

Deconstructing Messages in Comic Strips on the Instagram Account Komik Grontol: A Semiotic Analysis of Roland Barthes

Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴

^{1,2,4} Universitas Indraprasta PGRI

³Institut Pangeran Dharma Kusuma

* E-mail: dery.saefudin@gmail.com

Abstract

Comic strips as digital media serve as entertainment and an effective tool for social criticism. One prominent example is @komik.grontol, which consistently employs satire to critique various social, political, and cultural phenomena. This study uses Roland Barthes' semiotic theory to analyze how satire in this comic strip is constructed through visual and verbal signs. A qualitative method with a semiotic approach is applied to uncover the hidden meanings within the comic. The findings indicate that satire in @komik.grontol is structured through a combination of humor, irony, and hyperbole, operating across three levels of meaning. At the denotative level, the comic presents everyday situations that resonate with the audience. At the connotative level, it delivers sharp critiques of various issues, including economic disparity, labor exploitation, legal injustice, and consumerist culture. At the mythological level, the satire challenges ideologies that reinforce social inequality and systemic injustice. These insights highlight how @komik.grontol successfully conveys social criticism in an accessible yet thought-provoking manner, fostering public awareness of contemporary issues. Furthermore, this study enriches discussions in semiotics and popular culture by illustrating the role of comic strips as a medium for social and political reflection in the digital era.

Keywords: Comic Strips, Digital Media, Roland Barthes, Satire, Semiotics

INTRODUCTION

Comics have long been used to convey various messages, ranging from entertainment to social criticism. By combining visual and verbal elements, comics effectively capture readers' attention and present information in a more easily digestible manner. In addition to serving as a popular communication tool, comics also play a role in education. As a learning medium, comics can enhance reading motivation, help students retain material, and make the learning process more enjoyable (Muzumdar, 2016). Their concise format and engaging narrative style make comics an effective tool in various contexts, both in the academic field and as a reflection of cultural and social aspects in society.

One of the most popular and rapidly growing forms of comics in popular culture is the comic strip. This type of comic is characterized by a narrative presented through a sequence of panels, allowing readers to grasp the message quickly and efficiently (Adiningsih & Rohmah, 2019 in Riskiyani & Hardiyanto, 2024). Comic strips serve not only as entertainment but also as an effective communication tool for delivering social, cultural, and political critiques in a light yet sharp manner. Since their emergence in Europe between the 15th and 19th centuries, comic strips have reflected various social, political, and moral conditions across different regions, demonstrating how visual art can serve as a mirror of society (Kunzle, 1973). By integrating visual and verbal elements, comic strips effectively capture readers' attention and present messages in an accessible way. Their brevity enables direct information delivery without requiring readers to read lengthy texts. This makes comic strips a relevant communication medium across various contexts, both as a reflection of culture and as a means of critiquing contemporary social phenomena. As part of popular culture, comic strips are also increasingly recognized for their educational function, particularly in learning contexts. With simple language, witty humor, and character representations that resonate with everyday life, comic strips not only engage readers but also have the potential to serve as an effective pedagogical tool.

With the advancement of digital media, platforms like Instagram have accelerated the distribution of comic strips to a broader audience. The rise of social media has transformed how comic strips are

Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴

produced, shared, and consumed by society. While comic strips were previously found primarily in newspapers or magazines, they are now more commonly distributed on digital platforms, offering easier and faster access. Instagram, with its strong visual format, has become one of the most popular platforms for comic creators to share their work. Additionally, social media provides various digital tools that support the creative expression of content creators and serve as a bridge between creators and audiences by facilitating access to published works (Allard, 2017 in Tréhondart, 2020). Interactive features such as comments, likes, and sharing enable comic strips to receive direct feedback from audiences, fostering a dynamic two-way communication ecosystem. Thus, social media not only expands the reach of comic strips but also enhances audience engagement in disseminating their messages.

With the advancement of digital media, platforms like Instagram have accelerated the distribution of comic strips to a wider audience. The emergence of social media has transformed how comic strips are produced, shared, and consumed by society. While comic strips were once commonly found in newspapers and magazines, they are now more dominant on digital platforms, offering easier and faster access. Instagram, with its strong visual format, has become one of the most popular platforms for comic creators to share their work. Interactive features such as comments likes, and sharing also allow comic strips to receive direct audience feedback, creating a dynamic two-way communication ecosystem. More than just a distribution channel, digital platforms also foster interest-based communities, enabling followers to interact directly with content creators while enhancing comic strip visibility through algorithmic mechanisms that optimize their dissemination (Hernández & Bautista, 2023). Thus, social media not only broadens the reach of comic strips but also increases audience engagement in the process of spreading their messages.

