ULIL ALBAB : Jurnal Ilmiah Multidisiplin
Vol.4, No.1, Desember 2024

Semiotic Analysis of Moral Messages and Cultural Values in Short Film "Istiqlal" Based on Roland Barthes' Theory

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Article History:
Received: 17 November 2024
Revised: 30 November 2024
Accepted: 02 Desember 2024

Keywords: *moral messages, cultural values, semiotic, short film "istiqlal"*

Abstract: *In the realm of film analysis, exploring the semiotic representations of moral messages and cultural values has become an increasingly important area of study. Short film Istiqlal is a film displayed by the moral message and cultural values until succeeded in becoming the film with the best story in the Panasonic Youth Filmmaker 2019 event because of the very mindblowing film for the film audience. This research aims to analyze the moral messages and cultural values depicted in "Istiqlal" short film using Roland Barthes' semiotic theory. The method used is a descriptive qualitative method with the aim of describing in depth the moral message and cultural values contained in the short film "Istiqlal". The results showed that there were five scenes that contained moral messages and cultural values in the istiqlal short film. The message contained is very closely related to Betawi culture. There are many moral messages that can be taken as lessons in daily life. This shows that conveying messages through film media can be one of the means to spread morals and good values that are beneficial to the audience.*

INTRODUCTION

In the era of globalization like today, in conveying a moral message not only through communication support tools, but there are other means of conveying moral messages, including films. In the Great Indonesian Dictionary, a film is a thin membrane made of celluloid for the place of the negative image (which will be made of portraits) or for the place of the positive image (which will be played in the cinema). Or also a play (story) of a living picture (*Kamus besar bahasa Indonesia Pusat Bahasa*, 2008). Film is a series of images taken from moving objects to show a movement event that occurs continuously as a medium of entertainment, education and as one of the information media of film that will automatically have an impact, both positive and negative impacts (Mulyana, 2000). Film is also a collaboration between theatrical arts or plays that are packaged through filmist elements, this element is what makes the story more interesting and colorful than stage plays.

A message is any notification, word, or communication whether oral or written, that is sent from one person to another (Kusumawati, 2019). Messages are at the core of every communication process that is established. In general, the types of messages are divided into two, namely verbal and non-verbal messages. Morality is a teaching about good and bad deeds and

behaviors, morals that everyone has (Nst & Ritonga, 2023). A person can be considered moral if he has the awareness to accept and do the applicable rules and behave or have behavior that is in accordance with the moral values that are upheld in his environment. A moral message is a message that contains oral and written advice, about how a person should live and act in his life (Sya'bana dkk., 2024). In addition, the definition of a moral message is a message conveyed by a person either implicitly or explicitly.

The short film "Istiqlal" was directed by Razni Mahardhika and produced by Kinovia Pictures and Bineka Sinema. The film tells the story of a son and his father who are on their way to the Istiqlal Mosque in Central Jakarta to break their fast at the mosque. The film received an award to be the film with the best story in the Panasonic Youth Filmmaker 2019 event. The film was uploaded by the Lumix Indonesia Youtube account on January 26, and has now been watched 7000 times by the viewers of the Youtube social media platform. The film "Istiqlal" succeeded in becoming the film with the best story at the event because the film was very mind blowing for the film audience (Kompasiana.com, 2024). Therefore, the author is interested in analyzing this film, especially its success in the event with the moral message and cultural values displayed in the film.

In the realm of film analysis, exploring the semiotic representations of moral messages and cultural values has become an increasingly important area of study. Roland Barthes' semiotic theory provides a comprehensive approach to understanding the denotative, connotative, and mythical meanings within visual and textual representations. By applying this method, researchers can uncover the deeper symbolic and cultural significance conveyed through the cinematic medium. The study of moral messages and cultural values in short films is particularly relevant, as these compact narratives often serve as powerful vehicles for conveying societal norms, beliefs, and traditions (Amanda & Sriwartini, 2020). Each film has various ways of presenting moral messages and cultural values (Wati dkk., 2023). This research is intended to find out the moral message contained in the film, and the cultural values contained in the film, because the filming process is carried out in the center of the capital city of Jakarta which incidentally is famous for the most populous province in Indonesia and there are various cultures in the city because it is a city for people from outside the city to be dubbed as a city with a transmigration population the most.

