

## SEMIOTIC OF SIGN AND PLOT IN *THE ETERNAL SUNSHINE OF THE SPOTLESS MIND*

**Muhammad Iqbal Nurcahyo Reynaldi**

Sastra Inggris, Fakultas Bahasa dan Seni. Universitas Negeri Surabaya

[Muhammadreynaldy16020154044@Mhs.Unesa.Ac.Id](mailto:Muhammadreynaldy16020154044@Mhs.Unesa.Ac.Id)

### **Abstract:**

This research study discussed signs in the movie *The Eternal Sunshine of The Spotless Mind* by Michel Gondry that shown in the character's hair affected the plot of the movie. The story is based on the character's relationship named, Joel and Clementine; the movie's point of view is from Joel's perspective, and the sign is shown in Clementine's hair color. Using Roland Barthes's theory of semiotic analysis of signs to analyze Clementine's hair color impacted the plot of the movie. The writer use the denotation and connotation levels Based on the sign shown in the movie to explain the meaning of the hair color. The writer understands that colors have meaning that has an impact on the movie and the plot. In addition the movie was not used general order plot, By applying the semiotic of sign theory by Roland Barthes, the writer concludes that Clementine's hair had color correlates with the plot of the movie.

**Keywords:** Semiotic, Colour, Sign, Plot

### **Abstrak:**

Studi penelitian ini membahas tanda-tanda dalam film *The Eternal Sunshine of the Spotless Mind* oleh Michel Gondry yang ditampilkan di rambut karakter mempengaruhi plot film. Cerita ini didasarkan pada hubungan karakter bernama, Joel dan Clementine; sudut pandang film adalah dari Joel, dan simbol ditampilkan dalam warna rambut Clementine. Menggunakan teori Roland Barthes tentang analisis tanda semiotik untuk menganalisis warna rambut Clementine berdampak pada plot film. Penulis menggunakan tingkat denotasi dan konotasi berdasarkan simbol yang ditunjukkan dalam film untuk menjelaskan arti warna rambut. Penulis memahami bahwa warna memiliki makna yang berdampak pada film dan plot. Selain itu film ini tidak menggunakan plot urutan umum, dengan menerapkan semiotik teori tanda oleh Roland Barthes, penulis menyimpulkan bahwa rambut Clementine memiliki warna berkorelasi dengan plot film.

**Kata Kunci:** Semiotik, Warna, Simbol, Plot

## **1. Introduction**

*The Eternal Sunshine of The Spotless Mind* tells about rediscovering adore through misfortune. Two people, Joel and Clementine, enlist a company to eradicate their recollections of each other, as it were to discover out as their recollections are being deleted that their adore was genuine, to begin with, put. Gondry makes utilizes quick moves with small progressions in arrange to recreate the thought of traveling through memory. Memory is bound together by the individual who has the memories; however, two recollections don't essentially take after a correct progression. By making these speedy moves, frequently hopping cuts or wash

containers, the gathering of people, like Joel, is frequently stunned and/or confused by the speed of the cut. Rather like how Joel must rapidly adjust to any circumstance he is tossed into, the group of onlookers as well must adjust to what they are seeing, being tossed into the same circumstance at the same speed. These speedy moves between time and space take off as it were the characters and their considerations steady (or the discourse of the character's exterior of Joel's head). The coherence of these characters demonstrates how our consciousnesses survive memory it is, in reality, the as it were steady of our lives. This thought makes the truth that they are overlooking these recollections indeed more piercing. They are wrecking their personalities, making everything that happens in Joel's head and everything that they are battling for vanish. Gondry too utilizes hop cuts inside

