

## Semiotic Analysis: Essential Moral Study in the Film "Tenggelamnya Kapal van der Wijck"

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### Abstract

*This article aims to explore and understand the use of signs and symbols in the film "Tenggelamnya Kapal van der Wijck" as tools for communicating moral and ethical messages. The urgency of this research arises from the need to understand how films influence and shape social and cultural perspectives, particularly in the context of the Minangkabau community, which is rich in tradition and customs. The methodology used is qualitative descriptive, with data collected through observation and in-depth analysis of the film's narrative and the interpretation of the symbols used. The results of the study show that this film functions not only as an entertainment medium but also as a powerful moral education tool that communicates the conflict between traditional and modern values through the rich use of symbols. The discussion in this article emphasizes how the film depicts the struggle for hegemony in society, highlighting the conflict between personal desires and social demands. This research provides new insights into the role of media in influencing and understanding social and cultural dynamics, offering a broader perspective on how visual narratives can impact public understanding of social and cultural issues.*

**Keywords:** Semiotics, Essence, Moral, Tenggelamnya Kapal van der Wijck

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### INTRODUCTION

The film "Tenggelamnya Kapal van der Wijck," an adaptation of the novel by Buya Hamka, has been the subject of semiotic research to analyze how signs and symbols are used to communicate moral messages to the audience. This film, which has gained significant popularity in Indonesia, depicts the tragic love story between the two main protagonists, Zainuddin and Hayati, who are separated by social and cultural status differences [1], [2]. Semiotic research on the film "Tenggelamnya Kapal van der Wijck" explores the use of visual and narrative elements to convey moral messages. The findings provide an in-depth understanding of how films can serve as powerful mediums for moral and ethical communication, as well as tools for analyzing social and cultural dynamics.

The semiotic study of the film "Tenggelamnya Kapal van der Wijck" investigates how visual and narrative elements are used to articulate moral messages. The results of this research provide broad insights into how films can function as effective channels for moral and ethical communication, as well as instruments for understanding and analyzing social and cultural dynamics [3], [4].

According to Roland Barthes, significance can be divided into two parts: denotation and connotation. Denotation encompasses the level of literal and descriptive meaning that most people within a culture hold, while connotation involves the meanings provided by elements related to ideology, beliefs, attitudes, and the frameworks that shape society. [5]–[7].

In addition to being a source of entertainment, films also play a crucial role as effective media for education and information. With various genres drawing inspiration from real-life stories or fiction, films can swiftly convey diverse messages to the audience. Compelling storylines often depict social realities, giving films significant potential to influence how society communicates and understands the world [8], [9].

Films, as works of art created by experts, possess intrinsic value that cannot be rationalized. The reasons why people continue to watch films are diverse, ranging from entertainment to education [10]. Films, across various mediums such as cinemas, television, or digital media, present engaging narratives that reflect the realities of daily life. Furthermore, films serve as a channel for writers to convey moral messages to audiences. As explained by Elyna Setyawati and Kenny, the moral messages in films can serve as practical guides for behavior and ethics [11].

According to Sobur in Pujianti and Mulyana [12], Semiotics, the study of signs, views language as a layer of signs that carries messages from society (Arum). In this context, language consists of signifiers and signifieds. The study of semiotics allows for the interpretation of various phenomena. According to Alex Sobur, "semiotics" comes from the Greek word "semion," which means "sign." Signs, based on social convention, can have various meanings [13]. This film not only presents a romantic narrative but also showcases the aesthetic values of life that are enchanting. The film excels in many aspects and provides valuable lessons about resilience in facing difficult situations. Zainuddin's failure to win Hayati's heart makes him feel pressured and angry at the predetermined customary fate. Nevertheless, he rises above and lives life with determination and strong faith, believing that he can overcome all challenges he faces [14].

