

CHAPTER II

REVIEW OF LITERATURE

This chapter presents a theoretical framework and review of related studies.

B.1 Theoretical Framework

The theoretical framework section is a theoretical explanation of the theory used, then the related research review section consists of research that supports this research.

B.1.1 Moral Message

According to Harold Laswell, a message is something that can be communicated by the source to the recipient. The message is in the form of a set of verbal symbols (through the use of words, both written and spoken) or nonverbally (without using words) that represent the feelings, values, ideas, or intentions of the source (Mulyana, 2012). According to Merriam-Webster (2022), the definition of moral is relating to principles of right and wrong behavior; expressing or teaching a conception of right behavior; sanctioned by or operative on one's conscience or ethical judgment; capable of right and wrong actions.

Rini Darmastuti (2007) (in Rachman, 2021) stated that the word moral comes from the Latin word "mores". "Mores" comes from the word "mos" which means decency, character, or behavior. In general, morals are values or norms as a reference for individuals and other groups to regulate their behavior. Thus, if there is someone who thinks that it is immoral, what is meant by this word is that the person's actions violate the immorality of ethical values and norms that apply in the life of society or a community. So that, the moral can be interpreted as a teaching about the good and bad of an act and behavior and as a teaching of decency. It can be concluded that morals are the same in nature as decency, that which contains the teachings of the good and the bad of an act or it is intentional or unintentional. Giving an assessment of actions can be called giving ethical or moral judgments (Salam, in Rachman, 2021).

Every literary work, whether in the form of movies or other literary works, always offers a moral message contained in it and in terms of the story or plot. Of course, there are so many embodiments of the types of moral messages depicted in literary works such as movies. The type and form of the moral message will depend on the wishes, beliefs, and interests of the author or creator (Nurgiyantoro, in Rachman, 2021). The moral field is the field of human life in terms of its goodness as a human being. Moral norms are benchmarks used by society to measure a person's goodness. Thus, by moral norms, we are judged. That is why moral judgments always carry weight. We are not seen from one side but as human beings. Morals consist of several principles, namely, the

principle of goodness, the principle of wisdom, and the principle of self-respect. First, the principle of kindness has a huge meaning for human life, being kind means seeing someone and something not only for one's benefit. Second, wisdom demands that humans do not carry out a purpose by violating someone's rights, justice is giving to anyone what is his right or someone who gets punished for the actions he has committed. Third, respect himself, this principle explains that humans must treat themselves with respect. Moral action is making moral decisions and feelings into real behaviors. This moral action needs to be facilitated through a conducive social environment and moral development to create moral development in everyday interactions (Suseno, 1987).

B.1.2 Moral Theory by Franz Magnis Suseno

There are seven types of moral personality based on Suseno (1987) which has a relevant literature for this research *The Soul* movie has the main theme of showing the positive attitude of moral personality. Thus, theory or moral by Suseno (1987) relevance to this research as he provides the seven types of moral attitudes. According to Suseno (1987), there are seven strong moral personality traits: honesty, authentic values, willingness to be responsible, moral independence, moral courage, humility, realistic and critical. The following is an explanation of the seven moral personality attitudes based on Frans Magnis Suseno's (1897) moral theory:

1. Honesty

According to Suseno (1987), honesty is the basis of every effort to become a morally strong person. Without honesty, humans cannot move one step forward because we do not have the courage to be ourselves. Dishonest means we have not been able to take a straight attitude. Without honesty, the other moral virtues lose their value. Being kind to others but without honesty is hypocrisy and often toxic. The same is true of being considerate and introspective: without honesty they are nothing more than being careful not to reveal their true intentions.

Being honest with other people means two things: first, being open, and second, being fair. By being open, it does not mean that all other people's questions must be answered in full, or that other people have the right to know their feelings and thoughts. Everyone has the right to his own mind. Rather, what is meant is that everyone always appears as himself. Consistent with beliefs, not hiding the true face, not adjusting personality to other people's expectations. (Suseno, 1987).