scenes to appear how fragile and questionable memory is. Inside a scene, things may get to be steadily more twisted or less nitty-gritty. For illustration, when Joel is attempting to chase Clementine after she comes domestic squandered and after having slammed his car, he keeps strolling from diverse ends of the road searching for her, but the road keeps changing as his car changes position or Clementine closes up behind him rather than before him. These hop cuts show a hole in his memory, the impact of the method as of now taking put. Also, as each shot advances, less and less detail shows up: the road sign gets to be clear, the stores ended up purged, and Clementine's appearance gets to be less and less visited. When Joel is within the bookstore with Clementine, this handle is rehashed, with each passing shot appearing the books clear. Not as it were is Joel overlooking these scenes and recollections, but we, as the group of onlookers, disregard them with him. This hop cuts not only appear as crevices within the progression (thus gaps in memory), but they truly appear as the method of his memory coming up short as points of interest vanish. This handle moreover outlines the feebleness of memory because it can blur within the blink of an eye. This thought is rehashed within the final shots of the film, as the same shot is rehashed three times but blurs each time and starts farther away until it gets to be white. We see the memory disappear before our eyes, putting us within the head of somebody whose memory gets to be eradicated. Gondry's control of moves and bounce cuts permit us to see into Joel's awareness as his recollections are deleted and outline the feebleness of memory.

The film would be a course of activity moving picture, more regularly than not appeared up in a cinema or on tv and routinely shown a story that passed on by recording camera utilizing excitement techniques or visual impacts. According to *the Oxford student's dictionary of English*, the definition of the film could be a lean adaptable strip of plastic or other fabric coated with light-sensitive emulsion for presentation in a camera, utilized to deliver photos or movement pictures of a story or occasion recorded by a camera as a set of moving pictures and appeared in a cinema or on tv. Other than that, Film is both an industry and craftsmanship. It is an industry since the film is a combination between exchange people and skilled workers that make commercial considerations. Film to boot the craftsmanship diagram, it may well be a combination of pictures, and music and solidifies a story based on

considering insides the veritable life or since it was insides the imaginative imperativeness.

The film has similar components with a brief story, books, appearance, or verse. Like verse, the film communicates such as images and pictures. Like dramatization, the film shows up with signs and motion. Like a brief story and novel, film envelops a battle and plot. The film offers various components same as a brief story and novel. The character, point of see, conflict, plot, setting, and pictures are components that can be analyzed by utilizing academic theory. film examination rests on the benchmarks utilized in scholastic examination. Composing and movement pictures do share and communicate different components in comparable ways. Composing appears up the control of inventive essentialness and the thing of related creative capacity stories with not about the veritable words the writer acknowledges to be honestly and genuinely good, literature is similar to life or human life as they perceive it. In short, the academic theory may be used to assess the film's plot as well.

The writer indicates *The Eternal Sunshine of The Spotless Mind* (2004) directed by Michel Gondry and the production of Anonymous Content. The writer is interested in examining the symbols that this movie carries. The writer can locate the additional suggestion of stuff by using the essential indicators in this movie. The writer understands that the signs convey a variety of ideas that are fundamental to this movie. Michel Gondry was born on 8 May 1963 he could be a French film executive, screenwriter, and maker famous for his innovative visual fashion and particular control of mise en scène. His other movies incorporate the surrealistic science fantasy comedy *The Science of Rest* (2006), the comedy *Be Kind Rewind* (2008), the superhero action-comedy *The Green Hornet* (2011), the drama *The We and the I* (2012), and the sentimental science fantasy tragedy *Mood Indigo* (2013). Together with Charlie Kaufman, he won an Institute Grant for Best Unique Screenplay as one of the journalists of the 2004 film *Eternal Sunshine of the Spotless Mind*, a film he also coordinated.

In the movie, there is some scene that shows the color of clementine hair is changed and give a different impact in the movie, that are the shape of signs. In other words, color, signal, words, picture, notice, film, portray and photography are an addition to the shape of signs

that can consider around it in semiotics. It can be said that the film *The Eternal Sunshine of The Spotless Mind* can be analyzed by semiotics theory.

Besides the color and sign, *The Eternal Sunshine of The Spotless Mind* there also has an unconventional plot. The plot is the arrangement of events where each affects then the next one through the principle of cause and effect.

