

Analysis Of The Moral Message In The Film Srimulat: Hil Yang Mustahal

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***Abstract.** The primary objective of this research is to investigate the implicit moral messages conveyed in the film "Srimulat: The Impossible Dream" through the application of a descriptive qualitative methodology employing Roland Barthes' semiotic approach. The film is viewed not only as a form of entertainment but also as a communication medium utilized to impart moral, motivational, and inspirational messages to its audience. "Srimulat: The Impossible Dream" depicts the journey of the comedy group Srimulat, based in Surakarta, as they begin their performances at the Sriwedari Theater. Data collection techniques include direct observation of the film and documentation from various sources. Through the analysis of visual signs and texts in several scenes, this research reveals how moral messages are presented within the narrative context of the film. The findings show how the characters in the film experience growth and learn from the conflicts they face. The analysis results show that this film conveys four moral messages in line with Barthes' theory: humility, introspection, self-confidence, and honesty and responsibility. These messages are seen through denotative and connotative signs. For example, an artist must be humble and introspective, believe in his own abilities, and maintain honesty and responsibility. Barthes' semiotic analysis shows that these moral messages are conveyed strongly and effectively, making the film not only entertaining but also providing an in-depth view of moral values in everyday life.*

Keywords: Moral Message: Semiotics: Film: Srimulat

I. INTRODUCTION

Mass media is an official communication channel that is used as a tool to disseminate information and messages to the wider community. The rapid development of mass media has led to the emergence of various forms of media, including films used as entertainment and art. (Nasirin & Pithaloka, 2022). Movies, have a significant influence on society and are a very popular source of entertainment among people of all ages. Film has a role as a means of mass media used in communicating information or messages to the wider community. Whether entertaining, educational, persuasive, or non-informative, the film reflects a variety of imagery. Film is not only seen as an art form but also as an instrument to send messages to the community (Kartini et al., 2022)

Often, movies also serve as an effective medium to communicate moral messages about good and bad values. The characteristic character of a film can be a source of inspiration or a reminder of the risks of certain actions. With a wide reach, the film can have the advantage of reaching various levels of society and effectively conveying messages, inspiring social transformation, or raising awareness about certain issues (Wibisono & Sari, 2021). The codes in the film, such as visual language, symbolism, music, dialogue, and makeup, are used to convey a message to the audience. The public has a high interest in film because it is a light means of understanding certain messages or intentions aimed at film. More than just reading or listening, watching movies facilitates understanding and strengthens memory (Siregar et al., 2023). Messages in films, such as da'wah messages, moral messages, and inspirational motivational messages, have an important role in influencing changes in audience behavior because they raise the story of a person's life through

novels, scenarios, or true stories (Kartini et al., 2022). Currently, films of various types and genres have emerged because of the needs of film lovers, as well as in response to consumer tastes. Films do not only come from the imagination of storytellers, but are also a reflection of real life in society (Arista & Sudarmillah, 2022). The relationship between film and society can be interpreted as a linear relationship, where film has the ability to influence and shape society through the message conveyed. However, the audience cannot directly provide feedback or feedback to the film (Febryningrum & Hariyanto, 2022).

Through the medium of film, the audience can experience and understand the message that the filmmaker wants to convey (Apriani et al., 2024). Although movies contain many messages, this research will focus on analyzing scenes with moral messages. The moral message in the film itself is an assessment of the good or bad of a person's actions or behavior. The standard for judging the good or bad of an act in ethics is based on the values recognized by society. In the reality of life, not all moral messages contained in srimulat films can be applied by the community.

Among the many films that are shown on the big screen, with a variety of stories that are packaged through their own characteristics to achieve certain goals and moral messages, the film "Srimulat: Hil Yang Mustahal" is present as an Indonesia comedy film in 2022. This Indonesia comedy film was released on May 19, 2022 at cinema XXI which can be said to have succeeded in airing a joke, so that it could gather a total of viewers (246,711). Fajar Nugros as the director and produced by a collaboration between MNC Pictures and IDN Pictures. This film contains many moral messages, one of which is about moral messages to be humble. The film "Srimulat: Hil Yang Mustahal" tells the story of the journey of the comedy group Srimulat, based in Surakarta, as they begin their performance at the Sriwedari Theater. Srimulat's name became more famous through their comedy performances. Finally, the members of Srimulat made the decision to try their luck in the capital. This film is an adaptation of the comedy group Srimulat which is one of the most famous comedy groups. This group originated from Surakarta and has many members, even before the rise of television stations in the 80s. This research focuses on the communication signs implied in the 2022 film "Srimulat: Hil yang Mustahal", and the symbolic meaning associated with the moral message conveyed. The moral message contained in literary works is often a reflection of the author's outlook on life, as well as the values of truth that he believes in. Literary works can help a writer in expressing his views on something and values that are considered important. Moral messages aimed at various communication media, including films, have various forms and contexts.