In Indonesia, various comic strip accounts have emerged, offering diverse styles and themes, ranging from daily humor to sharp social critiques. This development highlights that comic strips serve not only as entertainment but also as reflections of society's realities. Different comic strip accounts present unique perspectives on specific issues, whether through satire, humor, or narratives that invite deeper discussions. A notable example is the @komik.grontol account, which consistently delivers social critiques through its distinctive visual style and narrative. These comics are not just entertaining; they also raise public awareness of social, political, and cultural issues happening around them. The presence of such comic strips proves that visual media can be a powerful communication tool for conveying messages in a way that is easily accessible to a wide audience. One particular comic strip account known for its satire and social criticism is @komik.grontol, which frequently portrays everyday life issues with humor while carrying profound meanings.

Comic strips do not rely solely on text as a communication medium but also utilize visual elements that contain implicit meanings. In each panel, images, character expressions, colors, and layout play a crucial role in conveying messages to the readers. The visuals in comic strips often incorporate symbols that can provide deeper meanings than text alone. For instance, exaggerated facial expressions can represent specific emotions without needing explicit verbal explanations. Likewise, the choice of colors and backgrounds can set a particular mood in delivering a message. With the complementary combination of text and visuals, comic strips offer a richer and more complex meaning, making them a unique medium in mass communication.

Over time, comic strips have evolved beyond being mere entertainment and social critique tools; they also reflect cultural dynamics and changes in communication patterns. Along with technological advancements and increasing internet access, comic strips have transformed their presentation and distribution methods. While they were previously found in newspapers and magazines, they are now more commonly distributed through digital platforms such as Instagram, Twitter, and Facebook. This shift not only expands the readership but also influences how comic strips are consumed and interpreted by audiences. Additionally, comic strips often adapt to current societal issues, making them a dynamic and responsive medium to social changes. In cultural contexts, comic strips serve as reflections of prevailing social values, illustrating lifestyles, norms, and ongoing political dynamics. As

a result, comic strips function not only as entertainment but also as reflective media that document and critique social phenomena in an accessible and easily understood form.

Semiotic studies are crucial in analyzing how signs and symbols in comic strips work to convey messages to readers. Comic strips are a combination of visual and verbal elements that create a complex sign system, where meaning is delivered not only through text but also through images, colors, character expressions, and panel layouts. In semiotic analysis, every element in a comic strip can be interpreted as a sign with a specific meaning influenced by its social and cultural context. For example, exaggerated facial expressions can convey particular emotions without requiring textual explanation, while certain color choices can reinforce a mood or implicit message. By understanding how these signs are constructed and interpreted, semiotic studies provide deeper insights into the messages that comic creators aim to communicate. Furthermore, a semiotic approach helps identify the narrative structure used in comic strips, including how social issues are visually packaged to influence readers' perceptions. Therefore, semiotic analysis not only enriches the understanding of comic strips as a form of visual communication but also broadens insights into how readers interpret embedded messages based on their experiences, cultural backgrounds, and comprehension of the symbols used.

In this context, semiotic analysis serves as an appropriate approach to uncover the meaning behind text and visuals in comic strips. Semiotics, as the study of signs and meanings, allows us to understand how various elements in comic strips function in conveying messages. This approach enables the analysis of every aspect of a comic strip—text, images, symbols, and narrative structure—to reveal both explicit and implicit meanings intended by the creator. Additionally, semiotic analysis helps identify how meanings can vary depending on the social and cultural context of the reader. Thus, semiotics not only enriched our understanding of comic strips as a communication medium but also broadened insights into how readers interpret the messages contained within them.

Semiotics is a discipline that studies signs and sign systems in various forms of communication, both verbal and nonverbal. According to Sobur, semiotics functions not only as a branch of science but also as an analytical method used to examine signs. Signs help individuals understand the world, interact with others, and interpret their surroundings. In analyzing sign systems, connotative semiotic experts do not focus solely on the direct or primary meaning of a sign but also interpret its connotative meaning (Siregar, 2022). Similarly, semiotics, according to Ferdinand de Saussure, is the study of signs as a system consisting of the signifier (the form of the sign) and the signified (the meaning of the sign), where the relationship between them is arbitrary, determined by social conventions, and plays a role in shaping reality (Yakin & Totu, 2014). The signifier has no meaning without the signified, and vice versa; the signified cannot be conveyed without the signifier, making them an inseparable unit in the linguistic system (Sobur, 2003 in Sitompul et al., 2021).