Freytag in Griffith (1982:26) in *Technik des dramas* (1863) depicted with a well-known diagram as Freytag's pyramid. From beginning to end, a diagram showing the framework of a standard five-act tragedy. It describes as follows: a) Exposition: the content that introduces the topic and often sets the tone. Sets the scene introduces the characters and provides other information necessary for comprehension. b) Rising Action: the portion of the dramatic action concerned with the action's intricacy. Begin with the inciting incident, build interest or power as opposing groups/ideas clash, and end with the climax. It's known as the complication. c) Climax: the action's turning point, the crisis at which the rising action becomes the falling activity. It's also known as the reverse. d) Falling Action: the dramatic plot's second half. It comes after the climax and frequently shows the climax dying down. e) Resolution: the conclusion of the falling action and the end of the conflict. It is not always a joyful conclusion when a problem is solved. According to Staton and Freytag's descriptions, the plot has a framework that contributes to the story's unity.

A study by Yulia Sofiani Zaimar under the title *Semiotic Analysis of Valak and Lorraine* (2017) requires the analysis of semiotics toward the sign of the characters. Yulia uses a popular work as *The Conjuring* to support her statement by focusing on the main characters Valak and Lorraine. The *Conjuring* has two main characters, who come from a different world (demons and humans) the main character Valak wears nun clothes, by using semiotic theory, clothing is not a verbal sign that can be interpreted differently. This way that semiotic fashion can be linked to symbolism.

Another study that applies Barthes theory by Vicky Dianiya with the title *Representation of Social Class in Film ( Semiotic Analysis of Roland Barthes Film Parasite)* explain social class differences and class

conflict in the *Parasite* film, also there is a representation of sign regarding the message of social class in the *Parasite* film that represents something and its appearance has its different meaning.

Representation comes from the word "speak to" which suggests speaking to or "implies" or something that symbolizes something. Representational codes are used to create content, that's, messages with free presence. Representations can be based on content comprising of famous or typical signs and indeed dialect or verbal photography (Fiske, 2002; Dianiya, 2020) Regarding semiotics, according to Curtin (2009) it relates to meaning; how representations, in a wide sense (dialect, pictures, objects) create implications or forms that we get it or relate implications. For visual pictures, or visual and fabric culture, for the most part, semiotics could be a broader examination than the considering of imagery and the utilization of semiotic investigation challenges concepts such as naturalism and authenticity (the thought that a picture or protest can depict something equitably) and deliberately (the thought of that the meaning of the picture or protest is created by the individual who made it) (Curtin, 2009; Dianiya, 2020). Essentially, in recognizing the relationship of each variable, maybe we ought to speak to it since the picture or protest is caught on to be energetic; that's, the significance of pictures or objects isn't caught on as a one-way plan from pictures or objects to individuals but the result of complex interrelationships between individuals, pictures or objects and other components such as culture and society (Curtin, 2009; Dianiya, 2020). In this way the presence of representational shapes of media, such as books, depictions, photos, compositions, engineering, and inside enrichment. That ability to be found within the film scene as a medium of communication (Fiske, 2002; Dianiya, 2020).

Semiotics is the theory of sign created by Ferdinand Saussure. The word "sign" comes from Semion who's meaning a sign. The term from Saussure is the theory of sign. The theory of signs is approximately signs, signifiers, and means. (Zaimar, 2008.). The Saussure hypothesis of sign gets is essential to create the semiotics hypothesis. In the meantime, the concept of Semiotics from Saussure and Roland Barthes is additionally exceptionally diverse. Roland Barthes employments the term frame as a signifier, concept as meant, and implication as a sign in his hypothesis. Semiotics from

Roland Barthes can clarify the other meaning of signs. Not as if it were ready to discover denotative meaning but moreover discover the connotative meaning.

The writer is interested in analyzing the signs of the change in Clementine's hair and investigating the plot in Michel Gondry's *the eternal sunshine of the spotless mind*. Clementine changes her hair to show what happens in her relationship with Joel in this film utilizing a few signs to urge her reason. Signs are a portion of the sign that semiotic hypothesis can clarify and portray the meaning. One sign is everything can be utilized as a signifier that has the imperative meaning to substitute something else. From the signs in this film, the author will analyze the signs secured within the center by utilizing the semiotics hypothesis from Roland Barthes.

## 2. Methods

As this study investigates Clementine's hair as the character in *The Eternal Sunshine of The Spotless Mind*. The qualitative method was employed by Barthes. This theory will be applied to the paper.