Some previous research on semiotic analysis was dominated by research on film. In addition, there is research on a religious ritual (Kusuma & Nurhayati, 2019), advertising (Haryono & Putra, 2017), song lyrics (Aritonang & Doho, 2019), logos (Pratiwi dkk., 2015) and viral phenomena (Hamidah & Syadzali, 2016). This research paper aims to analyze the moral messages and cultural values depicted in short films using Roland Barthes' semiotic theory. The study focuses on identifying the denotative, connotative, and mythical meanings present in the "Istiqlal" film, which can provide insights into the underlying sociocultural narratives. With this research, the researcher hopes to add scientific works and expand scientific treasures, especially in the field of literature and film in Indonesia.

THEORETICAL FOUNDATIONS

ROLAND BARTHES' SEMIOTIC

The word semiotic comes from the Greek word semeion which means sign. So, semiotics means the science of signs. Semiotics is a branch of science that deals with the study of signs and

everything related to signs such as sign systems and processes that apply to the use of signs (Zoest & Sudjiman, 1992). Semiotics has two figures, namely Ferdinand de Saussure (1857-1914) and Charles Sander Peirce (1839-1914). The two figures developed semiotics separately and did not know each other. Saussure in Europe and Peirce in the United States. His scientific background is linguistics, while Peirce is a philosopher. Saussure called the science he developed semiology, while Pierce called it semiotics. Both the terms semiotics and semiology can be used to refer to the science of signs without a sharp difference in meaning (Lantowa dkk., 2017).

Semiotics is used as an approach to analyze something, whether in the form of text, images, or symbols in print or electronic media. Another definition of semiotics is one of the sciences or methods of analysis to study signs (Kurniawan, 2001). Barthes' semiotics is a development of Saussure's semotics by investigating the relationship between signifiers and signifieds. The relationship between signs and signs is not an equal but an equivalent. It is not what then leads to the other, but it is the relationship that unites the two. Roland Barthes's semiotic model, known as the "order of signification", includes denotation (conventionally true meaning) and connotation (double meaning born from cultural and personal experience). The theoretical framework of the order of sinification is a reference for researchers to understand the meaning contained in the short film "Istiqlal" (Sobur, 2003).

METHOD

This study uses a descriptive qualitative method with the aim of describing in depth the moral message and cultural values contained in the short film "ISTIQLAL". The qualitative approach was chosen because it allows researchers to explore the deeper and more thorough meaning of the film's visual text. The object of research in this study is the short film "ISTIQLAL". This film was chosen because it is relevant to the theme of the research, which is motivated by culture and myths that are still thick, especially in the capital area of Jakarta. The focus of the research is directed to Roland Barthes' semiotic analysis of the moral messages and cultural values contained in each film scene. The semiotics theory was chosen because it allows researchers to uncover the hidden meanings behind the visual and audio cues in films.

To collect data, researchers use observation, documentation, and content analysis techniques. Observations were made by repeated observations of the short film "ISTIQLAL" to identify scenes that are relevant to the research theme. Documentation is done by gathering various documents related to the film, such as synopsis, trailers, and movie reviews. Content analysis is carried out by analyzing in depth each film scene using Roland Barthes' semiotic theory framework. The data obtained were then analyzed using Roland Barthes semiotic analysis. This analysis includes three stages, namely denotation, connotation and myth. Denotation is to analyze the literal meaning of visual and audio signs in a film. Connotation is to analyze additional meanings related to culture, social, and history. And, the myth is to analyze the deeper and ideological meaning contained in the film. Using semiotic analysis, researchers seek to uncover the layers of meaning contained in films, ranging from the most visible meanings to hidden meanings.

RESULT AND DISCUSSION

GENERAL DESCRIPTION OF THE SHORT MOVIE "ISTIQLAL"

The short film "Istiqlal" is one of the short films by Razni Mahardhika that was made to compete in the Panasonic Youth Film Maker 2019 event. This film was uploaded on January 26,

2020 on Lumix Indonesia's Youtube account. The film is directed by Razni Mahardhika and stars two main actors, babeh and his son Sobari and produced by Kinovia Pictures and Bineka Sinema. This film received the Best Story Film award in the Panasonic Youth Filmmaker 2019 event, which is the best storyline in this event. This film tells the story of a father and son who travel from Tangerang to Jakarta to break the fast. This short film is in collaboration with the DKI Jakarta Culture and Tourism Office because it contains elements of Jakarta culture that are raised.