Furthermore, semiotics plays a role in understanding how messages are constructed and interpreted in various media. According to Littlejohn (2009), semiotics aims to understand the meaning contained in a sign and interpret that meaning. Thus, semiotics helps comprehend how a communicator builds and structures messages in the communication process (Kevinia et al., 2024). The meaning produced by signs can be explicit or implicit, depending on the surrounding social and cultural context. Therefore, semiotics serves as an essential analytical tool in studying various forms of communication, including visual media such as comic strips, which often convey messages through symbols and signs that carry deeper meanings beyond their direct representation.

Roland Barthes' semiotic theory offers an approach to understanding how meaning is constructed through signs in visual and verbal media. In semiotic studies, every element within a medium does not merely serve as a direct representation of an object or concept but also forms meaning through an interpretative process influenced by readers' experiences and culture. Barthes divides the system of meaning into two levels: denotative and connotative. Denotative meaning is the basic or explicit meaning of a sign, referring to the direct relationship between the signifier and the signified that represents external reality. Meanwhile, connotative meaning refers to a second level of meaning influenced by emotions, experiences, and cultural values or ideologies held by individuals or certain

Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴

groups. In other words, denotation shows what the sign represents objectively, while connotation illustrates how the sign is interpreted based on social context and audience subjectivity (Piliang, 2003 (Basri & Sari, 2019).

Similarly, Chandler (2007) explains that denotation refers to definitive and direct meaning, whereas connotation refers to additional meanings that emerge from interpretation and specific contexts (Nofia & Bustam, 2022). Barthes further divides sign analysis into three levels of meaning: denotation, connotation, and myth. Denotation refers to the fundamental meaning or the actual meaning of a word that can be found in dictionaries, representing what appears directly and is considered a truth. Meanwhile, connotation refers to subjective meanings that can vary, depicting hidden meanings within a sign. Sobur (2013) adds that, in Barthes' view, another concept in signification is myth. In this context, myth is not merely an unfounded belief or superstition but a form of language or message that constructs meaning within a society (Kartini et al., 2023).

In this context, Barthes' theory becomes an effective analytical tool for examining how visual and verbal elements in comic strips work together to convey messages deeper than mere entertainment. Comic strips are often considered light media, but in reality, they can deliver social critiques through irony, satire, and symbolism. Art style, character expressions, word choices, and narrative structure play essential roles in constructing more complex meanings. One example of a comic strip that actively raises social criticism is the @komik.grontol account, which strategically utilizes visual and verbal elements to satirize various social, political, and cultural issues.

This study employs Barthes' semiotic theory to analyze how @komik.grontol constructs satire through a combination of signs with implicit meanings. Satire in this comic is not always explicit but is often hidden in symbols, character expressions, word choices, and narrative structures. The analysis of this comic strip aims to reveal how these signs function at the levels of denotation, connotation, and myth, ultimately producing messages that deepen readers' understanding. In addition, The semiotic analysis proposed by Roland Barthes which divides semiotics into two stages, namely denotation and connotations that will be used in this study (Kuspiyah, 2022).

Semiotic studies on digital comic accounts like @komik.grontol remain limited, particularly in analyzing how signs in digital comic strips construct meaning through Barthes' theory. Previous studies have primarily focused on semiotics in various media, such as propaganda (Hellmann & Oppermann, 2024), visuals in organizational and governmental governance (Davison & Giovannoni, 2023), as well as sign analysis in music video posters (Sitompul et al., 2021) and film posters (Anggraeni & Hellystia, 2022; Cahyani et al., 2022). Additionally, semiotic research has been applied to film analysis (Kartini et al., 2023; Kevinia et al., 2024; Olimpia et al., 2023) and advertisements (Andini et al., 2022; Kiper & Ulema, 2021; Vallverdu-Gordi & Marine-Roig, 2023; Zhang & Wei, 2024). While studies on digital comic strips have been conducted, research has also analyzed @Pepekomik comic strips from a pragmatic perspective (Saefudin et al., 2023). However, discussions on meaning construction in digital comics, particularly in the context of visually and verbally packaged social criticism, remain insufficient. As an effective medium for conveying satirical messages, digital comic strips offer various linguistic and visual signs that can be further explored to understand how social critique is communicated and interpreted by audiences.