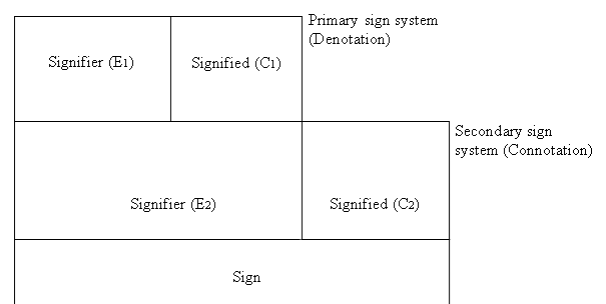
In this study, both research analysis and data collection from resources will be done using the literature review approach. This study will employ many processes to analyze the data after collecting it. By watching the movie, you may begin the first step. The primary goal of the first phase was to provide additional information about the movie, particularly from the viewpoint of the characters. The key objective of the viewing procedure is also avoiding misunderstandings.

Collecting the data that needed to be analyzed was the second stage. By watching the movie, the information will be gathered and divided into many categories, such as characters, scenes, and conversations. For the analytical process, this procedure is crucial. The data will be joined to one another to form a single line after the requirements.

Analyzing the data was the next step. This step's objectives include analyzing the data as well as determining if the theory can be applied to the acquired data. The analysis showed the use of semiotic theory in the analysis of the data. Concluding the data into the work is the last phase. The study can be compared to other studies or used as a reference by individuals.

The semiotic approach is considered one of the important approaches which will be worked as the approach used for Clementine's hair based on Joel's mind point of view. By this approach, the analysis of the method of semiotic used by Roland Barthes would be explained as well to avoid misunderstanding, the analysis will be limited to Joel's character point of view.

Roland Barthes created two frameworks of semiotics, there are signification and implication. Other than that, Barthes saw the more profound meaning in his framework where its meaning relates to myth. Barthes makes utilizes Saussure's hypothesis of the sign and implication. The sign is in this manner a compound at a signifier and an implied. The plane of the signifier constitutes the plane of expression which the meant the plane of substance, here is the semiotics plot of Roland Barthes:



(Source: Theory signification of Roland Barthes)

The primary arrangement of implication is that of signification. Signification is portrayed as the definitional, exacting, self-evident, or common-sense meaning of a sign. (London: Routledge, 2001), Denotative meaning is the meaning from the dictionary. For illustration, a crown in oxford development learner's dictionary implies a circular decoration, more often than not made of gold and jewels, that a ruler or ruler wears on his or her head on official occasions. In other terms, denotation is what a picture appears and is quickly clear, instead of the presumption a person may make around it.

At this level, there's a sign comprising of a signifier and an implied. The signifier is like a physical address, for the outline, a sound, the printed word, take note, and the meant may be a mental concept or meaning passed on by the signifier.

Essence could be a moment arranged of meaning that employs the denotative sign (signifier and

signified) as its signifier and joins to its signified. It is the act that ties the signifier and the signified, an act whose thing is the sign. In this framework, purposeful may be a sign which decides from the signifier of a denotative sign (so sign leads to a chain of intention). This tends to prescribe that signification may be an essential and primary meaning. Barthes himself a while later gave got so purposeful and popular that it was not simple to partition the signifier from the implied, the ideological from the strict. In this case, the essence meaning of the crown could be control. Crown means the position of a functionary, as outlined within the scheme underneath:

The Signification of a Crown

|   |  |  |
|---|--|--|
| 1. Signifier (E1)<br><br>A Crown  | 2. Signified (C1)<br><br>An ornament<br>made from gold<br>and jewels | Denotation   |
| 3. Sign (meaning)<br><br>I. <i>Signifier (E2)</i><br><br>An ornament usually queen or king wears<br>in their head<br><br>FORM |  | Connotation<br><br>II. <i>Signified (C2)</i><br><br>The power<br><br>CONCEPT |
| III. Sign<br><br>The power<br><br>SIGNIFICATION   |  |  |

(Source: Theory signification of Roland Barthes)

From the signification over, the word crown can symbolize power. The primary implication or denotative meaning of a crown is an ornament made from gold and a jewel that as a rule ruler or king wears on the head. And after, the moment signification or connotative meaning of the crown is appearing the sign of control. Somebody who wears a crown on her, or his head ordinarily incorporates a power.

