

Analysis of Moral Messages in the Short Movie “*Aku dan Mesin Waktu*” by Upie Guava

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Abstract

The purpose of this study is to describe the moral message related to relationships with others and relationships with oneself contained in the short movie *Aku dan Mesin Waktu* by Upie Guava. The study uses Roland Barthes' semiotic theory approach which will describe the analysis of the moral message contained in the film *Aku dan Mesin Waktu*. Qualitative research using Roland Barthes' semiotic theory. The data source is in the form of scenes in the film *Aku dan Mesin Waktu*. The data collection technique uses listening, reading, and taking notes. The data analysis technique uses qualitative descriptive. The results of the presentation show that several signs are found in the film *Aku dan Mesin Waktu* through various forms of visualized scenes, dialogues spoken, film settings, or shooting techniques. The study of semiotics brings up the denotative meaning, namely as the scene is displayed and captured by the audience by seeing the movements, expressions, dialogues carried out by the actors, and the situation of the scene. The connotative meaning, namely the intention of the message to be conveyed in the film hidden from the scenes shown, requires in-depth analysis. Myth is a way of conveying signs to interpret the message of each scene. The results of the semiotic analysis through the study of meaning in the form of a moral message from each scene that represents the reality of human life. Good moral messages can be examples and role models for positive behavior in films. Moral messages that show bad behavior from the actors can be advice and lessons for film lovers.

Keywords: Moral Message, Film, Semiotic, Teori Roland Barthes.



A. INTRODUCTION

The behavior of each person has certain limitations regarding the assessment of good or bad sides. Teachings concerning the value of actions are called morals (Suharyat, 2009). Morals in the form of organizing the conscience that directs behavior and the heart in life contain benchmarks, teachings, advice, or regulations for humans as a benchmark for standards of goodness (Anita & Purba, 2021). Morals act as a driving force for the soul which is intended to be good if it is true and in accordance with the standards of goodness in general and bad applies otherwise (Al-Faruq, 2021). Moral individuals will respect anyone and exemplify goodness in carrying out their daily lives. Morals as basic values of life by a group of people in acting or playing the role of personal character that is owned to act (Bucher 2004).

Works of art contain stories that contain moral messages from their creators as one of the media of the work is film (Arnita, 2016). Films include visuals and audio in the form of image clips arranged into one that moves by representing the reality of socio-culture to convey the message contained therein (Alfathoni, 2020). The creation of messages contained in films is not only in the form of language as a tool, but also other communication tools, including sound, images, colors, signs, and so on. The

moral messages found in films have all forms of verbal forms, namely writing or speech and non-verbal, namely symbols or emblems. Messages can be taken if film lovers are able to examine the meaning in order to understand the moral message (Widiyanto, Sartono, & Mubasyira, 2020).

Films generally contain deep messages that they want to convey to the general public. Films usually contain messages that offer a positive influence on the values obtained from the lives of characters through scripts or storylines in the film (Mudjiono, 2011). However, there are also films that contain bad behavior to serve as a reminder or lesson for their audience. Moral messages often use films as a medium because films make it easier for messages to be received and understood by the public (Sudarto et al., 2015). This is because films have a closeness and similarity to real life or the reality of film lovers. Films can be a medium for education and a medium for spreading moral messages or any values that are expected for the public to interpret (Kusuma & Nurhayati, 2017).

A series of stories in a film are conveyed through language. Language is a system that has various interrelated elements adjusted to its goals and rules (Bawamenewi, 2020). The language used to express meaning has signs. These signs will direct the reader to obtain the meaning or intent of the story being enjoyed. The meaning of the story to be obtained in a work can be carried out through a literary semiotic approach (Satinem & Juwati, 2023). Semiotics is intended to understand the truth of studying signs with works that can be objects in interpreting messages in the form of language, situations, expressions, styles, and symbols. Messages that contain stories and have meaning or significance for those who read them, either directly or indirectly, are studied through semiotics as an analytical method for interpreting signs.