Based on this background, this study aims to analyze how visual and verbal signs in the @komik.grontol comic strip are constructed through the concepts of denotation, connotation, and myth in Barthes' semiotic theory. This analysis not only helps uncover the communication strategies used in conveying social criticism through comic strips but also contributes to semiotic studies in digital media by exploring how meaning is built through the combination of visual and verbal elements. Moreover, this research is expected to enhance visual literacy and critical thinking skills in society when interpreting hidden satirical messages in popular media.

METHODOLOGY


This study employs a qualitative approach using semiotic analysis based on Roland Barthes' theory. The analyzed data consists of comic strips uploaded on the Instagram account @komik.grontol. Data collection was conducted through documentation, where several comics were purposively selected based on dominant themes of social criticism. Each comic was analyzed using the three layers of meaning in Barthes' theory: denotation, connotation, and myth to reveal how visual and verbal elements are constructed as satire.

Litosseliti (2018) emphasized that qualitative research aims to explore the underlying structures, patterns, and meanings related to the research question (Saefudin et al., 2024). In line with this, the data analysis in this study involves identifying visual signs and text in the comic strips. Next, each sign is categorized into the levels of denotation, which refers to literal meaning; connotation, which refers to cultural or emotional meaning; and myth, which refers to ideological meaning or underlying grand narrative. The results of this analysis are then interpreted to understand how @komik.grontol conveys social criticism through visual and verbal satire. Data validity is reinforced using theory triangulation by comparing findings with other semiotic concepts to ensure interpretative depth.

RESULT AND DISCUSSION

Satire in comics cannot be separated from culture and the social context of society. Social criticism in comic strips reflects phenomena occurring in everyday life. The visual and verbal elements in comics function to convey messages in a lighter yet sharper manner. Therefore, it is important to understand how the audience constructs and interprets satire in comics. The comic strip @komik.grontol serves as an example of how visual media can be used as an effective tool for social criticism. The results of the semiotic analysis in this study will elaborate on how the signs in these comics construct meaning through Barthes' three levels of analysis, namely denotation, connotation, and myth. The findings from this analysis are summarized in the following section.

Table 1. Data Analysis

	Denotation	Connotation	Myth
	<p>A man brings 5 kg of rice as a gift when visiting his future in-laws</p>	<p>Rice has become a luxury item due to its scarcity in the market</p>	<p>Bringing martabak for future in-laws is a tradition of respect and an effort to win their favor in Indonesia</p>

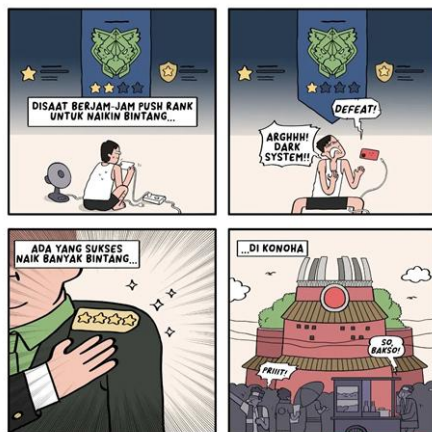
Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴



A man questions the accuracy of the food cost calculation mentioned

A famous chef is criticized by netizens for stating food prices that do not match reality

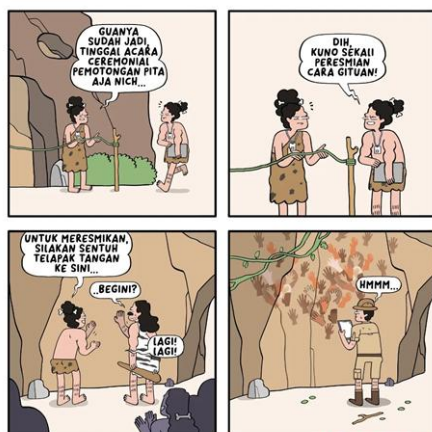
The assumption that theoretical calculations can be directly applied in practice without considering other variables



A gamer fails to rank up, while someone in Konoha Village gets a promotion

A retired military officer and minister receives an extraordinary promotion from the president

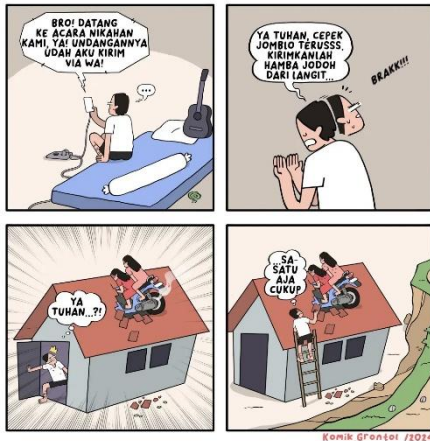
Ranks should be earned through effort, but in reality, they can be obtained through connections or politics



The inauguration of a cave in ancient times was done by pressing hands on the wall, later discovered by archaeologists in the future.