Second, honest people treat other people fairly or being fair: people treat other people according to the standards that they expect other people to use against themselves. Respecting the rights of others, will always fulfill promises made, even towards people who are not able to demand it. Be honest with yourself, stop lying to yourself and dare to see yourself as you really are (Suseno, 1987).

2. Authentic values

This is closely related to honesty. Authentic means, be yourself. Not a plagiarist, an imitation person who has no attitude and conviction. According to Suseno (1987) authentic means genuine. An authentic human is a human who lives and shows himself according to his authenticity, according to his true personality. Humans who are not authentic are humans who are molded from the outside, where everything adapts to their surroundings; a person who seems to have no personality of his own, but it is formed by the role assigned to them by society.

Humans can also be inauthentic or less authentic in their ideals and values. It means; what they love to appreciate, aspire to, as well as what they hate and reject are not their own values and hatreds, but what their environment loves, value, aspire to, hate, and reject. As if they have no ideals and values. The bad thing is that the person concerned with themselves is not aware of it. So, it is possible that they are passionately defending certain noble ideals, but just want to unite with his group. The basis of the inauthentic is the fear of being abandoned by the group. Then the goal should be like the group. However, one cannot thus develop one's own identity and personality. They will

lose their creativity and be easily manipulated. Therefore, everyone must understand what they value highly and what they do not like, be honest with themselves, know their weaknesses and strengths and have the courage to show themselves authentically to their environment (Suseno, 1987).

3. Willingness to Take Responsibility

The basis of moral personality in the willingness to take responsibility is honesty. First, it means being willing to do whatever needs to be done as well as possible. Being responsible means an attitude towards a burdensome task. We feel bound to complete it, for the sake of the task itself. That attitude is not selfless. Someone will carry it out as well as possible, even though it requires sacrifice or is less profitable or opposed by others. The task is not just a problem where one has to try to save oneself without causing a bad impression, but rather the task is felt as something that must be maintained, done well, even though no one cares. Feeling responsible means that even if other people don't see it, you won't be satisfied if the job has not finished (Suseno, 1987).

Second, responsible attitude, feeling attached to what is necessary. Then, thirdly, the insight of people who are willing to be responsible is principally unlimited. He does not limit his attention to what is his business and obligations, but it feels responsible wherever he is needed. The last point is the willingness to be responsible for the things that are his duties and obligations, not to blame himself on others and to be responsible according to his actions (Suseno, 1987).

4. Moral independence

Moral independence means that individuals never go along with various moral views in the environment, but always form their own judgments and convictions and act according to existing rules. We do not just follow what is common, we do not conform to what is easy, convenient, and less dangerous. Neither external factors: the environment that has a different opinion, being humiliated, being threatened, nor internal factors: feelings of shame, opportunism, emotions, considerations of profit and loss cannot deviate from what is the standpoint. Moral independence is the inner strength to take one's own moral stance and to act accordingly. The power not to be abetted in an affair or game that is dishonest, corrupt or violates justice. Being morally independent means that a person cannot be "bought" by the majority, that we will never get along if harmony is unfair (Suseno, 1987).

5. Moral courage

Independent attitude is essentially the ability to always form one's own judgment on a moral issue. So, independence is an intellectual or cognitive virtue. As a determination to act independently is called moral courage. Moral courage means showing oneself determination to maintain an attitude that has been believed to be an obligation if it is not approved or opposed by the environment. People who have this virtue do not back down from their duties and

responsibilities even if they isolate themselves, are embarrassed, criticized, opposed, or threatened by the crowd. Moral courage is faithfulness to conscience which expresses itself in a willingness to take the risk of conflict. Moral courage means siding with the weaker against the strong who act unjustly. Moral courage is not conforming to the forces that exist when it means compromising truth and justice. By having moral courage that is believed to be able to make feelings stronger and braver in the heart (Suseno, 1987).