Based on this phenomenon, the researcher is interested in investigating the signs of implicit communication in films and the symbolic meanings contained in the moral messages conveyed in "Srimulat: Hil Yang Mustahal". Considering the various problems that have been explained, in this study, the formulation of the problem is "how is the symbolic representation of the moral message implied in the film Srimulat: Hil Yang Mustahal?" The main purpose of this research is to understand how the symbols that represent the moral message implied in the film "Srimulat: Hil Yang Mustahal". The benefit of this research is to develop an analysis of symbols and signs that are implied or deliberately appear on a film, especially signs and symbols that contain moral messages from the perspective of semiotics according to Roland Barthes. As well as how a film becomes the right media

alternative for a writer to convey a moral message, especially about the journey of *Srimulat*.

As for a similar study regarding the analysis of the moral message of a film using the semiotics study of Roland Barthes, in accordance with this phenomenon, the researcher has an interest in investigating the signs of implicit communication in the film and the symbolic meaning contained in the moral message communicated in "*Srimulat: Hil Yang Mustahal*". Considering a number of issues that have been described, the formulation of the problem in this study is: "how is the symbolic representation of the moral message implied in the film *Srimulat: Hil Yang Mustahal*?" The main purpose of this study is to explore the understanding of how symbols represent the moral message implied in the film "*Srimulat: Hil Yang Mustahal*".

Another research is by Siregar et al. (2023) entitled "*Moral Messages in The Platform Film (Semiotic Analysis of Roland Barthes)*". The results of his research show that the moral message conveyed in the film "*The Platform*" involves considering positive and negative aspects. Among the good moral values are the concern shown by the main character who fights for the truth, has a tendency to help others, and cares for the welfare of others and those around them. However, there are also bad moral aspects in this film, such as the unfair food supply system that results in the inability of all prison inmates to get their own rations. The impact is the creation of a stark social gap between residents living on the upper floors and those living on the lower floors (Siregar et al., 2023).

Another research by Amanda & Sriwartini (2021) entitled "*Wedding Moral Messages in Wedding Agreement Films (Semiotic Analysis of Roland Barthes)*". This research focuses on three key aspects, namely the meaning of Denotative, Connotative, and Myth which is the basis for exploring moral messages related to marriage in every film scene. The findings of this study indicate that the movie *Wedding Agreement* depicts a hidden moral message about the importance of fulfilling the rights and obligations between husband and wife, such as maintaining a good relationship, loving each other, respecting each other, and paying attention to household needs. In addition, this film also communicates other moral messages that are relevant to her daily life (Amanda & Sriwartini, 2021).

The research conducted by Juniatri et al. (2022) is entitled "*Moral Messages in the Film Seeking Hilal: A Semiotic Analysis of Roland Barthes*". In this study, Roland Barthes' semiotic analysis approach is applied to break down meaning into denotations, connotations, and myths. This method is used to examine the segments of scenes in the film "*Searching for Hilal*" which are believed to have a moral message. The results of the study show that in the film, the meaning of denotation, connotation, and myth includes several moral messages, such as: Considering Trade as a Form of Worship; Ethics of Da'wah; Integration of Technology with Islamic Sharia; Interaction between Religion and Culture; and The Importance of Acceptance of Diversity in Religious Discourse (Juniatri et al., 2022).

A similar research was conducted by Ayu & Hariyanto (2022) with the title "*The Meaning of Lyric Show Off Bojo by Alm. Didi Kempot*". The purpose of this research is to explore the meaning implied in the lyric text of a song "*Pamer Bojo*" so that it can be accepted by various age groups. Roland Barthes' analysis method was used in this study by focusing on the denotation, connotation, and myth in the lyrics of the song. Research findings show that the lyrics of the song *Pamer Bojo*

reflect the feeling of being abandoned by a lover. The arrogant attitude of an ex-lover who has a new partner deepens the pain. This sadness can be experienced by all ages, including young people. Even though the lyrics of the song are in Javanese, the message contained in the lyrics can still be conveyed clearly.