After the clarifications, the Barthes semiotics approach includes an auxiliary characteristic since they have presumption around the pecking order of the signed framework. He gives nitty-gritty investigations of brief writings, entries, and single pictures to investigate how they work. Barthes utilizes the connotative concept for clarifying the other meaning of signs.

### 3. Result and Discussion

The writer chooses Roland Barthes' semiotics theory to analyze the film by analyzing the denotation, and connotation. Barthes stated that denotation is the explicit or direct meaning or set of implications of a word or expression, as recognized from the thoughts or implications related to it. Connotation is the related or secondary meaning of a word or expression in expansion to its unequivocal or essential meaning.

The writer finds many symbols that are hard to understand in this film such as colors, atmosphere background, and also the character's emotions. In the analysis, the authors summarize the sign findings into the denotation and connotation levels. To begin with, beginning hair color plays a vital part in how Gondry to begin with begins to unwind the nonlinear way in which their relationship is spoken to.

#### 1. Green Hair

Clementine changes her hair to green as they first meet.





|                   |                   |  |                         |
|-------------------|-------------------|--|-------------------------|
| 1. Signifier (E1) | 2. Signified (C1) | Denotation                                     |                         |
| Green hair        | Green revolution  |  |                         |
| 3. Sign           |                   | I. Signifier (E2)                              | II. Signified (C2)      |
|                   |                   | The freshness of nature and down to earth FORM | Growing, Spring CONCEPT |
|                   |                   | III. Sign                                      |                         |
|                   |                   | The Freshness of growing more mature           |                         |
|                   |                   | SIGNIFICTION                                   |                         |

The green hair that clementine had in this scene symbolizes growth in spring. The primary denotative meaning of the hair is a green revolution (an increase of growth in the development field), and then the connotative meaning of green hair is growing in spring which shows the freshness of growing more mature.

## 2. Red Hair

When Clementine and Joel are dating, Clementine changes her hair to red.



|                   |                   |  |                      |
|-------------------|-------------------|--|----------------------|
| 1. Signifier (E1) | 2. Signified (C1) | Denotation                                   |                      |
| Red hair          | Red menace        |  |                      |
| 3. Sign           |                   | I. Signifier (E2)                            | II. Signified (C2)   |
|                   |                   | Fiery passion in the early relationship FORM | Warm, Summer CONCEPT |
|                   |                   | III. Sign                                    |                      |
|                   |                   | Passionate warm beginning of summer          |                      |
|                   |                   | SIGNIFICTION                                 |                      |

The red hair that Clementine had during this time can symbolize a warm summer. The primary denotative meaning of the hair is a red menace (jeopardy in love, intimidated, and risky), and then the connotative meaning of red hair is warm as summer which shows the passionate and warm love at the beginning of Joel and Clementine's relationship.

## 3. Orange Hair

Now Joel and Clementine are in the rough moments as their relationship becomes more fraught Clementine changes her hair to orange.



|   |                                   |  |
|---|-----------------------------------|--|
| 1. Signifier (E1)<br>Orange hair  | 2. Signified (C1)<br>Agent orange | Denotation   |
| 3. Sign<br>I. Signifier (E2)<br>The fading away of desire in the relationship<br>FORM |                                   | II. Signified (C2)<br>Fall, <del>Autumn</del><br>CONCEPT |
| III. Sign<br>The fall of desire<br>SIGNIFICATION                                      |                                   | Connotation  |

The Orange hair that Clementine had at this moment symbolizes the fall season or autumn. The primary denotative meaning of the hair is agent orange (a herbicide used in war), and then the connotative meaning of orange hair is fall in autumn which shows the beginning of the fall or the fading away of their desire in the relationship as Joel and Clementine begin to fight regularly.

#### 4. Blue Hair

Joel and Clementine reunited after they got their memory of each other erased. at that moment Clementine has blue hair.

