on the main character, but also supporting characters, custome, and setting in the film.

### **Red coat**



*Picture 1*

*scene at*

*00.02.04- 00.03.59*

Based on the picture above, the sign shown is qualisign namely red colour, the object is symbol, namely red coat, and the interpretant is argument. focuses on the significance of the color red that was worn by Rafal to depict his evil role. Red is generally known as a warm and emotionally arousing color that can evoke feelings of warmth, comfort, as well as anger and hatred. Moreover, the color red often associates with concepts of strength, anger, passion, and love. Human preception of color varies, but there are certain colors that have similar or universal meanings for most people.

The red color is utilized to convey specific traits or intentions of a character. Similarly, this is why Rafal wore the red coat, as he played an evil role in this film, in this context, red is interpreted as interpreted as the evil role potrayed by Rafal. With the discovery of sign which was the red colour, it is essential to assert that when the red colour is classified within the context of fairy tale symbols, it can be concluded that the “red” colour specifically falls to color symbolism.

The red colour presented as colour symbolism, the red colour is a potent and versatile colour in the realm of fairy tales, often carries rich symbolism and contributes to the narrative in various ways. The classification of red as color symbolism in fairy tales is rooted in the cultural, psychological, and symbolic

associations commonly attributed to these colour. In this research, specifically in this datum the red colour interpreted as a character's identity, which is Rafal, he wore red coat and the red colour as a sign. Filmmakers often use colour to create visual contrast and highlight key element.

### **Blood**



*Picture 3 scene 00.02.37-00.03.59*

Based on the picture above the sign used is sinsign namely blood, the object used is icon, namely a man who casted magic, the interpretant used is dicent sign namely danger. In nature, the sight of blood often indicates injury of harm, and it can be a signal of danger. Blood can be linked to potential threats, such as predators, injuries, or other harmful situations. The sight of blood can serve as a visual cue indicating a threat or injury to a character. It may suggest that a character is in immediate danger. In the data above, blood interpreted as a dangerous situation as Rafal was threatening and attacking Rhian with blood magic. This is because blood magic is prohibited, as it can kill and disrupt the balance between good and evil.

The blood presented as natural and traditional symbol. This classification is based on the role of blood involving natural symbolism, traditional values, and meaning inherent in fairy tales, there are some ways in which blood is used as a natural and traditional symbol in fairy tale, and one of them is magical. Blood is often links to the natural world and its cycles of life and death. It symbolizes the primal forces of nature and inherent balance between creation and destruction.

## Horse

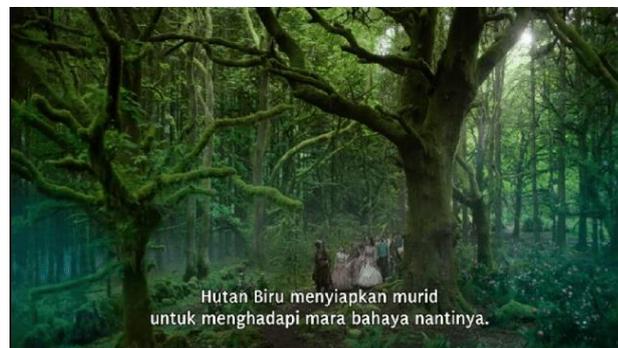


*Picture 4 scene 00.57.20-00.57.36*

Based on the picture above the sign used is qualisign namely horse, the object used is symbol namely horse, and the interpreted used argument namely strength. In many cultures, horses often connote with strength, grace, and elegance. In addition according to Hall (2018, p. 31) in China, the horse, represented by the character “ma”, is associated with the Yang energy due to its single, odd-numbered, and uncloven hoof.

The horse presented as natural and traditional symbol. Horses have indeed been prevalent in folklore and fairy tale across various cultures, often representing themes like strength, freedom, and nobility. Throughout history and across various culture, horses have held symbolic significance in storytelling. Their portrayal as noble steeds, companions to heroes, or mystical creatures is deeply ingrained in traditional narratives. Their consistency in their representation contributes to their status as a traditional symbol.

## Forest



*Picture 5 scene 00.57.16-01.00.27*

Based on the picture above the sign used is qualisign, the object used is icon which is Blue Forest, and the interpreted used is argument which is forest as the place of danger happen. Forest became a place that danger happened is due to in the forest evil can disguised to be good, such as animals, trees, and flowers. The forest's identification as a natural and traditional symbol stems from its intrinsic connection to the natural world an its prominent role in tradition.

Forests are quintessential natural landscapes, abundant with trees, plants, animals, and diverse ecosystems. They represent untamed wilderness, untouched by human hands, and evoke a sense of primal beauty and awe. This natural aspect aligns with traditional values of harmony with nature and reverence for the environment. The forest has been a recurring motif in storytelling traditions worldwide for centuries

### **Pumpkin**



*Picture 6 scene 00.58.42-00.59.06*

Based on the picture above the sign used is sinsign namely pumpkin, the object used is icon namely scarecrow, and the interpretant used is argument. Pumpkin interpreted as tranrition, because when teacher Yuba taught about survival class in The Blue Forest, he said that evil can disguised to be all things, one of them was pumpkin, he said that the pumpkin can be transformed into reapers. In additional according Cirlot (2018, p. 266), The Chinese emblem represent Li T'ieh-kuai, the second of eight immortals. Similar to symbol like the hourglass, pumpkin serves as a representation of night and day, upper and lower worlds, life and deat, infamy and sublimity, sorrow and joy, and that were related to the interpretant of pumpkin as transition.

