



Representation of Moral Messages in the Film "KKN di Desa Penari" (Roland Barthes Semiotics Analysis)

Dinda Arwilda Sembiring¹, Muhammad Alfikri², Rholand Muary³

^{1,2,3}Department of Social Science, Universitas Islam Negeri Sumatera Utara, Medan, Indonesia

Article Info

Article history:

Received : 19 October 2022
Revised : 20 Nopember 2022
Accepted : 13 December 2022

Keywords:

Roland Barthes Semiotics, Moral Message, Film

ABSTRACT

A good film is not only used as a medium of entertainment, but must also include education for those who watch the film. In addition, the storyline of the film can convey important information. In the film, of course, there is a moral message that can be used as a lesson after watching the film. The film used as research by researchers is the KKN film in the Dancer Village. The film KKN Di Desa Penari is a film from Indonesia directed by Awi Suryadi and the producer, MD Pictures. This film tells the story of a number of students who carry out KKN activities in a remote village that is still thick with ancestral traditions. Because they broke the rules and committed indecent acts in the village, they must accept the consequences and be held responsible for their actions. This study aims to find and know the moral message packaged by the director in the KKN Di Desa Penari film. This research is a descriptive qualitative research, in which this study will analyze, record, describe and interpret the meaning of the signs and symbols found in the KKN Di Desa Penari film about the meaning of moral messages. The theory used in this study is the semiotic analysis theory of Roland Barthes's model.

This is an open access article under the [CC BY-SA](#) license.



Corresponding Author:

Dinda Arwilda Sembiring,
Department of Social Science
Universitas Islam Negeri Sumatera Utara, Medan
Email: dindaarwildasembiring28@gmail.com

1. INTRODUCTION

The mass media is an institution that acts as material for change in the framework of mass media thinking. The mass media has the first task, as an institution for public information, namely as a means of teaching. Second, the mass media serves as an information medium that provides information to the public that is open and honest. Third, the mass media functions as a medium of entertainment. As a material for change, the mass media functions as an institution that accommodates the expansion of culture and promotes cultural development that is important to humans. Thus, the mass media avoids the spread of culture that undermines human progress (Bungin, 2006, p. 85). Communication media innovations that are increasingly advanced make the distribution of messages more modern than before, one of which is film, which continues to

grow today. Film cannot be separated from people's daily lives because film grows and has been developing for a long time in society. Film is the product of human culture and a means of artistic expression because it contains strong evidence in telling people's lives. Film combines several technologies such as image and sound recording, visual arts, music, architecture, and theater (Effendy, 2006).

Film is a communication medium in audio-visual form to convey messages to many people at the same time in one place. Films can persuade people from the messages contained in films. Generally, film is a reality that grows side by side in people's daily lives (Kristiyanti, 2019). Film as a medium of entertainment is widely known in today's society. From children to adults, they like watching movies, both on television and in cinemas. Usually teenagers to adults prefer to watch movies in theaters even though they cost money by buying tickets to watch movies. This is because people are already curious about the story of the film and can't wait for the film to appear on television. Now there are many interesting films that contain moral messages.

The world of film which continues to grow rapidly requires competition in the film industry to continue to create innovations to attract the target market. Many film producers release films with various genres, such as action, comedy, romantic, horror and other genres. Many people like these genres, especially the horror genre. The horror genre is much liked because it contains scary things and makes the audience curious and afraid. Horror stories have also been embedded in society for a long time because they are similar to true stories that many people experience.

A horror genre film that recently appeared, namely the KKN Di Desa Penari film will be released on the big screen on April 30 2022. This film is adapted from his novel which is also entitled KKN Di Desa Penari by SimpleMan. Initially, this story went viral on various social media, one of which was on Twitter, which was shared by a user with the account name @SimpleM81378523. The story went viral until it became trending in first place in June 2019. According to the author, the story of this film is based on true events involving a number of students who were participating in the KKN (Real Work Class) program in a village called Desa Penari in 2009.

The film was supposed to hit theaters on March 19, 2020 which is a year after the story went viral. However, because in Indonesia the transmission rate of the Covid-19 virus is still high, so cinemas are still closed, this film was canceled. Finally, on April 30, 2022, the film entitled KKN Di Desa Penari was launched and reached more than 6 million viewers after the film's release date. The virality of this story makes the audience enthusiastic because they are curious about how the story is depicted through the film.