There is a similarity between the previous research and this study, which is to analyze the content of moral messages using Roland Barthes' semiotic theory. The difference between the previous research and this study is the object of the research.

The moral message in the film is often aimed at providing certain moral directions that are relevant to life and the surrounding environment. In literary works, the types of moral messages vary depending on the beliefs, desires, and interests of their creators. The concept of moral messages (Diputra & Nuraeni, 2022). Moral messages in literary works are often categorized into three types: human relationships with God, human relationships with oneself, and human relationships with other human beings in the social environment. This moral message is practical advice that can be understood through the storyline conveyed in the literary work. According to the Great Dictionary of the Indonesian Language (KBBI), morality is the determinant of good and bad behavior and actions. In general, morality refers to a concept that is used to set limits on a nature, behavior, will, opinion, or action that can be perceived as right or wrong, good or bad. The value of morality reflects ethical principles.

The definition of morality is also clarified in "The Advances Learner's Dictionary Of Current English", which states various moral concepts, this includes principles that affirm the idea of what is right and wrong, good and bad, as well as the ability to recognize the difference between the two, as well as guidelines or examples of behaviors that are considered positive. In this study, the main concept used is the concept of moral message. According to Akbar et al. (2021), the concept of moral messages in films is used as a standard for judging good or bad human behavior, traits, and actions. In literary works, moral messages are reflected through the themes, characters, and other elements that make up the work. The main purpose of this moral message is to be communicated to readers or connoisseurs of literary works. By using this moral message, the author or literary work can portray both the positive and negative sides of life.

This research can provide an understanding of how film, as a medium, has the potential to influence and deepen moral messages and cultural identities to overcome the rapid advancement of information technology and communication. Not only that, the findings of this study can also provide suggestions as more effective methods to educate and inspire the culture of the people of Indonesia.

The main purpose of the film "Srimulat Hil yang Mustahal" is to entertain the audience by presenting funny and intriguing stories that occur in the Srimulat Hil environment. Especially with the moment of its presence during the Covid-19 period. Apart from being entertainment, this film also aims to commemorate or perpetuate the famous Srimulat Hil performance tradition in Indonesia. By wanting to convey the values of togetherness, friendship, and enthusiasm in overcoming the challenges faced by the characters in the story.

Srimulat, a comedy group, uses a variety of strategies to stay relevant in the world of comedy shows. Teguh, as the main draftsman, encourages each member to have a distinctive trait that distinguishes them from other comedians. According to him, funny things do not just come out of nowhere, but must be produced through the discovery of something strange which then becomes a source of humor. However, due to declining audience interest and the departure of several key members, Srimulat finally had to be rested in 1989. Nevertheless, the legacy of Indonesia humor carried by Srimulat is still alive even though the group disbanded (Fathoni & Fajarwati, 2021)

In general, the purpose of this film can include things to entertain the audience with a funny story, create a sense of togetherness and brotherhood among the characters, raise and commemorate the Srimulat Hil performance tradition that has become part of Indonesia's cultural heritage, and also convey moral messages or positive messages according to the storyline and characters.

In this context, semiotics aims to develop an understanding of the essence of a sign. The semiotic approach is used to explore and understand the hidden meanings behind the signs seen in various contexts, such as text, images, or situations and others (Azizah, 2022). The semiotic process involves logical analysis and interpretation of the meaning of these signs, which can be words in writing, pictures, body movements, or other symbols. Semiotics researchers try to solve and analyze the meanings contained in these signs. In addition to identifying signs in physical form such as objects, semiotic concepts and highlighting social aspects such as language and social expressions can be considered relevant signs to be researched and interpreted (Wati et al., 2023).

Barthes, a figure in the study of semiotics, emphasized that signs have no inherent meaning, but are influenced by context and subjective interpretation. Thus, understanding the relationship between the form of the marker and the idea or sign is the key in understanding the message conveyed in a visual work (Imron, 2019).

Roland Barthes, a France philosopher and semiotician, was a practitioner of semiotics who was originally introduced by Ferdinand De Saussure. However, Barthes not only passed on De Saussure's concepts, but also developed them into a broader field of study that studied various aspects of culture. Born in 1915 and died on March 25, 1980, Barthes through his work not only followed in De Saussure's footsteps, but also transcended those boundaries. One example is when he elaborated the ideological meaning of a concept known as a myth (Manggol, 2022).

