

**The Construction of Social Values of Darun Nadwah in the Film Omar: A  
Roland Barthes Semiotic Study**

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**ABSTRACT**

The film *Omar* presents a historical Islamic narrative containing various symbols that represent social values in Arab society during the early period of Islam. This study aims to examine the construction of social values in the Darun Nadwah scenes of the film *Omar* by Hany As'ad using Roland Barthes' semiotic approach. This study employs a qualitative descriptive method with data sources consisting of the Darun Nadwah scenes found in the film *Omar*. Data were collected through the observation method and note-taking technique, focusing on the characters' utterances, facial expressions, costumes, and visual symbols appearing in the selected scenes. Data analysis was conducted through three levels of meaning, namely denotation, connotation, and myth. The results of the study indicate the existence of myths related to titles (*laqab*), clothing, statues, and characters' expressions that represent the construction of social values in the form of social honor, recognition of social status, reverence for ancestral tradition, and the maintenance of prestige and social influence. The Darun Nadwah scenes represent the social structure of Quraysh society and reveal ideological meanings constructed through both visual and verbal elements in the film. The findings of this study indicate that Roland Barthes' semiotic approach can be used to uncover the representation of social values and ideology hidden behind the signs in audiovisual media.

**Keywords:** Darun Nadwah; Omar Film; Construction; Roland Barthes Semiotics; Social Value.

**INTRODUCTION**

Nowadays, mass media is considered a public necessity, both as a means of entertainment and as a medium of communication and information (Putri, Rohanda, & Fauziah, 2024). One medium that serves as a tool for communication and information is film. Film is a literary work presented in audiovisual form, featuring various characters, plotlines, settings, and messages intended to be conveyed (Semiotika & Sanders, 2025). Film plays an important role in delivering messages

and cultural values to society. It can also construct cultural identity and shape public perception of various issues. Film as an audiovisual art form has become one of the most powerful and influential media of communication in society (Tanga & Namang, 2025). Film is an audiovisual mass medium that conveys messages through narrative structure and cinematic elements. As a product of popular culture, film does not merely serve as entertainment, but also carries symbolic messages that represent certain values, including religious values (Paskalis, Putra, Leliana, & Hariatiningsih, 2025).

Film is an art form that communicates moral messages through narrative, character, and symbolism (Novi Junika, Abdur Razzaq, & Selvia Assoburu, 2025). Moral messages in film often reflect ethical values and social norms regarded as important by society. The purpose of these messages is to offer reflection and lessons to audiences about various aspects of life. The series *Omar* is an Islamic historical drama that chronicles the life of Umar bin Khattab and the prophetic mission of the Prophet Muhammad SAW. The series depicts many significant events that took place in Makkah and Madinah; however, this study focuses specifically on scenes set in Darun Nadwah, as this location served as a central space for social interaction and decision-making among the Quraysh and is therefore rich in representations of social values.

Darun Nadwah was a building constructed by the Quraysh tribe in pre-Islamic Makkah, functioning as a meeting place for tribal leaders and respected community elders. It was founded by Qushay bin Kilab and served as a deliberative assembly for the Quraysh to discuss important matters. Various social and political activities were carried out there, including court hearings, negotiations on war and peace, the organization of wedding ceremonies, circumcision rites for boys, and ceremonies marking a girl's readiness for marriage. Generally, only individuals above the age of 40 were permitted to enter Darun Nadwah, as they were considered to have reached a sufficient level of maturity and wisdom. Nevertheless, exceptions were made for younger individuals deemed to possess intellectual maturity, such as Abu Jahal, who was once permitted to attend meetings held there. Through its many scenes and symbolic elements, the series is rich in representations of social values that warrant in-depth scholarly examination.

To uncover these symbolic meanings, this study employs Roland Barthes' semiotic approach, which divides the interpretation of signs into three levels: denotation, connotation, and myth (Khalid, 2025). Denotation refers to the basic or literal meaning that arises from the direct relationship between the signifier and the signified. Connotation, on the other hand, is the additional meaning formed through personal experience, emotion, and the cultural background of the reader (Mulyazir in Zaki, Munawaroh, & Djaliel, 2025). Beyond the process of signification, Barthes also highlights another dimension of semiotics, namely "myth" as a system of meaning embedded in society. This concept of myth constitutes a key feature of his thinking, as it opens up space for analyzing cultural meanings concealed within everyday life (Zaki et al., 2025). This approach was chosen because it enables

analysis of the cultural and social meanings hidden behind both visual and verbal signs in film.