Because this film contains moral messages as well as educational messages to many people regarding the benefits of having good ethics when in other people's places. This film shows the conflict between students and villagers and supernatural beings guarding the village. This film is liked because it is a horror genre but contains moral values that are educational and able to captivate the audience's attraction. This film shows the efforts of students in fighting for lectures and fighting fear from the temptation of supernatural beings. This film is different from previous horror genre films because this story is based on the true story of a number of KKN students in a village that ended tragically. The script is made simple but the meaning is conveyed subtly. This film is also a criticism of young people who do not realize how important manners and ethics are everywhere. This film was enough to stir up audiences so that this film earned nearly 10 million viewers for more than 2 months.

The horror genre in this film is also said to not show too much horror in the film, so many have commented that this film is mediocre and not very. However, despite the weaknesses in the

horror genre, this film manages to convey the meaning of a moral message that is useful for today's youth who lack manners and morals.

From the above background, the researcher is motivated to research this film because there are messages about the tragic stories experienced by KKN students as a result of not heeding the rules and the importance of manners and manners in the area of people in the film which are analyzed through Roland Barthes' semiotic theory in order to understand the meaning of connotation, denotation as well as myths. Through this approach, the researcher analyzes the representation of the moral message in the film KKN Di Desa Penari.

Representation

Representation is a way of giving meaning from opinions about something that is expressed and conveyed through language in the form of signs or symbols. The form of representation can be in the form of myths, fantasies or abstract ideas which are not always tangible as long as these abstract ideas can be accepted by the five senses and processed by the mind (Hall, 2004).

Representation in this study is to reveal the meaning through the signs seen in the KKN Di Desa Penari film delivered.

Representation is a process where objects are absorbed by the five senses which are then processed and a concept is produced through language which is restated in the form of a sign. For Eriyanto, representation in mass media works is viewed from various dimensions according to the type of work. media studies that examine how discourse develops are often found in crucial discourse in media coverage to interpret representation, namely a perception that points to a particular person, idea or point of view depicted (Eriyanto, 2001).

Semiotics of Roland Barthes

Semiotics is the basis of the word "semeion" which comes from the Greek meaning 'sign'. A sign is something based on social norms that represents something else. In terms of terms, semiotics is a science that examines various objects, phenomena and culture as signs (Sobur, 2015).

Semiotics is an analytical model used to study signs that aim to categorize various kinds of signs. Semiotics is known as the science of analyzing discourse or text which is communicated by various signs. With signs, humans can communicate with each other. Roland Barthes' semiotics is a further analysis of language studies by Ferdinand De Saussure who said that language is a sign system (Sobur, 2015).

Semiotics is the science of studying a text or discourse in media with the assumption that media is conveyed from several signs. Signs become the basis of communication, because through signs humans can communicate with each other. Semiotics categorizes various signs and how signs are used to represent something. Signs have their own characteristics. Signs must be acceptable and observable. Signs can be changed, represented depending on usage. Signs can be seen in the language and behavior in the film.

2. RESEARCH METHODE

This type of research approach is a qualitative approach which is a series of procedures in searching for and finding information on an object, then connected with a problem solving through a theoretical and practical point of view. From the qualitative method, the researcher selects and arranges the data needed in the research, then classifies it to make it more specific (Moleong, 2006).

Descriptive qualitative research is utilized to analyze and interpret the meanings and signs found in the film under study entitled Community Service in the Village of Dancers which is

related to the meaning of the moral message found from the characters and dialogues contained in the cut images in the film scene. Roland Barthes' semiotic approach is used and used as the main theory in research. Roland Barthes's semiotics is determined because in this semiotic model it can be used to explore the meaning behind various signs and uses a two-stage signification process where the initial stage is the decomposition of connotations, so that connotations can produce various discoveries and myths from these meanings.