Semiotic analysis dissects the content of a text into different components and reassembles them to form a broader meaning. This method provides a way to link the text with the intrinsic message it contains. In this process, an intellectual relationship is formed between two individuals in a specific situation, requiring a dialogue with others to understand their perspectives and determine the context of the situation. Sunil Soraya's film "Tenggelamnya Kapal van der Wijck" has not only been commercially successful but has also sparked deep reflections on the moral dilemmas of its characters. This research aims to conduct a semiotic analysis of the film to uncover the moral essence contained within its narrative and visual elements.

With its rich culture, ethnicity, language, and mentality, Indonesia faces the challenges of multiculturalism that do not always run smoothly. Conflicts between ethnicities and religions often arise, leading to prominent issues of cultural identity, both as main themes and as supporting elements in Indonesian films. For example, the film adaptation of Hamka's novel "Tenggelamnya Kapal van der Wijck" addresses conventional issues of romance. There is an adaptation of cultural values, customs, and behavioral habits discussed in this literary film

## LITERATURE REVIEW

According to Barthes, there are two levels in the system of meaning, namely Denotative and Connotative. Connotation, although an inherent characteristic of the sign, requires active participation from the reader to function [15]. Barthes extensively discusses this second-level system of meaning, which is built upon the existing system. Literature is the clearest example of this second-level system of meaning, built upon language as the first system. This second system, which Barthes refers to as connotative, is distinctly differentiated in his work "Mythologies" from the denotative, or first-level system of meaning [16].

The term "moral", as in the context of a figure with high morality, refers to an individual's ability to distinguish between right and wrong. More comprehensively, morality relates to the norms of behavior considered good or right and those considered wrong, based on an individual's ethical beliefs or social rules. It includes teachings about actions and behaviors considered good [17].

As entities created by God, humans fundamentally have norms to be respected and adhered to in their actions or behaviors (Jannah, 2023). Important moral values, related to the spiritual life of humans in determining actions considered good, include humility, honesty, confidence, hard work, ability, and compassion [18].

## METODE PENELITIAN

This research article applies a qualitative descriptive method, an approach typically used to investigate natural phenomena or real conditions without experimental manipulation [19]. The purpose of this method is to produce a systematic general overview or detailed factual and accurate description. The data collected consist of words taken from sentences and paragraphs from the film "Tenggelamnya Kapal van der Wijck." The data source is obtained from the film directed by Sunil Soraya and adapted from the novel of the same title by Haji Abdul Malik Karim Amrullah. Data collection techniques are conducted through observation and recording. In this study, the researcher functions as the main instrument in data collection. Data is collected directly from information obtained from the film, with the aim of obtaining a holistic and comprehensive understanding of the researched issues [20].

The data analysis technique used in this article is semiotic analysis according to Roland Barthes, which includes two main stages: denotation and connotation [21]. Denotation relates to the literal or surface meaning of a sign, while connotation explores the symbolic or deeper meaning related to social and cultural contexts [6], [22]. This approach allows researchers to dissect how the film uses symbols and signs to communicate complex moral and social messages to the audience. The data's validity in this study is conducted through source triangulation, which involves comparing and confirming findings through various data sources to ensure the reliability and validity of the analysis results [23].

### HASIL DAN PEMBAHASAN

Introduction to the results and discussion section of this research delves deeply into the use of semiotics in the film "Tenggelamnya Kapal van der Wijck," a work that portrays the tragic love story between Zainuddin and Hayati against the backdrop of Minangkabau culture. This analysis focuses on how semiotic elements such as symbols, signs, and codes are used to convey moral messages and depict the cultural conflicts and social dilemmas faced by the characters in the film [24]. The results of this study are expected to provide insight into how film as a medium of art and communication can influence and reflect moral values and ethics in society, especially in complex cultural contexts as depicted in this film [25], [26].

The discussion in this research involves a deep interpretation of cultural symbols and prominent narrative structures in the film, each carrying layered specific connotations and denotations. For example, the use of black wedding attire by Zainuddin, symbolizing seriousness and depth of commitment, as well as dialogues depicting respect for ancestors, reveals how traditional values still play a significant role in personal and social decisions in Minangkabau culture. This analysis also critiques how these messages are received by the audience and their impact on societal perceptions of prevailing norms and values, connecting the findings with semiotic theory and cultural hegemony to demonstrate how this film is not just a story but also a powerful social and cultural tool.



