



Representation of the Values of Friendship, Courage, and Self Confidence Contained in the Film *Jumbo*: A Semiotic Study by Roland Barthes

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ABSTRACT

This study aims to describe the representation of the values of friendship, courage, and self confidence contained in the film *Jumbo* by Ryan Andriandhy through Roland Barthes' semiotic study. This research was conducted on the animated film *Jumbo* which was released in 2025. The population in this study were all scenes in the film *Jumbo*, while the research sample was in the form of scene clips that display visual and verbal signs that represent the values of friendship, courage, and self-confidence. The research instrument in this study was the researcher himself as the main instrument with the help of a data classification table. The data collection technique was carried out through listening, reading, and taking notes by watching the film repeatedly, observing the scenes, and documenting relevant image clips. The data analysis tool used was Roland Barthes' semiotic theory which includes three levels of meaning, namely denotation, connotation, and myth. The results of the study show that the film *Jumbo* represents the value of friendship through mutual support and solidarity between characters; the value of courage through the actions of characters in facing fear, conflict, and challenges; and the value of self confidence through the process of self-acceptance and the main character's belief in his abilities.

Keywords: value of friendship, self-confidence, film, semiotic study

Representasi Nilai Persahabatan, Keberanian, dan Kepercayaan Diri yang Terkandung Dalam Film *Jumbo*: Kajian Semiotika Roland Barthes

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan representasi nilai persahabatan, keberanian, dan kepercayaan diri yang terkandung dalam film *Jumbo* karya Ryan Andriandhy melalui kajian semiotika Roland Barthes. Penelitian ini dilakukan pada film animasi *Jumbo* yang dirilis pada tahun 2025. Populasi dalam penelitian ini adalah seluruh adegan dalam film *Jumbo*, sedangkan sampel penelitian berupa cuplikan adegan yang menampilkan tanda-tanda visual dan verbal yang merepresentasikan nilai persahabatan, keberanian, dan kepercayaan diri. Instrumen penelitian dalam penelitian ini adalah peneliti sendiri sebagai instrumen utama dengan bantuan tabel klasifikasi data. Teknik pengumpulan data dilakukan melalui teknik simak, baca, dan catat dengan cara menonton film secara berulang, mencermati adegan, serta mendokumentasikan cuplikan gambar yang relevan. Alat analisis data yang digunakan adalah teori semiotika Roland Barthes yang meliputi tiga tataran makna, yaitu denotasi, konotasi, dan mitos. Hasil penelitian menunjukkan bahwa film *Jumbo* merepresentasikan nilai persahabatan melalui sikap saling mendukung, dan solidaritas antartokoh; nilai keberanian melalui tindakan tokoh dalam menghadapi rasa takut, konflik, dan tantangan; serta nilai kepercayaan diri melalui proses penerimaan diri dan keyakinan tokoh utama terhadap kemampuannya.

Kata kunci: nilai persahabatan, nilai keberanian, kepercayaan diri, fil, kajian semiotika

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INTRODUCTION

Literary works are works of art that use language as a medium. Therefore, in the field of semiotics, there are two semiotic systems: the first, the first-level semiotic system, and the second, the second-level semiotic system. Language is the material of literature (literary works). Before becoming literature, language is already a sign with meaning. Therefore, language is called the first-level semiotic system, which then becomes a literary sign, which is then elevated to the second-level semiotic system. The meaning of language becomes literary meaning, and this literary meaning is called significance. This meaning is the meaning of (meaning of meaning) or significance of meaning (Preminger, 1974:981-982). Therefore, it can be concluded that semiotics is closely related to literary works because, as the study of signs, semiotics provides a framework for analyzing meaning in literary works. Thus, literary works are viewed as complex signs. Language, stylistic elements, and other elements function as signifiers that create a signified or meaning. Researchers are interested in examining a film, "Jumbo," focusing on the representation of the values of friendship, courage, and self-confidence contained in the film. Furthermore, this film is widely enjoyed by children, teenagers, and adults. It was also the most popular film in 2025. Therefore, researchers want to explore the representation of these values contained in the film. Researchers use semiotic analysis to obtain meaning and symbols using Roland Barthes's semiotic model. The reason is that Roland Barthes's semiotics is an extension of Saussure's semiotic model, which not only sees meaning emerging when there is an associative relationship between the signifier and the signified, but also examines denotation and connotation.