A satire on ceremonial inaugurations that lack substance, referring to officials pressing hands on a TV screen without any real function

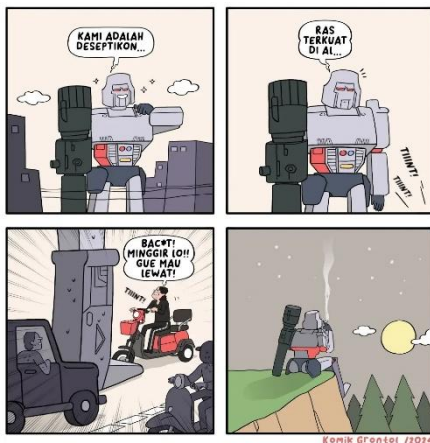
Inaugurations must have symbolic rituals to be considered valid, such as ribbon-cutting or button-pressing



A man's wish to find a soulmate "from the sky" is realized through an unexpected event where two women on a motorcycle crash into his rooftop.

A real incident where two teenage girls crashed into someone's rooftop while riding downhill, allegedly due to brake failure

The concept that a soulmate will arrive suddenly and effortlessly as if fate will bring two people together in an unpredictable situation



A Decepticon claims to be the strongest race, but a female motorcyclist orders it to move aside, causing it to lose its pride and reflect.

Humor arises from the contrast between the Decepticon's strength and the dominance of the female rider on the road, reflecting the stereotype that they are difficult to challenge

Female riders, especially mothers, have "absolute authority" on the road, making other users cautious and willing to yield.



A mother jokingly "curses" her child into stone after the child refuses her money. During a photo session, the child refuses to move, and the photographer calls them "rock solid (extremely stubborn)"

A satire on stubbornness and refusal to adapt, inspired by an incident where an official refused to change position during a photo session

Power or success makes a person feel more important and entitled to special treatment, especially in terms of image and exposure.

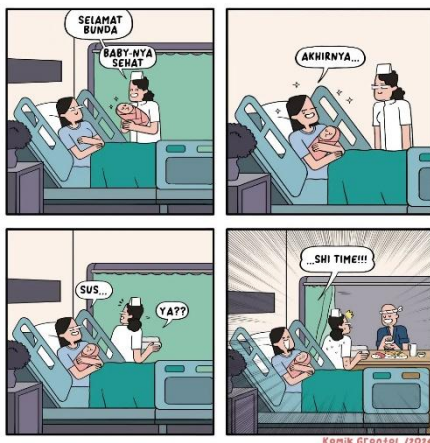
Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴



An employee is warned by their boss to bring a laptop even when traveling for the holidays.

A work culture that expects employees to remain available even during holiday travels, blurring the line between work and personal life

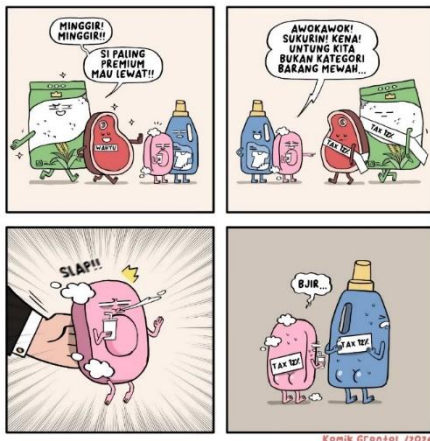
The concept of "corporate slave," where employees are expected to always be ready to work, even during vacations, as if their lives entirely belong to the company



A woman wants to eat sushi after giving birth, and a chef comes to serve sushi in her room.

The child of a president brings a luxury Japanese cuisine chef into the room for his wife after childbirth.

Affection is perceived as more valuable when expressed through lavish gifts. On social media, happiness seems to require public display for validation.



Arrogant premium rice and meat are taxed 12% for being luxury goods. Bath soap and laundry detergent mock them for being tax-free, but in a twist, they too get taxed 12%

The government's policy increases VAT to 12% for premium goods and services.