3. RESULT AND ANALYSIS

After observing several scenes in the film, the researcher will analyze the data that has been determined by the moral values of the film. Researchers focus on scene analysis with regard to the representation of moral values. What is meant by moral in the film is the attitude and behavior of humans in their daily lives and as a determinant of what is right and wrong. This analysis is based on a semiotic analysis by Roland Barthes which looks at the meaning of denotation, connotation and myth in each scene of the film *KKN Di Desa Penari*. The researcher took several scenes where there is a representation of a moral message in the film, namely as follows:



First Scene Illustration :

On the first day of carrying out the KKN work program, the six of them Ayu, Nur, Widya, Bima, Wahyu, and Anton were accompanied by Pak Prabu to be introduced to places that they felt were suitable for their work programs. In the first place they were in a place named by the local villagers, namely Sinden. This Sinden is a bathing place for dancers in the village. After so many years because there were no more dancers in the village, this Sinden is no longer maintained and is no longer used. So Pak Prabu advised them to reactivate or rebuild the Sinden so that it can be used as a source of water for the villagers. Around the Sinden, there are offerings not far from them. Seeing the offerings, Widya felt curious and asked Pak Prabu about these offerings. hearing Widya's question, Pak Prabu replied that the offering was used to honor the village's ancestors. Hearing Pak Prabu's answer, Wahyu, who intended to joke, said that the offerings were used to summon demons. Suddenly his friends were shocked and warned Wahyu about his impolite and excessive joke.

The selected cutout is the main scene which will represent the denotative meaning which will be explained next. The setting of the scene in this scene is a bathing place for the dancers that used to be unused which was named Sinden by the local villagers. The shooting technique is a long shot technique showing students observing the location for the KKN program and broadly showing the Sinden surrounded by forest.

Meaning of Denotation:

From the first scene above, the screenshot is taken with a medium close up shot showing a conversation scene between Wahyu and his friends. This can be seen from the dialogue between Wahyu and Anton, which is a sign and symbol for the impolite words and attitude shown by Wahyu's character and Anton's facial expression of annoyance towards Wahyu. Then the meaning of the denotation is that Wahyu can be seen hearing Pak Prabu's answer, making a joke accompanied by a facial expression that looks funny like someone who is joking and followed by a chuckle. However, Anton and the other friends were suddenly shocked and Anton showed his annoyed face to Wahyu and warned Wahyu because of what he said.

Connotation Meaning:

Based on the explanation of the denotative meaning above which is formed from markers and signifieds according to Barthes' sign map, the words by the figure Wahyu show an impolite attitude towards an older person, namely Pak Prabu when answering Widya's question about offerings. Moreover, the joke that Wahyu made was aimed at offerings which are a hereditary tradition of the residents of the Penari Village made to respect their ancestral customs. Therefore Wahyu's joke is shown in the film as a moral form viewed from a negative side which aims to convey a moral message to the audience that Wahyu's character in this scene is impolite when speaking to parents and is considered to offend a village tradition.

Myth :

From the explanation of the denotative meaning and connotative meaning that has been explained by the researcher, it gives rise to the next meaning which is called myth by Barthes. Offerings are offerings in the tradition of an area that are used to respect ancestral customs that have been passed down from generation to generation in a village. Usually when visiting a place, people such as residents and immigrants respect the traditions that apply in a village by showing good attitudes and actions to respect these traditions. Careless words, even if they are covered with jokes about a tradition, will be considered as a form of not respecting and respecting the traditions that apply in that area.

Second Scene Analysis



Second Scene Illustration

In the morning after last night they carried out KKN activities, in scene 2 it shows Widya and Nur walking past the Penari Village settlement which can be seen with the shooting technique used, namely a long shot showing Widya and Nur walking around the village and showing wrong activities a villager who is selecting firewood indicates that the villager is carrying out his daily life. In the picture above, Widya and Nur walking, you can see Widya and Nur carrying towels and clothes indicating that they were going to take a bath in a bathing place located around the village settlement.

In the middle of the trip, Widya was seen asking something to Nur using a medium shot shooting technique showing the conversation and facial expressions of Widya and Nur. As they were walking, as seen in the picture, they accidentally bumped into one of the villagers carrying a hoe.

Denotation Meaning:

From scene 2, Widya and Nur, who were walking in a village settlement, looked surprised and confused, so Widya asked Nur. Widya and Nur, who brought clothes and towels, indicated that they were going to take a shower.