6. Humility

This humility does not mean we humble ourselves, but what is meant is accepting ourselves in the truest sense. Accept yourself to see not only her weaknesses but also her strengths. From a moral point of view, humility does not conflict with moral courage, but is a prerequisite for its purity. Without humility, moral courage can turn into arrogance or cover up an unwillingness to care for others or a fear of opening up in critical dialogue. Humility guarantees freedom from selfishness in courage. Do not feel defeated if our opinion does not win. The humble person often shows the greatest endurance when resistance is required. A humble person does not feel self-important and therefore dares to risk himself when he believes his attitude is his responsibility (Suseno, 1987).

7. Realistic and Critical

Moral responsibility demands a realistic attitude. However, being realistic does not mean simply accepting reality, but studying the situation realistically so that it can be adapted to the demands of basic principles. In other words, a realistic attitude should coincide with a critical attitude. Moral responsibility demands being able to improve what is there to make it more just, more compatible with human dignity, and so that people are happier. Basic moral principles are the critical norms we place on circumstances (Suseno, 1987).

A critical attitude is also necessary towards all kinds of strength, power and authority in society. The use of power must be in accordance with justice and aim to create conditions so that more and more people can be happier. Human dignity should not be sacrificed. Real moral responsibility requires a realistic and critical attitude to guarantee justice and create a condition in society that opens greater possibilities for members to build lives that are freer from suffering and happier (Suseno, 1987).

This theory appropriates the topic to analyze. There are some morals contains in *Soul* movie. Moral theory by Franz Magnis Suseno is suitable to reveal and dig deeper into the representation of moral messages in *Soul* movie.

B.1.3 Semiotics

One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign (Eco, 1976) (in Chandler, 2007). The sign is defined as something which, based on previously

established social conventions, can be considered to represent something else. Terminologically, semiotics can be defined as a science that studies a wide range of objects, events, and all cultures as signs (Sobur, 2006). Signs are the tools we use to try to find our way in this world. Amid humans and with humans. Semiotics or in Barthes's terms is semiology, basically wants to study humanity (humanity) using 16 things (things). Using (to signify) in this case can be confused with communicating (to signify) in this case it cannot be confused with communicating (to communicate). Meaning means that objects not only carry information, but also constitute a structured system of signs (Kurniawan, 2001). A symbol is a form that marks something other than the embodiment of the symbolic form itself. Symbols are not exposed in isolation, apart from their associative relationships with other symbols. However, it is different from the sound of a symbol having a unified form and meaning. It is also different from a sign, a symbol is a word or something that is analogous to a word that has been related to (1) interpretation of usage (2) usage rules according to the type of discourse, and (3) the creation of meaning in accordance with the intention to use it (Sobur, 2006).

Movie is also a semiotic research study, made with elements called signs. Movie is the second reality of life, by managing stories from personal experiences and story ideas created by imagination. Therefore, the sign in the movie must be clear so that the message or meaning can be conveyed. Movies, which incidentally are built with many signs, require a connection or cooperation

between these signs. The composition of the text contained in the movie is the main focus in forming a meaning. The text can be in the form of a character or cultural symbols, cultural codes, and visual narratives. If the movie is not a documentary, it presents a fictional text that gives rise to a world (global fictitious) that may exist (Sobur, 2006).

B.1.4 Roland Barthes Semiotic

Theoretically, Semiotics is the study of signs. Signs can be anything from words, gestures, and symbols to paintings, music, and even Morse code. Barthes's Semiotic Theory broke down how signs are read and focused on how different cultures or societies understand them. Barthes said that signs had both a signifier and a signified. The signifier is the physical form of the sign as we see it with our senses. The signified is the meaning that we interpret from the sign. Roland Barthes's explanation shows that there are markers and signs that make up a denotative sign. But at the same time, the connotative marker is also a denotative sign. So, Roland Barthes said that the connotative sign not only has more meaning, but it also has parts of the two parts of the denotative sign that show that it exists (Wijayanto & Iswari, 2021).

In Roland Barthes' semiotics, there are three aspects, namely denotation, connotation, and myth. Denotation is the basic order of Barthes' thought. The next level is connotative markers and connotative markers. This order is more of an advanced form of meaning. In the context of connotation, we are no longer

looking at the physical level alone, but are more focused on what the meaning of the sign is, which is of course based on the participation of the sign maker's thoughts. It is at this level of connotation that a sign with a specific purpose can be communicated. (Prasetya, 2009).

