



# Semiotic Analysis of Migration Cultural Representation in Film Ranah 3 Warna

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## ABSTRACT

### Keywords:

Semiotic Analysis  
Nomadic Culture  
Film "Ranah 3 Warna"  
Charles Sanders Peirce

The focal point of this research is to examine how semiotic according to Charles Sanders Peirce present migratory culture in the movie "Ranah 3 Warna". This study employs the qualitative analysis method, which enables researchers to comprehend symbolic meanings and intricate cultural contexts in movies. Research suggests that this film nicely illustrates how the tradition of migrating contributes to Minangkabau identity. This is exemplified through the story of the main character in the film, Alif, who went to another town for education and experience. Its visuals, variability, and story elements operate as a symbolic communication that is coded and may include references to cultural values concerning how we should move forward in times characterised by social shifts brought about by globalization. It is thus a significant contribution to the efforts of saving and developing local culture with film during globalization.

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## 1. Introduction

As an archipelagic country rich in culture, Indonesia has a variety of unique traditions that reflect its cultural identity. One of the most striking customs is the custom of merantau, which is mainly known among the Minangkabau people in West Sumatra (Fajria & Fitrisia, 2024). Migrating is not only about moving to other places to improve the economy, but also about playing a role in building yourself and the country. This tradition has become a social obligation that reflects love for the homeland. Values like these are often expressed in various media, including films, as a way to introduce and educate the public about local culture.

Film as an audiovisual means in mass media has a major role in introducing culture to the entire community. In Indonesia, film has served as a means to depict social and cultural situations (Fahma & Safitri, 2024). One of the films that stands out in this situation is "Ranah 3 Warna", which is set in three countries: Indonesia, Jordan, and Canada. This film displays not only natural beauty and language variation, but also depicts Minangkabau culture through nomadic traditions, customs, and typical culinary.

Previous studies have shown that film can be an effective means of communicating cultural values (Purba, Utami, Aristi, & Soetandijo, 2023). For example, research by Angelia and Hasan (2017) shows how migrating becomes a symbol of love for the homeland in Minangkabau culture. In addition, Ardiyanto (2007) researched the development of cinema as the main form of visual communication that can reflect social and cultural phenomena.

Although there has been a lot of research on cultural representation in film, there is still a gap in the deep understanding of how Minangkabau culture, especially the merantau tradition, is represented



symbolically and meaningfully in film (Sufriyanto Talani, Kamuli, & Juniarti, 2023). Previous research, such as that conducted by Chaniago (2019), emphasized more on the use of novels as a source of data, while the cinematic concept of Minangkabau cultural representation in films has not been widely researched. According to literature studies, semiotic analysis can be an effective approach in uncovering symbolic meanings in the medium of film.

How the migratory culture of the Minangkabau tribe is represented in the film "Ranah 3 Warna" is the formulation of this research problem. The purpose of this study is to analyze the cultural symbols and meanings conveyed in the film, as well as to interpret how Minangkabau cultural elements are integrated into the film's narrative (Nasri, 2020).

This study attempts to complement the study of communication by applying semiotic analysis to understand how culture is represented in film (Jabbar, Rachmad, Wibowo, & Hakim, 2022). Hopefully, this research will not only make theoretical contributions in the field of culture and communication, but also provide practical benefits for filmmakers and media institutions in creating cultural innovations in Indonesia. Therefore, this research can be a very useful reference for academics and practitioners interested in cultural and communication studies.

By analyzing the film "Ranah 3 Warna" in depth, this study aims to show how film can be a bridge to understand different cultures and strengthen local cultural identities in the midst of globalization. It is hoped that this research can provide a new understanding of the role of film in preserving and promoting culture, as well as spark discussion and appreciation for cultural diversity in Indonesia (Munthe et al., 2023).

In an article entitled "Socio-Cultural Values in the Film of Tilik (A Study of the Semiotics of Charles Sanders Peirce)" written by Dwi Ratih Puspitasari in 2021, which discusses the representation of social and cultural values in the film "Tilik" using the semiotics theory of Charles Sanders Peirce. The method used is qualitative content analysis, where the author analyzes scenes in the film to identify symbols, objects, and interpretations. From the research conducted, it is known that this film reflects values such as language, family, social structure, and technological developments that reflect the daily life of the Javanese people, especially in Yogyakarta. This research emphasizes that films have an effective role in conveying and preserving cultural values in society (Ratih Puspitasari, 2021).