Premium goods remain a status symbol despite rising prices. Higher taxes do not reduce their appeal; instead, they may further emphasize exclusivity.



In China, corrupt officials face the death penalty. In Japan, some choose to commit hara-kiri. Meanwhile, in the country of Nam-Dua, corrupt officials receive sympathy and lenient punishment.

A critique of Indonesia's legal system, where corrupt officials receive light sentences due to their "politeness" in court and personal responsibilities.

In many countries, corruption is considered a serious crime deserving the harshest punishment. However, in a weak judicial system, perpetrators can escape with light sentences or even receive special treatment.

@komik.grontol comic strips are a form of visual satire that sharply delivers social criticism through a blend of verbal and non-verbal signs. Using Roland Barthes' semiotic approach, this analysis explores how the comics construct meaning through denotation, connotation, and myth. These strips not only provide humor but also convey social messages that reflect societal conditions in a clever and accessible way for the audience.

Critique of Social and Economic Realities

One recurring pattern in the @komik.grontol comic strip is its critique of the increasingly difficult economic conditions. For instance, the depiction of a man bringing 5 kg of rice as a gift for his future in-laws connotes that rice has become a luxury item due to market scarcity. This phenomenon reflects a worsening economic reality where necessities have risen significantly in price, to the point of being considered a valuable gift. It highlights issues of food security and economic disparity in society.

Additionally, criticism of economic policy is evident in the depiction of a 12% tax on premium rice and meat. While this policy aims to increase state revenue, in practice, premium goods remain status symbols for the upper economic class. Instead of reducing their appeal, taxation reinforces exclusivity and social inequality. This phenomenon illustrates how fiscal policies can deepen economic disparity.

Satire on Work Culture and Modern Life

Modern work culture is a major theme in this comic strip. The depiction of an employee required to bring a laptop during homecoming and vacations reflects corporate expectations that workers remain available at all times. The concept of the "Corporate Slave" myth in this analysis illustrates how modern work systems blur the lines between employees' personal and professional lives, leading to significant mental and social stress.

This phenomenon demonstrates how modern capitalism controls individual lives, prioritizing efficiency and productivity over employee well-being. The comic subtly critiques the increasing exploitation of labor, where companies expect workers to be constantly available, even when they should be enjoying time with family.

Irony in the Legal and Political System

The comic strip sharply critiques injustice in the legal system, particularly in handling corruption cases. In one panel, an ironic comparison of legal systems across countries is depicted: in China, corrupt officials face the death penalty; in Japan, some choose harakiri; while in Indonesia, corrupt individuals receive lenient sentences for being "polite" in court and having family responsibilities.

Through this connotation, the comic critiques Indonesia's weak legal system and the culture of impunity, where economic criminals often receive preferential treatment compared to minor offenses.

Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴

The myth explored in this analysis is that corruption should be punished severely, but in reality, social and political factors often lead to significantly lighter sentences.

Shifting Values in Society

The comic strip also highlights shifting societal values, particularly in how individuals express love and social status. The depiction of a woman receiving sushi in her room after childbirth—based on a real-life event where a high-ranking official's child brought in a luxury chef—shows how love is increasingly associated with wealth. In modern social myths, happiness and care are valued more when expressed through expensive, exclusive material gifts. This reflects how social media has reshaped perceptions of love, care, and success.

The Paradox of Tradition and Modernity

Several panels in @komik.grontol also highlight how traditions shift in modern contexts. For example, in the case of a man questioning a famous chef's food pricing, the connotation is that theoretical calculations often fail to reflect real-world market dynamics. The myth debunked here is that theoretical price estimations always align with fluctuating market conditions. This reflects growing societal skepticism toward figures of authority, including experts who are perceived as disconnected from reality.

A similar theme appears in the depiction of cave inaugurations in ancient times, where hand imprints on walls were used as a ritual. This comic strip satirizes how modern inaugurations have become mere ceremonial gestures with no real substance, such as pressing a digital button that serves no actual function. The myth that an inauguration requires symbolic rituals to be legitimate persists, even when such symbolism loses its original meaning.

Power and Privilege in Society

Several panels also critique the role of privilege in social and professional life. The depiction of a retired military officer receiving an extraordinary promotion from the president connotes that rank and position are often determined more by connections and politics than individual merit. The societal myth suggests that ranks should be earned through effort, but in reality, political affiliations and networks often play a more dominant role.