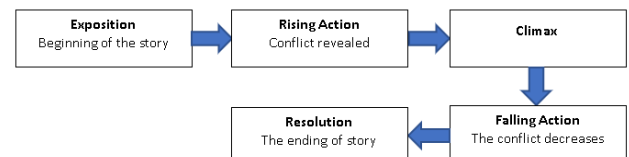


|   |                                |   |
|---|--------------------------------|---|
| 1. Signifier (E1)<br>Blue hair  | 2. Signified (C1)<br>Blue ruin | Denotation                                    |
| 3. Sign<br>I. Signifier (E2)<br>Freshness of starting over, sadness of splitting up<br>FORM |                                | II. Signified (C2)<br>Cold, Winter<br>CONCEPT |
| III. Sign<br>Freshness and sadness<br>cold winter<br>SIGNIFICATION                          |                                | Connotation                                   |

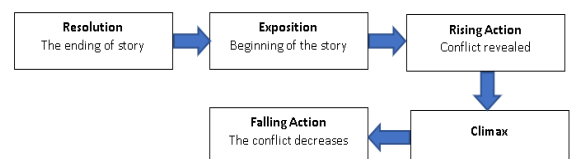
The blue hair that Clementine had can symbolize a cold or winter. The primary denotative meaning of blue hair is a blue ruin (hardship, misfortune, and affliction), and then the connotative meaning of blue hair is cold as winter showing the freshness of starting over and the sadness of splitting up in the relationship.

#### 3.1 Plot

The director Michel Gondry uses Clementine's hair as a plot device to specify the time in which the writer watching the story development is genius.



In general, the plot started with exposition and then rising action followed by a climax after that falling action and ends up with a resolution. But in this movie, they use reverse order to the plot, the movie begins in the modern time after Joel has his memory erased with the following of meeting Clementine supposedly for the first time and then begin to introduce to the old storyline. The relationship in this movie is introduced in reverse order relationship and ends with a breakup.



The director Michel Gondry has a unique way of showing the plot of the movie by using clementine's hair

colors, in this movie the plot is based on Clementine's hair colors but not in the general plot.

### 1. Resolution

*The Eternal Sunshine of The Spotless Mind* plot started with the resolution, the writer sees at the beginning of the movie that in the modern time after Joel has his memories about Clementine erased and then meets with Clementine supposedly for the first time, but Clementine also has her memories about Joel erased.

They then talk like when they first meet and feel like they already know each other but don't think about that and continue to talk and know each other.

### 2. Exposition

After that, the movie introduces the old storyline about their relationship as they have known each other and then start dating which is the Exposition or the beginning of the story. As the scene shows the memory of Joel this part is about the happiness that Joel had in her memories of Clementine, in this memory Joel feels happy with Clementine and he realizes later he doesn't want to erase Clementine from his memories.

### 3. Rising action

The Rising Action or called Conflict Reveal in the movie storyline begins to show that the relationship between Joel and Clementine starts facing several problems and then they decide to break up. At this moment Joel seems doesn't love Clementine anymore and they always fight about little things. And then Joel feels tired of Clementine so she to Joel and decides to breakup

### 4. Climax

The Climax of the movie is after the breakup Joel visits a doctor to consult about his breakup with Clementine and he plans to erase his memory about Clementine because he wants to forget about her. The doctor explains the procedure to erase someone from Joel's memory Joel needs to collect all the things that he has about Clementine like some pictures, drawings, some presents from Clementine, etc.

As the doctor and the mechanic try to be erased Joel's memories about Clementine, Joel relives the

moments with Clementine that were in Joel's memory. Joel realizes that it's wrong to erase Clementine from his memories, before all the memory erase Joel said to Clementine that he feels sorry about everything, and he still loves her, and then all memory about Clementine in his brain is already erased by the doctor and the mechanic

### 5. Falling action

The Falling Action or the conflict decrease in the movie, after Joel erased his memory and forgets that he has been in a relationship with Clementine, he accidental meets again with Clementine then hang out they start to get close again like the first time when they in the car Clementine found her tape that has her voice record about erasing her memory about Joel. Turns out Clementine also had her memory erased, which makes Joel mad, and asks her to get out of his car. After Joel gets back to his house, he also found the prove that Joel erased his memory about Clementine. After that they meet again in the apartment hallway and then talk about it, Joel and Clementine then accept their problem, and they are ready to start again even though they know that maybe it will be hard.

