

A ROLAND BARTHES SEMIOTIC ANALYSIS OF MORAL MESSAGES IN THE FILM “JUMBO”

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Abstract

The phenomena of child bullying, friendship, and mutual cooperation in the animated film Jumbo provide a significant backdrop for understanding moral messages among Indonesian child audiences. This study aims to describe and analyze the sign structures (denotation, connotation, and myth) that construct the film's moral messages. Employing a descriptive qualitative approach and Roland Barthes's semiotic analysis, data were collected through documentation of key scenes, dialogue transcripts, and notes on visual and audio symbols. The results reveal that Jumbo instills values of empathy, respect for differences, and courage to confront injustice through mutually reinforcing semiotic layers. The novelty of this research lies in applying Barthes's theory to a local animated film, a topic rarely explored in previous literature

Fenomena perundungan anak, persahabatan, dan nilai gotong-royong dalam film animasi Jumbo menjadi latar penting bagi pemahaman pesan moral di kalangan penonton anak Indonesia. Penelitian ini bertujuan mendeskripsikan dan menganalisis struktur tanda (denotasi, konotasi, dan mitos) yang membangun pesan moral film tersebut. Dengan pendekatan kualitatif deskriptif dan analisis semiotika Roland Barthes. Data diperoleh melalui dokumentasi adegan kunci, transkrip dialog, serta catatan simbol visual dan audio. Hasil menunjukkan bahwa Jumbo menanamkan nilai empati, menghargai perbedaan, dan keberanian melawan ketidakadilan melalui lapisan makna semiotik yang saling memperkaya. Kebaruan penelitian ini terletak pada penerapan teori Barthes untuk film animasi lokal, yang belum banyak diulas dalam literatur sebelumnya.

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INTRODUCTION

Bullying is a social issue that continues to occur to this day, particularly among children and adolescents. Bullying not only causes physical harm but also has significant impacts on the mental health and psychosocial development of victims. According to Olweus (1993), bullying is defined as repeated aggressive behavior carried out by an individual or a group toward a person who is perceived as weaker, either physically or psychologically. A study conducted by the Indonesian Ministry of Women's Empowerment and Child Protection (KPPPA) found that approximately 41.1% of children in Indonesia have experienced bullying, particularly in school environments (KPPPA, 2021). The impacts include anxiety disorders, depression, decreased self esteem, and even suicidal ideation (Saputri, 2022).

This phenomenon has received considerable attention across various media, including film. As a popular medium, film not only serves as entertainment but also plays a powerful role in conveying moral and social messages. Film can represent social realities, such as bullying, through emotional visual and narrative

approaches, making the messages easier to understand for audiences, particularly children and adolescents (Ginanti, 2020). Through cinematography, dialogue, background music, and character expressions, films can foster empathy and raise public awareness of bullying issues.

Film is one of the most prominent forms of mass media in modern society (Ginanti, 2020). It has a distinctive function in social life as it combines both audio and visual elements simultaneously (Ardiansyah I.A, 2023). By integrating moving images, background music, and dialogue, films provide a different experience compared to print media or radio. In addition to entertainment, films also function as educational tools that can influence audience attitudes and behavior. The popularity of films is reflected in their high viewership and the diversity of genres available. Thus, films are more than mere entertainment; they also serve as communication tools that shape social understanding among audiences.

As a unique form of communication media, films can influence social life through the use of both visual and verbal

signs (Al Fatah M.R, 2024). Every element in a film, from cinematography and sound design to editing, can be interpreted as implicit messages that shape the audience's perspective. Because films are presented in an audiovisual format, they are highly effective in capturing public attention toward the conveyed messages. The combination of moving visuals and sound creates an emotional impact that is difficult for other media to match (Berliana, 2023). Therefore, films are often used as a medium for promoting moral values, culture, and socio political issues. The process of message reception becomes easier because audiences can interpret meaning through multiple senses simultaneously.

There is a wide variety of film genres, including action, drama, romance, horror, thriller, slice of life, family films, and documentaries (Anggraini, 2024). This diversity allows audiences to choose content that suits their emotional or intellectual preferences and needs. Each genre also has its own distinctive way of delivering moral messages or social realities. For example, family dramas emphasize character interactions, while horror films often convey social criticism

through symbolism of fear. Films are able to portray social realities in a realistic manner while presenting strong emotional expressions to reinforce their messages (Banjarnahor, 2023).