The article "Analysis of Da'wah Messages in the Film Ranah 3 Warna by Ahmad Fuadi" (Ika Mulia Indria, Wiwik Laela Mukromin, Muhammad Syahrudin, 2024) analyzes the da'wah message in the film "Ranah 3 Warna" using the Roland Barthes semiotic analysis method, which includes the stages of denotation, connotation, and myth. This research states that da'wah messages can be grouped into three categories, namely ethics in the family, among friends, and in society. Using a descriptive qualitative approach, the study found that the film communicates important moral values through characters and stories that reflect ideal social behavior. The conclusion is that the broadcasting method in this film uses a thoughtful approach, good advice, the best attitude, and with action, which is effective in conveying a moral message to the audience (S, Mukromin, & Syahrudin, 2024).

An article titled "The Preservation of Batak Culture Through the Film of Ngeri-neri Sedap (Semiotics Charles Sanders Peirce)" written by Angel Malina Narwastu Nababan and Windhiadi Yoga Sembada in 2023 discusses how Batak culture is preserved and represented in the film "Ngeri-neri Sedap." This study uses Charles Sanders Peirce's semiotic theory which groups signs into three main elements: signs, objects, and their interpretations. Using qualitative methods, researchers analyzed scenes in films related to Batak culture, such as merantau, Pahompui toasting, and the inheritance system. Research found that the film was successful in portraying efforts to preserve Batak culture and revealing cultural values such as Hamoraon, Hagabeon, Hasangpaon, and Hamajuon, which encouraged Batak people to migrate and achieve progress (Narwastu Nababan & Sembada, 2023).

An article titled "The Formation of the Meaning of Patience in the Film of the 3-Color Realm (Semiotic Analysis of John Fiske)" written by Nia Rahmadana et al. (2024) examines the significance of patience in the film "The Domain of 3 Colors" using the concept of John Fiske's semiotics. This study adopts a qualitative approach in analyzing communication signs through three levels of coding which include reality, representation, and ideology. Research findings show that in this film, patience is represented through the Arabic proverb "man shabara zhafira," which means that people who are patient will get lucky. The discussion focused on how Alif, the main character, was patient in facing

various challenges in his life, ranging from economic problems to losing his parents, until finally achieving his dreams. The film conveys the message that with patience and hard work, one can achieve success, even if it doesn't always go according to the plan that has been made (Rahmadana, Tiara, Safitri, Syahrin, & Siregar, 2024).

## 2. Theoretical Framework

Charles Sanders Peirce, an American philosopher and semiotic, introduced the theory of semiotics that emphasized the importance of signs as a fundamental part of communication (Zulia, Dwi, Hisyam, Mubarak, & Sundari, 2022). According to Peirce, each sign consists of three parts: representation (the physical form of the sign), an object (what the sign indicates), and an interpretant (the interpreter's understanding of the sign). In culture, Peirce's semiotic theory allows us to investigate how cultural symbols reflect social values and shared experiences, including in the depiction of migration in Minangkabau culture, as seen in the film *Ranah 3 Warna*.

The film *Ranah 3 Warna*, which tells the life of a Minangkabau youth named Alif, can be analyzed using Peirce's semiotic approach. In this context, *merantau* can be considered a cultural symbol that shows the social and psychological changes of Minangkabau individuals when they leave their home village. In this film, overseas travel is shown through Alif's journey from his village in Maninjau to Bandung, then to Canada. The object of the sign is the values that exist in the Minangkabau migratory culture, such as the motivation to pursue education and improve social position. Through conversations, pictures, and stories of Alif's journey, the interpretation of this sign is made, namely the meaning and importance of migration for the main character in self-growth (Hidayat & Fathurrochman, 2022).

In this analysis, the novelty lies in the understanding that migration is not just a physical journey, but also involves the development of cultural, spiritual, and intellectual identity as a triadic process (Zahrifa & Andaryani, 2023). In the framework of Peirce's semiotics, migration plays the role of a sign that is continuously interpreted according to the social situation and globalization. The film *Ranah 3 Warna* shows that in the modern era, migrating has a broader meaning. It is not just about looking for education and experience in a new place, but also how one responds to the challenges of globalization, technology, and opportunities that are not limited by geographical boundaries. In this context, migration shows dynamics that are in accordance with modern conditions and exceed traditional boundaries.