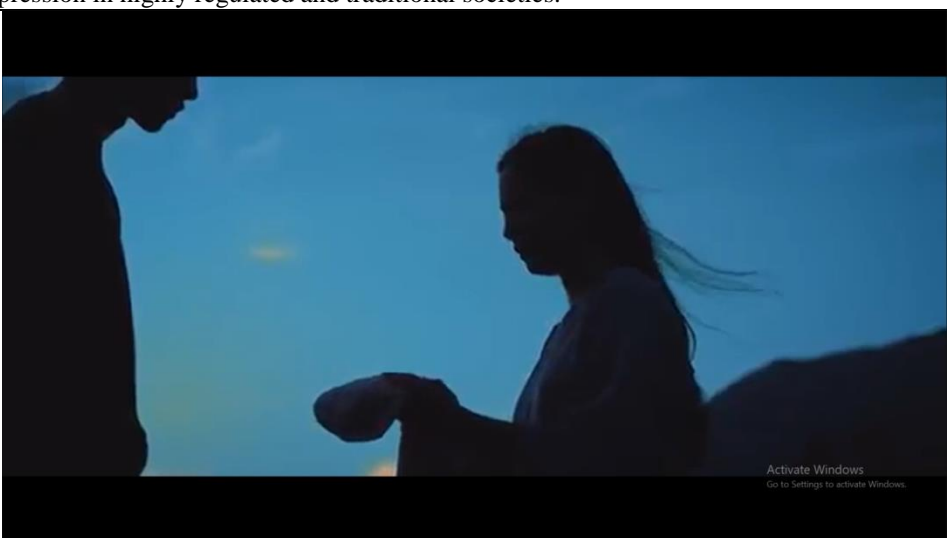
Sign	Denotation (Literal Description)	Connotation (Cultural or Symbolic Meaning)	Myth
Mak Datuk calling; Signifier: Hayati's obligation to listen and respect..	Mak Datuk calls Hayati to discuss a serious matter.	The summons indicates a serious and important situation, asserting Mak Datuk's authority.	Respect and obedience to authority figures in traditional families.
Command to leave; Signifier: Expulsion as a symbol of rejection and social control.	Mak Datuk orders Zainuddin to leave Batipuh.	It demonstrates Mak Datuk's power in making significant decisions that affect the family and community..	The concept of family honor and strict social norms in society.
Gossip; Signifier: Social anxiety and stigma.	Mak Datuk mentions gossip about Hayati and Zainuddin.	Gossip is seen as a threat to the family's reputation, reflecting the power of public opinion.	Belief that public opinion is important and can determine an individual's fate.

Pure love; Signifier: Truth and sincerity of the relationship, regardless of external pressure.	Hayati defends her relationship with Zainuddin as pure.	Maintaining the authenticity and purity of love amidst social pressure.	Love as a romantic ideal that often clashes with social norms and family expectations.
Love as an illusion; Signifier: Rejection of romantic idealism, prioritizing pragmatism.	Mak Datuk regards love as an illusion and a fairy tale.	Expressing skepticism towards romantic love, emphasizing traditional values.	The myth that romantic love is a Western concept and impractical in traditional social contexts.

**Table 1. The scene where Mak Datuk and Hayati discuss her relationship with Zainuddin**

In the film "Tenggelamnya Kapal van der Wijck," semiotic analysis reveals how the film explores and comments on social norms and morality in the context of Minangkabau culture. One key aspect highlighted is the interaction between the characters Hayati and Mak Datuk, which depicts the dynamics of power and respect in a traditional family. Through signs such as Hayati being called by Mak Datuk, the film emphasizes the role of authority in the family structure. The connotation of this summons not only signifies a serious conversation but also asserts the authority and respect that should be given to senior figures. The myth presented here is the deep respect and obedience to authority figures, which are essential values in Minangkabau culture and broader in many traditional societies.