Although semiotic research on Islamic-themed films has been conducted, most studies have focused on religious values and cultural representation in general terms. Research that specifically examines the construction of social values in the series *Omar* through Roland Barthes' semiotic framework remains very limited. Therefore, this study aims to identify and analyze the social values represented through visual and verbal signs in the series *Omar*, particularly in scenes related to Darun Nadwah, as a contribution to the field of Islamic media semiotics.

## LITERATURE REVIEW

### Previous Related Study

Previous studies have shown that a semiotic approach can be used to examine the meaning of signs and social values in various media. Research by Vina Siti Sri Nofia and Muhammad Raihan Bustam (2022) found that visual signs are more dominant than verbal signs on the cover of Agatha Christie's 'Five Little Pigs' through Roland Barthes's semiotic analysis. Another study by Dini Fathiya Nur Shiyam, Dedi Supriadi, and Rohanda (2024) on the film 'Wadjda' shows that the symbol of the green bicycle represents the values of struggle and freedom of the main character. Additionally, research on the film "Farha" by Darin J. Sallam also found representations of social and cultural values through symbols and dialogue in the film (2024). Based on these studies, it can be concluded that semiotics is effective for uncovering symbolic meanings in visual media. However, research on the construction of social values in the Omar series using Roland Barthes's semiotic approach remains limited, making this study important to conduct.

### Semiotics

Semiotics is the study of signs in social life and how those signs convey meanings that go beyond their physical form (Difadrana & Rohanda, 2025). Semiotics is a branch of science that studies signs and how they function in various contexts (Maulida Laily Kusuma Wati, Fatkhur Rohman, & Tommi Yuniawan, 2023) includes an understanding of how signs are used to convey meaning and communicate within societies and cultures. Semiotics is a branch of science that studies signs and how they function in various contexts. It includes an understanding of how signs are used to convey meaning and communicate within societies and cultures.

Barthes emphasizes three key elements in his analysis: denotative, connotative, and mythical meaning (Putu Krisdiana Nara Kusuma, 2017) Roland Barthes's semiotic concepts are connotation and denotation (Hakim & Monalisa, 2022) The first-level system of meaning is called denotative, and the second-level system of meaning is called connotative. Denotative meaning reveals the meaning that is clearly visible

to the naked eye; in other words, denotative meaning is the literal meaning. Meanwhile, connotative meaning, or second-level meaning, reveals the meaning contained within signs. Unlike myths, which exist and develop in the minds of people due to the social or cultural influence of the community itself regarding a particular subject, this process involves observing and interpreting the correlation between what is visibly apparent (denotative) and the implied meaning of that subject (connotation).

### **Social Values**

Value is something created (*Das Sollen*) by human beings (Novi Junika et al., 2025). Values represent the creation of what is considered good, motivating individuals to take action in order to realize their life aspirations. The purpose of values is to serve as a driving force for human behavior for instance, a student who aspires to academic excellence will engage in various activities to achieve that goal. Human activity is fundamentally driven and directed by values. Social values are the values held by a society regarding what is considered good and what is considered bad (Nurika, 2017). Determining whether something is good or bad, appropriate or inappropriate, is heavily influenced by the culture embraced by that society. The pinnacle of social values is mutual affection among fellow human beings. Refraining from negative assumptions about others, sociability, friendliness, and a sense of sympathy and empathy are key to achieving social values (Husna, 2020). Social values also function as a unifying force that brings many people together into a certain collective — in other words, social values create and strengthen solidarity among human beings (Kurniawan in Widiawati & Ansori, 2023).

According to Hendropuspito, as cited in Aisyah, Jaya & Surastina, social values encompass everything valued by society because of its functional utility for the development of human life (Chaerul, 2021). Social values refer to values embedded in the interactions between individuals and communities, determining whether those values are capable of producing positive social outcomes. Social values are of great importance to society in advancing the development of human life. Nothing that human beings do can be accomplished in isolation, as humans are inherently mutualistic in nature. In the context of this study, the concept of social values is used as a framework for analyzing the representation of social interaction, solidarity, and societal norms as conveyed through signs in the series *Omar*.