The film "Istiqlal" was uploaded on January 26, 2020 on the social media platform Youtube account, with script writers namely Asmi Nur Aisyah and Razni Mahardhika and the original story by Rasyid Baihaqi. The film is produced by Kinovia Pictures and directed by Razni Mahardhika, and produced by Sadik Almunawwar, Gerry Fairus and Fajar Shohibu, co-executive producers by Razny Mahardhika, Asmi Nur Aisyah, and Rasyid Baihaqi, and editors by Alvn Ridwan and Fajar Shohibu.

In a movie, of course, there are actors and roles played, the following table shows the players and each of their characters:

No	Cast Names	Role
1.	Syafrudin	Father
2.	Dimas Ardiansyah	Sobari
3.	Ronny P Tjandra	Brother
4.	Awekxx Sitepu	Base Motorcycle Taxi
5.	Rama Djarot	Online Motorcycle
6.	Afa Saputra	Base Motorcycle Taxi Extras
7.	Hendi	Base Motorcycle Taxi Extras
8.	Dwi Cahyono	Base Motorcycle Taxi Extras
9.	Yogi Rocks	Church Youth Extras
10.	Kittin	Church Youth Extras
11.	Uwen	Church Youth Extras
12.	Alvin Ridwan	Pedestrian Extras
13.	Rilwanu Lukman	Pedestrian Extras
14.	Dhita Intani	Pedestrian Extras
15.	Asmi Nur Aisyah	Pedestrian Extras
16.	M. Rajula Akmal	Takjil Merchants
17.	Rifqy Agung Resdianto	Takjil Merchants
18.	Puput. S Koto	Takjil Merchants
19.	Fitra R Akbar	Takjil Merchants
20.	Fidelia Arifin	Takjil Buyer
21.	Jeje	Takjil Buyer

SYNOPSIS OF THE SHORT FILM "ISTIQLAL"

The short film "Istiqlal" which lasts 14 minutes and 58 seconds tells the story of a father and a child who will go to one of the largest mosques in Southeast Asia, namely the Istiqlal mosque. Sobari the name of a child in the story, was on his way with babeh (a call for a father for Betawi people) to the mosque. In the story, the condition of the situation occurred in the month of Ramadan, because the reason the two of them went to the Istiqlal mosque to break their fast together at the mosque.

Since childhood, Sobari has never felt stepping foot in the grandest mosque in Southeast Asia. This is the first time he has gone to the mosque. On his way, babeh assured himself that he

had known the road route to Istiqlal. However, several times he was confused because the streets of Jakarta were very complicated to remember, so many stopped to ask the directions to the Istiqlal mosque to the people he met on the street. Whenever Babeh had difficulty choosing a route, Sobari always advised Babeh to use the Google Maps application, but then Babeh opposed it because he seemed to be enslaved by this inanimate tool.

In the end, Babeh decided to use the Google application to make his travel route easier. Until the maghrib call to prayer was almost arrived, Babeh and Sobari had not yet arrived at their intended destination, namely the istiqlal mosque. Finally, the maghrib call to prayer arrived and still did not arrive at the destination. They finally broke their fast on the side of the road because the maghrib call to prayer had arrived. Until finally the babeh told what had happened in the past to his son Sobari, until finally they went home. The following researcher shows images from the cover of the film "Istiqlal".



Figure 1. Short Film Poster “Istiqlal”

MORAL MESSAGE AND CULTURAL VALUES IN THE SHORT FILM "ISTIQLAL"

To answer the purpose of the research, the following researcher describes the form of moral messages and cultural values in the short film "Istiqlal". These cultural values and moral messages can be seen in several moral messages and cultural values.

Scene 1

In the early minutes, we are focused on the atmosphere of the afternoon towards the afternoon where as usual in the month of Ramadan many traders sell their goods selling instant iftar menus, namely takjil. Judging from the place, this scene was taken in the vicinity next to UIN Jakarta, where there are many rental houses or boarding houses that can be passed by many students who incidentally prefer fast food. Sobari and the babeh appeared from the back of the campus towards the highway. One thing that I noticed was the use of a Betawi belt linked to a sarong to be used as a safety methamphetamine between babeh and Sobari. The following can be seen the screenshot of the first scene and the "order of signification" model or the denotation, connotation, and myth in the movie "Istiqlal":