Furthermore, the concept of love and how it is perceived in society also receives special attention in this film. Through dialogues between Hayati and Mak Datuk about love, the film explores two different views: love as a romantic ideal versus love as an impractical illusion. Hayati maintains the view that her relationship with Zainuddin is pure, challenging social pressures and family expectations. On the other hand, Mak Datuk, representing the traditional view, considers love as an unrealistic illusion, emphasizing the importance of pragmatic values and adherence to social norms. This shows how love is often seen as a challenge to existing social structures, highlighting the conflict between personal desires and family or societal demands. The myth associated with this reflects the conflict between romantic idealism and social reality, which often limits personal expression in highly regulated and traditional societies.


			
Sign	Denotation (Literal Description)	Connotation (Cultural or Symbolic Meaning)	Myth
Hayati's talisman	Hayati gives an object to Zainuddin as a talisman.	Talisman is considered a symbol of protection and love.	Talisman as a sacred object that connects two people beyond physical and temporal limits.

Swearing an oath	Hayati declares her loyalty to wait for Zainuddin, even if it means for a lifetime.	The oath of loyalty depicts Hayati's dedication and steadfastness.	The oath of loyalty as a symbol of eternal love that transcends the limitations of the physical world and reaches eternity.
Zainuddin's hope	Zainuddin sets out with the hope given by Hayati.	Renewed hope strengthens Zainuddin to face an uncertain future.	The power of love that can give hope and courage in facing life's challenges.
Request for a letter	Hayati and Zainuddin promise to send each other letters.	Letters as a means of communication that depict a strong desire to stay connected despite the distance.	Letters as a connection of emotions and thoughts that transcend distance and time, a symbol of unbroken love.
Zainuddin's declaration of love for Hayati	Zainuddin acknowledges that Hayati can make him brave or suffer.	Hayati's love is seen as a force that can change Zainuddin's fate.	Myth of love that has transformative power, capable of lifting up or breaking down someone.

**Table 2. The scene where Hayati accompanies Zainuddin and gives him the talisman**

In the film "Tenggelamnya Kapal van der Wijck," the symbolism of the talisman given by Hayati to Zainuddin portrays an important motif in the narrative involving love, protection, and the spiritual relationship between two individuals. The talisman serves not only as an object of physical protection but more deeply as a representation of Hayati's deep and eternal love, providing moral and spiritual strength to Zainuddin. The connotation of the talisman as a symbol of protection is profound in a cultural context, showing how love and care can be manifested in tangible forms and become a unifying force even in physical absence. The myth created from the giving of the talisman emphasizes the view that the spiritual and moral connection between two people can transcend physical boundaries, and that love can provide extraordinary strength in facing life's difficulties.

Furthermore, the concept of the oath of loyalty declared by Hayati is an expression of steadfastness and total dedication to their relationship. It portrays high moral values where loyalty is considered a primary virtue in a relationship. In a cultural context, this oath of loyalty underscores the importance of honesty and integrity in maintaining the bond of love, while also challenging social norms that often prioritize material gain or social status over personal loyalty. The myth of eternal love depicted through this oath of loyalty teaches that true love is an unconditional commitment that is not only spoken but also lived through actual actions, while also serving as a source of moral strength that can guide individuals through difficult times. In this context, love is not just an emotion, but also a moral force that inspires and enriches human life.