One of the figures who pioneered the field of signs is Roland Barthes. Barthes' semiotic theory reveals the view that the presence of signs in an image can make it easier to interpret the image by requiring context (Yuliarmini, 2021). Barthes developed a model related to the study of the meaning of signs through semiotic analysis or human efforts to interpret something. The message conveyed in the film is contained in the sign, either through scenes, dialogue, or story settings (Kevinia et al., 2022). The audience not only understands the meaning expressed, but also understands how the meaning is conveyed and the signs or symbols used to represent the meaning of the story in the work created (Kusuma & Nurhayati, 2019). Barthes' theory focuses on the significance of two stages, namely denotation and connotation. Denotation is interpreted as the real meaning so that the message expressed is as it appears, while connotation is interpreted as an emotional or subjective meaning so that the elements are distinguished and do not appear as they are (Maulidina, 2019).

The film to be studied is entitled *Aku dan Mesin Waktu*. This film aired on Dapur Musik's YouTube channel on April 29, 2022. The film is 46:39 minutes long and directed by Upie Guava. This film tells the story of a female character named Sukma who is caught in a love triangle between Bara and Rama. It tells the story of Sukma who is confused because she is trapped in her relationship with an old person, Rama,

who has been her lover for the past three years and a new person, Bara, as a co-worker at her new workplace. Sukma feels attracted to Bara when they work on a project together for the workplace. Bara also welcomes the same feelings for Sukma. Rama, who witnessed the closeness of Sukma and Bara, feels jealous and realizes that Sukma's heart is starting to be divided. Until finally, Sukma has to make a decision for her own life to determine the right partner for her.

According to the explanation above, this study aims to examine the moral message contained in the film *Aku dan Mesin Waktu*. The study uses Roland Barthes' semiotic theory approach which will describe the semiotic analysis according to denotative meaning, connotative meaning, myth, and representation of the moral message in the film.

B. METHOD

Qualitative research using Roland Barthes' semiotic theory approach. Connotation is the central concept of a message that connects the signifier and the signified, in turn becoming the signifier of the new signified. In its original incarnation, the message was only denotative (Moriarty, 1991). Qualitative research is in the form of interpreting the results of the analysis of accumulated data in order to gain a new, more detailed, comprehensive understanding of the problems in social life from reality (Anggito, 2018). The data source is all the dialogues and scenes in the film *Aku dan Mesin Waktu* by director Upie Guava. This film will air on April 29, 2022 with a duration of 46:39 minutes. The listening technique is intended as the process of listening to data in order to obtain evidence from the data sources being studied, the reading technique by reading repeatedly so that the data can be understood, and the recording technique is recording findings from the results of the data being studied (Hudhana, 2019). The data analysis technique uses qualitative descriptive. Data is taken by classifying it according to the specified categories. Continue interpreting the data using the semiotic theory to be applied. Then analyze the data by interpreting the moral message in the film. Finally, reveal the conclusions adjusted to the results of the analysis that has been studied.

1. Relationships with Others

According to researchers (Pokhrel, 2024) a person is considered to have good moral values in interpersonal relationships if he/she carries out positive actions such as being kind to others, showing empathy and solidarity, thinking positively, and avoiding prejudice against others. In addition, interpersonal relationships can be manifested in the form of friendship, friendship, loyalty, betrayal, affection for family, and love for others, all of which involve interaction and communication between individuals. Interpersonal relationships refer to interactions between individuals in the context of social life. In this case, each individual in society has certain ways of behaving, solving problems, finding solutions, and dealing with certain situations.

2. Relationships with Oneself

According to researchers Rahmatia et al. (2023) humans are God's most perfect creatures, endowed with high minds and reason. Morals are related to human

behavior, which reflects the good or bad of a person's actions in social life. A person is considered moral if he/she behaves well, obeys God and religion, obeys the law, lives in harmony, and is responsible for all his/her actions. Awareness of behavior is related to human relationships with themselves, which occurs voluntarily without any coercion from any party. Moral actions actually already exist in the self and heart of every individual, anywhere, anytime, and by anyone.

C. RESULTS AND DISCUSSION

Based on the results of the five scenes taken, it explains the moral message contained in the film *Aku dan Mesin Waktu* through the approach of Roland Barthes' semiotic theory. The results are in the form of a description of the semiotic analysis of the two meanings contained in the theory, namely denotation and connotation, as well as myths from the data that has been studied (Bass, Bush, & Westhoff, 1995). The discussion contains a representation of the moral message regarding the values contained in the film, relationships with others, relationships with oneself.

