



Icons, Indices, and Symbols of the Film *Perayaan Mati Rasa* by Umay Shahab: A Charles Sanders Peirce Semiotic Study

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ABSTRACT

This study aims to describe the meaning of icons, indices, and symbols in Umay Shahab's film "Perayaan Mati Rasa" through Charles Sanders Peirce's semiotics. The study was conducted by analyzing the film, which premiered in theaters on January 29, 2025, and on Netflix on June 12, 2025. The primary data source for this study was the film itself, while secondary data were obtained from semiotic theory books, scientific journals, and other relevant literature. The research instruments used included observation through repeated viewings of the film, documentation through screenshots of scenes, and literature review. Data analysis was conducted using Charles Sanders Peirce's semiotic approach with a qualitative descriptive method. The results show that: first, eight icon data were found in the form of visual representations of the main characters: Ian Antono, Uta Antono, Satya Antono, Dini Antono, Ray Alvero, Saka Wijaya, Dika Ardana, and Dinda Juwita, which depict character, relationships between characters, and emotional conflicts based on direct similarities between the signs and the objects they represent; Second, eleven index data were found which were displayed through facial expressions, body gestures, lighting, and character actions as signs that have a causal relationship with psychological conditions such as loneliness, mental stress, family conflict, and loss; Third, five symbol data were found in the form of a handycam and family photos, a father's heirloom, a flower arrangement, a Yasin book, and a ship and the sea, whose meanings were formed through social and cultural conventions to represent longing, loss, affection, sacrifice, and hope in Antono's family.

Keywords: icons, indices, symbols, film, semiotics study

Ikon, Indeks, dan Simbol Film *Perayaan Mati Rasa* Karya Umay Shahab: Sebuah Studi Semiotika Charles Sanders Peirce

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan makna ikon, indeks, dan simbol dalam film *Perayaan Mati Rasa* karya Umay Shahab melalui kajian semiotika Charles Sanders Peirce. Penelitian dilaksanakan dengan menganalisis film *Perayaan Mati Rasa* yang tayang perdana pada 29 Januari 2025 di bioskop dan pada 12 Juni 2025 di platform Netflix. Sumber data primer penelitian ini adalah film *Perayaan Mati Rasa* itu sendiri, sedangkan data sekunder diperoleh dari buku teori semiotika, jurnal ilmiah, dan literatur relevan lainnya. Instrumen penelitian yang digunakan meliputi observasi dengan menonton film secara berulang, dokumentasi melalui tangkapan layar adegan, dan studi pustaka. Analisis data dilakukan menggunakan pendekatan semiotika Charles Sanders Peirce dengan metode deskriptif kualitatif. Hasil penelitian menunjukkan bahwa: *pertama*, ditemukan delapan data ikon berupa representasi visual tokoh-tokoh utama, yaitu Ian Antono, Uta Antono, Satya Antono, Dini Antono, Ray Alvero, Saka Wijaya, Dika Ardana, dan Dinda Juwita, yang menggambarkan karakter, hubungan antartokoh, serta konflik emosional berdasarkan kemiripan langsung antara tanda dan objek yang diwakilinya; *kedua*, ditemukan sebelas data indeks yang ditampilkan melalui ekspresi wajah, gestur tubuh, pencahayaan, dan tindakan tokoh sebagai tanda yang memiliki hubungan sebab-akibat dengan kondisi psikologis seperti kesepian, tekanan batin, konflik keluarga, dan kehilangan; *ketiga*, ditemukan lima data simbol berupa handycam dan foto keluarga, barang peninggalan ayah, karangan bunga, buku yasin, serta kapal dan laut, yang maknanya terbentuk melalui konvensi sosial dan budaya untuk merepresentasikan kerinduan, kehilangan, kasih sayang, pengorbanan, dan harapan dalam keluarga Antono.

Kata kunci: ikon, indeks, simbol, film, semiotika

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INTRODUCTION

The film *Perayaan Mati Rasa* by Umay Shahab premiered on January 29, 2025, and successfully attracted 1,369,771 viewers in theaters, as well as topping Netflix's rankings on June 13, 2025. The film addresses the theme of the emotional crisis of the younger generation through its main character, Ian Antono, a musician struggling with loss and social-family pressures. Through dialogues laden with psychological content, the film presents a realistic picture of how the phenomenon of "emotional numbness" can affect relationships between individuals in modern life.