			
<b>Sign</b>	<b>Denotation (Literal Description)</b>	<b>Connotation (Cultural or Symbolic Meaning)</b>	<b>Myth</b>

Zainuddin's wedding attire.	Zainuddin prepares black wedding attire.	The black wedding attire symbolizes seriousness and depth of commitment.	The myth that marriage is a transformative moment, black clothing symbolizing emotional depth and seriousness.
Discussion about marriage and pilgrimage.	Zainuddin talks about getting married and visiting his parents' graves.	The plan to marry and visit graves reflects respect for ancestors and a desire to connect the past with the future.	Respecting ancestors and traditions as the foundation of life together; graves as symbols of family memory and history.
Zainuddin acknowledges that Hayati's hand is already 'owned by someone else'.	Zainuddin feels unworthy to touch Hayati's hand because it already "belongs to someone else."	This expression indicates a change in Hayati's social or emotional status, no longer available to Zainuddin.	The myth of lost love and heartache due to separation or betrayal, as well as honor in maintaining boundaries.
Zainuddin orders everyone to leave.	Zainuddin orders everyone to leave the room.	This action indicates desperation, isolation, and a desire for solitude in facing suffering.	The myth of the tragic hero experiencing isolation as a result of internal or external conflicts.
Meeting between Hayati and Zainuddin	Hayati comes to help Zainuddin who is sick.	Hayati's arrival shows dedication and affection despite the messy situation.	Love as a healing force and dedication, which persists even in the midst of difficulties and misperceptions.

**Table 3. The scene of Hayati's arrival to visit Zainuddin in his illness**

In the film "Tenggelamnya Kapal van der Wijck," the black wedding attire prepared by Zainuddin stands out as a symbol rich in semiotic meaning, indicating Zainuddin's seriousness and depth of commitment to Hayati, as well as his despair and deep emotional turmoil. The choice of black, traditionally associated with mourning and seriousness, is used here to mark a significant moment in his life that will determine his future with Hayati. The connotations of the black wedding attire can culturally be seen as depicting Zainuddin's seriousness in facing the challenges and consequences of his decisions, revealing the myth that marriage is not only a celebration but also a transformative moment often colored by a mix of complex emotions.

Furthermore, Zainuddin's discussion about marriage and visiting his parents' graves demonstrates a deep respect for his ancestors, a value highly esteemed in many cultures, including the Minangkabau. This dialogue reveals Zainuddin's desire to connect his past with his future through marriage, reflecting the tradition of honoring and glorifying ancestors as an integral part of life and important decisions. In this context, the graves are not just resting places but also symbols of memory and enduring heritage, teaching that respect for ancestors and tradition is the moral and ethical foundation for building and maintaining family and social bonds. The myth embodied in the pilgrimage ritual reinforces the view that communal life should be based on respect for history and inherited values, guiding and shaping individual behavior in society.



Sign	Denotation (Literal Description)	Connotation (Cultural or Symbolic Meaning)	Myth
Motivation of Bang Muluk	Bang Muluk gives motivation and advice to Zainuddin to see the world more broadly and draw strength from love, not weakness.	The drive to overcome personal suffering and seize opportunities for growth.	Love as a source of strength and inspiration, not just a source of suffering.
Changes in Bang Muluk	Bang Muluk expresses a desire to leave his life as a thug and follow Zainuddin to Batavia.	Self-transformation from a life of hardship to a better one, seeking redemption.	Myth of second chances and redemption, the importance of positive influence in life changes.
Stories and Writings	Bang Muluk suggests to Zainuddin to write as a means of expression and achievement.	Writing is seen as a tool for healing, self-understanding, and success.	Writing as catharsis and a path to intellectual excellence, influencing and inspiring others.
Plan to Move to Batavia	Zainuddin plans to move to Batavia to start a new life and forget his past.	Moving to a new place as a symbol of freedom and new possibilities.	The idea that a change of environment can heal wounds and provide new opportunities for growth.
Promise of Loyalty	Bang Muluk and Zainuddin promise to be true friends until death.	This promise demonstrates a deep commitment to friendship and mutual support.	Friend as a pillar of strength and stability in life, a symbol of unwavering loyalty and support.