This also applies to the animated film *Jumbo*, which has recently gained popularity in Indonesia and around the world. *Jumbo* is a children's animated film released in 2025. According to Databoks (2025), the film attracted approximately 9 million viewers and ranked fifth among the top 10 highest grossing Indonesian films from 2007 to 2025. According to The Jordan Times (2025), *Jumbo* tells the story of its main character, Don, a 10 year old Indonesian boy who is an orphan and lives with his grandmother after losing both of his parents. Don experiences various forms of bullying at school due to his physical differences compared to his peers. After losing a storybook left by his parents, Don embarks on a journey to find it, leading him into a fantasy world filled with magical creatures and mysteries (RRI.co.id). As one of the highest grossing Indonesian animated films, *Jumbo* contains deep meanings that can be analyzed through a semiotic approach.

Several previous studies have examined semiotic film analysis. A study titled *Semiotic Analysis in the Animated Film The Anthem of the Heart* (Yulia, 2024) employed a descriptive qualitative approach and Barthes theory to analyze denotative, connotative, and mythic meanings in each scene of the film. The study found that these three layers of meaning provide a comprehensive understanding of the messages conveyed by the filmmaker. Another study, *Semiotic Analysis of Moral Messages in Kimetsu no Yaiba Mugen Train* (Ardiansyah I.A, 2023), analyzed visual and narrative elements to identify moral messages through character representation and cinematographic techniques. The study revealed that cinematography and visual symbolism effectively instill values of courage, sacrifice, and friendship in the audience. A further study, *Representation of Bullying Elements in the Animated Film Koe no Katachi* (Nugraha, 2022), examined physical, verbal, and cyberbullying using Barthes semiotic approach. The findings indicated that physical differences of victims, social conditions, and peer pressure are key factors contributing to bullying. The study also recommended further

exploration of psychosocial aspects in future research.

Although these three studies successfully explored semiotic meanings in Japanese and general animated films, several research gaps remain in relation to the study of Jumbo. First, previous studies have focused on non local films, meaning that the application of Barthes semiotic analysis to Indonesian local films such as Jumbo has not been widely conducted. Second, cultural aspects in interpreting semiotic signs have received limited attention, despite the fact that Jumbo is rooted in Indonesian social realities and cultural values that may involve distinct sign structures (icons, indices, and symbols) and mythic interpretations. Third, analyses of *The Anthem of the Heart* and *Koe no Katachi* primarily focused on narrative elements such as character expression and overarching themes (emotions or bullying), while *Kimetsu no Yaiba Mugen Train* emphasized moral messages such as courage and sacrifice through cinematography. However, there is still limited research examining how Jumbo conveys specific moral values, such as familial bonds or mutual cooperation values characteristic of

Indonesian society through semiotic structures.

Therefore, research on *Jumbo* is needed to address these gaps by analyzing sign structures (denotation, connotation, and myth) within the Indonesian cultural context, in order to uncover moral messages that are more relevant and contextual for local audiences.

METHODOLOGY

This study employs a descriptive qualitative approach (Nasution, 2023). It focuses on revealing the moral messages in the film, analyzed using Roland Barthes' semiotic theory, which examines the signs appearing in the film *Jumbo* (S., 2023). As the main object of the study, the film *Jumbo* is analyzed comprehensively through repeated viewing to understand the overall storyline. Each scene considered to contain significant signs, including visuals, dialogue, and music, is recorded and carefully documented, followed by verification to ensure that no semiotic elements are overlooked.

Primary data consist of a digital recording of the film *Jumbo*, which is processed by documenting key scenes through screenshots, dialogue

transcripts, and descriptive notes on color symbolism, spatial composition, character expressions, and audio elements. In addition, secondary data include supporting literature on Barthes' semiotic theory and studies on moral messages in cinema, which serve to strengthen the analytical framework. In the analysis stage, Barthes' theory is applied in a structured manner. First, denotative meaning is identified, referring to signs that are directly observable through the senses, such as the physical movements of characters or the setting of scenes. Second, connotative meaning is interpreted by examining how these signs gain deeper meaning based on cultural context and the film's narrative. Third, mythic meaning is analyzed by exploring how the combination of denotation and connotation reflects ideologies or values that are widely legitimized within society. All semiotic elements are then coded into a table consisting of the columns "Scene," "Sign Code," "Description," and "Film Timestamp," to facilitate triangulation and comparison of findings.