Connotation Meaning:

While walking around the villager's settlement towards the bathing place, Widya and Nur did not see children their age or young people like them in the villager's environment. They only saw adults carrying out their daily activities in the village environment. So Widya asked Nur which was then answered by Nur. From the ignorance of Widya and Nur, this indicates that the two of them did not establish communication or stay in touch with the residents of the surrounding villages. So they do not get information about the life of the villagers. They also don't seem to be trying to say hello or just being friendly to the villagers.

Myth :

When we become migrants in other people's villages, usually we as newcomers are friendly to the local people by saying hello when we meet and establishing good communication with the local people when we meet. Being friendly to other people will create a good impression from other people so that it can make it easier to gather information and to solve a problem that is being faced in the social environment. Applying a culture of hospitality to residents of surrounding villages will create good closeness between residents and students who are carrying out KKN.

Third Scene Analysis



Third Scene Illustration

At dawn, Nur, who was seen wearing a white mukena, was performing the dawn prayer in his room. The shooting technique uses a medium long shot showing Nur praying and the setting in a room marked by a small table and chair and a bed next to it with dim lighting indicating dawn. In the picture above, Nur can be seen approaching one of his friends, namely Bima, who is seen sitting in the living room. Nur reminded Bima to perform the dawn prayer. Then in the picture, you can see Bima performing the dawn prayer.

Meaning of Denotation:

From the description of the markers and signifieds explained by the researcher in table 4.6, the meaning of the denotation in scene 3 above shows that Nur, who did not forget to perform the dawn prayer, also reminded one of his friends, namely Bima, to perform the dawn prayer.

Connotation Meaning:

Nur is a student who is devoutly religious, so he does not forget to carry out his prayers even though he is in a village and is busy carrying out the KKN work program. As a friend who also cares about other friends, Nur also reminded one of his friends he met in the living room, namely Bima, to perform the morning prayers as well.

Myth :

As a Muslim, it is obligatory to perform the five daily prayers so that the heart becomes calmer and can keep us away from disaster. Prayer can also keep us away from Satan's temptations that will harm us. Prayer in the place where we just live will expel the demons who live in that place so they don't approach and tempt us to do evil and commit sinful acts. Dhikr and pray after prayer to ask for ease of affairs and problems faced.

Fourth Scene Analysis



Fourth Scene Illustration :

Ayu and Bima violated a rule that had been conveyed by Pak Prabu before not to do anything strange in Penari Village because the village had a village guard genie named Badarawuhi. Ayu and Bima, who only followed their lust by not heeding the rules of Pak Prabu, had sexual intercourse in a hut in a forbidden place which was named Tapak Tilas by the villagers as a barrier between the village and the forest. In that place, Pak Prabu had also informed him that there was a figure of a genie in that place. In the first picture above, it can be seen from the shooting technique used, which is medium close up which only highlights the face to the shoulders and only shows Ayu and Bima in a place with less lighting.

In the second picture, the close up technique shows two people, namely Nur and Widya and clearly focuses on the facial expressions of the two. You can see Nur wearing a white headscarf with bulging eyes while holding Widya's head who is crying because in the scene in the picture, Nur is possessed by the figure of a resident of the village who tells him that one of their friends is doing bad things in the village.

Knowing what his friend had done, one night Nur gathered his friends in the living room to discuss the inappropriate things his two friends had done as shown in the second picture. Where the six of them sat in the living room with the expressions of each of them showing annoyance, sadness, and disappointment. They plan to stop KKN activities and intend to just go home so the problem doesn't get bigger. The technique in this image uses a long shot technique which shows the background of the place in the living room and displays six of them in one frame.

Before they could go home, in the middle of the night Ayu and Bima were found unconscious with pale faces, bulging eyes and slightly open mouths as seen in the fourth picture with a close up technique that clearly shows Ayu and Bima's faces. Knowing the disaster that had befallen Ayu and Bima, the other friends also asked for help from one of the oldest villagers in the village named Mbah Buyut.

In the last picture, using the medium close up technique, it shows half of Ayu's body wearing full clothes with the attributes of dancers who are dancing with a sad face. Ayu is punished by a genie named Badarawuhi who looks blurry behind Ayu because of her actions.