According to Barthes, the expression has the potential to expand and create new signs, resulting in the possibility of multiple concurrent signs of similar content. This process is known to be a meta-linguistic phenomenon and results in what is considered to be synonymy. As understood by Saussure, Barthes also believed that the relationship between signs and signifiers was not natural, but arbitrary. This arbitrary nature suggests that there is no direct connection between the symbol and the meaning symbolized. For example, the word "lion" is used to represent a four-legged beast that is often referred to as the "king of the jungle." There is no definite explanation why the animal is called "lion" rather than other names such as "lion" or "lion" (Wahyuningsih, 2019).



Figure 1 Roland Barthes Sign Map Sourced From H Ma'arif, 2024

From the Barthes diagram presented above, it is reflected that the denotative sign (3) consists of a marker (1) and a sign (2). However, at the same time, the denotative sign also functions as a connotative marker (4). In Barthes' view, denotation is the first level of meaning that has a closed nature. Connotative signs, on the other hand, are signs whose signifiers have an overt or implicit, indirect, and uncertain meaning, so there are opportunities for many new interpretations. In Barthes's semiology, denotation is considered a first-order system of signification, while connotation is considered a second-order system of signification (Arsyad, 2022).

II. RESEARCH METHODS

The research method applied is a qualitative descriptive approach. Qualitative research aims to dive deeply and comprehensively into a certain phenomenon or context. This approach involves an in-depth analysis of the phenomenon being studied, by examining in detail various aspects of each case studied. The nature of the problems investigated in qualitative research can vary (Safaruddin et al., 2023). Descriptive qualitative research involves collecting data consisting of text, images, and not numbers. All the data that has been collected has the potential to be the key in understanding the research subject. This type of data can be obtained from various sources, such as interview transcriptions, field notes, photographs, video recordings, personal documents, notes and memos, and other official documents (Leliana et al., 2018).

In this research, Roland Barthes' semiotic method is applied to describe and research social phenomena in films both verbal and non-verbal, with the aim of revealing the true meaning. Semiotic analysis is used to classify signs based on the meanings contained in them (Anugrahanti, 2020). The use of Roland Barthes' theory by researchers was chosen because Barthes emphasized the implicit meaning that arises from signs, as well as his ability to provide second-order significance results, such as connotations or myths involving the symbol. Myths, according to Barthes, are repetitive narratives that have changed over time.

In this study, the data collection method includes observation and documentation. Observation is a basic approach that involves systematic observation and recording of the elements seen in the phenomenon being studied (Arischa, 2019). Through this observation method, the researcher will analyze and pay close attention and select the appropriate scene on the subject matter that has been formulated, then describe the analysis in the form of sentences.

On the other hand, documentation techniques involve data acquisition through document

analysis and collection (Leliana et al., 2018). In the context of this research, it utilizes documentation techniques by gathering various relevant sources such as journals, literature, films, and websites related to the research issue to add dimension and depth to the research.

Data sources can be classified into two types, namely primary data sources and secondary data sources. Primary data sources are obtained directly from the research object, such as through observation or direct observation on the film "Srimulat: Hil yang Mustahal". On the other hand, secondary data sources are obtained through documentation related to the research subject, such as articles, websites, journals, books, images, films in digital format, and other relevant documents or reviews.

The data analysis process was carried out through several stages, namely: a) Watching the film "Srimulat: Hil yang Mustahal" and examining each scene to collect information related to moral messages; b) Examine scene data by applying semiotic analysis to critically interpret the meaning of denotations, connotations, and myths related to the concept of moral messages; c) Make conclusions based on the results of the analysis.

III.RESULTS AND DISCUSSION

The results of the study found a number of signs or symbols that reflect the moral message in the film "Srimulat: Hil yang Mustahal". These signs will be analyzed using Roland Barthes' semiotic approach. Some of the signs that produce the connotation of moral messages are taken from various scenes and dialogues contained in the film.



Figure 1 Scene 1
(Scene 1: 09:03 – 09:18)

In picture 1, scene 1 shows a moral message that hints at being humble. Implemented in the dialogue spoken by Mr. Teguh as the chairman of Srimulat "Life ning nduwur stage ki mung temporary, so artists must be weak". It can be seen that Mr. Teguh said the sentence with the connotation of a suppressed tone and a stern facial expression. The situation that looked very tense showed Pak Teguh's anger and disappointment towards the four srimulat players in front of him. It can be seen in the dialogue "Grandma kowe do blinger, you are defeated by the people who are on the stage."