## **METHOD**

### **Design and Samples**

This study is a qualitative descriptive study that employs Roland Barthes's semiotic approach, drawing on the concepts of denotation, connotation, and myth. A descriptive method was chosen because it is used to describe and analyze data in the form of words and sentences, rather than numerical data. (Rohanda, 2016) This

approach is used to analyze the social meanings represented in the film *Omar*, both through visual and verbal aspects. Using Barthes's semiotic framework, this study seeks to reveal how signs in the film not only convey literal meanings but also shape connotative and ideological meanings related to the sociocultural values of society. The subject of this study consists of the Darun Nadwah scenes found in episodes 2,3,4, and 5. of the series *Omar*. The scenes selected as data were chosen purposively based on the criterion of the presence of visual and verbal signs related to the construction of social values. The object of the study encompasses the visual and verbal signs within those scenes, including character dialogue, facial expressions, gestures, costumes, setting, and other relevant audiovisual elements.

### **Instruments and Procedures**

The primary instrument of this study is the researcher themselves, assisted by a data recording sheet in the form of a Roland Barthes semiotic analysis table. The table includes columns for scene number, timestamp/time of scene appearance 00:04:27, description of visual and verbal signs, denotative meaning, connotative meaning, and mythological meaning. Data collection was carried out through the observation method with note-taking technique (Dayu & Syadli, 2023). The data collection procedure was conducted through the following stages:

1. Watching the entire *Omar* series to map the appearance of Darun Nadwah scenes.
2. Determining the episodes and scenes to be the focus of analysis based on the established criteria.
3. Re-watching the selected scenes repeatedly to identify visual and verbal signs that contain social values.
4. Recording the data systematically into the data recording sheet.

### **Data Analysis**

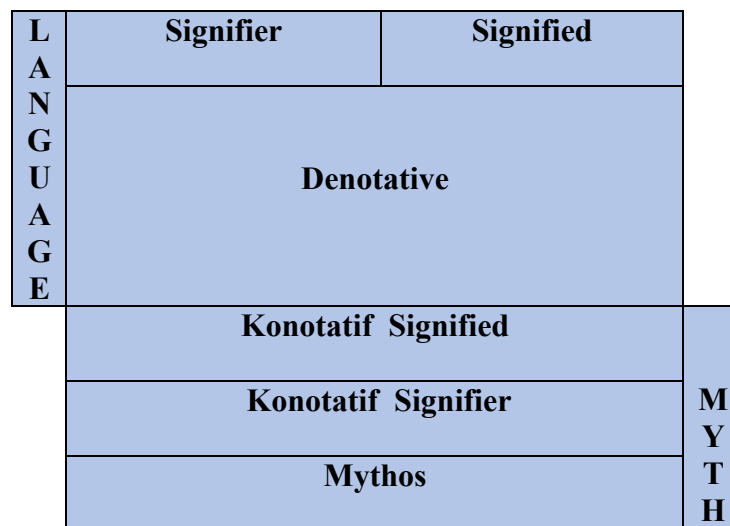
Data analysis was conducted through several stages, namely sign identification, data categorization, and interpretation of meaning based on Barthes' three levels of signification. The denotation stage was used to describe the meaning directly observable within the film scenes; the connotation stage was employed to interpret additional meanings related to the social and cultural context underlying the appearance of those signs; while the myth stage was used to uncover the ideological meanings behind the emergence of social values in the film. The results of the analysis are presented in a descriptive-interpretive manner in accordance with the objectives of the study.

### **RESULT AND DISCUSSION**

Based on the explanation presented in the introductory section, this section subsequently presents the research findings along with their discussion. This study focuses on analyzing the construction of social values represented in the film *Omar* using the semiotic approach developed by Roland Barthes. The analytical process

was carried out by identifying various signs that appear in the film's scenes both in visual and verbal forms that reflect the social values prevalent in Arab society during the early period of Islam. The results of the observation of the film indicate that there are several scenes containing representations of social values in accordance with the research focus. These scenes were then selected and used as data for further analysis. Each piece of data was analyzed using the framework of signification in Roland Barthes' semiotics, which encompasses three levels of meaning namely denotation, connotation, and myth in order to uncover the meanings embedded within the signs presented in the film. (Moleong, 2021)

