

**The Representation of Poverty in *Shoplifters* (2018) and *Rosie*  
(2018) – A Comparative Semiotic Analysis**



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2. Therefore, this thesis is entirely my scientific work, both as a student and researcher, not plagiarize or the work of others.
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Thus, I truly agree with this remark.

Yogyakarta, 10 September 2024

Sincerely,



Shaffira Dzia Ichsan

## **MOTTO**

"فيه الخير إن شاء الله"

“Terdapat kebaikan di dalamnya, Insya Allah.”

-Unknown

“Maka sesungguhnya bersama kesulitan ada kemudahan. Sesungguhnya bersama kesulitan ada kemudahan”

QS. Al-Insyirah: 5-6

## **DEDICATION**

I dedicate this final thesis to my beloved husband, parents, brother, and sisters. I would not have been able to complete this without their everlasting love, sacrifice, and encouragement.

## FOREWORD

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

*Assalamualaikum warahmatullahi wabarakatuh*

Alhamdulillah, by the grace of Allah SWT, I was able to complete my thesis entitled "The Representation of Poverty in Shoplifters (2018) and Rosie (2018) - A Comparative Semiotic Analysis". I express my deepest gratitude to Allah SWT who has given me the strength, guidance, and perseverance to undertake this research. I am also very grateful to my respected supervisor, Mba Ida Nuraini Dewi Kodrat Ningsih, S.I.Kom., M.A. Her invaluable guidance and continuous support have played an important role in the preparation of this thesis. I would also like to thank Dr. Iwan Awaluddin Yusuf, S.IP., M.SI., PH. D., head of the Communication Studies Program UII, as well as all the staff and friends of the IPC 2020 batch for their help and support during my studies. I would like to express my gratitude to my husband, parents, and family for their support and advice during my studies. Through this research, I have attempted to contribute to a deeper understanding of how the media portrays the issue of poverty. I hope that this thesis can serve as a springboard for further research and discussion.

*Wassalamualaikum warahmatullahi wabarakatuh*

Warm Regard,



Shaffira Dzia Ichsan

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## ABSTRACT

**Ichsan, Shaffira Dzia, 20321288. The Representation of Poverty in *Shoplifters* (2018) and *Rosie* (2018) – A Comparative Semiotic Analysis. Department of Communication, Faculty of Psychology and Socio-Cultural Studies, Universitas Islam Indonesia.**

This study examines the representation of poverty in two contemporary films: "Shoplifters" (2018) by Hirokazu Kore-Eda and "Rosie" (2018) by Paddy Breathnach. Using Peirce's semiotic theory and Hall's representation theory as an analytical framework, the research explores how these films depict poverty in Japan and Ireland, respectively, despite both nations being considered developed countries. The study employs a qualitative approach to analyze the films' portrayal of poverty through the lens of the Multidimensional Poverty Index (MPI), focusing on health, education, and standard of living. Findings reveal that while both films address poverty, they present distinct narratives: "Shoplifters" emphasizes physical health challenges and informal education in a substandard living environment, whereas "Rosie" highlights the mental health impacts of homelessness and its disruption to formal education.

The analysis demonstrates how cinema can serve as a powerful medium for social commentary, offering nuanced representations of poverty beyond mere financial deprivation. This research contributes to the broader understanding of poverty representation in film and underscores the medium's potential for raising awareness about complex social issues. The study concludes that these cinematic portrayals provide complementary perspectives on the multifaceted nature of poverty, illustrating its pervasive effects on various aspects of human life in seemingly prosperous nations.

**Keywords:** Poverty, Peirce's semiotic theory, representation

## ABSTRAK

**Ichsan, Shaffira Dzia, 20321288. Representasi Kemiskinan dalam *Shoplifters* (2018) dan *Rosie* (2018) – Analisis Semiotika Komparatif. Program Studi Ilmu Komunikasi, Fakultas Psikologi dan Ilmu Sosial Budaya, Universitas Islam Indonesia.**

*Studi ini meneliti representasi kemiskinan dalam dua film: "Shoplifters" (2018) karya Hirokazu Kore-Eda dan "Rosie" (2018) karya Paddy Breathnach. Dengan menggunakan teori semiotik Peirce dan teori representasi Hall sebagai kerangka analitis, penelitian ini mengeksplorasi bagaimana film-film ini menggambarkan kemiskinan di Jepang dan Irlandia, meskipun kedua negara tersebut dianggap sebagai negara maju. Studi ini menggunakan pendekatan kualitatif untuk menganalisis penggambaran kemiskinan dalam film tersebut melalui lensa Indeks Kemiskinan Multidimensi (MPI), dengan fokus pada kesehatan, pendidikan, dan standar hidup. Ditemukan bahwa meskipun kedua film tersebut membahas kemiskinan, keduanya menyajikan narasi yang berbeda: "Shoplifters" menekankan tantangan kesehatan fisik dan pendidikan informal di lingkungan tempat tinggal yang tidak layak huni, sementara "Rosie" menyoroti dampak kesehatan mental dari tunawisma dan gangguannya terhadap pendidikan formal.*

*Analisis ini menunjukkan bagaimana sinema dapat berfungsi sebagai media yang kuat untuk komentar sosial, menawarkan representasi kemiskinan yang melampaui kekurangan finansial. Penelitian ini memberikan pemahaman tentang representasi kemiskinan dalam film dan menggarisbawahi potensi media untuk meningkatkan kesadaran tentang isu-isu sosial yang kompleks. Studi ini menyimpulkan bahwa penggambaran sinematik ini memberikan perspektif yang saling melengkapi tentang sifat kemiskinan yang beraneka ragam, yang menggambarkan dampaknya yang meluas pada berbagai aspek kehidupan manusia di negara-negara yang tampaknya makmur.*

*Kata kunci: Kemiskinan, teori semiotika Peirce, representasi*

## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background**

Film is a big industry in which people can express their feelings, skills, and the circumstances around them. An intriguing storyline and good sound effects engage audiences by offering a vivid experience, unlike the imaginative effort required reading a book. In addition to serving as entertainment, a film can also be a medium for educating, criticizing, and providing information to the public. According to Petrie and Boggs (2021), distinctive film arrangements serve as an influential means for instructing and influencing individuals. Films contain a wealth of symbolic representations that carry meaning. Filmmakers often use semiotics to reveal myths, legends, and other cultural narratives within the context of film production (Tomaselli, 1981). The film is a form of mass media that attracts many audiences to consume information differently. As a form of mass media, film has the power to influence its audience. Many films are set in the real world or based on true stories, making them an effective medium for communicating issues or situations.

Film encompasses various genres, including drama. Notable examples of drama films include the Korean film “Miracle in Cell No. 7”, the Indonesian film “Dua Garis Biru”, and the widely acclaimed Korean film “Parasite”. These three films depict realities closely related to contemporary social issues. “Miracle In Cell No. 7” illustrates how the vulnerability of marginalized individuals to bullying. The film “Dua Garis Biru” raises the issue of teenage pregnancy in Indonesia, which is still considered taboo. Furthermore, the film “Parasite” illustrates the stark differences between lower and upper social classes, from food and housing to education.

In 2018, the Japanese director Hirokazu Kore-Eda produced a drama film titled “Shoplifters”, which garnered multiple awards, including the

prestigious Palme d'Or at the 2018 Cannes Film Festival, the Asia Pacific Screen Award for Best Feature Film (2018), the César Award for Best Foreign Film (2019), and numerous other accolades (IMDb, n.d.). Additionally, “Shoplifters” holds a rating of 7.9/10 on IMDb. The film has been praised for its nuanced characters, realistic depiction of poverty, and exploration of family relationships. “Shoplifters” tells the story of a low-income family in Japan who are trying to survive and make money in various ways amidst the economic difficulties they experience. This family lives in a cramped and rundown house on the outskirts of Tokyo, consisting of five individuals. They try to work and find a job as best they can. One of the characters, Osamu, works as a construction worker but quits because his leg hurts. Since then, he often commits theft.

Japan is often seen as a prosperous country, but poverty remains a significant issue. In 2020, it was reported that the poverty rate in Japan reached 15.7%, according to the latest figures from the OECD (Huang, 2020). The COVID-19 pandemic has also significantly impacted poverty in Japan, where half a million Japanese have lost their jobs in the last six months (Winahyu, 2021). Slums, crime, and poverty are not typically associated with Japan, but this film sheds light on a rarely discussed reality.

In the same year, Irish director Paddy Breathnach produced the drama genre film “Rosie”. The film depicts the journey of a mother with four children as they grapple with the challenges of supporting their family after the landlord sells their rented house, leaving them to face the hardships of homelessness. Despite their efforts to secure housing, high rent forces them to seek assistance from social services. They frequently relocate and are sometimes forced to sleep in their car.

The hard work of the director and the team resulted in significant acclaim, particularly for the film's realistic portrayal of homelessness. “Rosie” holds an IMDb rating of 7/10. Furthermore, this movie has been honoured with numerous accolades, including the Best Film, Best Director, and Best Actress awards at the Irish Film and Television Awards 2019. The

film also won the Best International Film award at the Zurich Festival in 2018 and the prestigious Best International Film award at the Hamptons International Film Festival in the same year (IMDb, n.d.).

The movie portrays the challenges faced by individuals experiencing homelessness in Ireland, despite Ireland's ranking as the world's third most prosperous country, as Global Finance (2022) reported. Data collected by the Irish government through the SILC survey (2021) reveals that the consistent poverty rate is 12.4% for individuals residing in households without any employed members, while it stands at 3.5% for those living in homes with one working individual and only 0.5% for families with two working individuals.

Films can represent social reality. The film *Shoplifter* and “Rosie” depict the lives of the lower middle class in Japan and Ireland. This representation is evident in their living conditions, clothing, and occupations. Representation is an essential aspect of media and communication because it shapes public perception and understanding of complex social issues. According to Puspitasari (2013), representation is related to the presentation or description of a person, group, idea, opinion, reality, or a particular object in a text. The construction representation involves a process of signification that assigns meaning within the film. In conclusion, representation is crucial because it shapes our understanding of the world, influences social attitudes, challenges stereotypes, and promotes inclusivity.

*Poverty* itself can be defined as a situation where individuals or groups lack the resources needed to meet their basic needs. According to the World Bank (2021), extreme poverty is characterized by surviving on less than \$1.90 per day, whereas moderate poverty is living on less than \$3.20 per day. Given the profound impact this limited income can have on multiple facets of life, including health, education, and employment prospects, this study will explore the portrayal of poverty through textual content, imagery, and dialogue in films.

In the movie “Shoplifters” and “Rosie”, many scenes highlight the poverty experienced by the two families living in different countries. The researcher aims to examine how poverty is portrayed in these films, as poverty remains a pressing social issue in many countries. Moreover, these films are set in developed countries, where poverty issues are less frequently discussed in the public sphere. In these two films, many scenes depict poverty, and the researcher will analyze how signs and symbols in these scenes represent it. Depictions of poverty in these films include cramped living conditions, a family forced to live in a car, and theft as a means of survival. This study will focus on the representation of poverty in the film “Shoplifters” and “Rosie” using Peirce's semiotic analysis.

In film, semiotics plays an essential role in uncovering hidden meanings, where every sign in the form of words, images, sounds, gestures, and objects can be categorized as semiotics (Chandler, 2007). Charles Sanders Peirce is famous for his triadic model, which consists of three elements: the representation (sign), the interpretant (the understanding or interpretation of the sign), and the object (the real or mental entity to which the sign refers) (Vera, 2014). Semiotic analysis can provide insight into how filmmakers use visual and linguistic cues to convey messages about poverty and how these representations impact audience perceptions (Omoniyi, 2017).

Additionally, the two films may have differences or similarities in representing poverty with different background scenes. Therefore, researchers will also compare the two films that represent poverty. This method allows researchers to identify the different visual symbols, language, and cultural contexts used in each film and how they contribute to shaping the overall portrayal of poverty (Griswold, 2008).

In conclusion, this study focuses on the representation of poverty in the films "Shoplifters" and "Rosie" with Peirce's semiotic analysis, which categorizes signs into three components: signs, objects, and interpretants. Both films highlight aspects of lower-middle-class life that are often

overlooked in public discourse. Furthermore, Peirce's semiotic analysis can reveal how these films represent poverty in countries typically associated with wealth and prosperity, such as Japan and Ireland. With different backgrounds, the two films may have differences or similarities in representing poverty.

## **B. Research Question**

The formulation of this research is "How is the representation of poverty shown in the films "Shoplifters" (2018) and "Rosie" (2018)?" The problem is formulated in several questions below:

- a. How is poverty represented in the films "Shoplifters" and "Rosie"?
- b. How does the poverty shown in the film refer to the actual conditions in Japan and Ireland?
- c. How do the movie "Shoplifters" and "Rosie" compare in describing poverty?

## **C. Research Purpose**

This study aims to analyze the films "Shoplifters" and "Rosie" in describing poverty using Sanders Peirce's semiotic analysis to identify concepts and values aligned with the social and cultural conditions of society in Japan and Ireland. Additionally, this study aims to compare how the two films portray poverty.

## **D. Research Benefit**

### **1. Academic Benefits**

This study is expected to provide valuable insights for communication professionals and serve as a reference for future research. Furthermore, it can serve as a resource for examining the portrayal of social issues, particularly poverty, within the context of the films "Shoplifters" and "Rosie".

### **2. Practical Benefits**

This research aims to provide readers with valuable insights into the role of film in depicting social issues.

## **E. Literature Review**

## 1. Previous Research

### a. Lower Class Representation in the Film "Shoplifters"

Setyaningsih and Saraswati conducted a study titled "Lower Class Representation in the Film "Shoplifters" in 2022. This research delves into how the film "Shoplifters" portrays Japan's lower class and social reality. The researchers employed Stuart Hall's representation theory as the analytical framework. Through scene and dialogue observations and critical discourse analysis, they aimed to gain insight into the representation of Japanese lower-class society depicted in the film. The study findings suggest that the characters portrayed as shoplifters play a critical role in exploring social issues in Japan.

In conclusion, the film "Shoplifters" sheds light on the persistent issue of social alienation in Japan despite the country's rapid progress. This study aligns with the researcher's topic, as both examine the portrayal of poverty in films, with this previous study specifically focusing on the film "Shoplifters". The distinguishing factor between this research and the researcher's current study is the research methods employed. While this research employs Stuart Hall's representation theory and critical discourse analysis, the researcher's current study will utilize Peirce's semiotic analysis.

### b. Semiotic Analysis of Parasite Film

In this study, published in 2021, Angelica and Saragih focused on identifying and interpreting the icons, symbols, and indexes present in the movie. The research employed a qualitative methodology with a descriptive approach, using audio-visual data extracted from scenes in the film "Parasite".

The analysis revealed the presence of ten icons, 14 indexes, and six symbols throughout the film. The researchers provided detailed descriptions of their findings in the research. For instance, they identified a photograph on a house wall depicting four family

members dressed in luxurious attire and smiling. The researchers interpreted this image as a sign of wealth, indicated by the size of the house and the family's attire.

The research concluded that the various icons and symbols convey meaning directly or indirectly, offering many moral values that can be learned from the film. However, compared to the researcher's topic, this research does not explore the representation of a particular issue in the movie.

c. Two Dark Stories from Rural Indonesia: Comparing the Poverty in Turah (2016) and Siti (2014)

In 2022, Taufiqurrohmah and Chusna conducted a research titled "Comparing the Poverty in Turah (2016) and Siti (2014): Two Dark Stories from Rural Indonesia." This research explores the distressing narratives of poverty depicted in the Indonesian films "Siti" (2014) and "Turah" (2016), focusing on rural communities. The research adopts a descriptive-qualitative approach with a textual analysis method.

The central argument presented in this research is that the poverty portrayed in these two films stems from deliberate structural manipulation by the elite rather than being an inevitable consequence of natural circumstances. Additionally, the study highlights the role of patriarchal culture within rural communities, which perpetuates gender inequality and exacerbates poverty, particularly affecting women. The female characters in these films either come to accept or resign themselves to the patriarchal system and the gendered poverty it engenders.

This previous research specifically examines the representation of poverty in films related to the researcher's current study; however, the current study focuses on Indonesian films, namely "Siti" and "Turah".

d. Representation of Social Class in Film (Semiotic Analysis of Roland Barthes Film Parasite)

In 2020, Dianiya from the University of Indonesia conducted a research titled "Semiotic Analysis of Roland Barthes' Film Parasite: Representation of Social Class." This research uses Roland Barthes' semiotic theory to examine how social class is portrayed in the film. Adopting a critical interpretive paradigm, the researchers critique the film "Parasite" and provide interpretations related to its themes.

This study applies Roland Barthes' semiotic analysis, encompassing words, images, sounds, movements, and objects. These elements are analyzed based on connotations, denotations, and myths associated with the film "Parasite". Objects or images in the film are explored for the meanings they create and the associations they evoke.

