

2. LITERATURE STUDY

2.1. SEMIOTIC FRAMEWORK

Based on the semiotic theory presented by Peirce (1867), in which semiotics, the study of using symbolic communication, can be identified and classified with three separate categories of Sign, Object, and Interpretant. These three points create validity in the semiotic framework and justifies its existence and use, they are as elaborated:

2.1.1 Sign

A sign (or representamen) is the representation of an object. It can be interpreted as saying something about something, but not necessarily is something that holds meaning in symbolism or linguistics, only partially and in some elements that enable itself to signify its object. A sign, while it may not hold any symbolism or linguistics, is still seen with value through the object it represents due to the fact that it still represents something about something. This, in character design, is the use of things such as shapes and colours. In the broadest possible sense, it represents what an object is.

2.1.2 Object

An object (or semiotic object) is the subject of a sign and interpretant. It is something that needs to be anything that is discussable or thinkable for it to be tangent, but also ultimately not entirely the focus of the semiotic. The relationship between the object of a sign and the sign that represents it is one where the object determines the sign. Examples of objects that can be used for a semiotic framework are things such as events, relationships, arguments, and people, all not having to necessarily be non-fiction. An object most accurately is the centre of discussion, either partial or entirely.

2.1.3 Interpretant

An interpretant (or interpretant sign) is a sign's clarified meaning or impact, it provides a translation of the sign, allowing a more complex and detailed

understanding of the sign's object. The interpretant in summary and as such is described as what a sign stands for the object to the interpretant.

2.2. THREE-DIMENSIONAL CHARACTERS

According to Egri (1946), a three-dimensional character is a fully developed character with existing complex goals and motivation that drive them, just like real people. Being like real people, audiences identify with a three-dimensional character more due to the emotional connection created, even with the suspense of disbelief in unfamiliar worlds. The reasons for this are the three main aspects of a character's life, which are:

2.2.1 Physiology

How a character is affected by the world through their experiences with their body, how they are shaped physically determines how they are treated not only by others around them, but also how they treat themselves internally and externally as well.

2.2.2 Sociology

How they are in terms of their place in society, how their life has turned out up to this point, being affected by things in and out of their control. Things such as their societal class, their nationality, their family, their job. Relying on the world around them to shape them as characters.

2.2.3 Psychology

How they are mentally, their personality itself and how their mind works. Being someone with a short-temper or someone who easily gets overwhelmed emotionally. Having stances on different politics and worldviews. Whether or not they have any psychological illnesses that are either genetic or caused by trauma, how something out of their control has affected them in their day to day and how they manage it.