Denotation	
 **Figure 2.** Betawi belt associated with a sarong to tie babeh and Sobari	This part is the opening scene in the movie "Istiqlal". In this scene, babeh can be seen using a green Betawi belt and associated with a red sarong, to bind between babeh and Sobari. This is one way for the child to avoid dangers that occur during the trip.
Connotation	
Researchers look at the attitude of the father in protecting the child from danger when driving on the road, because we as humans do not know what will happen. The care is by using a betawi belt that is tied to a sarong and tied to both. Researchers interpret this as guarding the child from the father, because he is worried about allowing the child to suddenly fall asleep and fall backwards. So, this belt and sarong is used. And this is included in the cultural values in the Betawi area.	
Myth	
The Betawi green belt used by babeh is a belt that is commonly worn by Betawi people at certain times. For example, when using Betawi traditional clothes, or when silat is a door cross. The people who wear this belt are not random people, it is said that the people who wear the green belt are a champion or a person who is considered strong.	

Scene 2

When babeh sobari felt that he had forgotten the road to the Istiqlal mosque, he decided to ask a passerby in front of him. The man indicated to follow his directions. On the babeh and sobari streets, passing through residents' villages or rat streets. Passing through people's houses in Jakarta that are close to each other and dense, then motorbikes that are parked carelessly in front of the house which is also a road is a common thing to happen in Jakarta. There is also a Persija Jakarta logo that is displayed very large at the intersection where many children play. The following can be seen the screenshot of the first scene and the "order of signification" model or the stage of denotation, connotation, and myth in the movie "Istiqlal":

Denotation

<table>
<tr>
<td>



Figures 3 & 4. The Persija logo has become an icon in the village</td>
<td>This part is a scene at a different minute. These two images show the Persija Jakarta logo. When Babeh Sobari forgot the road to Istiqlal, he decided to ask, and was shown to the narrow and crowded rat road. Many motorbikes are parked carelessly in front of the house, because there is no place to put them in the house. The residents were very cooperative in supporting the DKI Jakarta champion football team, Persija, to draw it on the walls and also on the wall clock.</td>
</tr>
<tr><td colspan="2">Connotation</td></tr>
<tr><td colspan="2">Murals, writings, and images of the Persija logo will certainly be found in the DKI Jakarta area. Naturally, because Persija is a football team from this province. The name for the supporters of the Persija team is The Jak Mania. And for his female supporters The Jack Angel. This is one of the cultural values in Jakarta, namely being supportive in supporting representatives of their champion football team. This short film is also a collaboration between the media forum that created the competition and the DKI Jakarta Provincial Culture and Tourism Office. So, of course this short film carries a story and place in the DKI Jakarta Province area.</td></tr>
<tr><td colspan="2">Myth</td></tr>
<tr><td colspan="2">Persija is also referred to as the Kemayoran tiger, because there is a tiger typical of the Kemayoran area of Central Jakarta that is fierce, brave and feared. It is called the Kemayoran tiger in order to match the characteristics of the tiger, namely Persija Jakarta which is fierce, brave and feared by opponents.</td></tr>
</table>

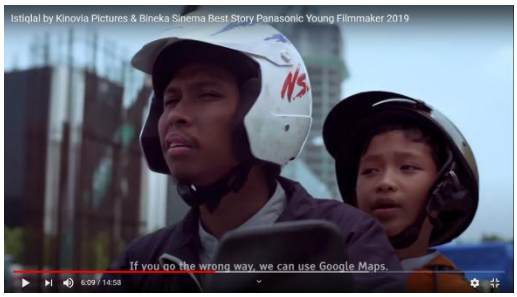
Scene 3

Shortly after asking the person he met on the street, Babeh saw that there was a group of base motorcycle taxi drivers and online motorcycle taxis united in one place. Then, babeh asked which road he had to go through to get to the Istiqlal Mosque. However, when the motorcycle taxi driver explained, the explanation was difficult to understand and understand, because the explanation of the base motorcycle taxi driver and the online driver was different. The following can be seen the screenshot of the first scene and the "order of signification" model or the denotation, connotation, and myth in the movie "Istiqlal":