No	Category	Quantity
1	Epithets	10
2	Clothing	10
3	Statues	2
4	Ekspression	5



*Chart 1. Roland Barthes Semiotic Analysis Chart*

### **The Myth of Epithets**

In Episode 4 at minute 04:27, a scene depicting Abu Jahal's address to the Prophet Muhammad, the author identified a number of laqab (epithets) used as designations for the Prophet, namely: 1. Sorcerer, 2. Madman, 3. Oppressor, 4. Disbeliever, 5. Liar, 6. Fasiq (sinner), and 7. Rebellious human being. Although each laqab takes a different form, all of them reflect the same underlying tendency — namely, portraying the Quraysh's rejection of the da'wah (prophetic mission) brought by the Prophet Muhammad. The use of these epithets did not merely function as a form of address, but also served as a means of constructing a particular perception of the Prophet Muhammad within Meccan society. At the level of myth, the author found that the various laqab that emerged represented the Quraysh's efforts to maintain

their power, tribal honor, and deeply rooted traditions in pre-Islamic Arab society, as well as their exclusion and ostracism of the Prophet Muhammad. In this context, anyone who brought change to the prevailing social order and belief system was regarded as a threat that had to be resisted and rejected. Therefore, the various epithets directed at the Prophet Muhammad can be generalized as a form of social construction employed by the Quraysh to preserve their standing, influence, and authority within Arab society. Based on the results of data identification, the following presents one example of a laqab directed at the Prophet Muhammad in the film Omar along with its analysis.

<b>L A N G U A G E</b>	سَاحِرٌ	A person who possesses the ability to influence others through supernatural powers and deception	<b>M Y T H</b>
	Prophet Muhammad is referred to as someone who is considered to possess the ability to influence others like a sorcerer/wizard.	An attempt to insult the Prophet	
	The designation of "sorcerer" directed Prophet Muhammad.		
	Prophet Muhammad is considered to bring deviant teaching that could divide the Quraysh society		

*Episode 4 at minute 04:27*

Based on the results of the analysis of data 1.A, 2.A, 3.A, 4.A, 5.A, 6.A, and 7.A in the film Omar, Episode 4 at minute 04:27, it was found that the laqab uttered by Abu Jahal toward the Prophet Muhammad (peace be upon him) did not merely function as a form of verbal insult, but also served as a representation of the Quraysh group's efforts to construct a negative image of the Prophet in the eyes of Meccan society. At the denotative level, these epithets reflect an outright rejection of the monotheistic teachings (tawhid) brought by the Prophet Muhammad (peace be upon him). Meanwhile, at the connotative level, the use of such epithets represents a symbolic strategy employed to maintain power, social legitimacy, and public trust in the traditions that had been inherited from their ancestors.

The epithet sorcerer directed at the Prophet Muhammad reflects the Quraysh's efforts to construct a negative perception of the Islamic da'wah (prophetic mission). In the history of Islamic da'wah in Mecca, the Quraysh leaders frequently accused the Prophet of being a sorcerer because the teachings he conveyed were believed to be capable of influencing the people, causing some members of their families or tribes to embrace Islam. At the level of myth, this designation represents the Quraysh's anxiety toward social change that could disrupt the social order they had established. This data contains a social value in the form of an effort to preserve the honor and standing of the group an aspect that held significant importance in pre-Islamic Arab tribal society.

This data contains a social value in the form of social honor, reflected in the Quraysh's efforts to preserve the dignity and position of their tribe through the attribution of a *laqab* to the Prophet Muhammad. In pre-Islamic Arab culture, tribal honor was an important aspect closely tied to the identity and social standing of a tribe. Therefore, the attribution of a negatively charged *laqab* to the Prophet Muhammad can be interpreted as the Quraysh's attempt to safeguard their honor and maintain their social influence against a new teaching that was considered capable of altering the existing social order.

### The Myth of Clothings

Society, the author identified the use of robes in a variety of colors. This diversity of colors carries different meanings in accordance with the social context of the characters who wear them. At the level of myth, the robe is not merely understood as a garment, but also as a symbol that represents a person's identity and social position within pre-Islamic Arab society. Thus, the use of robes in this film can be generalized as a form of representation of the social structure that differentiates groups within society based on their standing and roles in social life.

<b>L A N G U A G E</b>	الجبة السوداء	Simple clothing worn by slaves or the lower class	<b>M Y T H</b>
	The lowest caste / People who are not valued or not regarded		
	Social inequality between slaves and the respected/prominent class.		
	Signifies poor people, oppressed group.		
The simply dressed group/ the weak who are deemed fit to be ruled and oppressed by the upper class.			