This research focuses on Roland Barthes's semiotic analysis, which explores the meaning and symbols contained in the film "Jumbo." Therefore, the use of semiotics can help researchers and readers uncover and understand these symbols and meanings. Semiotics is the study of meaning and signs. Semiotic theory, developed by Ferdinand de

Saussure or Roland Barthes, can be used to understand and analyze meaning in literary works. Semiotic theory can help researchers and readers conduct more in-depth research into the meaning and symbols used in literary works, enabling them to uncover hidden meanings and see how language is used to convey messages or life values.

The researcher's reason for analyzing the film "Jumbo" was to understand the symbols and meanings contained within it. The film is highly engaging, offering a wide range of aspects, from its production involving hundreds of local actors to its compelling messages. It also appeals to all audiences due to its vital moral message for everyday life. "Jumbo" was a huge success, reaching a massive audience and becoming a phenomenon at the best film events in Indonesia.

The film used in this study is "Jumbo," an Indonesian fantasy adventure animated film set in 2025, directed by Ryan Andriandhy. It was released on March 31, 2025. As a Visinema animation, it achieved spectacular commercial success. Within a month of its theatrical release, "Jumbo" had been watched by over 10 million viewers, making it the most-watched Indonesian animated film of all time. "Jumbo" tells the story of a 10-year-old orphan named Don. He is often underestimated because of his enormous size. He possesses a storybook inherited from his parents, filled with illustrations and magical stories. The book is not only a memento, but also a source of inspiration and escape for Don from a world that feels unfriendly because he is often underestimated by his friends. Don tries to prove his abilities by participating in a talent show, where he plans to perform a stage play inspired by a storybook inherited from his parents, but a friend named Atta steals the book, making him desperate. Luckily for Don, he always has the support of his grandmother and friends, Nurman and Mae. In the midst of despair, Don meets Meri (a mysterious little fairy) who asks for help in finding his parents. He also tries to get back the book he inherited. This meeting begins a magical adventure that begins, changing Don's view of himself, teaching him the meaning of friendship, cour-



age, and self-confidence and strengthening the bonds of newly formed friendships. This jumbo depicts the journey of the main character who not only faces physical obstacles, but also an inner struggle in finding his identity and courage to face the world. Beneath its light and entertaining storyline, this film contains several important messages, such as the value of sincere friendship, the courage to overcome fear, and self-confidence in the face of change. These values are conveyed through various signs, meanings, and narrative structures that are interesting to examine in depth using a semiotic approach.

The topic of this research focuses on the 102-minute film "Jumbo," examining the life values within it using Roland Barthes's semiotics. Furthermore, the researcher also analyzed in-depth the signs and meanings, such as images, facial expressions, and gestures, that convey moral values within the film. Barthes stated that a strong framework for analyzing a film is broader, not just limited to language. It also allows for understanding how various signs, including language and visuals, work together to convey profound messages, namely denotation, connotation, and myth. The researcher was drawn to the film's story because it presents a narrative rich in moral and emotional values, such as friendship, courage, and self-confidence, which are highly relevant to everyday life, especially for children and adults, its primary audience. These values are conveyed not only explicitly through the characters' dialogue and actions, but also implicitly through symbols, signs, and visual codes that are compelling for implicit analysis. Based on the explanation above, the author is interested in conducting research on the representation of the values of friendship, courage, and self-confidence contained in Ryan Andriandhy's film, Jumbo.

Based on the above background, the research questions are outlined as follows:

- 1) How is the value of friendship represented in the film, according to Roland Barthes' semiotic analysis?

- 2) How is the value of courage represented in the film, according to Roland Barthes' semiotic analysis?
- 3) How is the value of self-confidence represented in the film, according to Roland Barthes' semiotic analysis?

The objectives of this study are as follows:

- 1) To determine the representation of the value of friendship contained in the film "Jumbo" according to Roland Barthes' semiotic analysis.
- 2) To determine the representation of the value of courage contained in the film "Jumbo" according to Roland Barthes' semiotic analysis.
- 3) To determine the representation of the value of self-confidence contained in the film according to Roland Barthes' semiotic analysis.