Through Roland Barthes' semiotic analysis, the researchers identified five key points: ease of life, fashion, boundaries, body odor, and color. The film "Parasite" demonstrates that class differences extend beyond explicit dialogue containing the words "rich" and "poor." Instead, such differences are conveyed through signs that the audience can socially interpret, mirroring aspects of everyday life. This research aligns with the researcher's current study, focusing on depicting poverty in a film, specifically utilizing the film "Parasite" as its primary research object.

e. Representasi Sisi Kemiskinan Dalam Film Parasite

In 2021, Zain, Valdiani, and Puspanindra from Universitas Pakuan Bogor conducted a research titled "Representation of Poverty in the Film Parasite." This research explores the portrayal of poverty in the South Korean film "Parasite". The study employed a qualitative research method with a descriptive approach. Additionally, the researchers utilized Peirce's semiotic theory to

examine the relationship between signs and their meanings. The focus of the study was on analyzing five specific scenes, leading to the conclusion that these scenes effectively represent poverty.

The research findings demonstrate that poverty is depicted in several scenes through signs conveyed through dialogue, body language, and attire. The researchers argue that the film “Parasite” aims to shed light on social issues and challenges faced in Korea and other countries. research aligns with the researcher's current study on analyzing the representation of poverty in film. Furthermore, the research methods employed in this study share similarities with the current study, differing primarily in their research objects.

## 2. Theoretical Framework

### a. The Representation of Poverty in Movie

Representation theory is a fundamental framework in media and cultural studies that provides researchers with valuable tools for analyzing how social phenomena, such as poverty, are depicted and understood through various media forms, including film. This theory, primarily developed by Stuart Hall and his colleagues, focuses on how meaning is produced, circulated, and interpreted through language, images, and other forms of communication (Hall, 2013).

Researchers use representation theory to examine how media texts construct and communicate social realities, identities, and experiences. In the context of analyzing poverty representation in films like "Shoplifters" (2018) and "Rosie" (2018), this theory helps researchers understand how filmmakers use visual, auditory, and narrative elements to create specific portrayals of economic hardship and its effects on individuals and communities.

The importance of representation theory lies in its recognition that media representations are not neutral reflections of reality but are instead constructions that shape our understanding of

the world (Orgad, 2012). By applying this theory, researchers can uncover the underlying assumptions, ideologies, and power dynamics embedded in media representations of poverty. This is particularly crucial when comparing films from different cultural contexts, such as the Japanese "Shoplifters" and the Irish "Rosie," as it allows for examining how cultural, social, and political factors influence the representation of poverty in each setting.

Representation theory also emphasizes the role of power in shaping representations. As Orgad (2012) notes, "Representations are never neutral reflections of reality... they are imbued with power relations" (p. 25). In examining the depiction of poverty in "Shoplifters" and "Rosie," researchers would consider whose perspectives are centered and marginalized. This analysis might draw on concepts from postcolonial theory or subaltern studies to explore how the films give voice to typically underrepresented experiences of poverty (Spivak, 2010).

While not originally part of representation theory, intersectionality has become an important consideration in contemporary applications of the theory. In both films, researchers examine how poverty intersects with other aspects of identity, such as gender, race, age, and nationality. This intersectional approach, informed by scholars like Crenshaw (2017), allows for a more nuanced understanding of how different facets of identity shape the experience and representation of poverty.

To apply representation theory in analyzing "Shoplifters" and "Rosie," researchers would likely employ a combination of textual analysis and contextual consideration. The process might involve the following steps:

- 1) Detailed textual analysis: Researchers would examine the films closely, identifying and analyzing specific scenes, dialogues, visual elements, and narrative structures that contribute to the

representation of poverty. This analysis draws on semiotic concepts to understand how meaning is created through signs and symbols in films (Chandler, 2017).

- 2) Contextual analysis: The representations should be situated within their respective cultural, social, and political contexts. This might involve researching the socioeconomic situations in Japan and Ireland at the time of the film's production and examining the filmmakers' backgrounds and stated intentions (Wayne, 2008).
- 3) Comparative analysis: The representations of poverty in "Shoplifters" and "Rosie" will be compared, considering how cultural differences might influence these representations. This could reveal insights into differing cultural attitudes towards poverty and social welfare (Hjort & Mackenzie, 2021).

In addition, in this study, the researcher uses the Multidimensional Poverty Index (MPI) as a reference framework to classify poverty into three: health, education, and standard of living. This approach allows for a more comprehensive analysis of the representation of poverty in both films, going beyond the financial aspect alone. Using the MPI as a reference allows the researcher to identify and analyze semiotic signs related to each dimension of poverty, such as access to health services, the character's level of education, or the daily living conditions depicted in the film.

Throughout this analysis, the researcher will continue to link the findings to the broader concept of representation theory, using this framework to interpret and explain observations. By using representation theory, the researcher can provide a nuanced and culturally sensitive analysis of how poverty is represented in "Shoplifters" and "Rosie." This analysis can contribute to broader discussions about media representations of social issues, cross-cultural communication, and the role of cinema in shaping public

perceptions of poverty. Representation theory provides a valuable framework for uncovering culturally specific representations of poverty across contexts, while also considering the broader implications of these representations for social understanding and action.

b. Charles Sanders Peirce Semiotic Theory

*Semiotics* is a science that studies signs and meaning. Semiotics in film, like in other media, conveys multiple messages to the audience. The message conveyed also uses signs and symbols, representing its contents in the human mind (Nuziar, 2020).

Charles Sanders Peirce's semiotic theory is fundamental to understanding how meaning is created and communicated through signs. At its core is the triadic model of semiotics, which posits that a sign consists of three interrelated parts: the representamen (sign), object, and interpretant (Atkin, 2013). The representamen is the form the sign takes, the object is what the sign refers to, and the interpretant is the sense made of the sign. Peirce argues that "nothing is a sign unless it is interpreted as a sign" (Peirce, 1931-1958, CP 2.308), emphasizing the role of interpretation in meaning-making.

Unlike Saussure's dyadic model, Peirce's triadic approach allows for a more dynamic understanding of how signs function in context (Short, 2007). Peirce also categorized signs into three types: icons (which resemble their objects), indexes (which have a direct connection to their objects), and symbols (which are arbitrarily related to their objects) (Chandler, 2017). This classification provides a nuanced framework for analyzing how different types of signs operate in various modes of communication, making Peirce's theory particularly useful for interdisciplinary studies in fields such as media analysis, cultural studies, and film theory.

When applied to film, semiotics concerns visual and auditory elements that convey significance to the audience. Peirce comprehensively defines semiotics as the study of signs and their related aspects. In analyzing the films “Shoplifters” and “Rosie” to describe the meaning behind the icons, indexes, and symbols, the researcher concludes that Peirce's theory is the most appropriate framework for this study.

An icon is a sign that resembles what it represents, such as a photo or image. Indexes are signs that have a causal relationship with what they represent, like smoke indicating the presence of fire. A symbol is a type of sign that represents something other than itself, relying on shared understanding and cultural conventions for its meaning. For instance, a nation's flag is a symbol that embodies the identity, values, and essence of the country it represents. The flag's design and colors may not have an inherent connection to the concept of a nation but are culturally established symbols that elicit distinct emotions and convey particular meanings.

In the film, icons are often used to create visual metaphors that convey meaning to the viewer. For example, in the movie "The Shining," the shot of the blood-filled elevator is an icon that represents the coming violence and horror. In films, indexes are frequently employed to establish a feeling of realism or authenticity. For instance, the sound of a car engine starting or the ticking of a clock can evoke a specific time and location, immersing the viewer in the film's setting. Symbols are the essential type of sign in film, as they are used to create meaning and convey complex ideas. For example, in the movie "The Matrix," the red pill represents truth and freedom, while the blue pill represents ignorance and complacency.

According to Hall (2013), the theoretical framework serves as a research foundation by providing a lens researchers can use to analyze and interpret data. By incorporating Peirce's semiotics into

this research, the researcher acknowledges the limitations in studying the symbols present in the film. Therefore, this study remains close to its primary objective.

In conclusion, the semiotic theory of triadic model by Charles Sanders Peirce provides a valuable framework for understanding how signs and symbols are used in the film to convey meaning to the audience. By analyzing the icons, indexes, and symbols used in a film, we can better understand the message the filmmakers want to communicate.

## **F. Research Method**

### **1. Research Paradigm**

This study adopts a constructivist paradigm, perceiving reality as shaped by human construction (Batubara, 2017). In qualitative research grounded in the constructivist paradigm, knowledge arises from real experiences and the cognitive constructions of the studied individuals. In essence, multiple realities are constructed through social interactions influenced by historical and cultural norms that shape the lives of these individuals.

### **2. Type of Method**

This research adopts a descriptive qualitative approach centered around investigating natural phenomena. The qualitative research methodology prioritizes understanding processes and meanings/perceptions. It aims to provide in-depth qualitative information through meticulous and meaningful descriptions while acknowledging the inclusion of quantitative data in numbers or amounts (Batubara, 2017).

The authors employed purposive sampling to collect data sources, a technique outlined by Babbie (2004) as cited in Retnawati's (n.d.). Purposive sampling involves selecting a sample based on the researcher's or evaluator's considerations of appropriateness, suitability, and representativeness. In this study, the researchers specifically focus

on depicting poverty in the two films, meaning poverty is the sole subject of analysis and description. At the same time, other aspects are not utilized as data for further study.

### 3. Research Object

This research examines how poverty is represented in the films “Shoplifters” and “Rosie”. It focuses on analyzing every scene in both films that addresses the theme of poverty and the audience's perception of these scenes. Several scenes that convey the concept of poverty will be identified, and the researcher will employ Peirce's semiotic theory to interpret each scene.

### 4. Data Collection Technique

The data collection methods employed in this study involved reviewing documents and literature studies.

#### a. Document Review

According to Teniwut (2022), document study is a technique for gathering data that involves analyzing relevant and valid documents. This data collection technique involved watching the films “Rosie” (2018) and “Shoplifters” (2018), then selecting and collecting scenes in the two films where several scenes or dialogues represent poverty. Researchers will only focus on the representation of poverty in the two films, starting from the dialogue, character depiction, clothing used, and the environment in which they live to the habits of the characters who represent poverty.

#### b. Literature Studies

To obtain supporting data, the researchers collected information from various written sources, including books, articles, journals, documents, reports, notes, the internet, and other written sources related to this research.

### 5. Sampling method

In this study, the researcher used purposive sampling technique in selecting the sample to be studied. Purposive is a sampling technique in

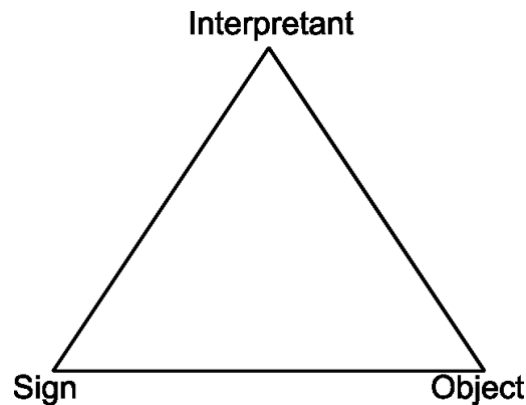
which researchers deliberately select participants based on characteristics that are in accordance with the objectives of the study (Etikan et al., 2016). The main advantage of purposive sampling is its ability to produce samples that are highly relevant to the research question, which can produce in-depth and information-rich insights (Patton, 2002). In this study, the researcher only took samples from scenes in the films "Shoplifters" and "Rosie" that are related or represent poverty, both in terms of health, education, and standard of living.

#### 6. Data analysis Unit

In this study, the focus of analysis is on the combination of images and accompanying text or dialogue that portray the concept of poverty in the films "Shoplifters" and "Rosie". To show how poverty is portrayed, the researcher analyzes various elements, including the characters' residences, clothing, occupations, and dialogues.

The research utilized Charles Sanders Peirce's semiotic analysis approach as the data analysis technique. Peirce's theory of meaning, known as the triangle meaning theory, encompasses three essential components: the sign, the object, and the interpretant.

- a. The sign refers to a physical entity that can be detected through the human senses and represents something beyond itself.
- b. The object corresponds to what the sign refers to, which can be either a mental concept or a tangible entity.
- c. The interpretant represents the meaning or interpretation assigned to the sign.



(Picture 1.1 Peirce Triadic Model)

Unlike Saussure's dyadic model, Peirce's triadic approach allows for a more dynamic understanding of how signs function in context (Short, 2007). Peirce also categorized signs into three types: icons (which resemble their objects), indexes (which have a direct connection to their objects), and symbols (which are arbitrarily related to their objects) (Chandler, 2017). Wibowo (2013) suggests that Peirce's method breaks down signs into their fundamental components and integrates them into a unified structure. Peirce's categorizes sign into three types:

1. Icons: Signs that resemble their referents, making them easily recognizable. The connection between the representation and the object in icons lies in their shared qualities.
2. Indexes: Signs with a phenomenal or existential connection between the signifier and the signified. The relationship between the sign and the object in indices is concrete, actual, and typically sequential or causal.
3. Symbols: Arbitrary and conventional signs based on agreements or conventions established by a group of people or a society. Linguistic signs are generally symbols. Many traffic signs are symbolic.

In analyzing the films "Shoplifters" and "Rosie," the researcher will follow several stages based on Peirce's semiotic theory, further on the following points:

- a. Signs: text and graphics in the films "Shoplifters" and "Rosie."  
Researchers will look for signs that can be seen and heard from both films.
- b. Object: image and text contain elements of poverty from the movies.  
Researchers will choose research objects by taking part in the form of text, dialogue, or images that represent poverty in both films.
- c. Interpretation: giving meaning and then interpreting the data into narrative form. Researchers will interpret the text, dialogue, or images obtained using descriptive sentences.
- d. Comparison: Compare the findings of the two films that represent poverty.
- e. Conclusions: Conclude from the comparison results examined with descriptive sentences.

## CHAPTER II

### THE RESEARCH OBJECT

#### A. General Description

##### 1. Profile

###### a. "Shoplifters"

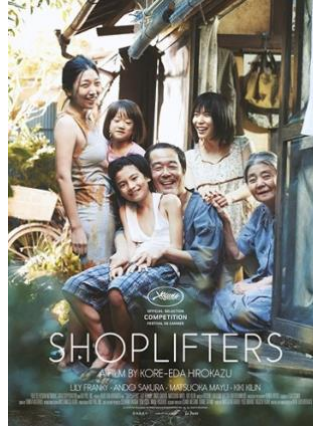
"Shoplifters," a thought-provoking and critically acclaimed film directed by Hirokazu Kore-eda, explores the complex dynamics of a family of petty thieves in Tokyo. At its core, the film delves into the lives of individuals on the fringes of society who have come together to form a makeshift family, bonded not by blood but by a shared struggle for survival. The characters, brilliantly portrayed by an ensemble cast, offer a poignant and intimate glimpse into their daily lives as they navigate the blurred lines of morality. "Shoplifters" is a masterful work that challenges conventional notions of family and morality, prompting viewers to question the essence of belonging and love in a world that often leaves people on the margins of society.

###### b. "Rosie"

"Rosie," a compelling film directed by Paddy Breathnach, takes audiences on an emotional journey through the heart-wrenching realities of homelessness in Ireland. The film revolves around Rosie Davis, a dedicated mother brilliantly portrayed by Sarah Greene, who grapples with the harsh consequences of economic hardship. As "Rosie" fights tirelessly to provide shelter and stability for her family, the film highlights the poignant and often overlooked issue of hidden homelessness, where individuals and families struggle to find a place to call home. "Rosie" is a poignant exploration of resilience, love, and the human spirit's unwavering strength in the face of adversity, offering a timely and empathetic portrayal of a pressing societal concern.

## 2. Synopsis

### a. "Shoplifters"



(Picture 2.1 Shoplifters Movie Poster)

Set in the suburbs of Tokyo, "Shoplifters" introduces us to the Shibata family, a group of seemingly unrelated individuals who come together to form their unique family unit. Osamu Shibata, the head of the family, is a casual worker who teaches Shota the art of shoplifting. Together, they commit petty theft to make ends meet. One winter night, Osamu and Shota come across a young girl named Yuri who seems abandoned and neglected. Feeling sympathy for his plight, they accepted him, and it became clear that they were no strangers to this "saving" act. Their small and cramped house is now home to the other members.

The Shibata family also includes Nobuya, Osamu's wife, and Aki, a young woman who works in the adult entertainment industry. Despite their unconventional lifestyle, Shibata genuinely cares for one another, finding love and support in a family of their choosing. As the story unfolds, the viewer is pulled into the secrets, lies, and moral dilemmas surrounding Shibata. The authorities begin to investigate Yuri's disappearance, jeopardizing their secret whereabouts.