*Episode 2 at minute 09:58*

In Episode 2 at minute 09:58, a scene depicts a woman undergoing interrogation by the Quraysh. The female character is portrayed wearing simple clothing. Based on the results of the analysis of data 2.A, 2.B, and 2.C, in Episode 2 at minute 09:58, it was found that the robes worn by the Quraysh leaders came in a variety of colors, namely red, yellow, green, white, black, and brown. At the denotative level, these color differences indicate the diversity of attire worn by the figures present in the Quraysh deliberation forum. However, at the connotative level, the use of these colors does not merely serve as a costume complement, but rather functions as a marker of social status, authority, group identity, and the rank of each figure attending the gathering.

The use of white robes in this scene reflects the simplicity of appearance of characters from the lower social class. At the mythological level, the white robe represents the social identity attached to the group of slaves or lower class in pre-

Islamic Arab society. This data contains a social value in the form of social status differentiation, which is evident from the difference in appearance between the slave class and groups of higher standing. This difference reflects the condition of Arab society, which recognized the division of status based on a person's position and role in social life. This data contains a social value in the form of recognition of social status, demonstrated through the use of robes by the Quraysh leaders. The robes represent the identity and social position held by the characters within society. In the life of pre-Islamic Arab society, social standing played an important role in shaping relationships between groups as well as between individuals. Therefore, the use of robes can be interpreted as a symbol that affirms the social position and influence a person holds within the social order.

### The Myth of Statues

In the scenes depicting the atmosphere of Darun Nadwah, the author found the presence of several idol statues that were part of the meeting environment of the Quraysh leaders. The existence of these statues indicates that idols did not only function as objects of worship, but also held an important position in the social life of Meccan society. At the mythological level, the idol statues represent the attachment of pre-Islamic Arab society to traditions and belief systems that were passed down from generation to generation. Therefore, the presence of idol statues in this film can be generalized as a symbol that demonstrates the strong influence of ancestral traditions in the life of Quraysh society.

L A N G U A G E	Idol Statues	Belief in idols and reverence for the acestral traditions of Quraysh	M Y T H
	The atmosphere of the Quraysh council/deliberation, which is still surrounded by symbols of idol worship		
	A symbol of the power of tradition and belief of pre islamic Arab society. Statues are not merely decorative objects, but they symbolize the beliefs passed down through generations by the Quraysh ancestors.		
	The notion that ancestral traditions are sacred and must not be a abandoned. Therefore, the Islamic dawah brought by Prophet Muhammad SAW is considered at threath to the social and cultural structure of the Quraysh		

Episode 5 at minute 08:22

Based on the results of data analysis 3.A and 3.B found in the Darun Nadwah scene in the film *Omar* episode, the presence of the statues of al-Latta and al-'Uzza was identified as part of the visual elements filling the meeting space of the Quraysh

leaders. Denotatively, both statues represent idols worshipped by pre-Islamic Arab society. The presence of these statues indicates that Darun Nadwah did not only function as a center for political deliberation, but also served as a space reflecting the belief system that prevailed among the Quraysh community.

At the connotative level, the presence of the statues of al-Latta and al-'Uzza represents the strong influence of polytheistic beliefs in the social life of Meccan society. These statues were not merely physical objects placed inside a building, but rather symbols of the beliefs and traditions of pre-Islamic Arab society that formed the foundation of the social and religious authority of the Quraysh leaders. The presence of idols in the deliberation space indicates that the social and political decisions made by the Quraysh leaders could not be separated from the belief system they upheld. Thus, these statues serve as markers of the close relationship between religion, power, and the social life of Arab society during the Age of Ignorance (*Jahiliyah*).

Based on the analysis, this data contains a social value in the form of reverence for ancestral tradition. The presence of idol statues not only represents the belief system of the Quraysh community, but also functions as a means of worship passed down through generations. In the context of pre-Islamic Arab society, religious practices inherited from ancestors formed an important part in shaping the social identity of a group. Thus, idol statues can be interpreted as symbols of the Quraysh community's attachment to the traditions, beliefs, and cultural heritage passed down by previous generations.