According to Munayaroh (2021) the denotative sign (3) consists of a signifier (1) and a signified signifier, but at the same time the denotative sign is also a connotative sign (4) in this Barthes concept, connotative meaning does not only become meaning, but also contains two elements, namely the denotative sign which is the basis for its existence. According to Barthes' view, denotation is the first level that has a closed nature. This denotative meaning has a direct and definite level of meaning. As well as having a true meaning and has been socially agreed upon with its reference to reality. If the connotative meaning is a sign whose marker has an indirect and uncertain nature of openness. Which may be open only to new interpretations. It can also be said that the meaning of denotation is an objective and fixed meaning, while connotation is a subjective and varied meaning.

In a Barthes framework, there is a connotation term that is identical to ideology, namely myth, where this meaning has a function to provide dominant judgments that apply at certain times. In the myth there are three dimensions of the sign pattern, namely the signifier, the signified and the sign. However, because myth is a unique system, it is built from a chain of pre-existing meanings. Myth is also capable of being a sign and has several signifiers.

Barthes emphasizes the interaction between the text and the personal and cultural experiences of its users, the interaction between the conventions in the text and the conventions experienced and expected by its users. Barthes's idea is known as "two orders of signification", including denotation (the actual meaning according to the dictionary) and connotation (double meaning born from cultural and personal experience) (Sobur, 2006).

In this research, the researcher chooses Roland Barthes semiotic theory to support the theory and to know the signs that exist in *Soul* movie. The following is an explanation of denotation, connotation, and myth:

B.1.4.1 Denotation

The first meaning of a sign or text is called denotation. Signifier and signified are part of the two components of denotative meaning. Denotation focuses more on language use or meaning that is similar to the spoken meaning. In essence, denotation is a picture of a sign, what is depicted by a sign on an object. In Barthes' terminology, denotation is the first stage of significant system. The first stage of significance is the relationship between the signifier and the signified in a sign to external reality, and in Barthes' semiotics, he calls it denotation, the most real meaning of the sign. Additional meaning but also contains two denotative parts that underlie its existence, in this case, denotation is socialized with closed meaning. (Sobur,2006).

B.1.4.2 Connotation

In Barthes' semiotics, connotation means the second stage of the signification system. Munayroh (2001) Connotation comes from the Latin *connotate* which means to be a sign and refers to the meaning that contains cultural. The connotative meaning is obtained from the basic description of the denotative meaning. Connotations are born because of social and interpersonal problems. The connotation meaning system is subjective which involves emotions, the reader's feelings, and symbols. In Barthes' concept, connotation is used to address various hidden meanings. The way that is done in connotative meaning is through secondary meaning so that an ideology emerges. In the process of interpreting connotation, it cannot be separated from the meaning of denotation. Because where a denotative sign can be used as a connotative sign depends on the meaning seen and the context in which it is used. Connotation occurs because the meaning as it is united with individual feelings (readers), values and culture. So that subjective meanings and new meanings arise. The connotation of meaning is indirect and gives rise to other meanings related to values and culture.

According to Tarigan (2009), connotation is the emission of impressions that cannot be felt and can be stated clearly. Connotation also means everything that we think of when we see the word, which may and may not correspond to its true meaning. Connotation provides a picture of the interaction that takes place when the sign meets the user's emotions and cultural values. For Barthes,

an important factor in connotation is the marker at the first level. The first level marker is connotation.

B.1.4.3 Myth

In the second phase of significance, which is concerned with denotation and connotation, or namely signs that work through myth. Two aspects of Barthes' study, namely denotation and connotation, are the main studies in researching semiotics. Barthes also includes an aspect of myth, namely when the connotation aspect becomes popular thought in society, then a myth has been formed against the sign. Barthes' thinking is considered the most operational, so it is often used in research. (Prasetya, 2019).