Throughout the film, director Kore-eda skillfully paints a portrait of these marginalized characters, showcasing their humanity and resilience in the face of economic hardship. "Shoplifters" invites the audience to confront the blurred lines between right and wrong and raises important ethical questions, making it a profoundly moving and thought-provoking cinematic experience that lingers in the mind.

b. "Rosie"



(Picture 2.2 Rosie Movie Poster)

Set in Dublin, Rosie Davis is a devoted mother of four children: Kayleigh, Millie, Alfie, and Madison. Rosie and their husband, John Paul, are a hardworking couple trying to make ends meet. They live in a cramped old car with their children after losing their rented house due to unforeseen circumstances. The film begins with Rosie and John Paul desperately looking for a place to spend the night. They rely on the help of local charities to find temporary accommodation, but Dublin's lack of affordable housing presents a continuing, heartbreaking challenge.

As the days turned to weeks, Rosie and John Paul struggled to keep their children normal. Rosie's unwavering determination to protect her family from the harsh realities of homelessness is at this film's core. She faces daily challenges, from finding a safe place for

her children to sleep to maintaining their dignity in the face of judgment and prejudice.

Throughout the film, Breathnach's sensitive direction and Greene's compelling performance allow viewers to immerse themselves in Rosie's world, feeling the frustration, exhaustion, and hopelessness accompanying homelessness. "Rosie" serves as a poignant reminder of the precariousness of housing security for many in society and the lengths families are willing to go to protect their loved ones in the face of adversity. It is a profoundly moving and socially relevant film that prompts reflection on the challenges faced by countless families experiencing homelessness.

3. Movie Awards

a. "Shoplifters"

<b>Year</b>	<b>Winning Award</b>	<b>Category</b>
2018	Antalya Golden Orange Film Festival	Best director
2018	Boston Society of Film Critics' Awards	Best foreign language film
2018	Boston Society of Film Critics' Awards	Best Ensemble Cast
2018	Cannes Film Festival	Palme d'Or
2018	Denver International Film Festival	Best feature film
2018	Florida Film Critics Circle Awards	Best supporting actress
2018	Florida Film Critics Circle Awards	Best foreign language film
2018	Los Angeles Film Critics Association Awards	Best foreign film

2019	César Awards, France	Best foreign film
2019	Guldbagge Awards	Best foreign film
2019	Awards of the Japanese Academy	Best film
2019	Awards of the Japanese Academy	Best actress
2019	Awards of the Japanese Academy	Best supporting actress
2019	Awards of the Japanese Academy	Best director
2019	Awards of the Japanese Academy	Best screenplay

Source: IMDb (<https://www.imdb.com/title/tt8075192/awards/>)

(Table 2.1 Shoplifters Awards)

b. “Rosie”

Year	Winning Award	Category
2020	Irish Film and Television Awards	Best director

Source : IMDb (<https://www.imdb.com/title/tt8247470/awards/>)

(Table 2.2 Rosie Awards)



## B. Unit Analysis





Overall, there are 58 scenes in "Shoplifters" and 34 scenes in "Rosie", the process of selecting 8 scenes from the film "Shoplifters" and 6 scenes from the film "Rosie" is based on a purposive sampling approach, where researchers only take samples from scenes that are related or represent poverty, both in terms of health, education, and standard of living.






a. “Shoplifters” (2018)


No	Visual	Background	Timeline
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1.	 <p data-bbox="491 1223 1010 1480">This scene shows two people, one child and one adult man stealing at the supermarket. The child is responsible for stealing things, specifically food, while the adult man diverts attention.</p>	Supermarket	00.02.05 — 00.03.00
2.		House	00.05.00 — 00.06.07

	 <p data-bbox="493 875 1002 1122">This scene shows the condition of their small house which is occupied by 5 family members. The room functions as a dining room, family room, and bedroom.</p>		
3.		Family Room	00.06.08 — 00.06.47

	A child who was invited to join them for a meal at their house turned out to be a victim of violence by her parents.		
4.	  <p>This scene shows the husband's work as a construction worker and his wife as a laundry worker.</p>	Construction sites and factories	00.10.40 – 00.11.25
5.	 <p>Apa beberapa agen perumahan mengirimmu ke sini?</p>  <p>Berapa banyak uang yang kau hasilkan untuk mengeluarkanku dari sini?</p> <p>In this scene, the grandmother is approached by a man who tries to persuade her to leave the house.</p>	House	00.13.10 – 00.13.42


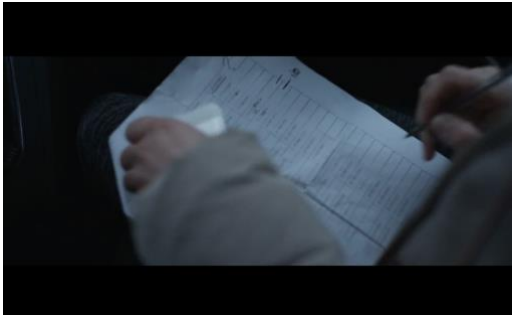


6.	 <p>Hanya anak-anak yang tidak bisa belajar di rumah pergi ke sekolah.</p> <p>Shota says that only kids who can't study at home go to school.</p>	Road side	00.14.10 — 00.14.13
7.	 <p>Seorang pelanggan mengeluh kau memakai celana dalam dua lapis.</p>  <p>AKU TIDAK BEKERJA HARI INI.</p> <p>This scene shows Aki's work as an entertainer in a sex place.</p>	Restaurant	00.27.35 — 00.29.30
8.	 <p>Bagaimana dengan gemakaman? Atau kremasi?</p>  <p>Kita tidak punya uang untuk itu.</p>	Home	01.18.10 — 01.19.50




	 <p>The grandmother died, but they couldn't do the funeral or cremation because there was no money. After discussion they finally decided to dig up the dirt at their house to make way for their grandmother's grave.</p>		
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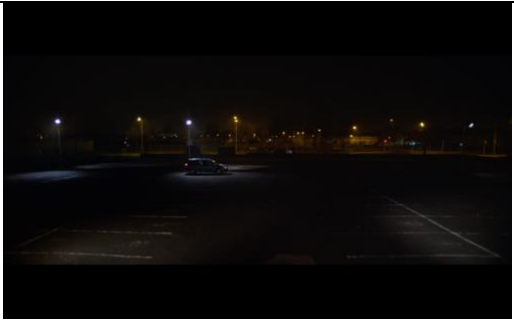
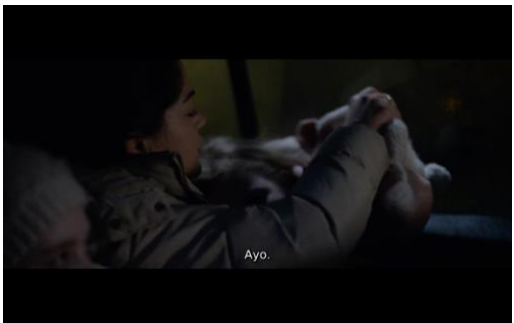
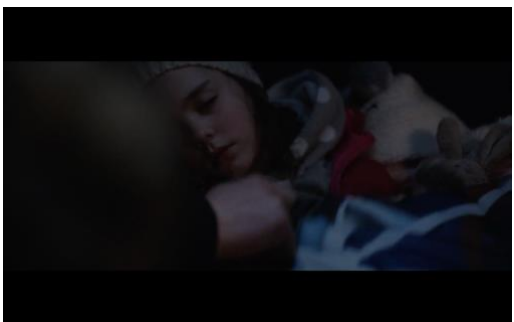
(Table 2.3 Shoplifters Unit Analysis)

b. "Rosie" (2018)

No	Visual	Background	Timeline
1.		Car	00.02.19 – 00.03.12

	  <p>Rosie tried to contact several parties to get temporary housing, using a contact list and a special card from the government.</p>		
2.	 <p>This scene shows where John works.</p>	Restaurant	00.03.40 – 00.04.00
3.		Hotel room	00.10.30 – 00.10.55

	This scene shows the condition of the hotel room they stayed in overnight.		
4.	 <p>Punya pekerjaan tapi tak punya rumah.</p> <p>Rosie visited John's brother's house to visit his dog, in this conversation they discussed where to live.</p>	Darren's House	00.29.15 – 00.31.00
5.	 <p>Mau baik-baik saja, sayang?</p>  <p>That night they ran out of time, they had to use the restroom at a restaurant to brush their teeth and change clothes.</p>	Toilet in a restaurant	01.12.20 – 01.12.40

6.	   <p data-bbox="507 1305 1023 1579">This scene shows the six members of the family having to sleep in their overcrowded car. John has to lie so that his five families can sleep comfortably in the car.</p>	Car	01.17.05 – 01.21.00
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(Table 2.4 Rosie Unit Analysis)

Mise-en-scène is a fundamental concept in filmmaking and theater that encompasses various elements used to create and convey the visual and emotional aspects of a scene or a production. It includes elements such as lighting, set design, costume, props, and the positioning and movement of actors within the frame. Mise-en-scène plays a critical role in shaping the

atmosphere, mood, and storytelling in a film or theatrical performance (Bordwell & Thompson, 2010).

The setting encompasses the entire backdrop and its associated elements. Within the realm of filmmaking, settings can be categorized into three main types: 1. Studio sets are constructed within a studio to match the desired environment, 2. Location sets, where scenes are filmed on-site at real or closely resembling locations, and 3. Virtual sets, which employ digitally generated backgrounds (Pratista, 2008).

In the realm of cinema, attire functions as a visual representation. Clothing serves multiple roles: it conceals the body, conveys temporal and spatial contexts, symbolizes social standing, and embodies the characters' personalities. Costume colors are often employed as symbols and drivers of the narrative. Makeup, within the film context, defines and distinguishes each character. Lighting, too, is a commonplace cinematic element. According to Pratista (2008), lighting consists of four elements that shape the mood and atmosphere of a film: quality, direction, source, and color.


At the representational level, camera functions are perceived as technical codes capable of imbuing objects with various functions and connotations. The representation level focuses on filming techniques, camera angles, camera movements, and editing. From an ideological perspective, all these codes, existing at both the reality and representation levels, are structured based on the coherence accepted within scenes depicting poverty in films like "Shoplifters" and "Rosie."

**CHAPTER III**  
**RESEARCH FINDINGS**

In this chapter, the researcher presents the results of an analysis of poverty representation in the films “Shoplifters” and “Rosie”. The research analysis uses Peirce's semiotic theory as a supporting theory in analyzing signs and objects. These films show the poverty that occurs in two developed countries, where in general, the issue of poverty is rarely heard from in these two countries. The findings of this study were obtained through an analysis process of eight scenes in the film “Shoplifters” and six scenes in the film “Rosie”.

**A. Semiotics Analysis of “Shoplifters” Film**

1) Scene 1

Sign	
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(Table 3.1 Sign of the film Shoplifters scene 1)

The blue bag Shota uses is not just a container for storing stolen goods; it is a symbol of the constant need in Osamu's family. The size says a lot – not enough to buy quickly but collecting to keep it. This practical choice, juxtaposed with the act of stealing, highlights their dire situation. Stealing is not a normal act; it's a carefully planned mission to fill their closet gaps. The emptiness of the bag at the start of their “mission” represents the emptiness in their lives – the lack of resources, opportunities, and community support. Because it is filled with stolen goods, both sustenance and guilt will become heavier.

Shota's nervous eyes indicate a child's awareness of something bad with his actions. However, the act itself and the items stolen – instant noodles, a symbol of cheap food – show how urgent the need for survival is. His actions reflect a complex mix of obedience to family needs and an innate understanding of the social norms he is forced to violate. These internal conflicts will likely shape his worldview and moral compass as he ages, raising questions about the long-term impact of childhood poverty on personal development and social integration.

The cinematography and color palette described add layers of complexity to the scene. Warm colors create dissonance between the viewer's emotional response and the harsh reality depicted. This technique challenges our perceptions and forces us to confront our own biases regarding poverty, crime, and morality. The medium shot serves to humanize the characters, making it impossible for the viewer to distance themselves emotionally from the events taking place.

And the stolen instant noodles are more than just a delicious treat. However, in this context, they become the savior of the whole family. They represent the economic hardships that many people face. Their affordability and association with a frugal lifestyle make them a universal symbol of poverty. Stealing these basic needs shows the family's inability to meet basic needs.

Osamu's family deliberately carried out the theft because of his poor condition. Shota's hand movements signal a glimmer of hope amidst difficulties. This shows a fragile belief system, a way to cope with uncertainty, and the potential consequences of their actions. This small act shows a child clinging to any form of control in a situation beyond his reach.


In this scene, there is a musical background sound like the regular and repetitive clock ticking, resembling a tense heartbeat, this repetitive ticking is an icon in this scene. This background music makes the atmosphere even more tense because the rhythm is like in a detective film. At first, the music sounded dominant, but as Shota carried out his actions, the music sounded softer and quieter, and the music became dominant again when Shota managed to steal food, then became smaller again when Shota took several packs of instant noodles. The background music displays Shota and Osamu's emotions and feelings as they carry out a risky robbery. The use of this music represents the tension and anxiety of the two characters when carrying out the heist.

In conclusion, the first scene of “Shoplifters” uses the blue bag, Shota's nervous eyes, and stolen instant noodles to depict the hardships of the Osamu family and their struggle to survive. The blue bag is a powerful symbol of their ongoing needs and the void in their lives that they try to fill through theft. Shota's conflicted emotions highlight the moral and ethical dilemmas faced by children in poverty, showing the profound impact on his future worldview and personal development.

The cinematography, with its warm color palette and medium shots, humanizes the characters and forces the audience to empathize with their plight, challenging preconceived notions about poverty and crime. Instant noodles serve as a universal symbol of economic hardship, illustrating a family's inability to meet even basic needs. This deliberate and desperate act of theft underscores their fragile belief system and their control amidst uncertainty. The background music, with its rhythmic tension, accentuates their emotional turmoil and high-stakes actions, drawing the viewer deeper

into the narrative. Overall, this scene encapsulates the themes of survival, morality, and the impact of poverty on society.

2) Scene 2

<p>Sign</p>	
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(Table 3.2 Sign of the film Shoplifters scene 2)

The cramped living quarters, with Shota's bed fashioned from a cupboard, serve as a powerful icon for the constraints that poverty places on individuals and families. This physical compression of space reflects the emotional and psychological stress that families face, forcing them to live close together not just out of affection but out of necessity. This raises questions about privacy, personal space, and the impact of these living conditions on individual development and family relationships.

An index of financial hardship spread across the scene – unkempt house conditions, messy belongings, and stolen instant noodles – provides a comprehensive picture of a family living on the margins of society. These

details force viewers to confront the often-invisible reality of poverty in cities, challenging preconceptions about poverty in developed countries.

Nobuya's statement about not becoming an orphanage reveals the strain on the family's resources and hints at potential tensions within the household. This shows that even in dire circumstances, generosity and acceptance still have limits, highlighting the complex moral decisions forced on those living in poverty. This comment, along with the grandmother's comment about Osamu's unreliability, shows the cracks that economic hardship can cause in a family unit.

The dual interpretation of warm colors in a dining setting is very interesting. It depicts the tension between the family's emotional bonds and the harsh reality of their situation. This duality challenges viewers to consider how families in poverty navigate between moments of genuine warmth and the constant stress of their circumstances. This raises questions about the nature of happiness and satisfaction in the face of material deprivation.


Despite the hardships, this scene also shows the resilience and adaptability of the human spirit. The family's ability to find moments of joy and togetherness amidst their struggles speaks to the universal human capacity to find light in the darkness. This aspect of the scene invites reflection on the true nature of family and the sources of human happiness beyond material wealth.

In conclusion, the second scene of "Shoplifters" poignantly depicts the reality of poverty through the cramped living space and limited resources Osamu's family faces. The scene is full of indicators of financial constraints: an unkempt house, a lack of storage space, and a dinner of stolen instant noodles. These details provide a comprehensive picture of a family on the fringes of society and challenge viewers to confront the often-invisible reality of urban poverty.

Despite the challenges they face, this family's ability to share happy moments and maintain a strong bond over dinner confirms their resilience.

This activity symbolizes family relationships that are built despite limitations. This scene is a powerful reminder that poverty, although extremely challenging, does not necessarily erode family bonds and can reveal the enduring strength of the human spirit.

### 3) Scene 3

Sign	
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(Table 3.3 Sign of the film Shoplifters scene 3)

This scene depicts Yuri's condition and the Osamu family's response to it, presenting a complex picture of social issues, moral dilemmas, and human compassion in the face of adversity. Yuri's physical appearance is a visible icon of child neglect and the potential for violence caused by poverty. Yuri, with her shabby clothes, emaciated and unkempt, is a striking image of neglect. Her flat expression and blank stare indicate the trauma she may have experienced; apart from that, Yuri only answers with body

gestures, showing her difficulty in expressing herself and building relationships with other people. This scene speaks volumes about the struggles Yuri faces, even before the audience learns about the wounds on his body. Bodily injuries are a worrying sign of potential violence or abuse, indicating difficult or dangerous living conditions. Shabby clothing and unkempt conditions are not only indicators of poverty but also of the gross failure of both the family and society to protect its most vulnerable members.