As a work of art, film is one of the most effective media for conveying cultural narratives to a broad audience. Fakhrurrozi in Saifullah (2022:91) asserts that film represents the life of a nation and society because it contains elements of language, customs, distinctive stories, interesting locations, and cultural values. Zoebazary (2010:104) also states that film is a work of art that combines sound and image in an audiovisual-based storytelling genre.

The development of communication media in the digital era has also changed the way society interprets literary works. Ghosal in Indiyani (2025:382) notes that the shift of literary works from print media to audiovisual media has become a significant phenomenon in modern culture. Klarer in Juanda (2019:2) explains that film originates from a script that textually resembles a drama script, so that film can be viewed as a form of contemporary literary expression.

To dissect the layers of meaning in a film, the semiotic approach is a relevant choice. Sobur (2009:13) states that Peirce's trichotomy framework—icon, index, and symbol—provides a comprehensive analytical tool for examining the signs in a film, ranging from the actors' facial expressions, the choice of color and lighting, dialogue, to music. Various previous studies have applied Peirce's semiotics to Indonesian films, including Siregar et al. (2024) on the film *Onde Mande*, Mia et al. (2025) on the film *Mungkin Esok*

Lusa atau *Nanti*, and Oktaviani (2022) on the film *2014 Siapa di Atas Presiden?*. However, no study has specifically used Peirce's semiotics to analyze the meaning of a contemporary Indonesian family drama film that addresses the themes of mental health and emotional crisis, particularly the film *Perayaan Mati Rasa*.

Based on the background above, the research problems of this study are: (1) What is the meaning of the icons in the film *Perayaan Mati Rasa*? (2) What is the meaning of the indices in the film *Perayaan Mati Rasa*? (3) What is the meaning of the symbols in the film *Perayaan Mati Rasa*?

This study aims to describe the meaning of icons, indices, and symbols in Umay Shahab's film *Perayaan Mati Rasa* through Charles Sanders Peirce's semiotic study.

From an academic perspective, this study is expected to enrich the semiotic study of contemporary Indonesian drama films, particularly regarding the representation of emotional crises and mental health. From a practical perspective, this study can serve as a reference for students, educators, and researchers examining signs in audiovisual works, as well as providing the wider public with an understanding of the hidden messages contained in popular films.

Semiotics is the science that studies signs and how signs function in the communication process. Sobur (2009:15) explains that semiotics derives from the Greek word *semeion*, meaning "sign", and its scope is not limited to verbal language but also includes nonverbal sign systems such as images, gestures, sounds, and clothing. Furthermore, Sobur (2009:34) asserts that a sign has a relationship with the object it represents through similarity, a cause-and-effect relationship, or social convention.

Charles Sanders Peirce's semiotic theory is known for its triangle of meaning model, consisting of three main components: the sign, the object, and the interpretant. Hamidi et al. (2013:19) explain that these three elements can only be understood in mutual relation to one another. Morissan



(2015:36) adds that representation is always connected by an individual's awareness of meaning-making, so that the interpretation of a sign is dynamic and depends on context.

Peirce divides signs into three main types. First, the icon, a sign recognized due to physical similarity with the object it represents; Sobur (2009:41) asserts that the relationship between an icon and its referent is naturally one of resemblance. Second, the index, a sign related to its object through causality or existential proximity; Sobur (2009:158), Elmustian & Razak (2021:13) explains that an index arises associatively due to a fixed relationship between the sign and its referent. Third, the symbol, a sign that represents an object based on convention or social agreement; Sobur (2009:156) asserts that the relationship between a symbol and its object is conventional, determined by agreements that apply within society.

This study is relevant to several previous scientific articles. First, Oktaviani (2022), in an article titled "Analysis of the Meaning of Icon, Index, and Symbol Signs in Charles Sanders Peirce's Semiotics in the Film 2014 Siapa di Atas Presiden?", published in the online scientific journal of STKIP Persada Khatulistiwa. This study specifically examines the three aspects of Peirce's signs—icon, index, and symbol—in an Indonesian film using a qualitative descriptive method, so its analytical framework corresponds directly with this study. The difference lies in the film object and the social context examined.

Second, Siregar et al. (2024), in an article analyzing Charles Sanders Peirce's semiotics in the film *Onde Mande*, published in an online scientific journal. This article identifies signs in the form of icons, indices, and symbols in a film set against an Indonesian local cultural background. Its relevance lies in the use of the same theory and method, while the difference lies in the object and theme of the film analyzed.