In two orders of signification, a meaning is narrated more clearly and straightforwardly. However, it still requires a deeper understanding, especially at the connotation level. This concept is most often used in conducting research related to semiotics. An understanding of narrative is the basis for the formation of meaning at this level. A narrative is a text that has been constructed in a certain way so that it presents a series of events or actions that are felt to be related to each other logically or have their own fabric. (Danesi, 2011, in Rachman, 2021).

B.2 Related Studies

There are several previous studies that serve as references for researcher in conducting research with related themes being studied. The first research is research entitled "Representation of Moral Values in Parasite Movie" by Rinop Budi in 2022. The purpose of this research is to find moral values in Parasite movie and to describe moral values in Parasite movie with Charles Sander Peirce's analysis. The research method used is qualitative with a semiotic approach. With the results of the study, namely the moral values contained in the relationship between humans and themselves, namely self-confidence; afraid; vacillating between several options. The moral values contained in human relations with fellow humans are the obligation to serve; help, and the moral value contained in the relationship between humans and God is patience. From the research conducted by Rinop Budi, the researcher can learn about the moral messages contained in the Parasite movie and about Charles Sander Peirce's semiotic analysis. The similarity of this research with the research conducted by Rinop Budi is both research the Representation of Moral Messages. The difference is the analytical theory used. The theory of analysis used by previous researcher used the theory of analysis of Charles Sander Peirce and this research used the moral theory by Franz Magnis Suseno and semiotic analysis of Roland Barthes. Then another difference lies in the object of research, the object of previous research used the object of the Parasite movie, while this research used the object of the *Soul* movie.

The second research is research by Bagus Fahmi Weisarkurnai in 2017 with the title "Representation of Moral Messages in Hanung Bramantyo's Rudy Habibie Movie (Roland Barthes Semiotics Analysis)". This research uses a qualitative descriptive method, with a semiotic analysis approach of Roland Barthes, taking the subject that is focused on Rudy's character by looking at it in terms of denotation (signifier) explaining the relationship between the signifier and the signified in reality, resulting in an explicit meaning. The results of his research are the moral messages contained in the Rudy Habibie movie, there are three parts, namely the human relationship with God, Rudy is very diligent in worshipping, praying, and always praying. In human relations with humans, Rudy has the nature of patience, courtesy to each other, and mutual respect for differences of opinion. And lastly, in Human relations with the social environment, Rudy is good friends with fellow students who are both seeking knowledge in Germany, has an honest leadership spirit so that he was chosen as the chairman of PPI Aachen, and has the intelligence that allows him to work in the Talbot Railway Industry, Germany. It was found that the meaning of denotation, connotation, and myth in Rudy Habibie's movie was more dominant in showing religious moral messages. From this research, the researcher can learn about the types of moral messages in Rudy Habibie's film, especially about religious moral messages and researchers can understand more about Roland Barthes' semiotic analysis. Similarities and differences in previous research conducted by Bagus Fahmi Weisarkurnai with this research, which uses the same

analytical theory, namely Roland Barthes' semiotic theory and both discuss the Representation of Moral Messages. The difference is that the previous research used the object of research in the Rudy Habibie movie with the drama genre, while this research used the *Soul* movie, which had the animation genre, also this research use moral theory by Franz Magnis Suseno.

The third related study is entitled "Representation of Moral Messages in the Merry Riana Mimpi Sejuta Dollar Movie" by Maulidya Septiani in 2018. The purpose of this study is to describe the moral message in the Merry Riana movie seen from denotations, connotations, and myths as well as to describe a moral message contained in the Merry Riana movie. The method used in this research is qualitative research, with research methods analysis of Roland Barthes' semiotic discourse and Stuart Hall's representation theory. The results and conclusions in this study are the moral messages in the Merry Riana Mimpi Sejuta Dollar is divided into three parts, the first is about patience, the second is about hard work, and the third is about helping. There is a relationship between humans and other humans and the environment, namely the nature of help. There is a human relationship with oneself, namely being patient and active in achieving something that is the goal of life. From the research conducted by Maulidya Septiani, the researcher can learn is about the depiction of moral messages related to fellow humans and also to the environment. The depiction of the character of Merry Riana is a hard worker person in the movie. The similarity of previous research conducted by Maulidya Septiani with this research,

namely both researching the Representation of Moral Messages. The difference is that the research conducted by Maulidya Septiani uses Roland Barthes' semiotic discourse analysis research methods and Stuart Hall's representation theory. Meanwhile, this research uses moral theory by Franz Magnis Suseno and Roland Barthes' semiotic theory. The object of the previous research used the Merry Riana Mimpi Sejuta Dollar movie and this research used the animated *Soul* movie. Another difference is that previous studies included scene-taking techniques in the results of the discussion, while this research did not include shooting techniques.