Meaning of Denotation:

Then the meaning of the denotation of the explanation of the markers and markers above is Ayu and Bima who had sexual intercourse in a forbidden place called Tapak Tilas, a place inhabited by a genie named Badarawuhi. Because of what they did they were punished by Badarawuhi by restraining their souls so that they were both found unconscious. Ayu and Bima are punished for their actions in the village.

Connotation Meaning:

The connotative meaning that arises from the meaning of the denotation above is that Ayu and Bima have violated the rules previously told by Pak Prabu not to do anything strange in the village. but Bima and Ayu seem to ignore the rule until they do something that is prohibited in the village. Because the actions of the two of them shocked and disappointed the other friends so that they intended to go home and stop their KKN activities so that the problem would not become more complicated. However, the actions that have occurred must have consequences so that Ayu and Bima are punished by Badarawuhi and Ayu is cursed to become a dancer.

Myth :

Each region, like a village, has traditions and customs that have been passed down from generation to generation from the time of their ancestors until now. Usually an action and a word in a village is attached to the community in the words and actions they do. If one of the people does something that is prohibited, then they are considered to have no manners and do not respect the customs that apply to their ancestors in a village. Moreover, if there are newcomers in the village who commit bad deeds such as having forbidden relations which are considered taboo in society, then this is considered as not respecting and respecting the customs of a region.

Moral Messages in Films “KKN di Desa Penari”

The moral message shown in the film is shown from two sides, namely the positive side and the negative side which is deliberately shown by the film so that the film audience can take the moral message that the bad side of the attitudes and actions shown is not to be imitated but so that the audience can take lessons from the negative side. bad shown in the film. Therefore the moral message that is represented in the film KKN Di Desa Penari found is as follows:

1. Maintain Politeness and Respect for Local Traditions

In the first scene, we can see a conversation between Pak Prabu, Wahyu and other friends regarding the offerings asked by Widya. Film scenes are taken using medium close-up shooting techniques which are commonly used to show conversations. Apart from that, it is also to display the setting of the place, namely Sinden where the scene takes place and the shooting technique used, namely the long shot which highlights Sinden surrounded by forest. Scene 1 is taken from the 17th to the 18th minute which shows the dialogue between the students and Pak Prabu who is directing them in carrying out the KKN program.

The denotative meaning consists of the marker, namely Wahyu and Anton's dialogue and the marker which is supported by Wahyu and Anton's facial expressions and the connotative meaning, namely Wahyu who says disrespectfully and does not respect the traditions in the village which in turn gives rise to myths. So the moral message found in the analysis of the first scene is maintaining good manners and respecting local traditions. as immigrants, we should be able to position ourselves well by not saying inappropriate words and trying to appreciate and respect what has been happening in an area. Because in each region has its own traditions that are different. Disrespectful words towards the customs of a region can be considered as a form of disrespect for traditions that have been carried out for a long time in an area.

2. Implementing Gathering Culture

In the second scene, Nur and Widya are seen who lack information from local residents. Widya was surprised and confused if he didn't see any young people their age around the residential areas who were carrying out their daily lives in the village. Widya also asked Nur, and Nur replied that it was possible that their children had gone to wander out of town so that nothing was seen at all. This assumption from Nur indicated that he also did not know what Widya was asking. When they met one of the residents, they also did not greet and were friendly to residents around the village.

In this second scene, it can be seen that the messages conveyed from their dialogue are denotative markers talking about their ignorance of the lives of the local villagers. So their ignorance indicates that they did not communicate with the residents of the surrounding villages and did not greet and be friendly when they accidentally bumped into one of the residents. They, as KKN students, do not establish friendship with local residents to gather information or discuss solving problems that occur in the village environment. Their attitudes

and actions in the second scene shown in this film intend to convey a moral message that when you are a student carrying out a KKN work program or as a migrant in a village or area, we should establish friendship by communicating well with the residents of the surrounding villages, so that the local villagers feel happy and comfortable with our presence as newcomers in the village. Apart from that, it is also to make it easier for us to dig up the necessary information and find out the problems and be able to solve problems that exist in the social environment of the village.