To ensure data validity, the researcher applies theoretical triangulation by integrating references from previous

studies to maintain interpretative consistency, as well as consulting with supervisors or semiotics experts when necessary. The results of the analysis at each level of meaning (denotation, connotation, and myth) are synthesized into a comprehensive narrative that illustrates the moral messages of the film *Jumbo* within the framework of Indonesian local culture. All findings are documented transparently through an audit trail containing all notes, transcripts, and collected screenshots.

DISCUSSION

In this results and discussion section, the researcher explains the fundamental concept of animated films, their characteristics, and their function as a visual communication tool. Understanding the concept of animation is the first step in examining how an animated work is created through creative and technical processes, thereby producing an efficient form of communication for audiences.

1. Definition of Animated Film

The term animation originates from the word “to animate,” which means to move or bring to life (Dewi, 2020). In practice, animation is a technique used to make static objects appear as if they

are moving by displaying a sequence of images in rapid succession. This frame by frame process creates an illusion of continuous motion that captivates the audience. Thus, although the original objects are static, animation is able to produce dynamic visual life. Animation also serves as a creative medium that challenges the boundaries between reality and imagination.

Law Number 33 of 2009 concerning Film, Chapter 1 Article 1, states that film is a social communication tool and mass media that can be produced based on cinematographic principles, with or without sound (Tia Andianty Banjarnahor, 2023: 3). This definition emphasizes that film, including animation, functions as a medium for delivering messages to a wide audience. Cinematographic elements include camera work, scene arrangement, and editing, which together construct a visual narrative. The ability of film to include sound or remain silent provides artistic flexibility in shaping meaning and audience Interpretation and emotional expression. With this uniqueness, animation is treated equally with live-action films within film regulations.

In general, animation can be defined as a form of visual presentation that displays movement through a sequence of images, creating the illusion of dynamic and realistic motion (Rista, 2016). This illusion is produced through rapid frame transitions, typically ranging from 24 to 30 frames per second, which allows the human eye to perceive them as continuous motion. Although each frame is different, the brain connects the visuals into a single continuous movement. This technique enables animators to construct imaginary worlds without the limitations of physical reality. As a result, animation can explore themes and characters that would be difficult to realize in the real world.

Objects in animation are moved incrementally so that the motion appears lifelike (Supriyadi, 2021: 145). Approaches such as stop motion and keyframe animation require high precision, where animators adjust object positions at each stage of movement. These small incremental changes are then combined to form complete motion. This process reflects a combination of technical precision and artistic creativity. As a result, inanimate objects

can appear to possess life and personality.

Through animation, humans are able to make non living objects appear alive (Batubara, 2021: 51). This capability opens wide opportunities for education, entertainment, and moral messaging. For instance, animals or objects can be personified to illustrate universal values such as friendship and courage. Interactions between animated characters can also reflect complex social dynamics. Therefore, animation is an effective medium for communicating abstract ideas through easily understood visual symbols.

Based on its types, animated films are generally categorized into the following (Syafudin C. & Pujiyono W., 2013: 389):

- a. Two Dimensional Animation (2D)

Two dimensional animation presents objects in two dimensions, namely the horizontal and vertical axes. Each image is created on a flat surface, either manually on paper or digitally using software. Its advantages lie in its technical simplicity and its classic visual style, which is often associated with traditional cartoons.

b. Three Dimensional Animation (3D)

Three dimensional animation models objects in a three dimensional space with X, Y, and Z axes. The process involves rigging (digital skeletons) and keyframing to animate the model. The result is more realistic, featuring lighting and camera angles similar to live-action films.

c. Clay Animation

Clay animation uses clay models that are hand shaped and slightly modified frame by frame. This stop motion technique produces distinctive textures and movements while maintaining a handmade aesthetic. Although time consuming and requiring patience, clay animation is known for its unique and organic visual appeal.

d. Japanese Animation (Anime)

Anime is a style of animation developed in Japan, characterized by large expressive eyes, dramatic facial expressions, and diverse storytelling themes. Production may use traditional 2D or 3D CGI techniques, while still maintaining its distinctive visual aesthetic. Anime genres include fantasy, science fiction, slice of life, and many others, contributing to its strong global appeal.

2. Theoretical Framework of Roland Barthes' Semiotics

According to Barthes, semiotics or semiology is the study of how humans interact with objects through systems of signs (Banjarnahor & Cindoswari, 2023: 2). This approach emphasizes that every visual or verbal element in a text, including film, is not merely an aesthetic phenomenon but also carries meaningful content that can be deconstructed. Through semiotics, researchers can explain how moral messages or ideologies are embedded within the arrangement of signs. Since film is a combination of audio and visual elements, semiotic analysis is highly relevant for uncovering deeper meanings behind scenes and dialogues. This theory provides a conceptual framework for mapping layers of meaning from the most literal level to the ideological level.