**Table. 4 Scene where Bang Muluk motivates Zainuddin to rise up.**

In the film "Tenggelamnya Kapal van der Wijck," the motivation provided by Bang Muluk to Zainuddin demonstrates how love can be interpreted as a source of strength rather than weakness. This dialogue explores the concept that love, in a broader context, is not just about romance but also about personal potential and growth. Bang Muluk advocates the idea that by facing the world and its challenges, Zainuddin can harness bitter experiences to awaken new strength and courage. This indicates that in a moral context, love has the capacity to inspire positive change and adaptation to unfavorable situations, refuting the myth that love is a source of suffering and reaffirming it as a significant source of strength and inspiration.

The change in Bang Muluk's life, as narrated through his desire to leave behind his life as a thug and follow Zainuddin to Batavia, also illustrates the important value of second chances in this narrative. His decision to change and pursue a more meaningful and ethical life underscores the themes of redemption and personal transformation. In terms of semiotics, this enriches the narrative by showing how individuals can choose to change the course of their lives through conscious moral actions and decisions. The myth of second chances portrayed here demonstrates the universal idea that every individual, regardless of their past, has the potential for self-reinvention and that positive change is often triggered by the influence and support of others, highlighting the important value of unwavering friendship and support as pillars in life.

Sign	Denotation (Literal Description)	Connotation (Cultural or Symbolic Meaning)	Myth
Dialog About the Past	Zainuddin and Hayati talk about disappointment and betrayal from the past.	The conversation reveals pain and betrayal, and its influence on their future lives.	Myths about unrequited love leading to suffering and personality changes.
Hayati's Letter to Zainuddin	Hayati responds to Zainuddin's letter by rejecting his love due to economic reasons.	The letter depicts the social and economic realities affecting decisions in romantic relationships.	Myths that decisions in love are often influenced by economic factors and social status.
Hayati's Refusal to Return	Hayati refuses to return to her hometown even though offered by Zainuddin.	The desire to remain close to Zainuddin, even as a friend, shows the depth and complexity of her emotions.	Myths about true love overcoming pain and rejection, and accepting fate.
Zainuddin Rejects Hayati	Zainuddin rejects Hayati and asks her to return to Padang.	Zainuddin demonstrates steadfastness in principles and honor, despite suffering.	Myths about honor and dignity being more important than personal desires in traditional culture.
Reference to the Ship Van Der Wick	Zainuddin suggests Hayati return home by the ship Van Der Wick.	The ship becomes a symbol of final separation and Hayati's opportunity for a new beginning.	Myths about journeying as the beginning of a new life and an opportunity for redemption or recovery.

**Table 5. Scene Zainuddin and Hayati are discussing an old story**

In the film "Tenggelamnya Kapal van der Wijck," the dialogue between Zainuddin and Hayati about their past not only reveals disappointment and betrayal but also delves into the profound impact of these experiences on their identities and life choices. This conversation exposes the pain and devastation caused by unrequited love, which in turn leads to changes in personality and outlook on life. The myth of love leading to suffering is presented as a reflection of life's bitter reality, where love does not always bring happiness but often brings difficulties and pain that affect one's life journey. In the context of semiotics, this shows how the narrative of unrequited love becomes a symbol of the universal human experience, influencing not only interpersonal relationships but also self-conception and future direction.

Furthermore, Zainuddin's decision to ask Hayati to return to Padang and use the Van Der Wick ship, symbolizing a final farewell and an opportunity to start a new life, highlights the important theme of redemption and recovery. Here, the ship is not just a means of transportation but also a metaphor for Hayati's journey towards healing and a second chance in life. The myth of travel as the beginning of a new life represented by this ship underscores the idea that a physical change of location can help someone forget the past and build a better future. Zainuddin's loyalty to principles and honor, despite being full of suffering, illustrates deep moral values in traditional culture, where dignity and honor are considered more important than personal desires, reflecting the conflict between personal desires and larger social values.



## DISCUSSION

This article presents an in-depth analysis of how the film uses symbols and signs to communicate moral messages. In the context of Antonio Gramsci's theory of cultural hegemony, the film can be seen as a means to explore and strengthen cultural hegemony in Indonesia, especially in dealing with inter-class conflicts and ethnic differences that often underlie the narrative in the film [16], [27], [28].