This research is expected to provide benefits to the audience, especially for students, as it can serve as a reference in understanding how semiotic analysis can be used to study media and deepen insight into the importance of representing values contained in a film. For readers, it is hoped that it will help them understand the hidden meanings contained in animated films, particularly those related to the values of friendship, courage, and self-confidence. Through Roland Barthes' semiotic approach, readers can be more critical in interpreting moral messages conveyed by visual media. Furthermore, readers will also gain insight into how meaning and signs in films are used to construct meanings with ideological and educational dimensions.

Previous research, namely; First, a study entitled Representation of the Role of Fathers in the Short Film Lamun Sumelang (Roland Barthes' Semiotic Analysis) by Khaeruloh Anwar Al Hasan from the Raden Mas Said State Islamic University of Surakarta in 2024. The findings of this study are researching using Roland Barthes' semiotic analysis which examines the short film Lamun Sumelang which presents the role of fathers as in the context of the role of fathers in Indonesia,

namely the role of fathers as leaders, the role of fathers as breadwinners and the role of fathers as protectors. The similarity of this study with the author is that in examining films also using Roland Barthes' semiotic analysis, the difference is in the object of research, namely the film being studied, namely the researcher here is studying the Jumbo Film.

Second, the study entitled Representation of Minangkabau Cultural Values in the Film Salisiah Adaik (Semiotic Analysis) by Bima Samiadji in 2023. The findings of this study discuss the representation of Minangkabau cultural values in the film Salisiah Adaik which is analyzed using Charles Sanders Peirce's semiotics. This study concludes that Minangkabau culture symbolized in the film Salisiah Adaik is manifested through the use of language, clothing and customs displayed through several scenes, such as scenes showing traditional transportation. In addition, it also examines the cultural values depicted throughout the film showing how rich Minangkabau is with its customs and cultural wisdom. The similarity between this study and the author is that both analyze a film with semiotic studies, while the difference is in terms of theory, in this study using Charles Sanders Peirce's theory while the author uses Roland Barthes' theory.

So it can be seen that the difference between the four previous studies and this study is in terms of the analysis of the film studied, here the researcher analyzed the film Jumbo where in analyzing the researcher used Roland Barthes's method of thought which emphasizes denotative, connotative, and mythical meanings. So, in the analysis, the meaning and symbols are explored as well as how the values of courage, friendship, and self-confidence are in the film. In previous studies, some used the same theory but in analyzing it differently, some also used different theories, for example, Charles Sanders Peirce's theory.

METHOD

This research uses a qualitative descriptive approach using Roland Barthes' semiotic analysis

method. This approach was chosen because the research aims to describe and interpret the meaning and values contained in Ryan Andriandhy's film "Jumbo" without involving numerical measurements. The analysis focuses on the representation of the values of friendship, courage, and self-confidence as displayed through visual and verbal signs in the film.

The object of this research is the 102-minute film "Jumbo." The research data consists of scene clips depicting gestures, facial expressions, dialogue, and interactions between characters embodying the values of friendship, courage, and self-confidence. Data sources were obtained from all scenes in the film "Jumbo," while the researcher acted as the primary research instrument, assisted by a data classification table to facilitate the grouping of research findings.

Data collection techniques were conducted through listening, reading, and note-taking. This involved repeatedly watching the film, examining relevant scenes, and documenting the image clips as research data. The data analysis technique employed an interactive analysis model, encompassing the stages of data collection, data reduction, data presentation, and drawing conclusions. The classified data was then analyzed using Roland Barthes' semiotic theory through three levels of meaning, namely denotation, connotation, and myth, in order to reveal the representation of the values of friendship, courage, and self-confidence in the film Jumbo.

RESULT

1. Representation of Friendship Values Data-1

The scene (00.26.34 – 00.26.36) depicts Don engaging in dialogue with Meri, a small, luminous fairy in need of assistance. In the scene, Don states, "If you manage to get that book, I'll help you," accompanied by a serious yet caring facial expression. The situation unfolds in a calm and non-pressuring atmosphere, illustrating the beginning of a cooperative relationship based on trust. This scene serves as an important



representation of the social interaction that leads to the formation of friendship between the characters.