Third, Mia et al. (2025), in an article examining the representation of Peirce's semiotics

in the film *Mungkin Esok Lusa* atau *Nanti*, published in an online scientific journal. This article examines the meaning of signs in a contemporary Indonesian drama film that addresses the issue of emotional relationships between characters. The similarity in film genre and the use of Peirce's semiotic approach makes this article highly relevant to this study, as the film *Perayaan Mati Rasa* also focuses on emotional and social dynamics within a family..

METHOD

This study was conducted through three stages. The first stage is preparation, including problem identification and the development of research instruments. The second stage is implementation, namely the collection of data from the film "Perayaan Mati Rasa" by Umay Shahab through observation, documentation, and literature study. The third stage is reporting, which includes data analysis, interpretation of findings, and the preparation of the final report. This study uses a qualitative approach with a qualitative descriptive design. According to Sugiyono (2019:2), Abubajar (2021:19:, Razak (176), qualitative methods are used to describe, explain, and interpret the meaning of social phenomena in depth.

The analysis was conducted using Charles Sanders Peirce's semiotic theory, which divides signs into three categories—icon, index, and symbol—to examine the visual, narrative, and audio meanings in the film. This study is a document analysis and is therefore not bound to any particular physical location. The primary data is sourced from the film "Perayaan Mati Rasa" accessed via digital streaming platforms, while secondary data were obtained from libraries and online sources. Data collection includes literature study, primary data collection, and data verification. The instruments used in this study are as follows. Observation (observational testing): used to record and identify semiotic signs (icons, indices, symbols) from each scene of the film in a structured manner. Documentation: used to record screenshots and descriptive notes of scenes,

including timestamps, visuals, and dialogue. Literature Study: used to collect and classify references from books, journals, and online sources related to semiotic theory and film analysis.

Data analysis was conducted qualitatively based on Peirce's semiotic theory through the following stages: (1) grouping the data analyzed using theories on the semiotic aspects of icons, indices, and symbols found in the film *Perayaan Mati Rasa*; (2) analyzing the data through data interpretation; (3) interpreting the results of the research on the research problem within the film; and (4) subsequently, drawing conclusions from the analysis of the research data on the research problem within the film.

RESULT

The results of this study are based on the three research problems established in the previous section. The aim is to present and describe the meanings found in the film *Perayaan Mati Rasa* by Umay Shahab using Charles Sanders Peirce's semiotic approach, which focuses on icons, indices, and symbols. The following table presents a recapitulation of the results of the Charles Sanders Peirce semiotic analysis of the film “*Perayaan Mati Rasa*” by Umay Shahab. The table covers all findings grouped into three sign categories—icon, index, and symbol—along with the data code, scene/character, the sign found, and its semiotic meaning..

Table 1
Recapitulation of the Analysis of Icon Meanings in the Film *Perayaan Mati Rasa*

Data Code	Scene/Character	Sign Findings	Semiotics Meaning
IKT-01-FPMR/2025	Ian Antono (00:03:08)	Visual of a young man, sharp gaze, serious expression, bluish lighting, dark jacket	Represents a protagonist experiencing deep inner conflict, emotional loneliness, and a state of 'emotional numbness' behind his cold demeanor
IKT-02-FPMR/2025	Uta Antono (25:33)	Visual in front of a computer & podcast equipment, calm expression, relaxed sitting position	Represents a warm, expressive, and open character in communication; a contrast to Ian's reticence
IKT-03-FPMR/2025	Satya Antono (00:03:00)	Captain's uniform, hat, harbor setting, focus on a mobile phone	Represents a hardworking father full of love, but trapped by work demands, creating emotional distance with Ian
IKT-04-FPMR/2025	Dini Antono (01:20:27)	Home clothing, holding knitted fabric, calm expression concealing exhaustion	Represents the center of family warmth; a gentle, patient, self-sacrificing mother who hides physical and emotional suffering
IKT-05-FPMR/2025	Ray Alvero (00:02:37)	Near a microphone, stage atmosphere, serious expression while performing	Represents a loyal friend who provides emotional support through music and companionship

IKT-06-FPMR/2025	Saka Wijaya (00:30:08)	Playing electric guitar on stage, focused and serious expression	Represents a realistic, honest friend who dares to confront Ian; music as a medium of honesty and solidarity
IKT-07-FPMR/2025	Dika Ardana (00:03:11)	Behind the drums, drumstick movements, dimly lit stage atmosphere	Represents the group's balancing figure; a friend who brings calm and loyalty
IKT-08-FPMR/2025	Dinda Juwita (01:20:27)	Sitting at the dining table with Uta, casual clothing, wearing glasses, gentle expression	Represents an emotional mediator and witness to family issues; a caring figure close to Ian's mother

Based on the table above, eight icons were found in the film *Perayaan Mati Rasa*, all of which belong to the character icon (IKT) subcategory, comprising the main and supporting characters.