Gramsci articulates the concept of hegemony as the domination of the upper class through cultural consensus, rather than purely through coercion [29]–[31]. The film "Tenggelamnya Kapal van der Wijck," with its use of rich cultural symbols and narratives, offers an example of how media can play a role in shaping and maintaining this hegemony. For example, the dialogue between the characters Hayati and Mak Datuk demonstrates how traditional values and layered authority are upheld through conversation, which contains deep denotations and connotations about gender roles and power in Minangkabau society.

Furthermore, Zainuddin's black wedding attire and his discussions about marriage and visiting his parents' graves illustrate how traditions are used to reinforce existing social values. Through this symbolism, the film not only portrays romantic inclinations but also reinforces a larger social structure that asserts cultural hegemony through customary practices and obedience to ancestors.

Gramsci also emphasizes the role of intellectuals in shaping and maintaining hegemony [32], [33]. In the context of this film, characters like Bang Muluk, who encourages Zainuddin to see beyond and to use love as a force, can be seen as organic intellectuals attempting to change existing cultural hegemony by challenging Zainuddin to think and act outside of strict social norms. This reflects Gramsci's idea of how changes in hegemony can begin with changes in cultural and social consciousness.

On the other hand, Hayati's refusal to return to her hometown and Zainuddin's decision to let her go with the Van Der Wick ship demonstrate the complexity in the relationship between hegemony and subordination. While Zainuddin appears to comply with social norms by separating himself from Hayati, his actions also reflect resistance to the cultural hegemony that pushes him to confine Hayati to a traditional role. This suggests that hegemony is not always monolithic and can be challenged from within.

The film's ability to touch on aspects of daily life and influence the perceptions and emotions of the audience also reflects Gramsci's idea of hegemony as a form of control that is both passive and active. "Tenggelamnya Kapal van der Wijck" is not only entertaining but also educational, inviting viewers to question and reflect on the social structure and values that support it, leading to the potential for change or reinforcement of existing cultural hegemony.

In semiotic analysis and the context of Gramsci's cultural hegemony, this film provides insight into how cultural narratives and symbols can be used to reinforce or challenge existing power structures. Thus, this research demonstrates the relevance of Gramsci's theory in the analysis of modern media and how visual narratives influence and are influenced by broader cultural and social dynamics.

The novelty of this research lies in the application of Roland Barthes' semiotic theory in the context of the film "Tenggelamnya Kapal van der Wijck" to deconstruct the ways in which symbols and signs are used in the film narrative to communicate deep moral and ethical messages. Through this analysis, the research offers a new perspective on how films, as a popular medium, not only act as entertainment but also as effective social and cultural tools in influencing and understanding cultural hegemony according to Antonio Gramsci. This approach opens up new insights into the dynamics of power, resistance, and conformity in Minangkabau society, providing a broader understanding of the interaction between media, culture, and society in the context of multicultural Indonesia.

## SIMPULAN

This study successfully reveals how the film "Tenggelamnya Kapal van der Wijck" uses semiotic elements to explore and convey complex moral messages, showing social and cultural dynamics in the context of Minangkabau. Through the use of rich signs and symbols, this film not only acts as a reflection of social reality but also as a means of education and deep ethical reflection. By linking Gramsci's theory of cultural hegemony, this research demonstrates how film can influence and manipulate social perceptions through deep cultural representations. Characters in this film, such as Hayati and Mak Datuk, effectively illustrate the conflict between tradition and modernity, as well as between personal desires and social demands, reflecting the struggle of hegemony within society.

For future research, it is recommended to expand semiotic analysis to include audience responses to the symbols used in the film, which will provide deeper insights into how these messages are received and interpreted by diverse communities. This will help understand not only the influence of film on cultural norms and values but also how audiences interact with these messages in their real-life contexts. Additionally, further

research could explore the role of other media in shaping cultural hegemony, such as television or digital media, to compare their influence on society with film, providing a broader picture of power dynamics in popular culture.

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