The following are the results of the representation of the moral message from figure 1 based on Roland Barthes' analysis related to *signifiers*, *signifieds*, denotatives, and connotatives:

Signifier: At the marker level, visualize several actors gathering at Pak Teguh's house. In the scene,

a Teguh Slamet Rahardjo as the chairman of the srimulat was shown using a close-up shot that showed the focus on the face.

Signified: At the signified level, gathering at Pak Teguh's house with the aim of scolding several srimulat players. Displaying how Teguh Slamet's stern facial expression with a voice emphasizes what is conveyed and is focused on the srimulat players who are in front of him and right and left. Denotative sign: the scene of Teguh Slamet conveying a message of advice "Life is only temporary, so the artist must be weak". Which means "Life on stage is only temporary, so the artist must step on the ground". The advice teaches that a simple and humble attitude towards the realities of daily life is essential. A humble artist will stay connected to everyday experiences, not feeling superior or separate from others.

Connotative signifier: several scenes can depict a warning from a Teguh chairman of srimulat to Timbul, Basuki, Tarsan and Asmuni who feel that they are already famous and have star *syndrome*. Especially Tarsan who said that he was already famous and top, long before joining Srimulat. The scene caused Teguh, to respond with disappointment shown through shoes thrown under the table until the newspaper wrap was opened. Teguh's anger made the four srimulat players in front, on the right and left sides, silent and bowed their heads. Then it is shown with the scene of Timbul who immediately puts his feet on the floor as a form of "stepping on the ground" in response to what was conveyed by Teguh, then followed by Asmuni who steps on the soles of Timbul feet as a code that "stepping on the ground" conveyed by Teguh is humble instead of putting the soles of his feet on the floor. Connotative Omens: a representation of the idea of how Teguh, in his role as the chairman of Srimulat, became someone who motivated and reminded the other Srimulat players to stay humble.

Connotative *sign*: a message of how an artist should have a humble attitude and not be arrogant even though he is already top and famous. An artist will be more able to become even more famous if he is not easily complacent with what he has, because if he is easily complacent, it will be easier to be defeated by the people under the stage.

The humble representation obtained through Figure 1 is how a Teguh as the chairman of the srimulat scolds, warns and advises the srimulat players through close-up shots and facial expressions and firm expressions. With the appearance of long hair and polo shirts as well as the silhouette vision of an internal singlet t-shirt as a form of clothing display of ancient people. The representation of the dialogue conveyed shows the values that an artist must hold. According to Kamaria et al. (2023), the representation code displayed through close-up shooting shows the behavior of the characters in

presenting the values they want to convey.



Figure 2 Scene 2
(Scene: 09:29 – 09:52)

In picture 2, scene 2 shows a moral message that hints at being self-aware. Implemented in the dialogue of Father Gepeng who said "awakdewe life koyo ngene this wes enough, less ta kowe?, ngoco, kowe ki sopo, awakdewe ki opo, duh gusti" means "we live like this is enough, are you lacking? Reflect, who are you, what are we, O God". which was spoken with a voice that trembled until she cried. It shows the disappointment and embarrassment felt by Gepeng's father over Gepeng's disrespectful behavior due to the srimulat performance from below. Coupled with the emotional background sound and the sound of chickens which made the atmosphere even more felt as a warning for Gepeng to be self-aware and not reckless.

The following is the result of the representation of the moral message from figure 2 based on Roland Barthes' analysis related to *signifiers*, *signifieds*, denotatives, and connotatives:

Signifier: At the signifier level, visualizing his father is advising Gepeng. **Signified:** Gepeng sat guiltily, receiving a reprimand from his father for regretting his inappropriate actions, namely disturbing from under the stage while the Srimulat performers were performing on stage.

Denotative sign: In the scene, a moral message about self-awareness through the interaction between Gepeng and his father is depicted. When Gepeng's father gave advice, Gepeng's reaction from under the stage made his father feel ashamed of his behavior. Gepeng's father conveyed the message that their life was enough, and Gepeng should reflect to recognize himself, what he has, and whether it is enough. The advice teaches the importance of introspection and self-reflection as the first step in increasing self-awareness. The shooting uses a medium shot technique that displays the facial expressions and body movements of the characters, so that the moral message is conveyed strongly to the audience.