Table 2
Recapitulation of the Analysis of Index Meanings in the Film *Perayaan Mati Rasa*

Data Code	Scene/Character	Sign Findings	Semiotics Meaning
INL-01-FPMR/2025	Adegan 1 – Ian di Kapal (00:00:52–00:00:55)	Ian stands alone, facing away from the camera; quiet harbor; text 'drowning in expectations'	Ian's self-isolation and emotional distance from reality; a psychological condition pressured by family expectations
INT-02-FPMR/2025	Adegan 2 – Studio Musik (00:02:19–00:02:29)	Focused gaze at a phone, body still as the studio gradually empties after friends leave	Emotional disturbance causing Ian to withdraw; external silence aligns with inner isolation
INS-03-FPMR/2025	Adegan 3 – Ian dan Foto Keluarga (00:03:07–00:03:10)	Dim bluish lighting, empty gaze, Ian alone in his room	Emotional exhaustion and 'numbness' resulting from suppressed inner wounds; the room as a space of emotional escape
INS-04-FPMR/2025	Adegan 4 – Ayah dan Uta (00:04:10–00:04:17)	Father and Uta smiling together while looking at an award plaque	The father's genuine emotional involvement with Uta; implicitly a wound for Ian, who never received similar appreciation
INT-05-FPMR/2025	Adegan 5 – Uta dan Dinda (00:04:43–00:04:45)	Uta's expression of disappointment while speaking, facing each other, tumpeng (cone-shaped rice dish) on the table	A mismatch between the celebratory moment and the heated mood; unavoidable emotional tension

INA-06-FPMR/2025	Adegan 6 – Percakapan Ayah & Uta (00:08:43–00:08:46)	Sad expression, slowing tone of voice, father holding a childhood photo	Memories of the past as a trigger for emotional awareness; the father realizes the distance formed with his children
INS-07-FPMR/2025	Adegan 7 – Percakapan Ibu & Ian (00:10:14–00:10:17)	Ian stands near the door; Mother and Dinda sit inside the room	Physical distance reflects Ian's emotional distance from family dynamics; Ian is physically present but not yet fully involved
INS-08-FPMR/2025	Adegan 8 – Konflik Ayah dan Ian (00:20:33–00:20:46)	Ian's angry expression, raised tone of voice; father's downcast gesture	The accumulation of Ian's frustration reaching its boiling point; the father's downcast gesture as an index of unspoken guilt
INS-09-FPMR/2025	Adegan 9 – Ibu dan Ian di Rumah Sakit (00:33:46–00:33:50)	Mother attached to medical devices, Ian holding his mother's hand	The mother's critical condition and Ian's affection that can no longer be held back; physical touch becomes the only channel for emotion
INS-10-FPMR/2025	Adegan 10 – Berlari ke Laut (01:50:20–01:50:30)	Ian's fearful expression, Ian–Uta–Mother embracing one another on the beach shore	Fear of loss; the embrace as an index of the need for protection and emotional closeness amid uncertainty

Based on the table above, eleven index data were found in the film *Perayaan Mati Rasa*, consisting of three subcategories: plot indices (INA), character indices (INT), and atmosphere indices (INS).

Table 3
Recapitulation of the Analysis of Symbol Meanings in the Film *Perayaan Mati Rasa*

Data Code	Scene/Character	Sign Findings	Semiotics Meaning
SIA-01-FPMR/2025	Handycam & Family Photo (00:03:05)	Family graduation photo with a picture of the father attached; handycam on the table	A symbol of longing and the effort to 'bring back the presence' of an often-absent father; the handycam represents Satya's unspoken feelings toward Ian
SIA-02-FPMR/2025	Father's Belongings (00:43:34)	A black box containing Satya's personal belongings returned by his colleagues	A symbol of loss and the end of a life's journey; the heirloom objects confirm the reality of death that Ian and Uta must accept