Thus, Peirce's theory contributes to understanding migration as a complex semiotic construction in the film *Ranah 3 Warna*. Migration not only includes physical travel, but also involves the transfer of cultural meanings and values from one generation to another (Fadillah, Farihanto, & Setiawan, 2022). This interpretation process illustrates how the film conveys the ever-changing Minangkabau identity in the modern era, while still maintaining traditional values in an overseas context that crosses national borders.

## 3. Method

This study applies a qualitative method with the intention of fully understanding how Minangkabau culture, especially the *merantau* customs, is depicted in the film "*Ranah 3 Warna*". The qualitative approach was chosen because it was appropriate to explore the symbolic meaning and complex cultural context in the story of the film (Sastypratiwi & Nyoto, 2020). This method allows researchers to dive into deeper views, experiences, and interpretations of cultural elements depicted in films.

The research method used is semiotic analysis. This method is intended to recognize and interpret the signs and cultural symbols contained in films (Rahmadani & Tandyonomanu, 2020). Semiotic analysis allows researchers to uncover hidden meanings and how those meanings are formed and understood in the context of Minangkabau culture. This research is focused on visual elements, dialogues, and narratives that represent migratory traditions and other cultural values.

The research procedure begins by determining the object of study, namely the film "*Ranah 3 Warna*". After that, the researcher collected data by watching the film repeatedly and recording elements related to the characteristics of Minangkabau culture. The next step is to analyze the data

using semiotic techniques, which involves identifying signs and signs, as well as interpreting the meanings contained in the film. The integration of the analysis results is carried out to respond to the problem question and achieve the target of the research. It is hoped that this analysis will provide deep insights into how Minangkabau culture is represented in films and their impact on communication and cultural studies.

#### 4. Result and Discussion

The purpose of this study is to analyze how Minangkabau culture, especially the tradition of merantau is represented in the film "Ranah 3 Warna" using Charles Sanders Peirce's semiotic theory. This semiotics approach focuses on how signs in a film can be interpreted through three main components: icons, indexes, and symbols.

##### 4.1. Presenting the Results

The film "Ranah 3 Warna" shows that the migratory culture is an important part of the identity of the Minangkabau people. This tradition is illustrated through the journey of Alif, the main figure who left his hometown to gain knowledge and experience abroad. In several scenes, the visualization of Alif's journey from West Sumatra to Bandung and then abroad shows the traveling icon.

The migration index can be seen from the changes in the environment experienced by Alif. For example, when Alif came to Bandung, the bustling and modern cityscape became a symbol of a new life that he needed to accept. This scene shows a stark contrast from his more traditional hometown environment, signaling that the character is moving from his comfort zone to a new challenge.

The symbol of migration is found in conversations and stories that emphasize the importance of education and international experiences as a way to improve the quality of life and bring pride to families and communities. For example, Alif's parents' advice to "go abroad for the future" is a symbol of Minangkabau cultural values that prioritize progress and knowledge.

This dialogue shows Alif's journey from his hometown in Maninjau to Bandung and finally abroad, while struggling to face the challenges he faces. Here are seven dialogues that reflect the theme of migration:

**a. Alif (at his home in Maninjau)**

"I can't achieve this dream just by living here. I had to go, learn more, even if I had to leave everything behind. I will leave for Bandung, to seek new knowledge and experience."



In the first conversation, Alif realized that to achieve his dream, he had to leave his hometown, Maninjau. The decision to move to Bandung was not easy, but Alif is aware that big changes can only happen if he is willing to step out of his comfort zone. This conversation shows Alif's initial spirit full of ambition and belief that his educational journey will open the door to a better future.

**b. Alif (when he first arrived in Bandung)**

"Bandung... It is very different from my hometown. Here I feel strange, no one I know. But this is the beginning of my adventure, I have to be strong."



Alif was impressed when he first arrived in Bandung, a place that was very different from life in his village. Alif feels lonely and confused, but he realizes that this is the first step in his long journey to achieve his dream. Bandung is a symbol of the first challenge that must be faced on a traveling trip, as well as an initial lesson in adapting to a new environment. = Bandung symbolizes the first challenge that must be faced when traveling, while learning to adapt to a new environment.

**c. Alif (facing difficulties in college)**

"It turns out that being away from home is not as easy as I imagined. Tasks pile up, remittance money is not always enough. Sometimes the homesickness is so strong, but I must not give up."



After living in Bandung for some time, Alif began to feel how difficult it was to live in a place that was not his hometown. Financial and academic difficulties are faced by him, while the longing for his hometown is increasingly felt. This exchange confirms that migrating is not only about fun adventures, but also involves challenges that test one's determination and mental resilience. Alif realizes that to achieve success, he needs to be able to survive in difficult times.