In this scene, the markers that emerge are Don's dialogue, his serious facial expression, and the index finger gesture, indicating an agreement. This signification is Don's action of offering help to Meri with certain conditions. Denotatively, the scene depicts a simple interaction between two characters, Don and Meri, discussing cooperation. At this level, the value of friendship is explicitly demonstrated through their conversation and facial gestures. Barthes emphasized that denotation serves as the basis for the formation of subsequent meanings. Therefore, the denotative meaning, in the form of Don's facial gestures, serves as the foundation for deeper readings of meaning at the connotative and mythical levels.

Don's dialogue not only demonstrates agreement but also conveys empathy and concern for Meri. Don's willingness to help reflects mutual trust and solidarity, key characteristics of friendship. His calm body gestures and non-intimidating facial expressions reinforce the impression that the relationship is one of equality and based on good intentions.

This scene builds the myth that true friendship can exist regardless of background, physical appearance, or social status. Don and Meri, despite their striking differences, are united by mutual help and trust.

The myth presented is the idea that friendship is a moral force capable of solving problems and conflicts. The film naturalizes the value of mutual assistance as an ideal and worthy of emulation. Thus, friendship is understood not only as a personal relationship but also as a social value that needs to be instilled in society, especially among children and adolescents.

Data 2

The scene (00.33.11 – 00.33.13) shows the interaction between Don, Nurman, Mae, and Meri, a small, glowing fairy who is trying to retrieve Don's fairy tale book from Atta. The four figures

move together carefully around the red-walled building, while Atta appears on the other side as a potential obstacle. This tense but cooperative situation displays the solidarity between the figures, where each has a role and pays attention to one another. The scene emphasizes that the effort to retrieve Don's fairy tale book is not done individually, but through togetherness and solidarity as a real form of friendship.

From the perspective of Roland Barthes's semiotic theory, denotation is a first-level meaning that is literal and objective. In this scene, the signifiers are the visuals of Don, Nurman, Mae, and Meri moving together, their facial expressions indicating alertness, and their bodies positioned close together. The signifier is the collective action of retrieving Don's storybook from Atta. Denotatively, the scene depicts a group of children working together in a risky situation, confronting Atta to retrieve Don's storybook. At the denotative level, friendship is not yet interpreted as a profound moral value, but rather as a collective activity toward a common goal. Barthes emphasized that denotative meaning forms the basis for the formation of further meaning. Therefore, the visual act of togetherness provides an important foundation for interpreting the meaning of friendship at the connotative and mythical levels. At the connotative level, according to Barthes, signs begin to relate to values, emotions, and social experiences. The togetherness of Don, Nurman, Mae, and Meri conveys the meaning of friendship manifested through solidarity and a willingness to protect one another. The presence of Don's friends demonstrates that the problems Don faces are not viewed solely as personal matters, but as a shared responsibility. This demonstrates empathy and camaraderie.

The connotation of friendship is also reinforced by the complementary differences in character and abilities of each character. Meri, with her magical powers, and Nurman and Mae, with their courage and alertness, demonstrate that friendship does not demand uniformity, but rather cooperation. From Barthes' perspective, this

connotation arises from the relationship between signs and social values prevalent in society, thus interpreting friendship as a relationship built on trust and cooperation.

Barthes views myth as a second-order system of meaning that serves to naturalize ideological values, making them appear natural and universal. In this scene, the myth is evidently constructed, suggesting that true friendship is realized through working together in the face of adversity. The shared effort to retrieve the storybook signifies that friendship is not only present in pleasant situations but is also tested in risky and challenging situations.

The myth thus formed is the idea that friendship is a moral force capable of combating injustice and fear. Don's not being alone in facing Atta represents the belief that the support of friends can provide courage and a sense of security. This scene naturalizes the values of solidarity and togetherness as ideals necessary for social life, particularly in the friendships of children at school and in the community.

1.2 Representation of the Value of Courage

Data 1

The scene (00.18.20 – 00.18.25) depicts a pivotal moment when Don confidently registers himself for a fairy tale performance. He stands before the competition's registration committee, making expressive body movements, as if acting out the story he will be telling: a brave knight. Around him, he receives a positive response from his friends, Nurman and Mae, who support and encourage him. This scene marks a turning point in Don's character development, from a child often underestimated to an individual who boldly stands out and demonstrates his abilities in public.