The urgency of Nobuya's reaction to take Yuri home "before the police come" highlights the uncertainty of the Osamu family's legal and social position. It symbolizes the precarious situation the Osamu family finds themselves in. They may fear legal repercussions if they meddle in someone else's household affairs. This moment encapsulates the complicated relationship between marginalized communities and law enforcement, raising questions about who truly benefits from the current social and legal structure.

The use of warm colors in this scene is interesting. While it can be interpreted as creating a sense of empathy for Yuri, it can also be seen as a deceptive facade. The warm colors perhaps mask the underlying darkness of Yuri's situation – the violence, neglect, and poverty he experiences.

Yuri's situation shows the potential for a cycle of poverty. His family may lack the resources to care for him properly, leading to neglect and possibly abusive situations. Osamu's family, struggling with their limitations, may see it as a burden but feel compelled to bear it out of empathy or shared experiences of hardship. The Osamu family's choice to provide aid to Yuri despite their dire circumstances demonstrates the resilience of human compassion and the potential for solidarity among those facing adversity. However, this also raises questions about their ability to support other children and the potential legal consequences of their actions.

This scene depicts Yuri's condition and the Osamu family's response to it, presenting a complex picture of social issues, moral dilemmas, and

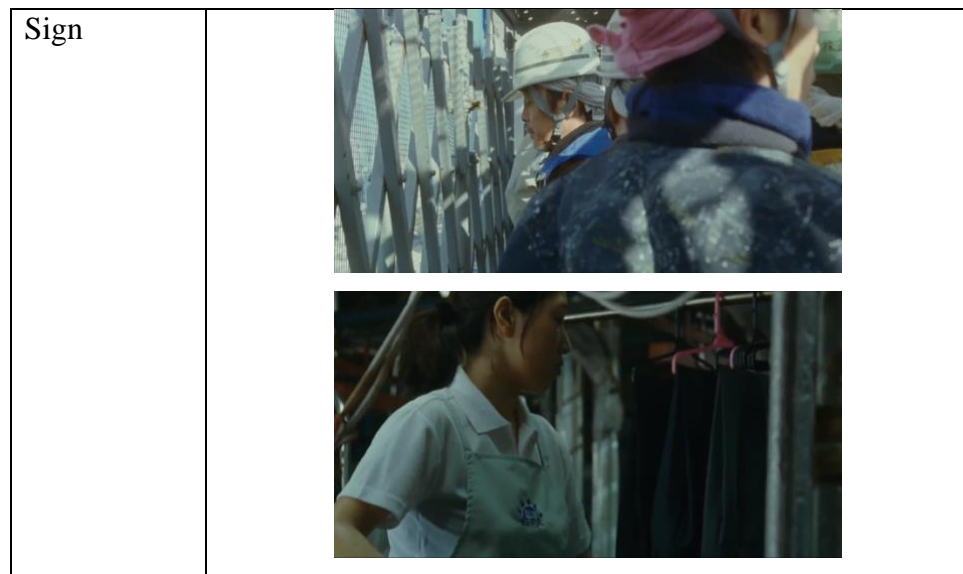
human compassion in the face of adversity. Yuri's physical appearance serves as a visceral representation of child neglect and potential abuse. Yuri, in shabby clothes, emaciated and unkempt, is a striking image of neglect. This scene speaks volumes about the struggles Yuri faces, even before the audience learns about the wounds on his body.

Bodily injuries are a worrying sign of potential violence or abuse, indicating difficult or dangerous living conditions. Shabby clothing and unkempt conditions are not only indicators of poverty but also of the gross failure of both the family and society to protect its most vulnerable members. The urgency of Nobuya's reaction to bringing Yuri home "before the police arrive" highlights the precariousness of the Osamu family's legal and social position. This hints at the precarious situation Osamu's family is facing.

The use of warm colors in this scene is interesting. While it can be interpreted as creating a sense of empathy for Yuri, it can also be seen as a deceptive facade. The warm colors perhaps mask the underlying darkness of Yuri's situation – the violence, neglect, and poverty he experiences. Yuri's situation shows the potential for a cycle of poverty. His family may lack the resources to care for him properly, leading to neglect and possibly abusive situations. Osamu's family, struggling with their limitations, may see it as a burden but feel compelled to bear it out of empathy or shared experiences of hardship.

The Osamu family's choice to provide aid to Yuri despite their dire circumstances demonstrates the resilience of human compassion and the potential for solidarity among those facing adversity. However, this also raises questions about their ability to support other children and the potential legal consequences of their actions.

#### 4) Scene 4



(Table 3.4 Sign of the film Shoplifters scene 4)

This scene paints a different picture of working-class struggle, highlighting the complex interplay between economic necessity, moral ambiguity, and societal expectations. The image of Osamu in construction worker's attire and Nobuya in laundry worker's attire immediately suggests their blue-collar jobs, this piece is an iconic sign that represents blue-collar jobs and the low-wage service industry. The visual representation of Osamu and Nobuya in their respective work clothes becomes a strong symbol of class stratification in society. These jobs are often associated with manual labor and lower wages compared to white-collar professions. Their blue-collar status not only indicated their economic position but also indicated the limited opportunities available to them. This depiction challenges viewers to confront their own preconceptions about manual work and the value society places on various types of work.

Osamu goes to work with other workers, indicating a large workforce and a potentially competitive work environment. Nobuya's act of petty theft from a customer's pocket is a key moment that encapsulates the moral compromise forced on individuals by economic hardship. The normalization of this behavior among his friends symbolizes a shared understanding of their precarious financial situation. This scenario

encourages viewers to consider the blurred lines between necessity and criminality and how societal structures can inadvertently encourage individuals to commit unethical acts.

The use of warm colors in this scene creates an interesting visual paradox. While it has the potential to inspire empathy, it also serves as a metaphorical veil over the harsh reality of their working conditions. This technique challenges viewers to look beyond what is visible on the surface and consider the hidden struggles of the working poor. This raises questions about the invisibility of labor and society's tendency to ignore the challenges faced by those in low-wage jobs.

In this scene, there is background music and an ambiance that sounds busy; there is a drum beat that dominates slightly, representing busyness and a fast work rhythm, indicating a tiring and repetitive routine. The sound of the piano is soft but sounds a little loud, which can be interpreted as a contrast between the beauty of music and the bitter reality of their lives. The ambient sound at Osamu's construction site and the noise at the Nobuya factory directly depict a hard and stressful work atmosphere. The combination of sounds makes the atmosphere feel more intense. The different ambiance sounds in Osamu and Nobuya's workplaces show the difference in their types of work.

Intense music is conventionally associated with hard work, busyness, and stress, reinforcing the characters' themes of poverty and life struggles. The use of the piano, a musical instrument often associated with the upper class, can be seen as a symbol of the contrast between their simple lives and an ideal world. The use of background sound in this scene effectively conveys messages about poverty, life's struggles, and social contrast.

The physical demands of manual labor symbolize not only the hardships Osamu and Nobuya face but also the long-term limitations imposed by their economic situation. This representation invites consideration of the cyclical nature of poverty, where physically demanding

work can lead to health problems, further limiting future opportunities and perpetuating financial hardship. Ultimately, this depiction of working-class life serves as a call to empathy and understanding.

In conclusion, the fourth scene of “Shoplifters” clearly depicts the complexity of the working-class struggle. Osamu and Nobuya's blue-collar jobs symbolize society's class stratification and limited opportunities, challenging viewers to rethink the value placed on manual labor. Nobuya's petty theft highlights the moral compromise driven by financial hardship. Warm colors and an intense soundtrack create a visual and auditory paradox, evoking empathy while masking harsh realities. This depiction invites reflection on the cyclical nature of poverty and the hidden struggles of the working poor, ultimately becoming a call for empathy and understanding.

5) Scene 5

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(Table 3.5 Sign of the film Shoplifters scene 5)

This scene powerfully depicts the precarious housing situation faced by Osamu's family, highlighting the intersection of poverty, housing

insecurity, and power dynamics between vulnerable individuals and institutional power.

The name tag worn by the male guest is an icon that immediately identified him as a representative of a real estate agent, an institution with authority in the housing sector. This iconic image is a symbol of the Osamu family's potential move from the house they currently live in. The agent's statement about the grandmother's neighbor moving out can be interpreted as an indirect attempt to pressure the grandmother to leave, the agent's statement is a symbol that represents an indirect attempt to ask the grandmother to leave her house. The agency's indirect pressure tactics couched in seemingly neutral language regarding neighborhood displacement, reveal the subtle ways in which vulnerable groups can be manipulated or coerced into making decisions that may not be in their best interests.

The grandmother's response and expression were serious, with a low and restrained tone of voice, "How much money are you going to make to get me out of here?" indicating her vulnerability, anger, and fear of being forced out. The grandmother's sharp answer about the potential profit the agent could make from their eviction is a touching moment that gets to the heart of the matter. This reveals the underlying profit motive that drives housing decisions and the commodification of basic human needs. These interactions force viewers to confront the ethical implications of a system where financial gain often trumps human dignity and societal stability.

The cramped, cluttered front room further emphasizes the limitations of their current living situation and the potential disruption of losing their home. The description of a cramped and messy living space serves two purposes. While this reinforces the family's economic hardship, it also underlines the importance of 'home', however modest, as a place of safety and comfort. This potential loss of space threatens not only their physical protection but also their sense of identity and place in the world.

The use of warm colors paired with minimal lighting creates a visual metaphor for the family situation. Warmth represents emotional security and familiarity with their home, while shadows suggest the threat of displacement and an uncertain future. This visual technique effectively conveys the emotional complexity of their state, where comfort and anxiety coexist.

In conclusion, this scene provides a powerful commentary on the housing crisis faced by many low-income families and the broader issue of urban development. The interaction between the grandmother and the real estate agent encapsulates the power imbalance that often occurs in such scenarios, where those with limited resources must confront institutional pressures that are beyond their control.

The fear of eviction that emerges in this scene adds new urgency to the family's struggle and underscores the nature of the challenges they face. This reminds us that poverty is not just about a lack of financial resources, but also about the constant insecurity and stress that plagues every aspect of life.

6) Scene 6

Sign	
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(Table 3.6 Sign of the film Shoplifters scene 6)

This scene clearly illustrates the profound impact of poverty on children's educational opportunities and development and illustrates how economic disparities can create lasting inequalities in society. The image of children coming home from school and encountering Shota and Yuri serves as a powerful visual metaphor for the invisible barriers that separate the poor

from the rest of society, a scene that clearly indicates Shota and Yuri's absence from school. The school bag, which is an icon of educational opportunity and societal inclusion, becomes a reminder of what Shota and Yuri lost. This depiction forces viewers to face the reality that poverty not only impacts material well-being but also shapes children's futures.

Shota's snide comment about school attendance is a symbol, “Only kids who can't learn at home can go to school,” expresses a complex mix of emotions – resentment, longing, and a premature understanding of his disadvantaged position. His words hint at an internalized narrative of exclusion, indicating that he has begun to rationalize his lack of access to education. This moment invites reflection on how early experiences of deprivation can shape a child's self-perception and aspirations. The full framing of Shota and Yuri against the backdrop of school children emphasizes their outsider status. This visual technique underscores the societal divisions caused by poverty, highlighting how economic circumstances can lead to social isolation and a sense of otherness from a young age.


The dual interpretation of the warm colors in this scene – evoking sympathy while potentially masking a harsh reality – reflects the complex emotions the scene may evoke in the viewer. This challenges us to look beyond surface empathy and consider the long-term consequences of educational deficiencies. The use of background music and ambiance that sounds soft and calming, dominated by the sound of a soft piano in this scene, represents a calm and peaceful atmosphere, indicating a contrast to the busyness and tension in the previous scene. This sound makes the atmosphere feel more comfortable and intense, supported by the color tones used. The calm music can be seen as a hopeful contrast to the poverty situation that Shota and Yuri face.

In conclusion, this scene raises critical questions regarding equality of opportunity, the role of education in breaking the cycle of poverty, and society's responsibility to ensure access to basic rights for all children.

Moreover, this scene invites reflection on the hidden impacts of poverty – not only in terms of material deprivation, but also the loss of childhood experiences and developmental opportunities that are critical to future success.

This scene also highlights the interconnectedness of various aspects of poverty. Lack of education is not just an isolated problem but is intrinsically linked to other challenges families face – from housing insecurity to limited employment opportunities. Ultimately, this depiction of educational exclusion serves as a call to action. By highlighting the stark realities faced by children like Shota and Yuri, these scenes not only deepen our understanding of the characters' struggles but also encourage us to consider broader social issues.

7) Scene 7

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(Table 3.7 Sign of the film Shoplifters scene 7)

This scene depicting Aki's work in the entertainment industry, which is likely related to sex work, provides a complex and poignant illustration of the widespread impact of poverty and the lengths individuals go to support their families. Aki's revealing outfits are an icon of her work as an

entertainer, a profession often associated with the sex industry. The nature of this work can be interpreted as a direct result of their difficult financial situation. Aki's work as an entertainer indicates the difficult economic conditions and urgent financial needs that drove her to work in the industry. In addition to symbolizing the nature of the job, this scene also depicts the loss of privacy and dignity that often accompanies extreme financial hardship.


The use of medium close-up shots that focus on Aki's facial expressions and body language adds a layer of emotional depth to the scene. This scene most likely expresses a complex mix of emotions - resignation, shame, and maybe even a little defiance, supported by Aki's action of wearing two layers of underwear - which shows the internal conflict she is experiencing. This visual technique humanizes Aki, challenging viewers to look beyond societal stigma and recognize the person behind the profession.

The use of warm colors and bright lighting, combined with the harsh reality that Aki experiences, creates a strong cognitive dissonance. Aki's profession has become a symbol of the desperate actions a person takes when faced with poverty. This profession is also full of judgment from society, especially in the sex industry. Here, the scene opens a conversation about the complex interrelationship between economic hardship, social stigma, and the sacrifices a person makes for their family. Aki's choice of profession, driven by financial necessity, becomes a powerful symbol of the impossible choices forced on individuals living in poverty. This raises deep questions about agency, consent, and the true meaning of choice when choice is so limited by economic circumstances.

In conclusion, this scene provides a powerful commentary on the intersection of poverty, gender, and labor exploitation. This analysis highlights how economic hardship can push individuals to choose high-risk and stigmatized professions, often at great cost to themselves. By presenting Aki's story, this scene not only deepens our understanding of the family's

struggle but also broadens the conversation about poverty to include less visible impacts.

8) Scene 8

Sign	 <p>Bagaimana dengan pemakaman? Atau kremasi?</p> <p>Kita tidak punya uang untuk itu.</p> <p>Nenek tidak pernah di sini.</p>
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(Table 3.8 Sign of the film Shoplifters scene 8)

A scene depicting the family's handling of their grandmother's death is the culmination of their struggle, weaving together themes of poverty, moral ambiguity, and the human capacity to persevere in the face of extraordinary adversity. Shabby clothing and cramped living spaces are

icons that create a stark visual depiction of how poverty disrupts even the most basic human experiences. Nobuya's statement, "Don't cry, we'll see it for ourselves," encapsulates the complex emotional landscape of those living in chronic poverty. It indicates a kind of emotional numbness or pragmatic detachment as a coping mechanism, highlighting how persistent hardship can change one's relationship to grief and death.

While discussing with Nobuya, Osamu was seen pacing back and forth, looking restless; on the other hand, Aki was crying while combing her grandmother's hair; her eyes looked empty. This gesture shows anxiety; most likely, he feels confused about what he should do because they don't have the money to hold a funeral. Meanwhile, Aki cried while combing her grandmother's hair, showing deep sadness and a great sense of loss.

The decision to continue receiving the grandmother's pension by not reporting her death represents a critical moral dilemma. This illustrates how extreme poverty can push individuals to make choices that go against societal norms and laws, thereby blurring the lines between survival and criminality. The secret burials in their homes serve as a powerful metaphor for the hidden struggles of poor communities and the efforts they must make to maintain dignity and family cohesion. This symbolizes their ingenuity in facing adversity and isolation, as well as the deep fear that comes from living in a marginalized society. These actions raise important questions about the right to death and burial with dignity and how economic disparities extend beyond life. They are forced to prioritize practical matters and suppress emotions because of financial limitations.

The constant use of warm colors in this emotionally charged scene creates a complex visual narrative. While this may evoke a sense of intimacy and familial bonds, it also serves to highlight the disconnect between the warmth of their relationship and the harsh reality they face.