**d. Alif (received advice from his friend, Randai)**

"You're traveling, Lif. Migrating is not only a matter of moving places, but also about how we grow up to be better in a foreign land. The key is to be patient and keep trying."





The advice from Randai in this conversation provides a deeper perspective on the meaning of traveling. Migrating involves not only physical movement, but also personal and mental development in the face of difficulties in a new place. Randai inspired Alif to stay on the ground and show that patience and hard work are the keys to success. This dialogue shows how important the support from friends abroad is in maintaining Alif's spirit.

**e. Alif (in the midst of his struggle, remember)**

"My father always said, migrating will forge you. And now I really understand, it's not just about gaining knowledge, it's about how I learned to deal with life."



Alif began to think about the migration journey he had done and remembered his father's words that migrating was a way to find identity. Now, Alif really feels the truth of his father's words. Through all obstacles, Alif began to realize that migrating is not only about studying abroad, but also about facing life with courage and perseverance. This conversation shows Alif's development in understanding the meaning of life.

**f. Alif (when successfully getting a scholarship to Canada)**

"I never imagined that I would get here. From Maninjau to Bandung, and now to Canada. It's still a long way to go to meet me, but I'm ready to face it."



This dialogue exchange shows Alif's unexpected success. From a small village in Sumatra, he managed to reach Canada through hard work and perseverance. This achievement is a symbol of all his hard work during his time as an expatriate. Alif's journey from Maninjau to Bandung, and now to Canada, shows progress that is getting closer to his dream. This conversation emphasized that migrating provides a great opportunity for Alif to grow and achieve things that were previously only a dream.

**g. Alif (in Canada, looking to his future)**

"I'm now away from home, away from everything I know. But I know, migrating has shaped me into a more resilient person. This is my way to achieve my dreams."



At the end of the conversation, Alif thought back to the long journey he had gone through. Merantau has made him a stronger and more resilient individual. Away from home, she learned to overcome many challenges, both personal and academic. Currently, even though he lives abroad, Alif feels more confident that he will face the future. This dialogue states that Alif has undergone a transformation into a more mature figure and is ready to face greater challenges in life, while pursuing higher dreams.

**4.2. Create a Discussion**

In the discussion of this research, we will explain how the migratory culture in the film *Ranah 3 Warna* is represented through Charles Sanders Peirce's semiotic approach (S et al., 2024). The film tells the journey of Alif Fikri, a young Minangkabau man who travels from his hometown in Maninjau, West Sumatra, to various places, including Bandung and Canada, to pursue knowledge and realize his dreams. In this case, the habit of migrating is the main theme and is an important aspect of the social and cultural identity of the Minangkabau people.

**a. Representative: Visualization of Migration as a Cultural Sign**

According to Peirce's theory, a representation is the physical form of a recognizable sign. In the Realm of 3 Colors, migratory culture is represented through visual and narrative elements. Alif's journey to leave his village in Maninjau became the first symbol that showed the representation of merantau. It seems that the green and peaceful nature in Maninjau is far different from the hustle and bustle of the modern city of Bandung, showing the big difference between the village and the city as a place to live. This shift in the environment means that migration is a move from a familiar situation to a more challenging and competitive situation. This shows how representation plays a role as a real reflection of the broader symbol.

Traveling to Minangkabau, as shown in the film, is not just a movement of the body from one place to another, but a cultural task that involves the formation of individual identities and the fulfillment of social responsibilities. This can be seen in scenes that show Alif's journey to Bandung as the first step in his life in a new place. In this context, the delegates associated the idea of migration with physical and social change, where travel to a more modern place provided new opportunities and challenges for Alif. Therefore, the representation of culture that moves around in this film is not only in visual form, but also has a strong meaning related to social and individual change.

**b. Object: Cultural Values of Merantau**

An object in Peirce's theory is something that is indicated by a representation or sign. In the film *Ranah 3 Warna*, the object of the migratory sign is the Minangkabau cultural values that are the basis of this tradition. Merantau, in Minangkabau culture, has a very important meaning as a symbol of personal growth, responsibility to the family, and efforts to learn and gain experience. These values continue to appear in the film's story when Alif faces the difficulties of living outside his village. One of the important scenes that shows this is when Alif's father gives advice to go to the country for a

better future. This advice reflects a central value in Minangkabau culture that migrating is a social duty that brings honor to families and communities.