At the denotative level, the scene shows Don physically raising his hand, holding his fairy tale book, and displaying a confident gesture as he registers for the fairy tale performance. Don's facial expression is optimistic and enthusiastic, a departure from the hesitation he often displayed previously. His friends, Nurman and Mae, react

positively with smiles and rapt attention to Don's actions. Judging from the concept of denotation in Roland Barthes's semiotics, the meaning at this stage is direct and objective. The scene simply depicts a concrete event: a child, Don, who wants to register for a competition and perform a short story. This denotative meaning is important as a basis for analysis because it emphasizes that Don's courage is manifested through concrete actions. Courage is not merely thought or felt, but demonstrated through concrete steps, such as the courage to appear and express oneself before others.

At the connotative level, Don's act of registering for the fairy tale performance carries symbolic meaning about courage to overcome fear and social stigma. The story of the "brave knight" he enacts not only serves as story material but also reflects Don's own inner state. He is positioning himself as a brave, strong, and worthy figure. According to Barthes, connotation is formed from the relationship between signs and the audience's social experiences. Don's decisive movements and the narrative of the brave knight are associated with the struggle of a small individual against self-doubt and the negative views of others. Don's courage is interpreted as a process of self-affirmation, an effort to build a new, more positive identity. Furthermore, the responses of his friends reinforce this connotation. Nonverbal support in the form of smiles and attention demonstrates that Don's courage is socially recognized.

At the mythical level, this scene constructs the idea that courage is a moral value that can change one's position within the social structure. The scene presents the myth that a child previously considered weak or incapable can rise and gain recognition through the courage to try. Don, through the story of the brave knight, is positioned as a representation of a child who confronts his own limitations. According to Barthes, myths serve to naturalize cultural values, making them seem natural and universal. Courage in this scene is naturalized as the ideal attitude that every individual should possess: the courage to stand out,



the courage to take risks, and the courage to fight for self-esteem. The story of the knight becomes more than just a fairy tale, but transforms into an ideology about struggle and self-confidence. The myth thus constructed emphasizes that courage is the key to change. Don is no longer seen as a child who often loses, but rather as an active subject who dares to determine his own direction in life. This ideological message reinforces the educational value of the film "Jumbo," which emphasizes that the courage to try is the first step toward recognition and success.

Data 2

The scene (00:32:55 – 00:33:05) shows Don attempting to reclaim his storybook, which Atta had previously stolen. With Mae's help, Don is lifted up the wall using a tree branch as a handhold. The situation is quite risky and tense, but Don persists in his efforts to retrieve the book that means so much to him. Don's success in retrieving the book is crucial because it paves the way for him to participate in the storybook competition he has long dreamed of.

At the denotative level, signs of courage are directly visible through Don's physical actions. He climbs the wall by holding onto a tree branch, while Mae supports and assists him from below. Visually, the scene simply shows a child attempting to retrieve his belongings with the help of a friend. Don's focused body movements, serious facial expression, and elevated posture indicate the risk he faces. The storybook he holds becomes the primary object of the struggle and visually occupies a prominent position within the scene. All of these elements serve as signifiers of Don's courageous act. At this level, the resulting meaning remains literal. Courage is understood as a physical act of facing minor danger to achieve a specific goal.

At the connotative level, the scene is no longer simply about climbing a wall, but rather about Don's courage to overcome the fear and social pressure he has experienced. The storybook is interpreted not only as an object, but as a symbol of Don's identity, dreams, and self-esteem, which

Atta had taken away. Mae's help in lifting Don also carries connotations of emotional support and solidarity. Don's courage does not stand alone, but grows through the trust and support of his friends. In this context, courage is interpreted as the courage to believe in oneself while accepting the help of others. According to Barthes, connotation arises from the cultural values and social experiences inherent in signs. The scene constructs the meaning that a child's courage does not always emerge spontaneously, but develops through positive social relationships and a sense of security built with friends.

At the mythical level, the scene forms the ideological idea that courage is a moral quality worth striving for and valuing. Don is depicted as a child who is initially underestimated but later dares to fight for his rights. The myth he constructs is that children who dare to stand up for what is theirs, especially their dreams and aspirations, will have the opportunity to develop.