Connotative signifier: several scenes can depict the introspective attitude of a Gepeng father, showing Gepeng's father's sadness over Gepeng's disrespectful attitude. It shows Gepeng's father sitting on a bamboo chair with a sad face and finally crying, with simple clothes only using a white t-shirt and sarong. Shown from the side of Gepeng, who sits silently and pensively in the corner who only wears shabby clothes, singlet shirts and shabby pants with a sad and worried facial expression shown through the attitude of embracing his legs.

Connotative signs: a representation of the idea of how a father from Gepeng reminds to be

grateful for living in simplicity, which is reflected in his house made of woven bamboo without a floor and cooking activities using firewood.

Connotative sign: a message of how a father is reminding his child to be self-aware, by prioritizing politeness and always feeling enough for what he has. By showing a remorseful attitude from Gepeng who was reflecting on his actions.

The introspective representation obtained through Figure 2 is how a father shows disappointment and sadness because he is ashamed of his son's actions. The advice from his father is a form of warning so that Gepeng can reflect and reflect on what he has done. With the appearance of him sitting leaning against the pillar of his house while playing with his fingers, with a medium shot that displays facial expressions, body movements, and the surroundings of Gepeng's house. Putri & Setiawan (2019) the ability to introspect is very important to understand oneself better, can help a person to live a more meaningful life and have good relationships with others.



Figure 3 Scene 3
(Scene : 43:47 – 44:56)

In Figure 3, Scene 3 shows a moral message that hints at self-confidence. It is shown by the enthusiasm of the srimulat players who feel motivated by Titiék Puspa's appearance on television. It was implemented with Nunung's dialogue which said "awakwedewe isok ora yo tear Titiék Puspa?" then strengthened by Djujuk who said "Nunung means kuwi, iso pull koyo Titiék Puspa opo ora". And it was emphasized through the dialogue of Mr. As who said "that's the answer, everyone thinks, opo yang iso garai awake is interesting, not ono is essential." From these remarks, it elicited a response from each srimulat player who immediately had a dialogue in pairs to find the attractiveness or characteristics of their respective characters, one of which was Gepeng who said "my friend bas goleki who is interesting, wibawa ketoke" and also Djujuk who said "hooh, wong wedok ojok loses." This situation shows the confidence and confidence possessed by the Srimulat players.

The following is the result of the representation of the moral message from figure 3 based on Roland Barthes' analysis related to *signifiers*, *signifiers*, denotatives, and connotatives:

Signifier: At the marker level, visualize Srimulat members eating at a rice stall. Signified: While eating while watching Titiék Puspa on television, Srimulat members were inspired to have an attractive appearance on stage. They start looking for characters or traits that they can show in upcoming shows.

Denotative sign: While eating at a rice stall while watching Titiék Puspa on television,

Srimulat members feel inspired by the character or characteristics possessed by Titiék Puspa. Seeing this, Pak As gave advice to them. "Everything has to think, what makes it interesting, nothing is impossible." This message teaches that belief in one's abilities and potential is the main key to achieving success. By thinking creatively, seeking attraction, and having the belief that all challenges can be overcome, one can achieve the desired goals, and that everyone has the ability to face challenges and achieve their goals.

Connotative signifier: some scenes can describe the spirit of an artist, (a) the scene of eight srimulat players eating at a nasi padang stall by showing their seriousness in watching Titiék Puspa on TV (b) the scene of Nunung inspired by Titiék Puspa through the sentence "awakwedewe isok ora yo tear Titiék Puspa?" (c) then supported by Djujuk's argument that the meaning of Nunung's sentence is whether it can be as interesting as Titiék Puspa or not.

Connotative signified: a concept that describes how an artist from an area who wants to be successful and famous is shown by the responses of players who directly take the initiative to think about what characteristics they have to look attractive. They were seen discussing each other in pairs and talking about the characteristics that they would highlight to look attractive.

Connotative *sign*: a message of how a confident and inspired artist by Titiék Puspa to become a famous artist and artist. It is shown from the sentence conveyed by Mr. As that nothing is impossible in this world.