In Roland Barthes' semiotic theory, there are three main levels of analysis, namely denotation, connotation, and myth (Octaviyani, 2024: 47).

- Denotation refers to the literal or basic meaning that can be directly observed through the senses, such as color, shape, and visible dialogue.

- Connotation refers to additional meanings that arise from cultural, historical, or social associations, for example, the color white being associated with purity in certain cultures.
- Myth refers to an ideological layer that reflects collective beliefs within society, forming narratives that are considered “natural” or “truthful,” such as the idea that “stability always brings happiness.”

This semiotic theory is highly important because literature and cinema use a system of language based on symbols and signs rather than ordinary words (Swandhani et al., 2023: 183). Cinematic language, including images, sound, and montage, functions as signifiers that require deeper interpretation. Understanding denotation, connotation, and myth enables researchers to comprehensively capture the meaning of a film. With Barthes’ framework, audiovisual elements in the film *Jumbo* can be analyzed up to their ideological level. As a result, this study is able to reveal hidden moral messages that are relevant to Indonesian audiences.

3. Review of Previous Studies

Several studies have applied Barthes’ semiotic analysis to films:

- Novi Yulia, Hasmawati, and Muslimin (2024) used a descriptive qualitative method to analyze denotation, connotation, and myth in the animated film *The Anthem of the Heart*. They found that each scene contains layered meanings that complement one another in conveying emotional and ideological messages from the filmmaker.
- Ardiansyah, Wibowo, and Danadharta (2023) examined moral messages in *Kimetsu no Yaiba: Mugen Train* by analyzing visual elements (character portrayal, type of shot) and narrative structure. The study concluded that cinematography and visual symbolism effectively convey values such as courage, sacrifice, and friendship.
- Nugraha, Arindawati, and Oxygentri (2022) analyzed the representation of bullying in the animated film *Koe no Katachi*, highlighting physical, verbal, and cyberbullying as manifestations of iconic, indexical, and symbolic signs. The findings recommended further research on psychosocial dimensions.

These three studies demonstrate the effectiveness of Barthes' semiotic approach in revealing meaning layers in non local films. However, there is still no study that examines Indonesian animated films, particularly *Jumbo*, while integrating Indonesian cultural context. Previous studies also tend to focus on narrative and visual analysis without deeply exploring how semiotics construct local cultural myths and moral messages relevant to Indonesian audiences.

This section presents the results of the semiotic analysis of Roland Barthes applied to the film *Jumbo*. The analysis focuses on three levels of meaning, namely denotation, connotation, and myth, which construct moral messages in key scenes. The analysis includes the identification of visual and verbal signs in selected scenes, interpretation of deeper meanings based on Indonesian cultural context, and the explanation of ideological values that are socially legitimized. The following are the main moral themes identified:

a. The Importance of Listening to Others

In the scene at minutes 25:30–25:50, Don clearly refuses Marry's request for

help without listening to her explanation. At the denotative level, this moment is shown through short dialogue and Don turning his face away. Connotatively, Don's attitude reflects egocentrism commonly found in young individuals who wish to be heard without giving space to others. At the myth level, Indonesian culture regards a good listener as a symbol of wisdom and emotional maturity. Thus, the film *Jumbo* emphasizes that being a good listener is the foundation of harmonious relationships, while the refusal to listen leads to the breakdown of friendships.

b. Overcoming Bullying and Building Self Confidence

Several scenes (01:09:17, 11:15, 34:40) show Don being mocked by his peers due to his body size. Denotatively, this appears through verbal insults such as "Jumbo jumbo" and body language that isolates him. Connotatively, these insults symbolize negative stereotypes attached to physical differences, where appearance becomes a measure of self worth. At the myth level, society often incorrectly associates success and capability with physical appearance. The film challenges this myth by showing that Don, despite being labeled "Jumbo," proves his abilities through storytelling

talent, reinforcing the moral message that self confidence is built from inner strengths rather than physical appearance.

c. Friendship, Cooperation, and Empathy

A crucial moment occurs at minutes 01:12:30–01:17:43, when Don, Atta, Mae, and Nurman unite to help Marry and Acil. Denotatively, this is shown through collective actions such as mission planning, building an electric bicycle, and rescue efforts. Connotatively, the cooperation reflects the ability to overcome past conflicts for the greater good. The myth conveyed is that true friendship and empathy can heal past wounds and unite previously divided groups. The film teaches that differences and conflicts can be resolved through openness and collaboration.