1. Scene Clip Minute 00.01.55


Visual	Audio
	<p>Bara: "Oh ini anak barunya, Bara (Oh this is the new guy, Bara)"</p> <p>Sukma: "Sukma"</p> <p>Bara: "Kita ada weekly meeting nanti langsung join aja, oke? (We have a weekly meeting later, just join us, okay?)"</p> <p>Sukma: "Saya manggilnya apa ya? Bapak? (What should I call him? Sir?)"</p> <p>Bara: "Why, do I look bapak-bapak? (Why, do I look old?)"</p> <p>Sukma: "Kak? (Brother?)"</p> <p>Bara: "Bara, Bara aja (Bara, just Bara)"</p>

This scene shows the character Sekar entering her first day at a new workplace. Sukma meets a new coworker named Bara as a colleague in the same division. Sukma asks how to call Bara because it's their first time meeting him.

- a. Denotation: Sukma meets a new coworker.
- b. Connotation: Ethics When Sukma is with her new coworker in a new environment.
- c. Myth: Coming to a new work environment is very important because it can affect the first impression and the working relationships that will be formed. Polite, friendly attitudes, and respecting applicable rules help create a harmonious work atmosphere, improve communication, and demonstrate professionalism. This also speeds up adaptation and builds trust among coworkers. According to Karina & Rustiana (2019), when we

demonstrate good ethics, we show respect for the culture of the organization and the individuals in it, which can ultimately improve team collaboration and productivity.


2. Scene Clip Minute 00.03.10

Visual	Audio
	<p>Boss: “Kebetulan ada karyawan baru disini, silakan perkenalkan diri (It just so happens that there is a new employee here, please introduce yourself)”</p> <p>Bara: (<i>merebut HP Sukma/seize Sukma's handphone</i>)</p> <p>Boos: “Silakan perkenalkan diri (Please introduce yourself)”</p> <p>Sukma: “Selamat pagi semuanya saya Sukma. Saya disini kerja di divisi kreatif sama Bara (Good morning everyone, I'm Sukma. I work here in the creative division with Bara)”</p>

This scene shows Sukma's workplace holding a weekly meeting. Sukma was once asked to introduce herself, but she didn't realize it because she was focused on playing with her handphone to chat with her lover and didn't listen to the meeting. Bara, who was next to her, pulled Sukma's handphone so that Sukma could hear it.

- a. Denotation: Sukma was busy playing with her handphone and didn't listen to the weekly meeting discussion.
- b. Connotation: Sukma didn't pay attention and respect others when they were talking.
- c. Myth: Respecting others when speaking is very important because it creates effective communication and mutual respect. According to Supriyanto & Wahyudi (2017), by listening attentively, not interrupting, and speaking politely, we show respect for other people's opinions. This also helps build positive relationships, strengthen trust, and encourage constructive discussions. Mutual respect in communication creates a comfortable atmosphere and allows for better understanding between individuals.


3. Scene Clip Minute 00.16.24

Visual	Audio
	<p>Bara: “Eh tapi tadi pas gue dengerin lagu yang Mesin Waktu itu liriknya kayak memberikan harapan ke sesuatu yang ga mungkin ga sih? (Eh, but when I listened to the song <i>Mesin Waktu</i>, the lyrics seemed to give hope for something that is impossible, right?)”</p> <p>Sukma: “Tidak memberikan harapan maksudnya? (What does it mean to give no hope?)”</p> <p>Bara: “Memberikan harapan ke sesuatu yang ga mungkin (Giving hope to something that is impossible)”</p> <p>Sukma: “Ya maksudnya? (Yes, what do you mean?)”</p> <p>Bara: “Ya seperti ... hahaha nungguin ya (Yeah like ... hahaha waiting huh?)”</p>

This scene shows Bara and Sukma riding in an elevator. The elevator seems to take turns with the people using it. One time when Bara was discussing a song that would be used in their division's project, Sukma seemed not to understand Bara's intention when discussing the meaning of the song about giving false hope. Sukma waited for Bara's response, then Bara teased him and laughed loudly, disturbing the other elevator passengers.

- a. Denotation: Bara laughed very loudly, disturbing other passengers.
- b. Connotation: Maintaining good manners when laughing very loudly in public.
- c. Myth: According to several studies, the etiquette of laughing in public is related to its influence on social comfort and relationships between individuals. Laughing too loudly or uncontrollably can disturb others, create an impolite impression, and reduce social harmony. According to Oktaviona (2024), this attitude can affect people's perceptions of us, because we are considered insensitive to social situations or prevailing norms. On the other hand, laughing in a controlled and situational manner can improve social relationships and show empathy for others, thus creating a more positive atmosphere.