3. Always carry out obligations in worship anywhere

In the third scene, Nur is seen praying at dawn and reminding one of his friends, Bima to join in the dawn prayers. Nur comes from a family that is devout in worship, so Nur is always diligent in worship. After worship, Nur also did not forget to remind other friends to carry out worship when it was time to pray. In the midst of their busy schedule in carrying out the KKN work program, they do not forget to pray and also remind other friends so that their work program runs smoothly and makes all matters and problems easier in carrying out their KKN work program. Therefore, in this scene the meaning of the moral message is found that in whatever situation and condition we are, we still have to carry out our obligation as Muslims to carry out worship in order to keep us away from danger and make our affairs in the world easier.

4. Not Doing Prohibited Actions in an Area

The researcher found that the moral message conveyed by the film is seen from the negative side so that a good message is taken from this scene. Then the moral message found in this fourth scene is:

If we visit a place we have never been to before, we should maintain ethics and manners in that area and maintain attitudes and actions in acting so as not to violate norms and try to respect the customs that apply in the places we visit. The film shows the characters Ayu and Bima reflecting bad deeds so that they convey a moral message to the audience not to commit these prohibited actions in an area.

In addition, if we know the regulations that apply in an area, we should remember and try to comply by not violating these regulations, because if we violate what has been set, it will have an impact that is not for ourselves. In the film, in this fourth scene, the characters Ayu and Bima break the rules, namely not to go to a forbidden place inhabited by a genie named Badarawuhi. So that the consequences of these actions have an impact that is not good for them.

4. CONCLUSION

Based on the elaboration of the data and the results of the analysis of moral messages related to the meaning of denotations, connotations and myths from fragments of several scenes in the KKN Di Desa Penari film, the researchers draw conclusions that are in the KKN Di Desa Penari film, the moral message obtained is conveyed through the meaning of denotations, connotations and myth. The meaning of the denotation found is the tragic story experienced by KKN students in a village which is believed to still have strong ancestral customs and is inhabited by genies who do not like the arrival of new people in their place. The connotative meaning found is a regret for actions that have gone too far and will have an impact on the consequences of these actions. The myth that arises is that everything we do will be held accountable and accept all the consequences that exist. Think long before doing something. The moral messages raised and analyzed by researchers are:

- a) Maintain Courtesy And Respect Local Traditions
- b) Implementing Gathering Culture
- c) Always carry out obligations in worship anywhere.
- d) Not Doing Prohibited Actions in an Area

References

- [1] Bungin, Burhan. 2006. *Sosiologi Komunikasi: Teori, Paradigma, dan Diskursus Teknologi Komunikasi di Masyarakat*, Jakarta (ID): Kencana Prenada Media Group.
- [2] Effendy, Onong Uchjana. 1986. *Dinamika Komunikasi*, Bandung (ID): Remadja Karya CV.
- [3] Effendy, Onong Uchjana. 2006. *Ilmu Komunikasi : Teori dan Praktik*, Bandung (ID): PT Remaja Rosdakarya.
- [4] Eriyanto. 2001. *Analisis Wacana Pengantar Analisis Teks Media*, Yogyakarta (ID): LkiS.
- [5] Hall, Stuart. 2004. *Arti Representasi*, Jakarta (ID) : Gramedia.
- [6] Illahi, W. 2020. *Komunikasi Dakwah*, Bandung (ID): PT Remaja Rosdakarya.
- [7] Kristiyanti, Reni. 2019. *Representasi Pesan Moral Dalam Film “Dari Gea Untuk Bapak” (Analisis Semiotik Charles Sanders Peirce)*. Program Studi Ilmu Komunikasi Fakultas Dakwah Dan Komunikasi Universitas Islam Negeri Sunan Ampel Surabaya.
- [8] Lexy, J Moleong. 2006. *Metodologi Penelitian Kualitatif*, Bandung (ID): PT Remaja Rosdakarya.
- [9] Nata, A. 2010. *Akhlik Tasawuf*, Jakarta (ID): PT Rajagrafindo Persada.
- [10] Sobur, Alex. 2015. *Analisis Teks Media Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing*, Bandung (ID): PT Remaja Rosdakarya.
- [11] Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa. 1990. *Kamus Besar Bahasa Indonesia*, Jakarta (ID): Balai Pustaka.