The confident representation obtained through Figure 3 is how an artist from the region has a high spirit, inspired by an artist in the capital city to make them famous artists. The players look according to their personalities and want to have a high level of attractiveness according to their respective characters, the Shots used in the scene use medium shot techniques that display facial expressions and body movements. As well as overall lighting by providing an atmosphere of togetherness that wants to be conveyed to the audience. As well as raising the ideology of confidence that being a famous person does not have to be beautiful but has its own interests according to its character. According to Salsabilla et al. (2023), Confidence is a value that has many dimensions and is often used as an assessment of a person's ability to achieve goals and be able to develop a positive attitude towards themselves. In certain cultural contexts, self-confidence is often associated with the beauty standards that society applies to women.



Figure 4 Scene 4
(Scene: 95:25 – 95:55)

In Figure 4, Scene 4 shows a moral message that hints at honesty and a form of accountability. It is shown by a dialogue from Royani who said ""Royani here wants to apologize, because before that Fredi was late because Royani, sorry ye." Then it was continued with "ohya, before that also Mas Fredi asked Royani for help you fluent in Indonesian nye, Royani wants. But Mas Fredi should not be fired, this is not Mas Fredi's fault." This situation is supported by the firmness and firmness of Royani who is willing to admit his mistakes and is ready to take responsibility.

The following are the results of the representation of the moral message from figure 4 based on Roland Barthes' analysis related to *signifiers*, *signifieds*, denotatives, and connotatives:

Signifier: At the signifier level, visualize Royani being at Srimulat's house. **Signified:** Royani's arrival aims to apologize to the Srimulat members because Gepeng was unable to participate in the performance due to his delay in waiting for Royani. Royani conveyed his offer to provide Indonesian Language lessons to Srimulat members, on the condition that Gepeng would not be fired. Srimulat members agreed to the offer, so Gepeng was finally saved.

Denotative sign: In the scene, Royani comes to Srimulat's house with the intention of offering Indonesian Language lessons to Srimulat members, on the condition that Gepeng will not be dismissed. The Srimulat members agreed to Royani's offer, and it was Royani's responsible actions that prevented Gepeng from being fired. The existing scene uses a medium shot shooting technique that shows the appearance of facial expressions and body movements of the characters.

Connotative signifier: several scenes can describe a Royani who shows his responsibility by daring to come to Srimulat's house through the scene where Royani suddenly enters the house to say hello, then apologizes and explains the situation that actually happened at the dinner table.

Petanda Konotatif (connotative signified): Ide yang illustrates how Royani has made mistakes, namely by dressing up for too long and making Gepeng late, the concept of Royani's arrival at the Srimulat house alone and apologizing and giving responsibility by offering to teach Indonesian is a form of how he makes up for his mistakes.

Connotative sign: a message of how an artist makes a one-sided mistake, but involves and has a bad impact on everyone. So inevitably, they must show their responsibility by accepting the consequences.

The representation of responsibility obtained through Figure 4 is how a person who has made a mistake must be responsible and ready to accept the consequences and make up for the mistake. In this scene, Royani is depicted with a firm attitude to admit his mistakes and is ready to take responsibility, on the other hand there is Gepeng who looks down because he realizes that what has been done has had a bad impact on his srimulat team. According to Ghofur et al. (2021), the depiction in the scene of a person who dares to declare that the actions of others are his responsibility, even though it is not directly his fault. He is willing to take responsibility for the agreement he proposed.

IV. CONCLUSION

Based on Roland Barthes' semiotic analysis, the film "Srimulat: Hil yang Impossible – First Act" presents as visual and textual elements in a story that conveys lessons and develops the personalities of the characters. The film's director interprets the situation by adapting it to the context of the times. From the analysis, several signifiers and signified signs were identified in the scene. The film conveys four moral messages in line with Barthes' theory: humility, self-awareness, confidence, and honesty and responsibility. These messages are seen through denotative and connotative signs. For example, an artist must be humble and introspective, believe in one's own abilities, and maintain honesty and responsibility. Barthes' semiotic analysis shows that these moral messages are conveyed strongly and effectively, making the film not only entertaining but also provides an in-depth look at moral values in everyday life.

ACKNOWLEDGMENTS

The biggest appreciation to Mr. Didik Hariyanto as a lecturer who has provided guidance, knowledge, and direction so far. To family members and relatives, we would like to thank you for the support and affection that has been given. Without your presence and assistance, the achievements listed in this journal would not have become a reality. We are grateful for the prayers and enthusiasm that have always been a source of inspiration for us.

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