*The Eternal Sunshine of The Spotless Mind* indulges in its own melancholy and is an emotional roller coaster that gives the feeling of nostalgia for memories. Jim Carrey does a beyond extraordinary job at portraying the introverted and reserved Joel Barish (the protagonist) and Kate Winslet as Clementine also does an amazing performance and gives a unique way to visualize headstrong and complicated women as the character Clementine.

The character Joel Barish describes as a lonely man, who lived a loveless life and always feel unfulfilled until he met Clementine. Joel Barish is a bookish introvert who had a boring job and never feels happy about it, but he can't do anything about it because he always feels hopeless. On the other hand, the character Clementine describes as an independent, intelligent, and fun-looking woman who is smart enough to always question what people tell her to do, which causes her to be a complicated woman and become something of an outsider.

neither Joel nor Clementine after their separation, try to erase their memory of each other. They visit a doctor and technicians at Lacuna who specialize in this sort of thing. Each character wants to wipe away their pain by erasing their memory. Clementine wants to erase



her memory of Joel because she is impulsive and angry with Joel and wants Joel to disappear from her memories.

As begin to erase his memories, the protagonist named Joel is forced to move backward in terms of his memories to move forward in his relationship with Clementine. Joel goes back to his memories with clementine that provided context for the need to race one another from their memories in the first place. However, as his memories start to crumble and fade, he realizes that he's made a mistake. The film begins near the end when Joel wakes up on valentine's day alone and decides to play hooky from work from there, he ends up going to the beach and meeting clementine for the first time after he erased his memory.

They return to the same beach they have been to before; unaware they meet there in their first relationship. Joel sees Clementine when Clementine with her blue hair standing on the beach alone and her hair is blue the result of her hair is a sign of blue ruin and winter that shows after their relationship is over and erased their memory as a new start of freshness

The plot in this scene is a resolution which is the end of the story. Usually, a movie uses general order in its movie, but this movie used the ending of the movie as the beginning. The director Michel Gondry uses reverse order to explain the character's relationship.

Inside Joel's memories after the characters Joel and Clementine know each other's, they begin their relationship by changing Clementine's hair to red. Clementine's hair red has a different meaning sign that symbolizes the warmth of Joel and Clementine begin to start their relationship which is symbolized by Clementine's hair color red which means the beginning of Joel and Clementine's relationship

In this scene, as they start dating, the plot is the beginning of the story as they begin to be dating. But the director put this scene after the resolution or the ending. In general, usually, they put exposition or the beginning of the story in the first place but not in this movie because the director uses reverse order of the plot as the character relationship.

After Joel and Clementine are together, their relationship begins to crumble and rough. At that time Clementine change her hair from red to orange that sign

symbolizes the fall season which shows by their relationship started to fall apart Joel and Clementine dispute over having kids, communication, and hairy soap in addition to other things. When Clementine returns home after drinking too much and denting Joel's car, an altercation ensues. Both of them utter horrible things to one another, which causes Clementine to walk out and decide to break up with Joel.

Those moments are the plot which is called the rising action that shows the conflict in this movie. The character starts facing a problem in their relationship and then Joel and Clementine break up.

In the next scene, Clementine shows up in Joel's memories with green hair as they first meet before they know each other or erase their memories. Beginning of their springtime relationship, at this moment Joel was consumed with melancholy and indecision over his failing relationship with his ex-Naomi. Clementine fills with a fresh start and the promise of new adventures is a way out for Joel from his doom and gloom. Clementine said in the train scene that her dye hair name is green revolution.

The Climax of the story is when Joel goes to the doctor to try to erase his memory about Clementine then the procedure starts but Joel realizes, he makes a mistake to erase Clementine then in that scene Joel said sorry and said to Clementine that he still loves her but it's too late Clementine already being erased as the procedure is done.

The last scene is a continuation of the scene at the beginning of the film, as Joel and Clementine meet at the beach. Clementine's hair is blue at the moment, after Joel and Clementine talk at the beach, they get in the car and then Clementine found her document about her procedure erasing her memories about Joel. Joel doesn't understand why Clementine erase him from her memories as the first time met and know each other because Joel also erased his memories about Clementine, but she doesn't know about it yet.