In conclusion, this incident is a powerful indictment of a society where poverty can strip individuals of their dignity, even in death. This highlights how economic hardship forces people to navigate complex moral

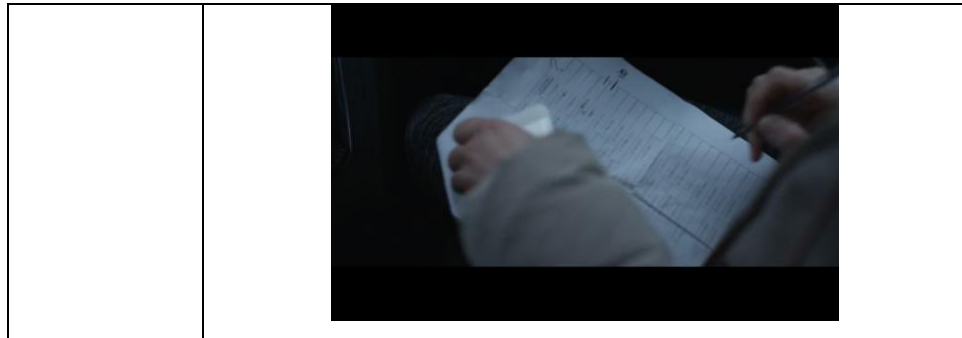
terrain, making decisions that challenge social norms and personal values for the sake of survival. The family's handling of the grandmother's death becomes a lens through which to examine larger issues regarding social inequality, inadequate support systems for poor communities, and the hidden impacts of poverty that are not only limited to material deprivation.

Moreover, this scene invites reflection on the nature of grief and mourning in the context of chronic adversity. This raises questions about how poverty affects the most basic human experiences and emotions and how it can change family dynamics and the individual psyche. Ultimately, this depiction of a family's struggle with death and burial serves as a call for empathy and social change. By presenting intimate and painful moments in this family's lives, these scenes not only deepen our understanding of their specific struggles but also broaden our perspective on the far-reaching impacts of poverty.

## B. Semiotics Analysis of “Rosie” Film

### 1) Scene 1

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(Table 3.9 Sign of the film Rosie scene 1)

The opening scene of the film "Rosie" powerfully encapsulates the struggles faced by individuals and families caught in the housing crisis, highlighting the often-invisible battles waged by those on the brink of homelessness. The Dublin Council card becomes a powerful symbol in this scene. This is a hope for Rosie, which indicates her efforts to access government assistance in the housing sector. However, it is important to consider the context. The card itself is just a piece of paper – it does not guarantee a solution. This duality reflects the complexity of running a bureaucratic system, where hopes for assistance can be intertwined with frustration due to bureaucracy.

Rosie's act of washing clothes at her friend's house is a stark reminder of the direct and personal disruption caused by housing insecurity. The film humanizes the abstract concept of eviction, forcing viewers to confront the everyday realities of those experiencing a housing crisis. These details emphasize how the loss of a home impacts even the most basic aspects of daily life, taking away dignity and normalcy.

Rosie's list of phone numbers and repeated phone calls indicate the exhausting and often fruitless search for housing. Each number represents a potential solution but also another potential disappointment. These visual cues invite reflection on the emotional labor required to overcome housing insecurity and its impact on individuals and families.


While there may be programs in place by the government to address this situation, accessing them can be a complicated and frustrating process.

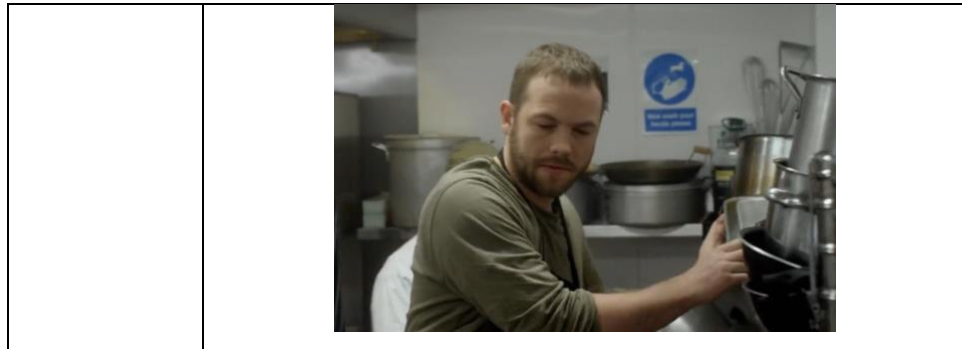
This scene shows the film's central conflict: a family facing homelessness despite their efforts to get help. The use of a medium close-up shot might focus on Rosie's facial expressions, conveying her worry or determination. And the use of warm colors in this emotional scene creates a complex visual narrative. While it may evoke empathy, it also serves to highlight the disconnect between the viewer's comfort and Rosie's precarious situation.

The background sound of the piano sounds soft and calming but feels real; this sound makes the atmosphere feel more intense. Plus, the noisy sound of her three children fighting over toys in the back seat of the car. The sound of the piano makes the audience feel as if they are experiencing Rosie's despair, but on the one hand the sound contains hope, the hope of being able to sleep comfortably in the room for a few nights. The condition of their car full of stuff is an icon of the housing crisis they are experiencing.

In conclusion, this scene serves as an interesting introduction to the film's exploration of housing insecurity and its impact on families. This highlights how bureaucratic processes, while intended to help, can often exacerbate the stress and uncertainty faced by those in crisis. Ultimately, this depiction of Rosie's struggle to obtain housing serves as a call for empathy and social change. By providing an in-depth look at Rosie's efforts to obtain housing, the scene not only grounds the film's narrative but also broadens our perspective on the far-reaching impacts of housing insecurity.

## 2) Scene 2

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(Table 3.10 Sign of the film Rosie scene 2)

Paul wearing an apron and washing dishes is a powerful visual icon of the work that is often invisible but can support people's lives. The scene highlights the physical demands and potentially low wages associated with blue-collar work, inviting reflection on the dignity of labor and the gap between hard work and financial stability in many sectors. Chefs' requests for overtime work symbolize the lack of control many workers have over their schedules and the constant pressure to meet demand, often at the expense of personal and family needs. This aspect of the situation underscores the precarious nature of low-wage work and the imbalance of power between employers and workers in these sectors.


Rosie's urgent calls about their housing situation with Paul's inability to stop working indicate the cruel irony that many working families often face: the work required to obtain housing prevents them from actively addressing their housing crisis. This conflict is a sharp representation of the situation many families face when trying to balance work and pressing personal matters. The use of warm colors in the restaurant atmosphere creates a complex visual narrative. While this can evoke a sense of warmth and dedication in the workplace, it also serves to highlight the disconnect between what work looks like on the surface and the harsh reality it creates. This technique challenges viewers to look beyond and consider the true impact of low-wage work on individuals and families.

In conclusion, this scene provides a powerful commentary on the interconnected nature of job and housing insecurity. This illustrates how the

demands of low-wage work can exacerbate family crises, creating a cycle of stress and instability. Moreover, this scene invites reflection on the nature of sacrifice in the quest for economic stability. This raises questions about the sustainability of a system that requires parents to prioritize work over immediate family needs, and how such choices impact family dynamics and individual well-being in the long term.

Ultimately, this depiction of Paul's work situation, juxtaposed with the housing crisis his family is experiencing, serves as a call for a more holistic approach to addressing poverty and housing insecurity. By presenting an intimate depiction of the conflict between work demands and family needs, this scene not only deepens our understanding of the challenges faced by working families but also broadens our perspective on the systemic nature of poverty and housing insecurity.

### 3) Scene 3

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(Table 3.11 Sign of the film Rosie scene 3)

The depiction of a cramped, cluttered room, and having to accommodate six people in one room with only two beds, is a clear visual icon of the lack of temporary housing solutions. This scene highlights the lack of privacy, comfort, and basic amenities that families in Rosie's situation have to endure. The temporary nature of their stay, limited to just one night, indicates the uncertainty and instability that families in the housing crisis are facing. The free accommodation they receive also symbolizes the economic constraints they are experiencing. This transience

highlights the psychological impact of homelessness, where the inability to settle down and establish a routine can have a profound impact on mental health and family dynamics.

The limited choice of food (cereal and bread) available to a family shows how diverse poverty is, where housing insecurity often goes hand in hand with food insecurity. These details invite reflection on the ongoing impact of homelessness and how it impacts every aspect of daily life. The medium shots allowed the audience to see more deeply the cramped room they were in, as well as the emotional state of the family, which was frustration and exhaustion. The use of warm colors in this emotionally charged scene creates a complex visual narrative. While this may evoke a sense of familial closeness in adversity, it also serves to highlight the disconnect between the impression of fun and the harsh reality of their situation. This technique challenges viewers to look beyond surface impressions and consider the long-term impact of inadequate housing on a family's well-being.

This scene is accompanied by the background sound of a piano, which sounds soft and calming; this sound makes the atmosphere feel more intense and a little sad. The sound of the piano makes the audience feel the gratitude and despair experienced by Rosie's family, plus the noise from several people, including a baby crying in the motel hallway. The soft piano music represents feelings of calm and peace, but on the other hand, it also contains elements of sadness and despair; the sound of this piano music can be interpreted as an iconic sign of the emotions and struggles of Rosie's family. Additionally, the noise of people and crying babies can be seen as symbols of the poverty and hardship faced by many people in the motel.

In conclusion, this incident is a powerful indictment of the current weakness of the response to homelessness. This highlights how temporary solutions often fail to provide the stability and dignity necessary for families to thrive. Ultimately, this depiction of a family night in temporary accommodation serves as a call for a more comprehensive and humane

approach to dealing with homelessness. By presenting an intimate depiction of a night in the life of a family experiencing homelessness, the scene not only deepens our understanding of their specific struggles but also broadens our perspective on the systemic nature of housing insecurity.

#### 4) Scene 4

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(Table 3.12 Sign of the film Rosie scene 4)

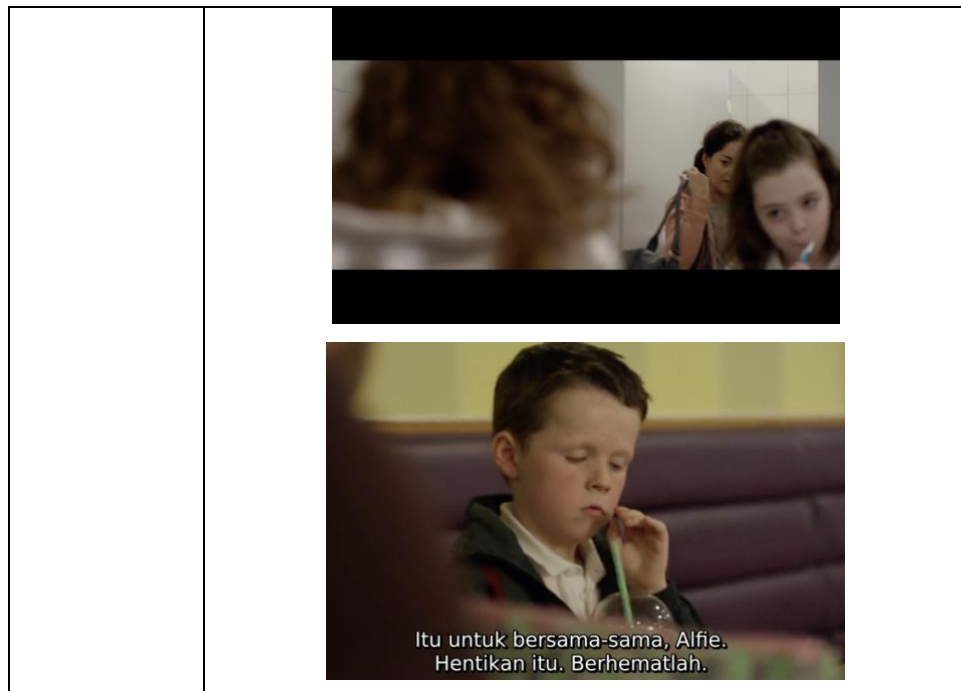
Rosie using a large black trash bag to pack her belongings is an icon of displacement and limited resources. Trash bags are usually used to store used items and using them for personal items shows the lack of proper storage solutions and how precarious the situation of these items is. Leaving their belongings and dog at Paul's brother's house indicates the lack of alternative options. A car full of their belongings further emphasizes the lack of space and the constant need to move from one place to another. Close-up and medium shots allow us to see the crowded cars and possibly the characters' facial expressions, revealing emotions such as stress, frustration, or even embarrassment.

The warm tone continues in this scene. While they may evoke feelings of family support, they can also be seen as a deceptive facade. Warmth may mask the tension and limitations of relying on family for temporary shelter. Brother Paul's request to move their possessions shows how limited their resources are and the potential for conflict. Black trash bags have become a symbol of the burden of displacement and lack of housing security. It also highlights the limitations of relying on family support systems, especially when both families face economic hardship. These scenes create layers of tension – the struggle to maintain a sense of normalcy for their children while navigating the complexities of temporary housing solutions.

Scene 4 reveals the fragility of reliance on family support networks during times of crisis. Although Paul's brother offers help, limited space and his family's needs create tension. This scene underscores the ongoing uncertainty faced by Rosie's family and the emotional toll of searching for a temporary housing solution.

#### 5) Scene 5

Sign	 A woman with long brown hair, wearing a grey patterned sweater, stands in a public restroom. She is looking down and to her left, with a thoughtful or concerned expression. The restroom has white tiled walls, a mirror, and a sink. There are some items on the counter in front of her. Subtitles at the bottom of the video frame read: "Ma' baik-baik saja, sayang?"
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(Table 3.13 Sign of the film Rosie scene 5)

This scene depicts Rosie and her family using a public toilet for personal hygiene and their struggle with limited resources, indicating a touching and profound depiction of the daily challenges faced by those who are homeless. The image of a personal toothbrush, soap, and towel in a public restaurant toilet serves as a powerful visual icon of the loss of privacy and dignity that accompanies homelessness. The depiction of personal items in public spaces forces viewers to confront the reality that, for many people, basic hygiene routines must be carried out in the open and often in unsanitary conditions. This challenges our assumptions about space that we take for granted and the privilege of having a private bathroom.


Paul's advice to Alfie about rationing drinks highlights the ongoing shortages and financial pressures experienced by families experiencing the housing crisis. This moment invites reflection on the psychological impact of persistent scarcity on parents and children and how it shapes decision-making and family dynamics. The act of sharing two drinks among six family members became a poignant symbol of the sacrifices and

compromises forced on those living in poverty. This underscores the difficulty of meeting even the most basic needs, such as hydration, and the constant prioritization required when resources are so limited.

Medium shots allow us to see the family's interactions and perhaps their expressions of exhaustion, frustration, or even embarrassment. Then, the continuous use of warm colors in this scene creates a complex visual narrative. While this may evoke a sense of family unity in the face of adversity, it also serves to highlight the gap between seemingly normal circumstances and the harsh reality of their situation. In this scene, not much sound can be heard; it feels quiet; the only sound that can be heard comes from the sound of their movements and the dialogue they are having; there is no intense ambient sound, let alone the sound of music playing. The silence around them could be interpreted as a sign of their situation and mood. The lack of intense ambient sound and conventionally playing music creates an intimate and personal atmosphere. The silence in this scene evokes feelings of empathy and sympathy in the audience for Rosie's family situation.

In conclusion, this scene is a powerful indictment of the inhumane impact of homelessness and the weakness of the social support systems that currently exist. This analysis highlights how a lack of stable housing impacts every aspect of daily life, from the most basic hygiene routines to the ability to provide adequate food for children. Ultimately, this depiction of a family's struggle in the face of basic hygiene and a scarcity of resources serves as a call for a more comprehensive and humane approach to addressing homelessness. By providing an in-depth look at the daily challenges faced by a family experiencing homelessness, these scenes not only deepen our understanding of their specific struggles but also broaden our perspective on the systemic nature of poverty and housing insecurity.

## 6) Scene 6

Sign	 <p>The image contains three film stills stacked vertically. The top still shows a dark parking lot at night with a single car illuminated by streetlights. The middle still shows a man in a dark jacket holding a young child in his arms; the subtitle 'Ayo.' is visible at the bottom of the frame. The bottom still shows a woman sleeping peacefully in the back of a car, surrounded by blankets and pillows.</p>
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(Table 3.14 Sign of the film Rosie scene 6)

This scene, which depicts Rosie's family forced to use their car as a temporary shelter, provides a stark and deeply moving depiction of the harsh reality faced by families experiencing homelessness. The image of a small car filled with belongings, which serves as the family's only shelter, becomes a powerful visual icon for the precariousness and instability of the homeless. Children's complaints about discomfort and lack of space indicate the significant impact of homelessness on children's well-being and development. These details invite reflection on the long-term consequences of housing insecurity on children's physical and mental health, education, and prospects. Paul's decision to sleep outside the car to give his family

more space is a touching illustration of parental sacrifice in the face of adversity.

The use of medium close-ups and full shots allows us to see the cramped condition of the car, the action of Paul sleeping outside, and the facial expressions of the family members, which reveal emotions such as frustration, fatigue, or even fear. Supported by the continuous use of warm colors in these emotional scenes, it creates a complex visual narrative. While this may evoke a sense of familial closeness in adversity, it also serves to highlight the disconnect between the impression of fun and the harsh reality of their situation.