A similar theme is evident in the satire of a female motorcyclist making a Decepticon loses its dignity. The humor in this panel reflects social stereotypes, particularly the perception that female riders, especially mothers, hold "absolute authority" on the road. This phenomenon illustrates how unwritten social norms shape societal behavior and expectations toward certain groups.

CONCLUSION

The semiotic analysis of the @komik.grontol comic strip, based on Roland Barthes' framework, concludes that satire in this comic is constructed through a combination of visual and verbal signs operating on three levels of meaning: denotation, connotation, and myth. At the denotative level, the comic presents representations of every day realities familiar to society. At the connotative level, it embeds layers of meaning that imply social criticism toward various phenomena, including government policies, work culture, and individual behaviors. At the mythological level, the comic reveals underlying ideologies shaping social structures, such as power relations, social inequality, and value constructions in daily life.

The @komik.grontol comic strip proves to be more than just entertainment; it serves as an effective tool for social critique. By utilizing humor, irony, and hyperbole, it delivers sharp yet accessible commentary, helping to raise public awareness of social, political, and cultural issues.

Furthermore, this study highlights the contribution of comic strips to semiotics and popular culture studies by showcasing a rich visual communication medium filled with signs and meanings. It also demonstrates how digital media functions as a platform for social and political expression. Given this potential, comic creators can further optimize semiotic elements to enhance the effectiveness of satirical messages. Future research could explore other satirical media, such as memes or short videos, to understand different strategies for conveying messages to broader audiences.

REFERENCES

- Andini, C., Sosrohadi, S., Fairuz, F., Dalyan, M., Fathu Rahman, F., & Hasnia, H. (2022). The Study of Japanese Women in the Facial Treatment Advertisement: A Semiotics Perspective of Pierce's Theory. *ELS Journal on Interdisciplinary Studies in Humanities*, 5(2), 337–347. <https://doi.org/10.34050/elsjish.v5i2.21592>
- Anggraeni, A. D., & Hellystia, D. (2022). The Representation of Fantasy Comedy in Movie Posters Entitled Turning Red Using Semiotics Theory. *JADEs Journal of Academia in English Education*, 3(2), 161–185. <https://doi.org/10.32505/jades.v3i2.4729>
- Basri, S., & Sari, E. (2019). Tari Remo (Ngremong): Sebuah Analisis Teori Semiotika Roland Barthes Tentang Makna Denotasi Dan Konotasi Dalam Tari Remo (Ngremong). *GETER : Jurnal Seni Drama, Tari Dan Musik*, 2(1), 55–69. <https://doi.org/10.26740/geter.v2n1.p55-69>
- Cahyani, N. M. R., Maharani Santika, I. D. A. D., & Ariyaningsih, N. N. D. (2022). Meaning Within The Movie Posters Of "Despicable Me" Movie Series: A Semiotic Analysis. *ELYSIAN JOURNAL : English Literature, Linguistics and Translation Studies*, 2(1), 1–10. <https://doi.org/10.36733/elysian.v2i1.2460>
- Davison, J., & Giovannoni, E. (2023). City Governance and Visual Impression Management: Visual Semiotics and The Biccherna Panels of Siena. *Human Relations*, 76(11), 1767–1801. <https://doi.org/10.1177/00187267221116035>
- Hellmann, O., & Oppermann, K. (2024). Visualising State Biographical Narratives: A Rhetorical Analysis of Chinese and North Korean Propaganda Photographs. *The British Journal of Politics and*

Dery Purnama Saefudin^{1*}, Siti Nurani², Adah Puadah³, Kartono⁴

International Relations, 26(3), 965–991. <https://doi.org/10.1177/13691481231204313>