SIL-03-FPMR/2025	Flower Arrangement (00:48:13)	A row of condolence flower boards reading 'Our Deepest Condolences' along the street	A symbol of final respect and a space for Ian's reflection; regret over a relationship with his father that was never repaired during his lifetime
SIA-04-FPMR/2025	Yasin Book (01:45:29)	A Yasin and Tahlil book brought by the extended family, then hidden by Ian and Uta	A symbol of emotional sacrifice; the prayer book takes on the function of a hidden symbol, containing grief in order to protect the mother's condition
SIA-05-FPMR/2025	Memories of the Father on the Ship (01:55:02)	A flashback of a ship, binoculars, and the activity of watching the sea together with the father when Ian and Uta were children	A symbol of the togetherness and affection that once existed; a contrast to the emotional distance in adulthood; a memory that is fully appreciated only after the loss

Based on the table above, five symbol data were found in the film *Perayaan Mati Rasa*, consisting of two subcategories: plot symbols (SIA) and setting symbols (SIL).

DISCUSSION

Based on the tables above, the semiotic analysis of the film “*Perayaan Mati Rasa*” produced 24 data findings, divided into eight icon data (IKT), eleven index data (INL/INT/INS/INA), and five symbol data (SIA/SIL). These three layers of signs work complementarily in representing the theme of family dysfunction and the condition of ‘emotional numbness’ experienced by the main character, Ian Antono.

Icons as Representations of Character and Relationships

The eight icons found show that the characters in the film are consistently constructed through visual elements such as facial expressions, clothing choices, settings, and characters’ activities. The most striking contrast is seen between Ian’s icon (closed off, blue lighting, frozen expression) and Uta’s icon (open, active, expressive), which visually reinforces the imbalance in emotional relationships within the Antono family. This aligns with Nurgiyantoro’s view in Nur (2021:14) that icons construct

meaning through direct similarity between the sign and the reality it represents.

Indices as Markers of Inner Conflict

Most of the eleven indices found are centered on Ian as the main character, with recurring patterns of solitude, dim lighting, and minimal physical interaction. These indices establish a clear cause-and-effect relationship between external conditions (an absent family, unequal appreciation, unresolved conflicts) and Ian’s internal psychological state. Rusmana in Nur (2021:16) asserts that an index arises from existential proximity, and in this film, that proximity is constructed through *mise-en-scène* consciously designed by director Umay Shahab.

Symbols as Layers of Cultural Meaning

All five symbols found are rooted in Indonesian cultural values, particularly traditions of family and death rituals. The hidden Yasin book, the condolence flower arrangement, and the memories on the ship do not function merely as narrative props, but carry layers of social and emotional meaning that can only be understood through a local cultural lens. Sobur (2009:156) explains that a symbol refers to an object beyond itself based on social convention, and the five symbols in this film are shown to represent sacrifice, loss, and the process of accepting grief—

universal experiences conveyed through expressions distinctive to Indonesian culture.

Compared to previous studies analyzing the semiotics of Indonesian films, this study has the advantage of a broader analytical scope: it examines all three layers of Peirce's semiotics (icon, index, and symbol) in an integrated manner within a single film, producing a more complete and layered picture of representation compared to studies that focus on only one sign category. However, this study also has limitations, as it focuses only on icons, indices, and symbols, without examining the linguistic aspects of the film's dialogue in depth, among other aspects.

CONCLUSION

Based on the Charles Sanders Peirce semiotic analysis of the film "Perayaan Mati Rasa" by Umay Shahab, the following conclusions were obtained.

The Meaning of Icons

In the film, this is constructed through the direct representation of eight characters (Ian Antono, Uta Antono, Satya Antono, Dini Antono, Ray Alvero, Saka Wijaya, Dika Ardana, and Dinda Juwita). Each icon depicts character, relationships between characters, and emotional conflicts through visual similarities between the sign and the object it represents, particularly Ian's condition of 'emotional numbness' as a result of the pressure of expectations and a lack of family support.

The Meaning of Indices

This is found in eleven scenes through facial expressions, body gestures, lighting, and characters' positions that show a cause-and-effect relationship with the characters' psychological conditions. These indices consistently represent Ian's loneliness, inner conflict, loss, and unspoken emotional needs.

The Meaning of Symbols

This is present through five meaningful objects—the handycam and family photos, the

father's belongings, the flower arrangement, the Yasin book, and the ship and the sea—which represent longing, loss, sacrifice, and the process of the Antono family's emotional reconciliation. These symbols are rooted in local cultural values, thereby deepening the film's overall moral message.

Overall, the three layers of signs (icon, index, and symbol) work integratively in representing family dysfunction and the process of healing emotional wounds, demonstrating that the film "Perayaan Mati Rasa" conveys its message not solely through dialogue, but through every visual and verbal element charged with meaning.

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