The object in the representation of overseas culture in this film also emphasizes the importance of education as one of the main destinations of overseas. When Alif moved to Bandung to continue his education, this film illustrates that education is a means to achieve social movement and achieve success. The object of this migration sign is also related to Alif's obligation to return home and contribute to his family. This shows that migrating not only benefits oneself, but also to have a positive impact on the home community. In this way, in this film, the objects of the migratory sign include educational values, social responsibility, and improving family status.

### **c. Interpretant: Cultural Meaning in the Process of Migration**

Interpretation in Peirce's theory is an understanding that arises from a person's interpretation of a sign. In the film *Ranah 3 Warna*, the interpretation of the migratory culture is the message obtained by Alif and the audience through Alif's overseas experience. This film shows that overseas travel not only affects a person's social and economic status, but also plays a role in shaping individual and cultural identities. Through Alif's journey, we can see how migrating affects his way of thinking, values, and view of the world. When Alif faces various problems, such as learning difficulties, money problems, and the challenges of living abroad, the message of the migration sign shows that patience and perseverance are the keys to success in life in a new place.

In addition, the meaning of the symbol of migration also shows the impact of globalization and social change on this tradition (Vidiyawati & Wibowo, 2023). In terms of films, migrating is not only limited to local geographical boundaries but also covers areas up to Canada. Alif, who was finally able to continue his studies abroad, showed that migrating in the modern era involves global dynamics that are different from the past. This shows that the meaning of migrating continues to develop in accordance with the broader social and political context. This interpretation states that currently migrating does not only mean moving places physically, but also involves the exchange of thoughts and cultures with the international world, bringing a new meaning in the sense of merantau (merantau).

### **d. Novelty in the Study of Semiotics of Merantau**

The innovation of this study lies in the way of interpreting migration in the film *Ranah 3 Warna* as a complex and multidimensional phenomenon, by applying Peirce's semiotic approach. This research shows that the depiction of overseas travel in this film is not only focused on physical travel, but also includes cultural, psychological, and intellectual aspects. The film shows that migrating involves adapting to the challenges of globalization, technology, and social change, which is a dynamic process. By combining Peirce's semiotic theory, this study provides a new perspective on how cultural signs such as migration can be explained as an ever-changing triadic process.

In an academic context, this research contributes to a deeper understanding of how culture is represented in film through semiotic signs. By focusing on visual, narrative, and dialogue elements in the film *Ranah 3 Warna*, this study shows that film can be an effective means to show traditional cultural values in a modern context. In this study, it is further emphasized how important it is to understand culture through visual media as an effort to maintain and promote cultural identity in the era of globalization. It makes an important contribution to research on culture, communication, and media by using Peirce's semiotic theory as a powerful analytical tool for understanding symbolic meanings in film.

## **5. Conclusion**

The conclusion of this study shows that the film "*Ranah 3 Warna*" is not only an entertainment but also an effective tool to depict and maintain the migratory culture of the Minangkabau people. Using Charles Sanders Peirce's semiotic theory, the film succeeds in showing that the tradition of migration is an important part of cultural identity, which involves physical travel and psychological change. Powerful visual representations, such as the journey of the protagonist Alif from his hometown to a new environment, provide a deep understanding of the challenges and adaptations faced by individuals in the context of globalization.



In this context, the research highlights the significance of semiotic analysis in understanding the symbolic meaning conveyed through films. By recognizing the elements of icons, indices, and symbols, researchers were able to understand how the film conveyed important cultural values, such as education, courage, and identity search. The analysis shows that the film "Ranah 3 Warna" not only reflects the experience of traveling, but also as a means to understand the broader social and cultural dynamics in Indonesia.

Ultimately, the research not only focuses on film studies, but also provides valuable insights for the field of communication and culture. With a focus on the role of film in preserving and advancing cultural identity in the era of globalization, this study encourages further discussion on how visual media can be used to celebrate cultural diversity. Therefore, the hope is that the results of this research can be used as an important reference for academics and practitioners interested in cultural, communication, and media studies, and can also provide inspiration for further research in this field.

## 6. Acknowledgement

The author would like to express his gratitude to the Faculty of Literature, Culture, and Communication, Ahmad Dahlan University, Yogyakarta, for the support provided during the research process. We would also like to express a special thank you to the Sylection Committee for their willingness to accept this article. The author really appreciates the constructive feedback from the reviewers who have greatly improved the quality of this article. This research did not receive funding from any party.

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