Don's success in reclaiming his storybook confirms the myth of "courage brings change." This scene conveys the message that courage isn't just about fighting others, but also about confronting one's own fear and powerlessness. The storybook becomes a moral symbol: Don deserves to participate in the competition because he bravely fights for what he believes in. From Barthes' perspective, myths work by normalizing certain values as if they were natural. Don's courage is presented as natural and ideal, leading the audience to accept the idea that courage, honesty, and effort are the right paths to recognition and opportunity.

1.3 Representation of Self-Confidence Values

Data 1

The scene (00.06.56 – 00.09.46) depicts Don appearing enthusiastic and confident as he prepares to play baseball against Atta's group. With a cheerful facial expression and active body movements, Don demonstrates his confidence in his ability to participate equally with his friends. Despite being larger than the other children, Don remains courageous in hitting and catching the

baseball, even when it is thrown far into the village. This scene marks a significant moment for Don, as he proves to himself that he has the ability and is worthy of belief in his potential.

At the denotative level, the scene shows Don running across the baseball field with a happy and enthusiastic facial expression. Don clenches his fists, smiles broadly, and displays active body gestures as he prepares to participate in the game. Researchers can directly observe Don as a child fully engaged in the play without hesitation or fear. These actions are tangible and easily recognizable visual cues. Denotatively, Don is confident in catching the ball even though it is thrown quite far. Don's steady and responsive body movements demonstrate that he is not just participating in the game but also actively participating. This scene demonstrates Don's success in performing physical actions that might have previously been questioned by those around him. At the denotative level, Don's confidence is displayed as a visual manifestation of his active involvement, positive expression, and successful actions in the game of baseball.

At the connotative level, Don's cheerful and enthusiastic facial expression conveys a deeper sense of confidence. His smile and eyes not only convey his joy at playing but also reflect his belief in his own abilities. Don's agile and steady body movements symbolize a change in his inner attitude, from self-doubt to self-confidence. Don's large size, previously a frequent source of ridicule, is interpreted differently in this scene. His size is no longer seen as a weakness but as a part of Don's identity that does not hinder his achievement. Don's success in catching the ball symbolizes that confidence can change how one perceives one's physical limitations. Don's presence in Atta's group's game symbolizes the social courage born of self-confidence. Don no longer positions himself as a marginalized individual, but as an equal and deserving individual. Thus, self-confidence in this scene is interpreted as a psychological strength that allows Don to boldly perform, try, and enjoy his own achievements.

At the myth level, the scene constructs a social narrative about children who are able to develop self-confidence through positive experiences and small successes in everyday life. Don is represented as a symbol of a child who rises above feelings of inferiority by believing in his own abilities. The scene establishes the myth that self-confidence doesn't come instantly, but rather is built through the courage to try and engage. The myth also emphasizes that physical standards or social judgments do not determine a person's worth. Don's self-confidence challenges the common view that often associates a child's abilities with body shape or the perceptions of the majority. This scene conveys the message that every child has potential that can develop when given the space to believe in themselves. At the myth level, Don's self-confidence is not only a personal story but also a moral message that presents the value of self-confidence as an important value in a child's development, as well as a critique of the culture of bullying and negative labeling. Self-confidence is mythologized as the key to children's self-discovery, recognition, and development of healthy self-esteem.

Data 2

The scene (09:47 AM – 10:27 AM) depicts Don successfully catching a baseball during a game against Atta's group. This action is executed with confidence, despite having previously been underestimated due to his large size. Instead of receiving appreciation, Don instead receives ridicule from his opponents. However, Don remains steadfast in his belief and does not show any signs of inferiority. This scene clearly depicts the process of building Don's self-confidence through concrete actions in a stressful social space.

At the denotative level, according to Roland Barthes' semiotic theory, signs are understood literally and visibly. The scene shows Don holding a baseball with a facial expression of surprise and pride. His hand grasping the ball serves as the primary visual signifier that he has accomplished



something significant in the game. This situation directly represents the event "Don catches the ball." Visually, Don's wide-eyed gaze and his gaze on the ball indicate a full awareness of his success, a firm belief in himself, as a child who dares to stand up and show himself and his friends that he can play baseball. Don's body language, not looking down, but rather upright and focused, reinforces the literal meaning that he is capable of performing the basic techniques of baseball.