The fourth related study is study conducted by Moch. Bariq Chabibi Rachman in 2021 with the title "Analysis of the Contents of Moral Messages in the Movie "Raya and The Last Dragon". The purpose of this study is to examine the moral messages contained in the Raya and The Last Dragon movie. Qualitative descriptive research method, namely researcher will conduct direct observations of the content of moral messages and content analysis research methods. The results of this study show eight scenes that show the elements of the moral message in the Raya and the Last Dragon movie. Raya and the Last Dragon movie has a moral message that describes friendship, the value of cultural diversity, mutual cooperation, mutual trust, and courage. From this research, what the researcher can learn is about how cultural diversity and mutual cooperation are one of the moral messages conveyed, which according to the researcher this is an important part to be applied in aspects of people's life. The equation of

previous research conducted by Moch. Bariq Chabibi Rachman and this research are both focused on examining the moral message in the movie. While the difference lies in the object of research used, namely previous research using the *Raya and The Last Dragon* movie, while this research uses the *Soul* movie, this research also uses moral theory by Franz Magnis Suseno.

The fifth research is research entitled "Representation of Moral Messages in the "Dari Gea Untuk Bapak" Movie (Semiotic Analysis of Charles Sanders Peirce) by Reni Kristiyanti in 2019. The purpose of this study is to describe the representation of moral messages in the *Dari Gea Untuk Bapak* movie. The method in this study uses a critical approach. The critical approach used in the analysis in this study uses the theory of Charles Sanders Peirce. The type of research used in this research is Media Text Analysis research with Charles Sanders Peirce's semiotic analysis model. The results of this study are that there are Islamic religious moral messages in the *Dari Gea Untuk Bapak* movie consisting of gratitude, patience, help, sincerity, sharing, and sincerity. The things that can be learned from this research is the use of Charles Sanders Peirce's theory and good moral messages. Similarities and differences between previous research conducted by Reni Kristiyanti and this research, namely both researching the Representation of Moral Messages in movie. The difference lies in the object of research and the theory used. Previous research used the *Dari Gea untuk Bapak* movie, for this study used the animated *Soul* movie. The theory of previous research uses the theory of Charles Sanders Peirce while this study

uses moral theory by Franz Magnis Suseno and semiotic theory of Roland Barthes. As well as previous research using the critical approach research method by Charles Sanders Peirce.

The sixth observation is research by Nur Liani Salsabila and Dimas Satrio Wijaksono (2022) with the title Representation of Quarter Life Crisis in Animated Movie (John Fiske Semiotic Analysis of Joe Gardner's Character and Twentytwo *Soul* Animated Movie). This research discusses how the Quarter Life Crisis phase is represented in the *Soul* Animation Movie. This research is a qualitative that uses John Fiske's semiotic analysis which is divided into 3 levels, namely, the level of reality, the level of representation, and the level of ideology. The results of the research show that there are causes, signs, and ways to deal with the Quarter Life Crisis depicted in the film *Soul* through the level of reality of the code of gestures, expressions, behavior, speech and the environment. At the level of representation of the Quarter Life Crisis, it is shown through camera codes, light, settings, music and characters. At the ideological level, this film shows the ideology of liberalism, how an individual has the freedom to determine his or her life path, so it is difficult to determine the steps in choosing a way to live life from various problems and choices that exist to achieve their goals. From this research, things that can be learned is about the Quarter Life Crisis represented in the *Soul* movie and John Fiske's semiotic analysis. Then, the similarity is that the research conducted by Nur Liani Salsabila and Dimas Satrio Wijaksono with this research is using the same movie, namely the *Soul* movie.