Apart from that, the sound of the piano was heard playing again, dominating everything, feeling deeper, plus a sound like a car horn coming from a wind instrument, very domineering, a bit ringing, making the atmosphere even more intense, it felt even more depressed, supported by the visible expressions of Rosie's family. Gloomy, stressed, even sad because they must accept the reality of sleeping in their cramped car. Deep piano music represents feelings of sadness, gloom, and despair; apart from that, a sound like a car horn ringing directly depicts a noisy and stressful atmosphere, supported by a gloomy and sad expression showing their emotions and condition at that time. The car became a symbol of their reliance on temporary solutions and lack of safe housing. It also highlights the emotional strain on parents, who must make the difficult choice to prioritize their children's comfort even at the expense of their own.

In conclusion, this incident is a powerful indictment of the failure of housing policies and social support systems. This analysis highlights how a lack of affordable housing and adequate emergency accommodation can force many families into dangerous and inhumane situations. Ultimately, this depiction of a family night in the car becomes an urgent call for a more comprehensive and humane approach to dealing with homelessness. By presenting an intimate depiction of a family forced to live in a car, the scene

not only deepens our understanding of their specific struggles but also broadens our perspective on the systemic nature of homelessness.

## **CHAPTER IV**

### **DISCUSSION**

This study examines the representation of poverty in the films “Shoplifters” (2018) and “Rosie” (2018) through a comparative semiotic analysis with some specific questions which are; "How is poverty represented in the films "Shoplifters" and "Rosie"?" "How does the poverty shown in the film refer to the actual conditions in Japan and Ireland?" and "What is the comparison between the movie “Shoplifters” and “Rosie” in describing poverty?". The researcher used several scenes in the two films as objects for analysis using Peirce's semiotic theory, which is famous for its triadic model (sign, object, interpretant). Wibowo (2013) suggests that Peirce's theory breaks down signs into their fundamental components and integrates them into an integrated structure consisting of icons, index, and symbols.

Furthermore, the use of Peirce's semiotic theory in this research aims to analyze the signs that appear in the form of images, writing, sound, and the type of shooting used. Peirce's semiotic theory is a fundamental approach to understanding how meaning is created and communicated through signs. At its core is the triadic semiotic model, which argues that a sign consists of three interrelated parts: representamen (sign), object, and interpretant (Atkin, 2013).

Representation is the form taken by a sign, the object is what the sign refers to, and the interpretation is the meaning of the sign. When applied to film, semiotics relates to visual and audio elements to convey meaning to the audience. So, Peirce's semiotic theory can provide a framework for understanding how signs and symbols are used in films to convey meaning to the audience. By analyzing the icons, indexes, and symbols used in a film, the researcher can better understand the message the filmmaker wants to convey.

The Multidimensional Poverty Index (MPI) is a measure used to capture various deprivations that people experience in everyday life. According to Alkire and Santos (2014), MPI assesses poverty through three main dimensions, each of which includes several indicators:

1. Health: This dimension assesses the decline in health outcomes, such as child mortality, nutrition, and access to health services.
2. Education: This dimension assesses the decline in educational outcomes, such as years of schooling and attendance rates.
3. Living standards: This dimension assesses the decline in living standards, such as access to sanitation, cooking facilities, clean water, housing, and electricity.

The MPI is designed to provide a more comprehensive picture of poverty than income-based measures alone by considering the multiple and overlapping deprivations faced by individuals or households. Each indicator is assigned a weight, and households are considered multidimensionally poor if they experience deficiencies in at least one-third of the weighted indicators. This approach helps identify the incidence and intensity of poverty, thereby providing a deeper understanding of the poverty experienced by society. To make it easier for researchers to discuss how the films “Shoplifters” (2018) and “Rosie” (2018) represent poverty, researchers will use the MPI as an indicator of poverty so that the MPI can provide a consistent set of criteria for comparing the representation of poverty in the two films.

#### **A. Representation of Poverty in the Film “Shoplifters” (2018)**

1. Representation of poverty in terms of health

Hirokazu Kore-eda's "Shoplifters" (2018) presents a nuanced portrayal of poverty's impact on health, both physical and mental. The film constructs a representation of health poverty beyond mere lack of access to healthcare, delving into the complex interplay between economic hardship and overall well-being.

One of the most striking representations of health issues related to poverty is embodied in the character of Hatsue, the elderly matriarch of the family. Her advanced age and frail condition serve as a visual metaphor for the vulnerability of the poor, especially the elderly, in accessing adequate healthcare. The family's reliance on her pension highlights how poverty forces individuals to choose between health and other basic needs. This aligns with research by Saito et al. (2014), who

found that older adults in Japan facing economic hardship often struggle with healthcare access and quality of life.

The film also subtly addresses nutritional health through its depiction of the family's eating habits. While food is central to many family scenes, creating a sense of warmth and togetherness, a closer examination reveals the limitations imposed by poverty. The meals are often simple, with an emphasis on cheap, filling foods rather than nutritional balance. This representation resonates with studies on food insecurity in low-income Japanese households (Melgar-Quinonez et al., 2006).

Mental health, an often-overlooked aspect of poverty, is represented through the characters' behaviors and interactions. The constant stress of financial instability manifests in various ways, from Osamu's risk-taking behavior in shoplifting to Nobuyo's complex emotional state. The film constructs a representation of poverty-induced stress that aligns with research on the psychological impacts of economic hardship (Kawachi & Berkman, 2001).

The character of Yuri, the young girl taken in by the family, serves as a powerful representation of the health consequences of neglect and abuse often associated with poverty. Her physical scars and initial withdrawn behavior construct a narrative that links poverty with increased vulnerability to violence and its health repercussions. This portrayal is supported by studies indicating higher rates of child abuse in economically disadvantaged households (Berger, 2005).

Kore-eda's use of visual storytelling is particularly effective in representing health-related poverty. The cramped living conditions, with family members sleeping nearby, subtly suggest increased vulnerability to communicable diseases. The absence of visible medications or health-related products in the home further underscores the family's limited access to healthcare resources. Through Hall's representational lens, the film constructs health poverty not just as a lack

of medical care but as a pervasive condition that affects every aspect of life. The characters' bodies become sites of representation, with their physical appearances and behaviors serving as signs that viewers decode to understand the health implications of poverty.

Applying Peirce's semiotic theory, we can interpret various elements as signs of health poverty. For example, Hatsue's frail body indicates a lack of health care, or Yuri's family circumstances impact Yuri's hygiene, safety, and health. In conclusion, "Shoplifters" presents a multifaceted representation of health poverty that goes beyond simplistic depictions of illness or lack of healthcare access. It constructs a narrative that emphasizes the interconnectedness of economic hardship and health outcomes, both physical and mental, inviting viewers to consider the complex realities faced by individuals living in poverty.

## 2. Representation of poverty in terms of education

"Shoplifters" offers a subtle yet profound representation of educational poverty, weaving it into the fabric of the characters' lives and the overall narrative. Kore-eda's approach to depicting education-related poverty is nuanced, focusing not just on formal schooling but on the broader concept of learning and development within the context of economic hardship.

The character of Shota serves as the primary vehicle for exploring educational poverty. His absence from formal schooling is a stark representation of how poverty can impede access to education. This aligns with Hall's concept of representation as a meaning-making process; through Shota's situation, the film constructs a narrative that challenges viewers' assumptions about universal education in a developed country like Japan. Importantly, the film doesn't present Shota's lack of formal education as a simple deprivation. Instead, it shows him receiving an alternative form of education through his "apprenticeship" in shoplifting and his interactions with the family. This

complex representation invites viewers to consider the multifaceted nature of education and how poverty shapes learning experiences. As Hall might argue, this representation doesn't simply reflect reality but actively constructs a particular understanding of educational poverty (Hall, 1997).

The scene where Osamu teaches Shota to shoplift is particularly significant. Through the lens of Peirce's semiotic theory, this act of teaching can be interpreted as a sign with multiple meanings. On one level, it's an index of the family's economic desperation. On the other hand, it serves as a symbol of the alternative "education" that poverty necessitates - skills for survival rather than academic knowledge. This scene constructs a powerful representation of how poverty can skew the focus of a child's education away from traditional learning toward more immediate survival needs. The film also touches on the intergenerational aspects of educational poverty. The adults in the family, particularly Osamu and Nobuyo, are depicted as having limited education themselves, suggesting a cycle of educational deprivation. This representation aligns with research on the intergenerational transmission of educational disadvantage (Corak, 2013).

Kore-eda's use of visual storytelling adds depth to the representation of educational poverty. The absence of school uniforms, textbooks, or other typical signs of formal education in the household serves as a visual cue to the family's educational marginalization. This absence becomes a powerful sign in itself, one that viewers decode to understand the family's relationship with formal education. The film also explores the concept of social education - the learning that occurs through family and community interactions. While the family is shown to be rich in certain forms of social learning, their isolation and marginal status in society represent a form of educational poverty in terms of mainstream social norms and cultural capital. This aligns with Bourdieu's concept of

cultural capital and its role in perpetuating social inequalities (Bourdieu & Passeron, 1990).

Yuri's character adds another layer to the representation of educational poverty. Her limited verbal skills at the beginning of the film serve as an index of neglect, which is often associated with poverty. Her gradual development under the care of the family constructs a narrative about the impact of nurturing environments on child development, regardless of formal educational settings. The film's representation of educational poverty extends beyond childhood. The adult characters' limited employment options and reliance on precarious work can be seen as a consequence of educational disadvantage, reflecting research on the links between educational attainment and economic outcomes (Psacharopoulos & Patrinos, 2018).

Interestingly, "Shoplifters" also represent forms of knowledge and skill that exist outside traditional educational frameworks. The family's ability to navigate systems, find loopholes, and survive on the margins of society represents a form of street smarts or practical intelligence. This construct challenges simplistic notions of education and invites viewers to consider alternative forms of knowledge and capability. In conclusion, "Shoplifters" presents a complex and nuanced representation of educational poverty. It goes beyond simple depictions of lack of schooling to explore how economic hardship shapes learning experiences, knowledge transmission, and life opportunities. Through its characters and narrative, the film constructs a multifaceted understanding of educational poverty that encompasses formal schooling, social learning, practical skills, and the intergenerational transmission of educational disadvantage.

### 3. Representation of poverty in terms of standard of living

"Shoplifters" provides a vivid and multifaceted representation of poverty in terms of standard of living, offering a nuanced portrayal that goes beyond mere material deprivation. Kore-eda's film constructs a

representation of poverty that encompasses housing conditions, access to basic amenities, clothing, food, and overall quality of life. The family's living conditions serve as a central visual metaphor for their poverty. The cramped, cluttered house they inhabit is a powerful sign of their economic status. Through the lens of Peirce's semiotic theory, the house functions as an index of poverty, its small size and state of disrepair directly indicating the family's financial limitations. The way the camera often frames the characters in tight, enclosed spaces further emphasizes this sense of confinement, both physical and economic.

The film's representation of the family's living space aligns with research on housing poverty in urban Japan. Studies have shown that low-income households in Japanese cities often face issues of overcrowding and substandard housing conditions (Hirayama, 2014). By depicting these conditions in intimate detail, "Shoplifters" constructs a representation that resonates with real-world experiences of housing poverty.

Clothing is another significant element in the film's representation of living standards. The characters' attire, often worn and ill-fitting, serves as a visual sign of their economic status. The scene where Nobuyo gives Yuri a new (stolen) dress is particularly poignant, highlighting how poverty limits access to even basic items like clothing. This representation aligns with concepts of material deprivation as a key aspect of poverty (Townsend, 1979).

Food and eating habits are central to the film's portrayal of living standards. While the family's meals often appear warm and convivial, a closer examination reveals the limitations imposed by poverty. The emphasis on simple, inexpensive foods and the occasional treat of more expensive items (such as a meal at a restaurant) constructs a nuanced representation of food poverty. This aligns with research on food insecurity in low-income Japanese households, where financial constraints often lead to compromises in diet quality (Melgar-Quinonez

et al., 2006). The film also depicts poverty through the family's limited access to basic amenities. Osamu and Nobuya's decision to bury their grandmother Hatsue in their own home demonstrates their limited access to basics such as burial. This depiction touches on the concept of "relative poverty" in developed countries, where poverty is defined not only by absolute deprivation but also by deviation from societal norms (Townsend, 1979).

Employment and income are key aspects of the film's representation of living standards. The precarious nature of the family's income sources - from Osamu's day labor to Nobuyo's laundry job to Aki's work in the sex industry - constructs a picture of the "working poor." This representation aligns with research on in-work poverty in Japan, highlighting how even employment doesn't guarantee a decent standard of living (Sekine, 2008). The film's portrayal of leisure and recreation adds another layer to its representation of living standards. The family's occasional outings, like the trip to the beach, are imbued with a sense of rarity and preciousness, highlighting how poverty limits access to leisure activities. This representation touches on the concept of "time poverty," often associated with economic hardship (Vickery, 1977).

Through Hall's representational lens, we can see how "Shoplifters" actively construct a particular understanding of poverty and living standards. The film doesn't simply reflect a pre-existing reality but shapes our perception through its choices of what to show and how to show it. For instance, by juxtaposing scenes of material hardship with moments of familial warmth, the film complicates simplistic notions of poverty as mere deprivation. The use of visual storytelling is particularly effective in representing living standards. The camera's focus on small details - worn furniture, narrow beds, limited food choices - builds a rich network of signs through which the viewer can understand the family's economic situation. Interestingly, the film also represents how the family navigates and sometimes subverts their poverty. Their

shoplifting, while morally ambiguous, is portrayed as a means of achieving a standard of living that would otherwise be out of reach. This complex representation invites viewers to consider the strategies and agency of individuals living in poverty, moving beyond simplistic victim narratives.

In conclusion, "Shoplifters" presents a multifaceted representation of poverty in terms of living standards. The film builds a narrative that encompasses housing, clothing, food, employment, and access to amenities, offering a holistic view of how poverty affects everyday life. By doing so, the film invites viewers to consider the complex realities of economic hardship in a developed country like Japan, challenging assumptions and broadening their understanding of what it means to live in poverty.

#### 4. The reality of poverty in Japan

"Shoplifters" provides a poignant window into the reality of poverty in Japan, a phenomenon often overlooked in perceptions of Japan as a wealthy, developed nation. The film's representation aligns with and draws attention to real-world issues of poverty in contemporary Japanese society. Japan's poverty rate, as defined by the OECD, stands at 15.7% as of 2015, one of the highest among developed countries (OECD, 2019). This statistic challenges the common perception of Japan as a uniformly prosperous society, a misconception that "Shoplifters" effectively dismantles through its narrative.

One of the key realities of poverty in Japan that the film represents is the issue of "working poverty." Despite being employed, many Japanese find themselves struggling to make ends meet due to low wages and precarious employment conditions. This is reflected in the film through characters like Osamu, who works in construction, and Nobuyo, who has a job in a laundry. Their situation aligns with research by Sekine (2008), which highlights the growing problem of in-work poverty in Japan. The film also touches on the reality of child poverty

in Japan, a significant issue that often goes unnoticed. As of 2015, Japan's child poverty rate stood at 13.9% (Ministry of Health, Labour and Welfare, 2017). The character of Shota, and later Yuri, represents this often-hidden aspect of Japanese society. Their experiences in the film - from Shota's lack of formal education to Yuri's neglect - align with real-world studies on the impacts of poverty on children in Japan (Abe, 2012).

Housing poverty, as depicted through the family's cramped living conditions, reflects a real issue in urban Japan. Research by Hirayama (2014) highlights how low-income households in Japanese cities often face issues of overcrowding and substandard housing conditions. The film's representation of these conditions brings attention to this often-overlooked aspect of poverty in a country known for its advanced infrastructure. The elderly's vulnerability to poverty, as represented through the character of Hatsue, is another reality in Japan. With an aging population and strained pension system, elderly poverty is a growing concern. As of 2015, the poverty rate among elderly households in Japan was 27% (OECD, 2019). Hatsue's situation in the film, where her pension is a crucial resource for the family, aligns with this reality.

The film also touches on the issue of social isolation associated with poverty in Japan, known as "hikikomori" or social withdrawal. While not explicitly labeled as such, the family's marginal existence and limited social connections reflect this phenomenon. Research has shown links between economic hardship and social isolation in Japan (Saito, 2013). "Shoplifters" also represents the reality of limited social mobility in Japan. The characters' situations suggest a cycle of poverty that's difficult to escape, reflecting real-world concerns about the rigidity of social class in contemporary Japan (Chiavacci, 2008).

The film's depiction of the family's reliance on various forms of petty crime (shoplifting, fraud) to survive reflects the desperate

measures some individuals in poverty might resort to. While not condoning these actions, the film invites consideration of the complex relationship between poverty and crime, a topic of ongoing sociological research (Kawachi et al., 1999). The representation of limited access to healthcare and education in the film aligns with real-world disparities in Japan. Despite having a universal healthcare system, studies have shown that low-income individuals in Japan often face barriers to accessing medical care (Murata et al., 2010). Similarly, while Japan has a high overall educational attainment, there are concerns about educational inequality linked to socioeconomic status (Kariya, 2011).