At the connotative level, the scene begins to take on emotional and psychological meaning. Don's success in catching the ball is no longer just a sporting event, but a symbol of his abilities, which have been doubted by those around him. Don's facial expression reflects a mixture of pride and amazement, indicating growing self-confidence. The taunts from his teammates serve as social cues representing pressure. However, Don's response, undeterred by the taunts, connotes mental fortitude. The baseball in his hand can be read as a symbol of self-proof that Don is capable of exceeding the negative expectations placed on him. At this stage, self-confidence is defined as the courage to acknowledge one's own abilities without having to wait for recognition from others. Don demonstrates that primary validation comes from self-belief, not praise from others. This connotation reinforces the message that self-confidence grows through direct experience, not simply words of encouragement.

At the mythical level, this scene constructs an ideological narrative about the figure of an "ordinary boy who becomes a little knight." Don is mythologized as a representation of a child who is often underestimated, but who is able to prove his worth through courage and self-confidence. The film "Jumbo" presents the myth that physical limitations are not a barrier to achievement. This myth normalizes the idea that self-confidence is the main weapon in facing bullying and social ridicule. Don is not portrayed as a perfect hero, but rather as an ordinary child who dares to believe in himself. Thus, the researcher internalized the

value that courage and self-confidence can transform one's social standing. Overall, the myth that was constructed emphasized that self-confidence is a process, not something instantaneous. The scene where Don catches the baseball symbolizes Don's inner struggle to build a positive identity. This scene subtly conveys the message that believing in oneself is the first step to resisting and building self-esteem in an environment that is not always supportive.

CONCLUSION

Based on the analysis of the film *Jumbo*, which highlights the values of friendship, courage, and self-confidence in a strong, consistent, and meaningful way through visual and verbal signs analyzed using Roland Barthes' semiotic theory perspective at three levels of meaning: denotation, connotation, and myth. These three values do not stand alone but are interconnected and form a coherent moral message within the film's storyline. The value of friendship is represented through togetherness, cooperation, empathy, solidarity, and the characters' willingness to help each other in various situations, both when facing conflict and when achieving success. At the denotative level, friendship is evident through activities such as working together, practicing together, and performing on stage collectively. At the connotative level, friendship is defined as an emotional connection based on trust, acceptance, and caring between friends. Meanwhile, at the mythical level, the film naturalizes the idea that true friendship is a moral force capable of overcoming conflict, fostering courage, and bringing shared happiness and success.

The value of courage is represented through the characters' courageous attitudes in the face of fear, conflict, the pressure of power, and risk for the sake of truth and the safety of their friends. At the denotative level, courage is demonstrated through concrete actions such as confronting the village head, searching for Meri, and making difficult decisions in dangerous situations. At the

connotative level, courage is defined as steadfastness, willingness to sacrifice, and moral courage to stand up for what is right. At the mythical level, Jumbo builds the view that true courage arises from solidarity and social concern, not merely physical strength, thus positioning courage as an ideal ethical value in social life.

The value of self-confidence is represented through Don's character development, from initial self-doubt to growth into a person confident in his abilities and potential. Denotatively, self-confidence is evident in Don's facial expressions, gestures, and courage to appear in public. Connotatively, self-confidence is interpreted as the result of social support, acceptance, and moral encouragement from his friends. Furthermore, mythically, the film "Jumbo" instills the idea that self-confidence does not develop individually, but is formed through a supportive social environment and healthy friendships.

Based on the conclusions above, this study has the advantage of being able to reveal the representation of the values of friendship, courage, and self-awareness in a deep and structured way through Roland Barthes' semiotic approach at three levels of meaning. This allows it to demonstrate the interconnectedness between visual and verbal signs and moral messages in the film "Jumbo" in a comprehensive manner, relevant to the character development of children and adolescents. Thus, this study also has limitations, namely that the scope of analysis is limited to certain scenes selected by the researcher, leaving open the possibility of other meanings that have not yet been revealed. Furthermore, it does not involve direct audience responses, so the resulting interpretations do not represent the audience's perceptions more broadly.

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