The difference lies in the research topic and the theory used. Their research discusses the representation of the quarter life crisis with John Fiske's semiotic analysis, while the topic of this research is the representation of moral messages using moral theory by Franz Magnis Suseno also Roland Barthes' semiotic analysis.

The seventh related study by Siti Husnul Khotimah (2020) with the title Representation of Moral Messages in The Web Series Switch Film (Episode 1-2) On The Classic Youtube Channel (Charles Sanders Peirce Semiotics Analysis). The purpose of this study is to explain the signs of da'wah and religious moral messages that are raised through religious moral messages in the Switch web series (episode 1-2). The research method is media text analysis with a critical approach, and thorough observation of the film. The result of her research is the representation of the moral message from the Web Series SWITCH film contains religious moral messages such as gratitude, patience, mutual respect, sharing, and sincerity. Patience, sincerity, and gratitude are signs of da'wah that are raised through moral messages because of the three traits they provide direction in doing good deeds. From this research, it can be learned that this research presents religious moral messages and how to use Charles Sanders Peirce's semiotic theory. The differences her research with this research lies in the movie that used. Her research uses the Switch web series movie, this research uses the *Soul* movie. The analysis she uses is the semiotics of Charles Sanders Peirce and this research is the semiotics of Roland Barthes and moral theory by Franz

Magnis Suseno. Also, her research shows the representation of religious moral messages.

The eighth observation is from Dielarenza Destelita Putri, Na Sophia, et al (2022) entitled Educational Value of Disney Film "Coco" By Walt Disney Pictures. The research theory use Roland Barthes semiotics and the research method is qualitative method with data validity carried out by triangulation of data and theory (Santos, et al, 2020). This research has a unique and new educational message because it is lifted from Mexican culture which is lightly packaged for consumption by the public. Thus, the researcher can learn from this research is about the various educational values and Mexican culture contained in the Coco movie. The similarities are both use movie and Roland Barthes' semiotic theory. However, the differences are this research also moral theory by Franz Magnis Suseno and discusses the representation of moral messages in the *Soul* movie. Meanwhile their research discussed educational values taken from Mexican culture in the Coco movie.

The ninth research is research entitled Representation of Moral Messages in Tilik Movie (Roland Barthes Semiotic Analysis) by Intan Leliana, Mirza Ronda, and Hayu Lusianawati (2021). The research method is descriptive qualitative with semiotic analysis of Roland Barthes. The representation of moral messages in this study are gossip as social control, women's freedom in choosing their right to life and law enforcers who do not carry out their responsibilities. From this study, the researcher can understand more about the representation of moral

messages in the *Tilik* movie and Roland Barthes' semiotics. The equation of the ninth study with this research is the same as discussing the representation of moral messages with Barthes' semiotic analysis. The difference lies in the movie that used, namely their research using the *Tilik* movie, this research using the *Soul* movie also this research focuses on moral theory by Franz Magnis Suseno.

The tenth related study is study by Dyah Ayu Rizky Kusuma Ramadhani (2018) entitled *Basic Emotions in Film (Study of Semiotic Analysis in Animated Film "Inside Out")*. This research use Roland Barthes' semiotics as a research theory and descriptive qualitative research method with Roland Barthes' Semiotics analysis approach. The result of the research is how to represent the basic emotions in the animated film *Inside Out*. The basic emotional characters such as joy, sadness and disgust in the animated film have physical characteristics and dress that describes a female figure. The characters of anger and fear have physical characteristics and the way they dress more describes the figure of a man's masculinity. The man depicted in the animated film *Inside Out* is more concerned with his appearance and fashionable. Thus, from this research, what can be learned is about the kinds of basic emotions that exist in the movie with Barthes' semiotic analysis. The differences lie in the movie used, her research uses the *Inside Out* movie and discusses the basic emotions in the movie. While this research discusses the representation of moral messages in the *Soul* movie who also uses moral theory by Franz Magnis Suseno and Barthes' semiotic analysis.