Denotation	
 **Figure 5.** Babeh asked online motorcycle taxi drivers and base motorcycle taxi drivers	In this scene, Sobari has proposed to use Google maps to get to the destination faster. However, babeh refused to use the smartphone. Until finally asking again to the pengkolan ojeg driver and online ojeg driver who are united in one place. When they explained, there was a difference of opinion in explaining the direction of the destination to the Istiqlal mosque. Until finally Babeh decided to use Google maps to make it easier to reach the goal.
Connotation	
The researcher observed one ojeg base consisting of two parts, namely one using online ojeg and the other without using gadgets or base ojeg. This is a rare occurrence according to researchers. Because, in other cities there is a lot of commotion between online ojeg users and base ojeg. The moral message that can be taken from this scene is that sustenance has all been arranged by God, there can be no difference. But maybe the rezeqi just goes down in different ways. The union between online ojeg and base ojeg is not something commonplace, because there is still a lot of friction between these two jobs.	
Myth	
As time goes by, base ojeg workers feel that they feel the loss of passengers because currently all of them have switched to online ojeg. So that there are many disputes between these two fields of work, even to the point that there is a fight between the two or even a mutual boycott between online ojeg and base ojeg workers.	

Scene 4

Sobari always advised his father to use Google maps, but he always refused because he felt he knew the way to the Istiqlal mosque. So babeh said don't trust Google, it's a polytheistic act. However, there is one scene where the cameraman focuses the camera on the agate ring worn by babeh. The following can be seen the screenshot of the first scene and the "order of signification" model or the denotation, connotation, and myth in the movie "Istiqlal":

Denotation	
  **Figures 6 & 7.** When riding on a motorbike and using agate	In this scene, Sobari advises his father to use the Google Maps application, but his father refuses because he still feels that he knows the road route to the Istiqlal mosque, and he emphasizes that Sobari should not easily trust non-living items like Google, it will cause polytheism. Believe only in Allah SWT alone who has regulated human Qodho, Qodhar, whether it is bad or good.
Connotation	
When Sobari suggested using Google, Babaeh refused and he trusted Allah alone as a guide. Until he reminded Gar not to be too much on Google, it is feared that polytheistic nature will appear. How could he say that, when he himself used an agate ring, which was a condition for something mystical. Even using agate is real evidence of shirk. The wisdom can be learned that, so that we are not careless in believing something or someone, it is better to correct ourselves first.	
Myth	
Agate is commonly used by shamans to become an intermediary for the spirits on earth. So, using it is the same as uniting the One God. But there are also people who collect a lot of agate with a range of up to millions of rupiah, that's because of the beautiful stones.	

Scene 5

When Babah agreed to use Google Maps, Sobari immediately showed the direction to the Istiqlal mosque. However, on the sidelines of the trip, his device suddenly died and could not continue the journey. At that time, it was almost breaking the fast and finally they were looking for a place on the side of the road to just break the fast with prayer and drinking. At that time there were several people from the church who were distributing free takjil, and they also got free takjil, even though it was not takjil from the Istiqlal mosque. The following can be seen the screenshot of the first scene and the "order of signification" model or the stage of denotation, connotation, and myth in the movie "Istiqlal":

Denotation	
 **Figure 8.** Free Takjil from Church children	This scene tells that babeh and Sobari were unable to continue their journey to the Istiqlal mosque because their gadgets suddenly died and the maghrib call to prayer had been pronounced. Finally, they stopped on the side of the road near a church in Menteng, then read the fasting prayer and canceled the fast by drinking.
Connotation	
Researchers initially did not focus too much on the end of the film, due to a lack of understanding and understanding. However, after watching it repeatedly, the end point was answered that made this film get the Best Story award or the best storyline. When they broke their fast, they suddenly saw several young people distributing free takjil. They are from the Menteng Church Youth Movement, it is a very beautiful portrait to see tolerance between religious people in this country. The moral message is that we should always prioritize the spirit of tolerance from disturbing the beliefs of others, for us our religion, and for them their religion.	
Myth	
There is nothing more beautiful than an attitude of tolerance, because difference is the grace of God. So, researchers feel that there is no myth going on in a tolerant attitude.	

CONCLUSION

The short film "Istiqlal" is one of the short films by Razni Mahardhika that was made to compete in the Panasonic Youth Film Maker 2019 event. This film was uploaded on January 26, 2020 on Lumix Indonesia's Youtube account. The film is directed by Razni Mahardhika and stars two main actors, babeh and his son Sobari and produced by Kinovia Pictures and Bineka Sinema. This film received the Best Story Film award in the Panasonic Youth Filmmaker 2019 event, which is the best storyline in this event. This film tells the story of a father and son who travel from Tangerang to Jakarta to break the fast. This short film is in collaboration with the DKI Jakarta Culture and Tourism Office because it contains elements of Jakarta culture that are raised.

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