In the last plot Falling Action, conflict decrease between the character Joel and Clementine as they now know about their erasing memory program about each other memories, they start arguing and asking a lot of question to each other, but Joel and Clementine finally accept they choose to be in a relationship again even they know it's not an easy path.

## Conclusion

This research examines how the main character's hair color, and the signs of Clementine's hair color, could represent the status of her relationship with Joel. But Clementine's hair also has another purpose; it allows us to keep track of her chronologically. Clementine's hair color also becomes a key indicator of where the plot is in time at any particular moment, also known that in the present when her hair is blue. In Joel's mind, when her hair is orange or red then also witnesses Joel's memories of the first time, he met her when her hair was green.

The bittersweet to eternal sunshine of the spotless mind is knowing that even though both characters Joel and Clementine are unhappy together, they still want to root for their love story anyway. Despite the difficult journey, Joel and Clementine eventually find one other again. A significant amount of Eternal Sunshine of the Spotless Mind takes place in Joel's head and Clementine's hair, messing with both storyline and symbol.

## Reference

- Barthes, R. (1968). *Elements of Semiology*. 1sted. New York. Hill and Wang. 21 September 2016
- Barthes, Roland (1972) "Mythology" The Noonday Press: New York
- Caivano, J. L. (1998), "Color and semiotics: A two-way street", *Color Research and Application*, Vol. 23, No. 6, pp. 390–401
- Curtin, B. (2009). Semiotics and visual representation. *Semantic Scholar*.
- Faculty, H. (2014). *A Semiotics Analysis on Sucker Punch Film*.
- Fadzilah, R. M., Untari, L., & Purnomo, L. A. (2017). a Semiotics Study of Characterization on the Movie and Visual Novel Adaptations of Andersen's Thumbelina. *Leksika*, 11(2), 34–45.
- Griffith, Kelley. (1982). *Writing Essay about Literature*. New York: Harcourt Brace Jovanovich, Inc.
- Hewak, J. P. (1991). *Early Film Semiotics and the Cinematic Sign*. 127. Retrieved from <https://macsphere.mcmaster.ca/bitstream/11375/13642/1/fulltext.pdf>
- Isfandiyary, F. H. (2017). *The aspects of semiotics using Barthes's theory on a series of the unfortunate events movie poster*. 25. Retrieved from 191681-EN-none.pdf
- Kauppinen-Räsänen, H., & Jauffret, M. N. (2018). Using colour semiotics to explore colour meanings. *Qualitative Market Research*, 21(1), 101–117. <https://doi.org/10.1108/QMR-03-2016-0033>.
- Kirana, R., & Permaludin, U. (2020). *A Depiction of Gender Role Denotation of color in Trolls Movie by Mike Mitchell*.
- Nailufar, G. (2014). *Analysis of the Semiotic of Racial Discrimination in*.
- Pavel, Thomas G. (1982). plot-structure and style: remarks on an unstable relationship.
- Satya, D. A. (2018). A Semiotic Analysis in Music Video of Naughty Boy's La La La. *Repositori Intitusi Universitas Sumatera Utara*, (1–58). Retrieved from <http://repositori.usu.ac.id/handle/123456789/3348>
- Sholihah, F. (2021). an Analysis of Plot in Film the Theory of Everything By James Marsh. *E-Link Journal*, 8(1), 58. <https://doi.org/10.30736/ej.v8i1.425>
- Skard, S. (1946). The Use of Color in Literature: A Survey of Research. *Proceedings of the American Philosophical Society*, 90(3), 163–249. <http://www.jstor.org/stable/3301043>
- Tanjung, S., & Ramanda, I. (2019). Semiotics of Border (Analysis of Batas, a Film of Rudi Soedjarwo). *Informasi*, 49(1), 37–49. <https://doi.org/10.21831/informasi.v49i1.25396>
- Vicky Dianiya with title *Representation of Social Class in Film ( Semiotic Analysis of Roland Barthes Film Parasite)2020*
- Zaimar, O. K. (2008). *Semiotik dan penerapannya dalam karya sastra*. Pusat Bahasa, Departemen Pendidikan Nasional.
- Zaimar, Yulia Sofiani. (2017). *Semiotic Analysis of Valak and Lorraine*