4. Scene Clip Minute 00.19.30


Visual	Audio
	<p>Rama: “<i>Emang tadi kamu mau kemana sama Bara? (Where were you going with Bara?)</i>”</p> <p>Sukma: “<i>Dia mau nganter aku pulang sekalian diskusi soal... (He wanted to take me home and discuss about...)</i>”</p> <p>Rama: “<i>Oh jadi aku ganggu? (Oh, so I'm disturbing you?)</i>”</p> <p>Sukma: “<i>Bukan gitu, kita cuma bikin konsep bareng itu doang (It's not like that, we just created a concept together)</i>”</p> <p>Rama: “<i>Gak ada yang perlu aku khawatirin kan? (There's nothing for me to worry about, right?)</i>”</p> <p>Sukma: “<i>Kok ngomongnya gitu sih? (Why do you say that?)</i>”</p> <p>Rama: “<i>Ya aku cuma nanya takutnya ganggu urusan kamu (Yes, I'm just asking, I'm afraid it will disturb your business)</i>”</p> <p>Sukma: “<i>Apasih? Dari tadi ngomongnya ganggu ganggu ganggu terus. Asbun banget deh dari tadi (What is it? You've been talking about disturbing, disturbing, disturbing. You've been really noisy all this time)</i>”</p>

In this scene, it shows Rama picking up his lover, Sukma, to go home together. However, Rama finds that Sukma is with Bara. On the way home, Rama asks if he is disturbing them both. However, Sukma gradually feels uncomfortable because Rama asks again when she explains that she is discussing work with Rama.

- a. Denotation: Sukma responds to Bara's question with high emotion, causing misunderstanding.
- b. Connotation: Misunderstandings due to emotion cause conflict between people.
- c. Myth: When someone is affected by negative emotions, they tend to interpret other people's messages in a more negative or defensive way, which can trigger conflict or tension. According to Deliani (2018), strong emotions can also hinder the ability to listen well and understand other

people's perspectives, increasing the likelihood of misunderstandings. Therefore, good emotional management is very important to maintain effective communication and prevent misunderstandings.

5. Scene Clip Minute 00.43.16

Visual	Audio
	<p>Sukma: “<i>Aku gak tahu cara yang lebih epik untuk minta maaf sama kamu. Aku pengen gambar-gambar ini jadi pelajaran untuk aku yang egois. I was blind. Aku bodoh. Aku sibuk mencari sesuatu yang ternyata aku udah punya dulu. Tiap aku liat dinding kamar aku, aku lihat masa lalu sekaligus masa depan aku (I don't know a more epic way to apologize to you. I want these pictures to be a lesson for the selfish me. I was blind. I was stupid. I was busy looking for something that I already had. Every time I look at my bedroom wall, I see my past and my future)</i>”</p> <p>Rama: “<i>Bagaimana bisa aku jatuh cinta berulang kali pada orang yang sama (How can I fall in love with the same person over and over again?)</i>”</p>

This scene shows Rama seeing his car full of photo polaroids. Then Sukma appears, crying while holding a camera and taking pictures of Rama. Sukma apologizes for being selfish and wasting Rama. Then Rama responds by saying that he still falls in love with the same person, Sukma.

- a. Denotation: Sukma comes to apologize for being selfish and wasting Rama.
- b. Connotation: Sukma's regret for being selfish.
- c. Myth: Being selfish in something can damage interpersonal relationships and hinder cooperation. When someone focuses too much on personal interests without considering the needs or feelings of others, this can lead to conflict, tension, and distrust. According to Nihayah et al. (2021) research shows that altruistic attitudes, which involve caring for others, tend to improve social relationships, increase happiness, and create a more harmonious environment. Therefore, avoiding selfish attitudes and paying more attention to common interests is very important in maintaining healthy and effective relationships.

D. CONCLUSION

The results of the presentation found that several signs contained in the film *Aku dan Mesin Waktu* bring up denotative meaning, namely as the scene is displayed

and captured by the audience, connotative meaning, namely the hidden meaning of the message to be conveyed in the film, and myth, namely the way signs are conveyed to interpret the message. By using the moral values of relationships with others and relationships with oneself. Based on the results of the semiotic analysis, the meaning in the form of a moral message from each scene studied can be an example and learning for film lovers.

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