### The Myth of Expression

In the scenes depicting interactions between characters, the author identified a variety of expressions displayed by the characters, such as anger, assertiveness, calm, and silence. These differing expressions represent the way each character responds to the situations that arise. At the level of myth, facial expressions and speech intonation do not merely depict a character's emotional state, but also reflect the attitudes and perspectives they hold toward a particular issue. Therefore, the expression data in this study can be generalized as a representation of the social attitudes of the characters in facing the changes occurring within Arab society. One of the data points is Abu Jahal expressing anger and speaking in a raised tone. The following is one of the data examples presented the scene in which Abu Jahal is angry and speaks with a raised tone.

<b>L A N G U A G E</b>	Angry facial expression	Arguing in a tense situation	
	Abu Jahal is speaking loudly and showing an angry expression in the council forum of the Quraysh	.	In effort to maintain his political and social influence within The Quraysh Society

Anger shower before the Quraysh leaders, with a firm and loud tne of voice		<b>M Y T H</b>
Anger displayed in a political forum is considered a form of authority and leadership strength. A leader must demonstrate dominance to maintain tribal honor, preserve social status, and ensure their influence remains recognized by members of society		

*Episode 2 at minute 08:20*

At the connotative level, the expression of anger displayed by Abu Jahal does not merely reflect personal emotion, but also mirrors the anxiety of the Quraysh elite toward the social and religious changes that were beginning to take shape in Mecca. The Islamic preaching, which taught monotheism, human equality, and the rejection of idol worship, was seen as a threat to the authority of the Quraysh leaders who had long held great influence over society. Therefore, the anger shown by Abu Jahal can be interpreted as a form of resistance against changes that had the potential to shift the social and political standing of his group.

The expression of anger accompanied by a raised tone of voice indicates Abu Jahal's strong rejection of the teachings brought by the Prophet Muhammad. At the level of myth, this anger represents the Quraysh's concern over changes they believed could disrupt the long-established social order and traditions. This data contains a social value in the form of efforts to preserve the honor and prestige of the group, as reflected in Abu Jahal's stance of opposing any form of change perceived as threatening the position of the Quraysh within Meccan society.

This finding demonstrates that nonverbal expression plays an important role in constructing social meaning in the film *Omar*. Abu Jahal's anger does not only represent individual sentiment, but also illustrates the ideological conflict between deeply rooted pre-Islamic traditions and the teachings of Islam that brought about change. Through facial expressions and vocal intonation, the film portrays how the clash between two value systems can manifest in both verbal and nonverbal communication.

Based on the analysis, this data represents a social value in the form of efforts to maintain prestige and social influence. This value is reflected in the angry expression and raised tone displayed by Abu Jahal when responding to the teachings of the Prophet Muhammad. In pre-Islamic Arab society, tribal leaders played an important role in preserving the stability and influence of their group within the broader community. Therefore, Abu Jahal's anger can be interpreted as a form of rejection toward changes considered likely to diminish the authority and social standing of the Quraysh. Thus, this expression does not merely indicate the character's emotional state, but also represents the effort to maintain the group's influence and authority within the social order of Meccan society.

**CONCLUSION**

Based on the research findings, Darun Nadwah in the film *Omar* by Hany Asad is represented as a social space reflecting various values that developed in the life of the Quraysh community during the pre-Islamic era. Through Roland Barthes' semiotic framework, it was found that these values are constructed through various verbal and visual signs displayed in the Darun Nadwah scenes, such as the use of *laqab*, clothing attributes, the presence of idol statues, and the characters' expressions. The social values identified include social honor, recognition of social status, reverence for ancestral tradition, and efforts to maintain prestige and social influence. Social honor is represented through the use of *laqab* directed at the Prophet Muhammad as a form of the Quraysh's effort to preserve the dignity and existence of their group. Recognition of social status is reflected in the use of robes that indicate the identity and position of the Quraysh leaders within the social structure. Meanwhile, reverence for ancestral tradition is depicted through the presence of idol statues, which represent the Quraysh community's attachment to the cultural heritage and belief system passed down through generations. At the same time, Abu Jahal's expression of anger illustrates the effort to maintain the prestige and social influence of the Quraysh in the face of changes brought by the teachings of Islam. Thus, Darun Nadwah in the film *Omar* does not merely function as the backdrop for unfolding events, but also serves as a representation of the various social values that shaped the patterns of pre-Islamic Arab society.

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