Pumpkins are inherently natural symbols as they are type of squash that grows from the earth, making them emblematic of the harvest season and agricultural abundance. This tie them closely to themes of nature, which are foundational elements in many fairy tales. Pumpkins are also often linked to the change of season, when people harvested pumpkin, it means the season will change from summer to fall.

### **Ugly face**



*Picture 7 scene 01.47.34-01.49.32*

Based on the picture above the sign used is qualisign namely ugly face, the object used is symbol which is a girl with ugly face, and the interpretand used is argument. Ugly face interpreted as an identity of an evil, ugly face become identity almost in the whole fairy tale story.

The physical features of a person, including facial characteristics, are inherently natural elements. While beauty standars may vary across culture and time periods, the concept of physical appearance, including nations of attractiveness and ugliness, is deeply rooted in human preception and biology. In this research ugly face served as identity for an Evil.

### **Mirror**



*Picture 8 scene 01.40.30-01.41.58*

Based on the picture above the sign used is qualisign namely mirror, the object used is icon which is Rafal and Sophie in the mirror, and the interpretant ,used is argument. The mirror interpreted as a tool for communication. It is because the object in the picture above talk through the mirror. Mirror reflect the natural worlds and serve as a conduit for perception and self reflection. Mirrors are frequently used in fairy tales as a portals to other realms or dimensions. They serve as magical gateway through which characters can acces hidden worlds, communicate with supernatural beings, or travel through time and space.

### **Blonde hair**

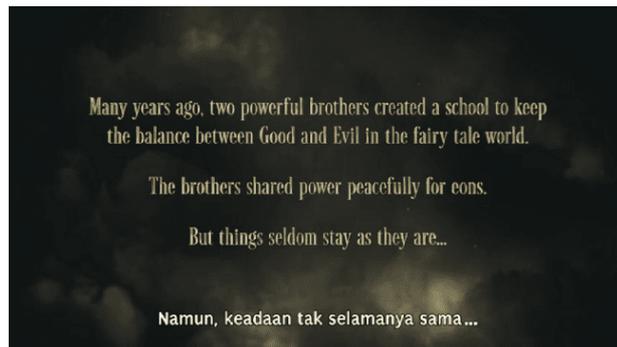


*Picture 14 scene 00.18.53-00.19.03*

Based on the picture above the sign used is qualisn, the object used is symbol, and the interpretant used is dicent sign. Blonde hair interpreted as beauty, it asserted about Sophie’s character in The School for Good and Evil. Sophies blonde hair symbolizing beauty and grace, aligning with her behavior before she embraced her identity as an Evil in the story. When she maintained her blonde hair, she was representing traits of beauty and grece. However, when her hair turned black and she accepted her identity as Evil, her behavior changed, and she no longer exhibited the same beauty and grace. This is make a correlation about blonde hair and the interpreted of blonde hair that symbolizing beauty.

Blonde hair is natural and traditional symbol. Blonde haired characters in fairy tales are frequently depicted as virtuous and pure hearted, often serve as symbols of goodness and beauty. They embody the archetype of the innocent maiden or the noble hero, represented ideals of morality and righteousness. In some tales, blonde hair is linked to otherworldly being such as fairies or angels.

## Number two



*Picture 15 scene 00.00.39-00.00.50*

Based on the picture above the sign used is qualisign, the object used is symbol, and the interpretand used is dicent sign. In the film *The School for Good and Evil* number did not appear as a physical number two or named directly, but it appeared beneath the main text, especially in the opening narration of the film. Number two in the scene above symbolizes the concept of duality.

The number two hold number symbolism, it is asserting a logical connection between the numerical value of two and its symbolic representation within fairy tales. In fairy tales and mythology, this number is a common theme, with pairs of characters or concepts embodying opposing forces, such as light and dark, or order and chaos. The number two carries symbolic meanings beyond its literal numerical value. In this research the number two utilized to represent Good and Evil.

## CONCLUSION AND SUGGESTION

### Conclusion

This research indicated that qualisign is the predominant type of sign observed in the data. This conclusion is drawn from analysis of numerous sign in the data that reflect the inherent qualities of words. There are three types of fairy tale symbols that appear in *The School for Good and Evil* Film, namely color symbolism, natural and traditional symbol, and number symbolism. There are 2 data used for showing color symbolism, 12 data used as natural and traditional symbol and 1 datum used as color symbolism. Based on the explanation above, it can be concluded that *The School for Good and Evil* Film used a lot of natural and traditional symbol, which the appearance of the symbols based on environmental background. Associating

qualisign with natural and traditional symbols in fairy tales shows how these qualifications represent certain qualities or characteristics within the story.

The most frequent use of qualisign in this research indicates how natural and traditional symbols are employed to convey specific messages or themes in the narrative of fairy tales. With the dominance appeared of the natural and traditional symbol, it made the *School for Good and Evil* is the revival of fantasy stories where natural and traditional symbol used to take the natural environmental background as it was in the previous fantasy stories.

### **Suggestion**

There are several suggestion for conducting future research. Future researches may seek to utilize this research as a practical guideline for conducting research should delve into a boarder range of references on semiotics. Additionally, future researches can analyze in various literary forms, including songs, novels, and poetry using the semiotics theories of other figures. By integrating diverse perspectives such as the action of the main character use theories from C.S. Peirce or other figures in semiotics, future research can offer fresh insights into the intricate workings of sign in various context.

### **ABOUT THE AUTHOR**

Mifta Hujana is an English Literature student at the University of Bangka Belitung. He was born in Namang on 21<sup>st</sup> of February, 2002. Her friends usually call her Mifta. Shee spends most of her time to watch and explore new things.

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