The film's portrayal of the family's food habits, alternating between scarcity and occasional indulgence, reflects the complex reality of food poverty in Japan. Research has shown that low-income households in Japan often face challenges in maintaining a nutritionally balanced diet due to financial constraints (Melgar-Quinonez et al., 2006). "Shoplifters" also touches on the gendered aspects of poverty in Japan. The different experiences of male and female characters in the film reflect real-world gender disparities in poverty rates and employment opportunities. Studies have shown that women in Japan are more likely to experience poverty, particularly single mothers and elderly women (Akaishi et al., 2019).

The film's representation of the family's limited engagement with formal institutions (schools, hospitals, social services) aligns with research on the underutilization of social welfare services among the poor in Japan. This phenomenon, often attributed to stigma and lack of information, is a significant challenge in addressing poverty in Japan (Stephens, 2019). The film's representation of the family's reliance on informal support networks, rather than formal social services, reflects a real phenomenon in Japanese society. Research by Vij (2012) highlights how many low-income individuals in Japan rely more on family and community support than on government assistance. This is partly due to

the stigma associated with receiving welfare, a cultural factor that the film subtly depicts through the characters' efforts to maintain appearances and avoid official scrutiny.

"Shoplifters" also touches on the issue of social exclusion, a critical aspect of poverty in Japan. The family's marginal existence, living literally and figuratively on the outskirts of society, aligns with sociological concepts of social exclusion as a dimension of poverty (Iwata, 2007). Their limited participation in mainstream social institutions and cultural activities represents not just material deprivation, but a form of social and cultural poverty that is increasingly recognized in poverty studies. The film's portrayal of the characters' employment situations reflects the reality of Japan's dual labor market. The precarious, low-wage jobs held by Osamu and Nobuyo are representative of the growing non-regular workforce in Japan, a sector characterized by job insecurity and lower wages. This aligns with research by Osawa and Kingston (2015) on the increasing labor market dualism in Japan and its role in perpetuating poverty.

The representation of Aki's work in the sex industry touches on the reality of limited economic options for some women in poverty. While not all women in poverty resort to such work, research has shown links between economic hardship and entry into the sex industry in Japan (Parreñas, 2011). This aspect of the film highlights the gendered dimensions of poverty and the difficult choices some individuals face in trying to escape economic hardship.

The film's depiction of the family's living conditions also reflects the reality of housing poverty in urban Japan. The cramped, cluttered space they inhabit is representative of what some researchers term "hidden homelessness" in Japan, where people live in substandard housing conditions due to economic constraints (Ezawa, 2016). This representation challenges the visible absence of street homelessness in

many Japanese cities, highlighting a form of poverty that often goes unnoticed.

"Shoplifters" also provides insight into the psychological impacts of poverty, a reality often overlooked in economic analyses. The characters' complex emotional states, from moments of joy to underlying stress and anxiety, align with research on the psychological toll of long-term economic hardship (Kawachi & Berkman, 2001). This representation invites viewers to consider poverty not just as a material condition but as a lived experience with profound psychological dimensions. The film's portrayal of the family's occasional splurges on small luxuries (like the trip to the beach or the sashimi dinner) reflects a real phenomenon observed among low-income households. Research by Banerjee and Duflo (2007), though not specific to Japan, has noted that even very poor households often spend money on what might be considered non-essential items. This representation challenges simplistic notions of how people in poverty should behave and spend their money.

The intergenerational nature of poverty depicted in the film, with both adults and children trapped in cycles of economic hardship, aligns with research on the limited social mobility in Japan. Studies have shown that intergenerational income elasticity in Japan is relatively high, meaning that poverty often persists across generations (Ueda, 2009). This reality is subtly but powerfully represented through the family dynamics in "Shoplifters." The film's representation of the family's interactions with societal institutions, particularly law enforcement and child welfare services, reflects the complex relationship between poverty and state interventions in Japan. The fear and avoidance of official scrutiny depicted in the film align with research on the experiences of marginalized communities with state institutions (Broadbent, 2016).

Finally, the film's ending, which sees the family unit broken apart, can be seen as a representation of the fragility of informal support networks in the face of systemic poverty. This aligns with research on the limitations of family-based welfare in addressing persistent poverty in Japan (Esping-Andersen, 1997). In conclusion, "Shoplifters" provides a nuanced and multifaceted representation of the reality of poverty in Japan. Through its narrative and characters, the film brings attention to various aspects of poverty - from material deprivation to social exclusion, from the psychological impacts to the limitations of current social policies. By doing so, it contributes to a broader understanding of poverty in contemporary Japan, challenging stereotypes and inviting deeper consideration of this complex social issue.

## **B. Representation of Poverty in the Film “Rosie” (2018)**

### **1. Representation of poverty in terms of health**

Paddy Breathnach's "Rosie" (2018) offers a nuanced look at how poverty affects mental health. The film constructs a representation of health poverty that is more than just a lack of access to health services. Mental health is a significant aspect of the film's representation of poverty-related health issues. The constant stress and anxiety experienced by Rosie and her family as they search for accommodation each day takes a visible toll on their mental well-being. This aligns with research on the psychological impacts of housing insecurity and homelessness. For instance, a study by Shelter (2017) found that 69% of people experiencing housing problems reported that it negatively impacted their mental health.

The film's portrayal of Rosie, played by Sarah Greene, is particularly effective in representing the mental health burden of poverty. Her increasing anxiety, moments of despair, and attempts to maintain composure for her children's sake construct a powerful representation of the psychological strain of poverty. This depiction resonates with

findings from Butterworth et al. (2009), who found a strong association between financial hardship and common mental disorders.

Physical health, while less explicitly addressed, is subtly represented through the family's living conditions. The cramped space of the car where they spend much of their time suggests potential health risks, from poor sleep quality to increased exposure to communicable diseases. This representation aligns with research on the health impacts of overcrowding and inadequate housing (Shaw, 2004). The children's health is a particular focus of the film's representation. The stress of their unstable living situation is shown to affect their behavior and well-being. This portrayal is supported by studies like that of Coley et al. (2013), which found associations between housing instability and poor child health outcomes.

Nutrition, an essential aspect of health, is also subtly represented in the film. The family's reliance on convenience foods and irregular mealtimes due to their unstable living situation hints at the challenges of maintaining a healthy diet while homeless. This aligns with research on food insecurity among homeless families (Baggett et al., 2011). The film also touches on the issue of healthcare access, albeit indirectly. While Ireland has a public healthcare system, the family's preoccupation with finding accommodation suggests that preventive healthcare and regular check-ups may be lower priorities. This reflects real-world issues of healthcare utilization among homeless populations (Kushel et al., 2001).

Through Hall's representational lens, "Rosie" constructs health poverty not just as a lack of medical care but as a pervasive condition that affects every aspect of life. The characters' bodies and behaviors become sites of representation, with their stress, fatigue, and anxiety serving as signs that viewers decode to understand the health implications of poverty and homelessness. Applying Peirce's semiotic theory, we can interpret various elements as signs of health poverty. For

instance, Rosie's increasingly disheveled appearance serves as an index of the mounting stress and lack of proper rest. The confined space of the car becomes a symbol of the health risks associated with inadequate housing.

The film's representation of health poverty is particularly powerful in its subtlety. Rather than dramatizing acute health crises, it portrays the slow, cumulative impact of poverty on health. This aligns with contemporary understandings of the social determinants of health, which emphasize how social and economic factors shape health outcomes over time (Marmot, 2005). In conclusion, "Rosie" presents a nuanced representation of health poverty that goes beyond simplistic depictions of illness or lack of healthcare access. It constructs a narrative that emphasizes the interconnectedness of economic hardship, housing insecurity, and health outcomes, both physical and mental. By doing so, it invites viewers to consider the complex realities faced by individuals and families experiencing poverty and homelessness and the myriad ways in which these circumstances can impact health and well-being.

## 2. Representation of poverty in terms of education

"Rosie" offers a subtle yet profound representation of educational poverty, weaving it into the narrative of the family's struggle with homelessness. While education is not the central focus of the film, its representation of how poverty and housing insecurity impact children's education is both poignant and revealing. The film's portrayal of educational poverty is primarily through the experiences of Rosie and John Paul's children, particularly the older ones, Kayleigh and Millie. Their struggle to maintain normalcy in their education while facing homelessness constructs a powerful narrative about the intersection of poverty and educational opportunities.

One of the most striking representations of educational poverty in the film is the disruption to the children's school routine. The family's constant movement and uncertainty about where they will sleep each

night create significant challenges for the children's school attendance and performance. This representation aligns with research on the impact of homelessness on children's education. For instance, a study by Buckner (2008) found that homeless children face numerous educational challenges, including frequent school changes, absenteeism, and difficulty completing homework.

The film subtly depicts the psychological impact of housing insecurity on children's ability to focus on their education. Kayleigh's breakdown and anxiety at school, as she worries about where they're going to sleep that night, is a powerful representation of how poverty can affect a child's ability to engage in learning. Millie is also frequently bullied by her peers, with her friends calling her "Smelly Millie". This portrayal is supported by research from Rafferty et al. (2004), who found that homeless children often experience higher levels of anxiety and depression, which can negatively impact their educational performance.

The representation of educational poverty in "Rosie" extends beyond formal schooling to encompass broader aspects of learning and development. The limited space and privacy in the car, where the family spends much of their time, suggests restricted opportunities for quiet study or reading. This aligns with research on the importance of home environments for children's educational outcomes (Ferguson et al., 2007).

The film also touches on the social aspects of education through its portrayal of the children's relationships with their peers. The scene where Kayleigh is reluctant to tell her friend about their situation hints at the social isolation and stigma that can accompany poverty and homelessness, potentially impacting children's social learning and development. This representation resonates with findings from Buckner (2008) about the social challenges faced by homeless children in educational settings.

Through Hall's representational lens, "Rosie" constructs educational poverty not just as a lack of access to schooling but as a complex interplay of factors that impact children's ability to learn and develop. The film's narrative choices shape viewers' understanding of how poverty and housing insecurity can create multifaceted barriers to education. Applying Peirce's semiotic theory, various elements in the film serve as signs of educational poverty. The children's school uniforms, for instance, become complex symbols. On one level, they represent the family's efforts to maintain normalcy and continue the children's education. On the other hand, they highlight the contrast between the stability represented by the school and the instability of the family's housing situation.

The film's representation of educational poverty is particularly effective in its portrayal of the parents' efforts to support their children's education despite their circumstances. Rosie and John Paul's attempts to maintain their children's school routine, help with homework, and shield them from the full impact of their situation construct a narrative that highlights both the challenges of educational poverty and the resilience of families facing it.

However, the film also subtly represents the potential long-term impacts of educational disruption due to poverty. The stress and instability experienced by the children suggest potential consequences for their educational trajectories, aligning with research on the long-term effects of childhood poverty on educational attainment (Duncan et al., 2010). The representation of educational poverty in "Rosie" also touches on systemic issues. The apparent lack of support systems to help the family maintain educational stability for their children reflects real-world gaps in social services for homeless families. This aligns with research calling for more comprehensive support for the educational needs of children experiencing homelessness (Miller, 2011).

In conclusion, "Rosie" presents a nuanced representation of educational poverty that goes beyond simple depictions of lack of access to schooling. It constructs a narrative that emphasizes the complex interplay between housing insecurity, family stress, and children's educational experiences. By doing so, it invites viewers to consider the multifaceted nature of educational poverty and its potential long-term impacts on children's lives.

### 3. Representation of poverty in terms of standard of living

"Rosie" provides a stark and poignant representation of poverty in terms of standard of living, focusing primarily on the family's struggle with homelessness and housing insecurity. The film constructs a powerful narrative about how poverty impacts every aspect of daily life, from basic shelter to food, clothing, and overall quality of life. Central to the film's representation of living standards is the family's lack of stable housing. The car, which serves as their temporary shelter, becomes a powerful symbol of their precarious living situation. Through the lens of Peirce's semiotic theory, the car functions as both an icon and an index of poverty – it directly represents their living space while also indicating their economic hardship. This aligns with research on the rising problem of family homelessness in Ireland and other developed countries (Share & Hennessy, 2017).

The cramped conditions of the car and the hotel rooms where they occasionally stay vividly illustrate the spatial deprivation associated with poverty. This representation resonates with studies on the impact of overcrowding on family life and well-being (Solari & Mare, 2012). The lack of privacy, limited space for personal belongings, and the challenge of maintaining hygiene in these conditions all serve as signs that viewers decode to understand the family's standard of living.

The film's representation of the family's daily routines powerfully conveys the instability and stress of their living situation. The constant search for accommodation, the uncertainty about where they will sleep

each night, and the challenges of maintaining normal activities like homework and meals in these circumstances construct a narrative of poverty that goes beyond mere lack of income. This aligns with contemporary understandings of poverty as multidimensional, encompassing not just material deprivation but also insecurity and lack of control over one's living conditions (Alkire & Foster, 2011).

Food and nutrition, key aspects of living standards, are subtly represented in the film. The family's reliance on takeaway meals and the challenges of storing and preparing food without a stable home highlight the difficulties of maintaining a healthy diet while homeless. This representation is supported by research on food insecurity among homeless families (Baggett et al., 2011).

Clothing, another essential aspect of living standards, is represented in the film through the family's efforts to maintain appearances despite their circumstances. The children's school uniforms and Rosie's attempts to keep everyone presentable serve as poignant symbols of their struggle to maintain dignity and normalcy. This aligns with research on the importance of clothing in social participation and self-esteem, particularly for individuals experiencing poverty (Hamilton, 2012). The film also represents the impact of poverty on access to basic amenities. The family's reliance on public spaces for basic needs like using the bathroom or charging phones highlights the lack of access to facilities that many take for granted. This representation touches on the concept of "public space as a living room" often experienced by homeless individuals and families (Mitchell, 2003).

Through Hall's representational lens, "Rosie" constructs a particular understanding of poverty and living standards. The film doesn't simply reflect a pre-existing reality but shapes our perception through its choices of what to show and how to show it. For instance, by focusing on a family that had stable housing until recently, the film challenges assumptions about homelessness and invites viewers to consider the

precarity of living standards in contemporary society. The use of visual storytelling is particularly effective in representing living standards. The camera's focus on the cramped spaces, the family's possessions crammed into the car, and the constant movement from place to place constructs a vivid picture of the material realities of poverty and housing insecurity.

The film also represents the emotional and psychological aspects of living in poverty. The stress, anxiety, and strain on family relationships depicted in the film are integral to its representation of living standards, aligning with research on the psychological impacts of poverty and homelessness (Buckner, 2008). "Rosie" also touches on the issue of social exclusion as an aspect of living standards. The family's efforts to hide their situation from friends and the children's school reflect the stigma often associated with homelessness and poverty. This representation aligns with research on the social isolation often experienced by individuals and families living in poverty (Stewart et al., 2009). The film's portrayal of the family's interactions with social services and potential landlords highlights another aspect of living in poverty – the constant need to prove oneself worthy of assistance or housing. This representation touches on concepts of deservingness and stigma in welfare provision (Oorschot, 2000).

In conclusion, "Rosie" presents a multifaceted representation of poverty in terms of living standards. It constructs a narrative that encompasses housing, food, clothing, access to amenities, and the psychological impacts of economic hardship. By focusing on the daily struggles of a family experiencing homelessness, the film invites viewers to consider the complex realities of poverty and housing insecurity in contemporary Ireland, challenging assumptions and broadening their understanding of what it means to live in poverty.

#### 4. The reality of poverty in Ireland

"Rosie" provides a poignant window into the reality of poverty in Ireland, particularly focusing on the issue of family homelessness and housing insecurity. The film's representation aligns with and draws attention to real-world issues of poverty in contemporary Irish society. Ireland has experienced significant economic challenges in recent years, particularly in the aftermath of the 2008 financial crisis. While there has been economic recovery, issues of poverty and inequality persist. As of 2019, the at-risk-of-poverty rate in Ireland was 12.8%, with 5.5% of the population experiencing consistent poverty (Central Statistics Office, 2020). These statistics provide context for the situation depicted in "Rosie."

One of the key realities of poverty in Ireland that the film represents is the housing crisis and its impact on families. The number of homeless families in Ireland has increased dramatically in recent years. In February 2020, there were 1,611 families accessing emergency accommodation in Ireland, including 3,534 children (Department of Housing, Planning and Local Government, 2020). This aligns closely with Rosie and her family's situation in the film. The film's portrayal of the family's struggle to find accommodation reflects the real challenges faced by many in Ireland due to a shortage of affordable housing and rapidly increasing rents. Research by Hearne and Murphy (2017) highlights how the financialization of housing in Ireland has contributed to a crisis of housing affordability and accessibility, particularly impacting low-income families.

"Rosie" also represents the reality of in-work poverty in Ireland. Despite John Paul having a job, the family still struggles with homelessness. This aligns with data showing that in 2019, 5.4% of those in employment in Ireland were at risk of poverty (Central Statistics Office, 2020). The film's depiction of this situation challenges simplistic notions that employment alone is a guarantee against poverty. The film's representation of the family's interactions with social services reflects

the real-world challenges in accessing support. Studies have shown that navigating the social welfare system can be complex and stressful for those experiencing poverty and homelessness in Ireland (Mayock et al., 2015). The bureaucratic hurdles and limited resources depicted in the film align with these findings.