- Hernández, M. A., & Bautista, P. S. (2023). The Renewal of the Webcomic in the Era of Platformization: The Case of 9Gag on Instagram. *Social Media + Society*, 9(4), 1–12. <https://doi.org/10.1177/20563051231203675>
- Kuspiyah, H., Rohmah, A., & Septiyana, S. (2022). Women in Gender in the Animated Film “Meraih Mimpi”; Semiotic Analysis of Roland Barthes. *Channing: Journal of English Language Education and Literature*, 7(2), 69-77.
- Kartini, Hasmawati, F., & Hamandia, M. (2023). Analisis Semiotik Dalam Film Layangan Putus. *J-KIs: Jurnal Komunikasi Islam*, 4(1), 87–100. <https://doi.org/10.53429/j-kis.v4i1.632>
- Kevinia, C., Putri Syahara, P. S., Aulia, S., & Astari, T. (2024). Analisis Teori Semiotika Roland Barthes Dalam Film Miracle in Cell No.7 Versi Indonesia. *COMMUSTY Journal of Communication Studies and Society*, 1(2), 38–43. <https://doi.org/10.38043/commusty.v1i2.4082>
- Kiper, V. O., & Ulema, Ş. (2021). A Semiotics View Through Objectification Of Females In Tourism Related Advertisements. *International Journal of Tourism Anthropology*, 8(2), 148. <https://doi.org/10.1504/IJTA.2021.116092>
- Kunzle, D. (1973). *History Of The Comic Strip: Narrative Strips And Picture Stories In The European Broadsheet From C. 1450 To 1825*. University of California Press.
- Muzumdar, J. (2016). An Overview of Comic Books as an Educational Tool and Implications for Pharmacy. *INNOVATIONS in Pharmacy*, 7(4). <https://doi.org/10.24926/iip.v7i4.463>
- Nofia, V. S. S., & Bustam, M. R. (2022). Analisis Semiotika Roland Barthes Pada Sampul Buku Five Little Pigs Karya Agatha Christie. *MAHADAYA: Jurnal Bahasa, Sastra, Dan Budaya*, 2(2), 143–156. <https://doi.org/10.34010/mhd.v2i2.7795>
- Olimpia, S., Nurachmana, A., Perdana, I., Asi, Y. E., & Ramadhan, I. Y. (2023). Analisis Semiotik Dalam Film Kkn Desa Penari Karya Awi Suryadi Dan Implikasinya Dalam Pembelajaran Bahasa Indonesia. *PROSIDING SEMINAR NASIONAL PENDIDIKAN, BAHASA, SASTRAS, SENI, DAN BUDAYA*, 2(1), 186–193. <https://doi.org/10.55606/mateandrau.v2i1.229>
- Riskiyan, E. M., & Hardiyanto, F. E. (2024). Penggunaan Media Komik Strip Terhadap Pembelajaran Menulis Teks Anekdote di SMK Muhammadiyah Kajen. *Transformatika: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 8(2), 454–471. <https://doi.org/10.31002/transformatika.v8i2.1650>
- Saefudin, D. P., Mulyadi, M., & Santosa, P. P. P. (2023). The Analysis of Flouting Maxim in the @Pepekomik comic strip. *SALEE: Study of Applied Linguistics and English Education*, 4(2), 367–379. <https://doi.org/10.35961/salee.v4i2.764>
- Saefudin, D. P., Santosa, P. P. P., Lutvaedah, U., Restoeningroem, R., Albab, S., & Puadah, A. (2024). Pragmatic Analysis of Flouting Maxim in Romantic Dialogue: A Case Study of Dilan 1990. *JELITA*, 6(1), 1–16. <https://doi.org/10.56185/jelita.v6i1.865>
- Siregar, I. (2022). Semiotics Analysis in The Betawi Traditional Wedding “Palang Pintu”: The Study of Semiotics Roland Barthes. *International Journal of Linguistics Studies*, 2(1), 01–07. <https://doi.org/10.32996/ijls.2022.2.1.1>
- Sitompul, A. L., Patriansyah, M., & Pangestu, R. (2021). Analisis Poster Video Klip Lathi: Kajian Semiotika Ferdinand De Saussure. *Besaung: Jurnal Seni Desain Dan Budaya*, 6(1). <https://doi.org/10.36982/jsdb.v6i1.1830>
- Tréhondart, N. (2020). When Comics Become “Literary Salons” on Instagram: The Example of Été: Between Production Constraints and Issues of Appropriation (D. Ginsburg, Trans.). *Biens Symboliques / Symbolic Goods*, 7. <https://doi.org/10.4000/bssg.493>
- Vallverdu-Gordi, M., & Marine-Roig, E. (2023). The Role of Graphic Design Semiotics in Environmental Awareness Campaigns. *International Journal of Environmental Research and Public Health*, 20(5), 4299. <https://doi.org/10.3390/ijerph20054299>
- Yakin, H. S. Mohd., & Totu, A. (2014). The Semiotic Perspectives of Peirce and Saussure: A Brief Comparative Study. *Procedia - Social and Behavioral Sciences*, 155, 4–8.

<https://doi.org/10.1016/j.sbspro.2014.10.247>

Zhang, H., & Wei, Y. (2024). Visual Frames in Promotional Video: A Semiotic Analysis of What is Peppa? *Semiotica*, 2024(257), 177–201. <https://doi.org/10.1515/sem-2022-0006>