d. Respecting and Remembering Parents

The symbolic storybook left by Don's parents (minutes 01:00:40, 01:26:02, 01:34:00) appears denotatively as Don holding, opening, and gazing at the book. Connotatively, the book represents emotional bonds and parental love that go beyond a physical object. At the myth level, heirlooms in Indonesian culture

are strongly associated with inherited values and family stories. The moral message is that parental love and memories continue to live through the actions and memories of their children, even after they are gone.

e. Social Awareness and Courage Against Injustice

The scene where the village head destroys a grave for personal revenge (01:26:50) represents a denotative act of injustice. Connotatively, it reflects abuse of power and the potential for social injustice when community control is weak. The societal myth suggests that children are powerless; however, the film challenges this by portraying Don and his friends as agents of change who expose the village head's wrongdoing during a festival performance (01:27:50). Thus, the film conveys that courage, solidarity, and creative strategies can uphold justice without relying solely on physical strength or authority.

f. Becoming Mature Through Reflection and Change

Don's character transformation is shown at minutes 01:06:50–01:11:41, when he realizes his mistakes, apologizes, and reconciles with his

friends. Denotatively, this is shown through verbal apologies and physical gestures of reconciliation. Connotatively, this reflects emotional growth from selfishness to humility. At the myth level, maturity is not defined by age but by the willingness to acknowledge mistakes and make amends. The film emphasizes that moral maturity develops when individuals reflect on their actions and take responsibility for them.

CONCLUSION

This study successfully reveals how the film *Jumbo* consistently conveys moral messages through Roland Barthes' three levels of semiotic meaning. At the denotative level, visual elements such as Don's gesture of refusing Marry, the use of bright colors in scenes of togetherness, and the framing of friendship scenes emphasize basic values such as empathy, courage, and mutual cooperation. At the connotative level, local cultural contexts such as storytelling traditions and norms of mutual respect add deeper layers of meaning to bullying conflicts and moments of character reconciliation. Meanwhile, at the myth level, the film reinforces an ideological narrative that

listening to others, respecting physical differences, and resisting injustice are shared moral pillars within Indonesian society.

Furthermore, this study addresses a gap in the literature by applying Barthes' semiotic theory to a local animated film, an area that has been relatively underexplored. The findings indicate that children's animation is not merely a form of entertainment but also an effective medium for conveying contextual moral values to young audiences. By deconstructing the sign system in *Jumbo*, this study demonstrates how a children's film can reflect social realities, shape collective awareness, and inspire positive behavioral change. These findings open opportunities for further research examining the impact of moral messages in animation on children's understanding and character development.

For future research, it is recommended to conduct comparative semiotic studies between *Jumbo* and other local animated films to explore variations in moral message construction within similar cultural contexts. In addition, further studies may deepen the psychosocial

dimension by using interviews or surveys to examine how semiotic meanings in films are actually received and interpreted by child audiences. Finally, future research could integrate narrative theory or media psychology to provide a more multidimensional understanding of the impact of moral messages on audience behavior.

This study shows that the film *Jumbo* is an effective medium for delivering moral messages to child audiences through Roland Barthes' semiotic approach. By analyzing visual and verbal signs in several key scenes, this research successfully identifies three levels of meaning, namely denotative, connotative, and mythic, which simultaneously construct the film's moral narrative. At the denotative level, the film presents direct representations through gestures, dialogue, and visual symbols. At the connotative level, emotional and social meanings related to the Indonesian cultural context are reinforced, such as the importance of empathy, courage, and cooperation. Meanwhile, at the mythic level, *Jumbo* strengthens culturally legitimized ideologies, such as respect for parents, rejection of injustice, and the importance of emotional maturity.

Conceptually, the findings demonstrate that local animated films such as *Jumbo* can serve as a constructive medium for the internalization of moral and social values among children. The film not only narrates conflicts and resolutions that are relevant to everyday life but also presents symbols that are capable of shaping collective awareness of issues such as bullying, self confidence, and solidarity. Therefore, *Jumbo* can be categorized as a cultural product that serves both educational and ideological functions.

Furthermore, these findings contribute to the study of film semiotics, particularly in the context of Indonesian children's animation, which has not been extensively explored in academic research. This study also opens opportunities for further research, such as comparative studies between local films and interdisciplinary approaches combining narrative theory, media psychology, or audience reception studies, in order to gain a deeper understanding of the impact of moral messages on the development of young viewers' character.

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