"Rosie" also touches on the issue of hidden homelessness, where families may be staying temporarily with friends or family or in other precarious living situations. This phenomenon is a significant aspect of homelessness in Ireland that often goes unrecognized in official statistics (Walsh & Harvey, 2015). The film's portrayal of the impact of housing insecurity on children's education and well-being reflects real concerns in Ireland. Research has shown that homelessness can have significant negative effects on children's educational outcomes and mental health (Scanlon & McKenna, 2018). The stress and disruption experienced by Rosie's children in the film align with these findings.

The stigma associated with homelessness, subtly depicted in the film through the family's efforts to hide their situation, is also a reality in Ireland. Studies have found that experiences of shame and stigma are common among those experiencing homelessness in Ireland, often leading to social isolation and reluctance to seek help (Hickey & Downey, 2003). "Rosie" also represents the gendered aspect of poverty and homelessness in Ireland. The film's focus on Rosie's experience as a mother trying to care for her family while homeless aligns with research showing that women, particularly single mothers, are disproportionately affected by poverty and housing insecurity in Ireland (Mayock & Bretherton, 2016).

The film's depiction of the family's reliance on their car for shelter touches on the issue of "hidden homelessness" and the inadequacy of emergency accommodation options in Ireland. This aligns with critiques of Ireland's overreliance on hotel and B&B accommodation for

homeless families, which is often unsuitable for long-term family needs (Hearne & Murphy, 2017).

The stress on family relationships depicted in the film is another reality of poverty and homelessness in Ireland. Research has shown that housing insecurity can put a significant strain on family dynamics and parental mental health (Maphosa & Jijita, 2019).

The film's portrayal of the family's efforts to maintain normalcy and dignity in the face of homelessness reflects a real struggle faced by many in Ireland. Research by Buckner (2008) has shown that maintaining routines and a sense of normalcy is a crucial coping mechanism for families experiencing homelessness, but one that requires significant effort and resilience. "Rosie" also touches on the issue of spatial inequality in Ireland. The family's search for accommodation in Dublin reflects the real-world concentration of homelessness in urban areas, particularly the capital. According to Focus Ireland (2021), over 70% of homeless families in Ireland are in Dublin, highlighting the geographical disparities in housing accessibility and affordability.

The film's representation of the children's experiences aligns with real concerns about the long-term impacts of homelessness on child development in Ireland. Studies by Scanlon and McKenna (2018) have shown that children who experience homelessness are at higher risk of developmental delays, mental health issues, and educational challenges. The subtle changes in behavior and mood of Rosie's children throughout the film reflect these realities. The portrayal of Rosie's interactions with potential landlords in the film highlights the real issue of discrimination in the Irish rental market. Research by Grotti et al. (2018) found that certain groups, including those dependent on housing assistance payments, face significant discrimination when seeking private rented accommodation in Ireland.

"Rosie" also represents the reality of the 'working poor' in Ireland. Despite John Paul's employment, the family struggles to afford housing,

reflecting the growing issue of in-work poverty. According to the Social Justice Ireland (2020) report, over 100,000 people in Ireland are living in poverty despite being in employment, a situation depicted in the film. The film's depiction of the family's reliance on their social network, particularly Rosie's mother, reflects the real importance of informal support systems for those experiencing poverty in Ireland. However, it also shows the strain these situations can put on extended family relationships, a reality documented by Hilliard (2018) in her study of family homelessness in Dublin.

"Rosie" subtly represents the impact of austerity measures on social services in Ireland. The limited support available to the family and the overwhelmed nature of the services they do access reflects the real-world consequences of budget cuts to social services following the 2008 financial crisis (Murphy & Dukelow, 2016). The film's portrayal of the family's constant mobility and lack of a fixed address touches on the real issue of postal addresses and access to services in Ireland. Research by Walsh and Harvey (2015) has highlighted how the lack of a fixed address can create barriers to accessing healthcare, education, and other essential services for homeless individuals and families.

"Rosie" also represents the psychological toll of housing insecurity, particularly on parents. The constant stress and anxiety experienced by Rosie align with findings from Mayock et al. (2015) on the mental health impacts of family homelessness in Ireland. The film's depiction of the family's efforts to hide their situation from the children's school reflects the real fear of child protective services intervention that many homeless families in Ireland experience. This aligns with research by Crosse and Olden (2020) on the complex relationships between homeless families and child protection services in Ireland.

"Rosie" also touches on the issue of food insecurity among homeless families in Ireland. The family's reliance on takeaway meals and difficulty in maintaining regular mealtimes reflect real challenges faced

by families without access to proper cooking facilities, as documented by Share and Hennessy (2017). The film's representation of the family's constant search for wifi and phone charging points highlights the real issue of digital exclusion faced by many experiencing homelessness in Ireland. In an increasingly digital society, a lack of reliable internet access can further marginalize individuals and families, impacting job searches, education, and access to services (Cushman & McLean, 2008).

In conclusion, "Rosie" provides a nuanced and multifaceted representation of the reality of poverty in Ireland, particularly focusing on the issue of family homelessness. Through its narrative and characters, the film brings attention to various aspects of poverty - from housing insecurity to in-work poverty, from the impact on children to the strain on family relationships. By doing so, it contributes to a broader understanding of poverty in contemporary Ireland, challenging stereotypes and inviting deeper consideration of this complex social issue.

### **C. Representation of Poverty in the Films "Shoplifters" and "Rosie"**

"Shoplifters" (2018) and "Rosie" (2018) both offer compelling depictions of poverty, highlighting its varying effects on health, education, and living standards. Although the films are set in different cultures – Japan and Ireland respectively – they share a common theme in depicting the pervasive impact of poverty on families and individuals.

In terms of health, both films emphasize the psychological impact of poverty. "Shoplifters" subtly depicts the anxiety and stress of critical situations, such as when the family struggles to cope with the death of their grandmother due to financial constraints. "Rosie" more explicitly shows the ongoing mental strain of housing insecurity, particularly on its main character. "Shoplifters" also touches on physical health through Yuri's injuries from parental abuse.

Education is depicted as a casualty of poverty in both narratives. "Shoplifters" presents a stark picture of formal education being replaced by

lessons in survival, with Osamu teaching children to steal. “Rosie” focuses on how housing instability interferes with children’s school performance, homework completion, and social integration. Both films highlight how poverty can limit educational opportunities and force alternative forms of learning and socialization.

Living standards are clearly depicted in both films through the living conditions of families. “Shoplifters” shows the cramped living space and reliance on theft to survive, while “Rosie” uses the family car as a makeshift shelter as a powerful symbol of their precarious situation. Both films detail the daily struggle to maintain basic needs, privacy, and dignity in the face of material deprivation.

In conclusion, “Shoplifters” and “Rosie” present poverty as a complex and pervasive condition that affects every aspect of life. Through intimate depictions of family units struggling against social and economic pressures, both films invite viewers to consider the profound impact of poverty beyond mere financial hardship.

#### **D. The Actual Conditions in Japan and Ireland**

Both “Shoplifters” (2018) and “Rosie” (2018) offer poignant and accurate depictions of poverty in Japan and Ireland, highlighting aspects of economic hardship that are often overlooked in developed countries.

“Shoplifters” reveals a multifaceted portrait of poverty in Japan that is consistent with real-world statistics and research. The film depicts issues such as workplace poverty, child poverty, and housing insecurity, which are consistent with Japan’s high poverty rate of 15.7% in 2015 (OECD, 2019). The characters’ experiences reflect the real challenges faced by many Japanese citizens, including the struggles of the working poor (Sekine, 2008), the vulnerability of the elderly population to economic hardship (OECD, 2019), and limited access to social services (Stephens, 2019).

Similarly, “Rosie” provides an authentic depiction of poverty in Ireland, focusing primarily on family homelessness. The film’s depiction of a family struggling to find shelter amidst a housing crisis directly mirrors

the real-world challenges in Ireland, where over 1,600 families accessed emergency housing in early 2020 (Department of Housing, Planning and Local Government, 2020). The film accurately depicts issues such as in-work poverty (Office for Central Statistics, 2020), the pressure on social services (Mayock et al., 2015), and the psychological impact of housing insecurity on families (Scanlon & McKenna, 2018). Both films depict the realities of poverty beyond mere financial hardship. They depict social exclusion (Iwata, 2007; Walsh & Harvey, 2015), psychological distress (Kawachi & Berkman, 2001; Mayock et al., 2015), and the complex coping mechanisms used by individuals and families facing economic challenges.

In this way, “Shoplifters” and “Rosie” contribute to a more comprehensive understanding of poverty in Japan and Ireland, highlighting how poverty persists in developed countries and the multifaceted nature of its impact on individuals, families, and communities. In conclusion, these films serve as powerful social commentaries, using intimate narratives to illuminate broader social issues. The films accurately reflect the realities of poverty in Japan and Ireland, drawing attention to aspects of economic hardship that are often overlooked or misunderstood in these countries.

**E. Comparison Between “Shoplifters” (2018) and “Rosie” (2018) in Representing Poverty**

This table compares how the films “Shoplifters” (2018) and “Rosie” (2018) depict poverty through three main aspects: health, education and standard of living.

	“Shoplifters” (2018)	“Rosie” (2018)
Health	"Shoplifters" portrays health issues through physical and psychological lenses. Hatsue, an elderly character, represents the physical toll of poverty on aging individuals. Her struggle to	"Rosie" depicts the impact of poverty on a family's mental health. Rosie displays the intense stress of constantly searching for temporary housing. Her children display anxiety and instability due to

	<p>support her family with a meager pension highlights the lack of safety nets for the elderly poor. Yuri's character shows the impact of poverty on children's health, both through physical abuse and potentially long-term psychological trauma. The film illustrates how poverty-induced stress and violence can affect physical and mental well-being across generations.</p>	<p>their unstable lifestyle, and one of them faces the added trauma of bullying. The sudden departure of the eldest child highlights the dysfunction of the family and the potential long-term psychological impact of their circumstances, demonstrating how poverty can strain family bonds and individual well-being.</p>
Education	<p>"Shoplifters" explores the impact of poverty on education, with Shota and Yuri's absence from school highlighting the lack of education faced by poor children. The film contrasts this with informal education, such as Osamu teaching Shota how to steal. This contrast raises questions about different forms of knowledge and how poverty shapes the transmission of skills and values across generations.</p>	<p>"Rosie" depicts how homelessness disrupts children's education through frequent moves and unstable living conditions. This affects children's performance in school, learning, and concentration. The film also shows how homelessness can lead to bullying and social isolation in schools, which impacts learning and self-esteem. Overall, the film highlights how housing insecurity creates lasting</p>

		educational disadvantages for children in poverty.
Living Standards	"Shoplifters" depicts poverty's multifaceted impact through a family's struggles. It depicts poor housing conditions, reliance on shoplifting for survival, and limited job opportunities. The film poignantly shows how poverty affects even basic human rituals like funerals, illustrating its far-reaching effects beyond financial hardship to cultural and social practices.	"Rosie" depicts how homelessness devastates family life. The parents' endless search for shelter creates constant instability, while their children suffer growing anxiety and depression. Living from their car highlights their desperate situation and loss of dignity. The family's reliance on public spaces for basic needs emphasizes their loss of privacy and autonomy, showing how housing insecurity fundamentally disrupts their well-being.

(Table 4.1 Comparison table between Shoplifters and Rosie)

"Shoplifters" and "Rosie" both offer compelling portrayals of poverty, but they approach the subject from different perspectives, reflecting their unique cultural and social contexts. This conclusion summarizes their representations based on health, education, and standard of living:

1. Health

"Shoplifters" emphasizes physical health challenges, such as Hatsue's frailty and Yuri's abuse, while also touching on psychological impacts. In contrast, "Rosie" focuses primarily on the mental health toll of housing insecurity, highlighting the stress and anxiety experienced by both adults and children in the face of homelessness.

## 2. Education

In "Shoplifters," the lack of formal education is stark, with children learning survival skills through informal, sometimes illegal means. "Rosie" portrays how homelessness disrupts formal education, affecting children's academic performance, social integration, and prospects.

## 3. Standard of Living

Both films depict substandard living conditions but in different ways. "Shoplifters" shows a cramped, dilapidated home and reliance on theft for basic needs, while "Rosie" focuses on the complete absence of a stable home, with the family resorting to temporary accommodations and even their car for shelter.

In conclusion, these films provide complementary perspectives on poverty's impact. "Shoplifters" explores the long-term adaptations and moral compromises made by those in chronic poverty, including engaging in illegal activities for survival. "Rosie," on the other hand, emphasizes the immediate, destabilizing effects of sudden housing insecurity on a formerly stable family. Together, these films offer a comprehensive view of how poverty affects health, education, and living standards across different contexts. They demonstrate that poverty is not merely a lack of financial resources but a complex web of challenges that permeate every aspect of human life. By presenting these diverse narratives, the films contribute to a more nuanced understanding of poverty's multifaceted nature and its profound impact on individuals and families.

## **F. Comparison with International Research**

The study "The Representation of Poverty in *Shoplifters* (2018) and *Rosie* (2018) - A Comparative Semiotic Analysis" shares some common ground with these two studies while also offering unique perspectives. The Italian study, "Film and the Representation of Poverty. Touristic Mobilities in Developing Countries" (Privitera, 2015), focuses on how poverty is depicted in films about tourism in developing countries. This study examines the intersection of poverty and tourism, highlighting how films

can shape perceptions of poverty in specific cultural contexts. While it shares a focus on poverty representation with the “Shoplifters”/”Rosie” study, it differs in its specific context of tourism and developing countries.

The Indian study, "Representation Of Social Issues In Parasite: A Critical Discourse Analysis" (Sharma & Pathak, 2022), analyzes social issues, including poverty, in the film "Parasite." This study aligns more closely with the “Shoplifters”/”Rosie” analysis in its focus on contemporary films and their portrayal of poverty and social issues. Both studies employ critical analysis techniques to unpack the representation of poverty in cinema. This study about “Shoplifters” and “Rosie” distinguishes itself by employing a comparative semiotic analysis between two films from different cultural contexts (Japan and Ireland). This approach allows for a cross-cultural examination of poverty representation, which is not present in the other two studies. It likely delves into the specific signs and symbols used in each film to convey poverty, offering a more detailed linguistic and visual analysis.

All three studies contribute to the broader field of poverty representation in media but with different emphases:

1. The Italian study explores how poverty is portrayed in the specific context of tourism films, potentially addressing issues of exoticization or oversimplification of poverty in developing countries (Privitera, 2015).
2. The Indian study on "Parasite" examines how social issues, including class disparity and poverty, are represented through various cinematic techniques and narrative structures (Sharma & Pathak, 2022).
3. This study about “Shoplifters” and “Rosie”, offers a unique cross-cultural comparison, potentially highlighting how different societies conceptualize and represent poverty through film.

These studies collectively demonstrate the multifaceted nature of poverty representation in cinema. They show how films can serve as

powerful tools for social commentary, potentially influencing public perception and discourse around poverty. The “Shoplifters”/”Rosie” study, with its comparative approach, adds valuable insights into how different cultures articulate similar social issues through cinema. Moreover, these studies underscore the importance of critical media literacy in understanding and interpreting representations of poverty and social issues in film. They highlight how cinema can both reflect and shape societal attitudes towards poverty, making such analyses crucial for a comprehensive understanding of media's role in social discourse.

## **CHAPTER V**

### **CONCLUSION**

#### **A. Summary**

Using Peirce’s semiotic theory and Hall’s theory of representation as analytical frameworks, this study examines how these films depict poverty through three main aspects: health, education, and living, as measured by the MPI metric. “Shoplifters” (2018), depicts health poverty through both physical and mental lenses, exemplified by Hatsue’s frailty as an elderly woman and Yuri’s experiences of abuse. Educational poverty is described through the lack of formal schooling for children. The standard of living is depicted through cramped, substandard housing and families’ reliance on theft to meet basic needs.

“Rosie” (2018), set in Ireland, focuses on the immediate impact of housing insecurity. Its depiction of health poverty emphasizes the mental effects of homelessness on adults and children. Educational poverty is depicted through the disruption of children’s education due to constant relocation. The standard of living is strongly represented by families’ desperate search for temporary housing, including resorting to sleeping in their cars.

Both films reflect real-world issues of poverty in their respective countries. A comparison of the two films reveals how they offer complementary perspectives on the impacts of poverty. Through their narratives, both films demonstrate that poverty is not simply a lack of financial resources but a complex web of challenges that permeate every aspect of human life. In conclusion, this analysis enhances our understanding of how poverty is represented in cinema while also highlighting the potential of film as a powerful tool for social commentary and awareness-raising.

#### **B. Limitations**

Only a few studies use these two films as research objects, so researchers lack references for analyzing them.

### **C. Recommendations**

1. Future researchers can analyze these two films in terms of other social issues.
2. Future researchers can use other semiotic theories in analyzing an issue in the films *Shoplifters* and *Rosie*.

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