

**SEMIOTICS ANALYSIS OF MORALITY AND IDEOLOGY
IN FILM *CINDERELLA* (2015)**

THESIS

By:

Cut Ayu Putri Ari Farantika

NIM 210302110054



**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIKI
IBRAHIM MALANG
2025**

**SEMIOTICS ANALYSIS OF MORALITY AND IDEOLOGY
IN FILM *CINDERELLA* (2015)**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S)*

By:

Cut Ayu Putri Ari Farantika

NIM 210302110054

Advisor:

Prof. Dr. Mundi Rahayu, M.Hum.

NIP 196802262006042001



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

STATEMENT OF AUTHORSHIP

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*Semiotics Analysis of Morality and Ideology in Film Cinderella (2015)*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, May 20th, 2025

The Researcher



Cut Ayu Putri Ari F.

NIM 210302110054

APPROVAL SHEET

APPROVAL SHEET

This to certify that Cut Ayu Putri Ari Farantika's thesis entitled **Semiotics Analysis of Morality and Ideology in Film *Cinderella* (2015)** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, May 20th, 2025

Approved by
Advisor,



Prof. Dr. Mundi Rahayu, M.Hum.
NIP 196802262006042001

Head Department of English Literature,



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledge by
The Dean,



Dr. M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

LEGITIMATION SHEET

This is to certify that Cut Ayu Putri Ari Farantika's thesis entitled **Semiotics Analysis of Morality and Ideology in Film *Cinderella* (2015)** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, June 13th, 2025

Board of Examiners

Signatures

1. Agung Wiranata Kusuma, M.A. (Main Examiner)
NIP 198402072015031004



2. Prof. Dr. Mundi Rahayu, M.Hum. (Advisor)
NIP 196802262006042001



3. Asni Furaida, M.A. (Second Examiner)
NIP 198807112023212027



Approved by
The Dean Faculty of Humanities



Dr. M. Faisol, M.Ag.

NIP 197411012003121003

MOTTO

“Sesungguhnya beserta kesulitan ada kemudahan.”

(Q.S Al-Insyirah:6)

“Don't compare your pace with others.

While others may be moving faster, they may not be able to appreciate

the beauty that we encounter in our slower steps.”

-Cornelia Vanisa (Oniel JKT48)-

DEDICATION

I dedicate this thesis to my parents, who always pray for me, love me, support me, and are always by my side. I also dedicate this writing to my brother, who always encourages me. Last but not least, I also dedicate this writing to all my friends, who always pray for me and give me encouragement.

ACKNOWLEDGEMENTS

Alhamdulillahirabbil'alamiin, all praise be to Allah SWT, Lord of the universe, for His blessings and mercy, I was able to complete my thesis and bachelor's degree. Prayers and greetings are never forgotten, may they always be bestowed upon our beloved Prophet Muhammad SAW, who has helped obtain blessings in life, especially when working and completing this thesis.

Many people have supported me in completing this thesis in the best possible way. Thanks to their support and contributions, this thesis has been completed. Therefore, I would like to take this opportunity to express my gratitude to:

1. My parents, my beloved mother Yayuk Yuliatin, who has given the researcher all kinds of love. Thank you for your support for all the decisions in this life. In addition, thank you very much for the affection, love, prayers, motivation, and money that you have always given. Thank you to my stepfather, Zubairi A.S., for your support and prayers. And the researcher also extends gratitude to the late father Hadari, who taught me to be a patient person. Thank you also to my brother, Muhammad Zainur Roziqin, who has always supported and prayed for me throughout this journey.
2. Thank you to my thesis supervisor, Prof. Dr. Hj. Mundi Rahayu, M.Hum., who has given her best advice, knowledge, support and time to help me complete this thesis.

3. All English Literature lecturers at the Faculty of Humanities, who have provided invaluable knowledge to researcher.
4. Thank you to my friends Shevira, Audita, Nuril, Jihan, and Rei for providing such an interesting and memorable experience. I hope we will meet again and gather with new stories in the future.
5. And finally, I would like to thank myself, I feel happy and proud of the process I have been going through slowly but surely to reach this point.

This thesis is far from perfect. I am happy to accept criticism and suggestions related to it. I hope that this thesis can be beneficial for its readers.

Malang, May 20th, 2025

The Researcher

Cut Ayu Putri Ari F.

NIM 210302110054

ABSTRACT

Farantika, Cut Ayu Putri Ari (2025). Semiotics Analysis of Morality and Ideology in Film *Cinderella* (2015). Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Prof. Dr. Mundi Rahayu, M.Hum

Keyword: Moral Values, Ideology, Semiotics, Charles Sanders Peirce, Symbols

This study investigates the moral and ideological messages conveyed through symbols in the film *Cinderella* (2015), using Charles Sanders Peirce's semiotic theory and Louis Althusser's ideological framework. The study aims to identify how visual and verbal signs deliver moral values and reinforce certain ideological positions. The research employs a descriptive qualitative method and uses Peirce's triadic model representamen, object, and interpretant to analyze selected scenes containing symbolic elements. The findings show that the film conveys six major moral values: kindness, honesty, courage, responsibility, respect, and self-control, through both visual representations and verbal expressions. Moreover, the analysis reveals ideological meanings embedded within key scenes. This research demonstrates that semiotics is a powerful tool to analyze not only the moral dimension of a film, but also its ideological implications. It provides insight into how classical narratives are reinterpreted to shape contemporary cultural values through symbolic representation.

مستخلص البحث

فر نتيكا، جوت ابو فوتراري (٢٠٢٥)، تحليل سيميائي للقيم الأخلاقية والأيدولوجية في فيلم سنديلا (٢٠١٥). أطروحة بكالوريوس، قسم اللغة الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية، مالانج. المشرف: الأستاذ الدكتور موني رحايو، ماجستير في الآداب.

الكلمات المفتاحية: الرسالة الأخلاقية، أيدولوجية، السيميائية، تشارلز ساندروز بيرس، الرمز

تبحث هذه الدراسة في الرسائل الأخلاقية والأيدولوجية التي يتم نقلها من خلال الرموز في فيلم سنديلا (٢٠١٥) باستخدام نظرية السيميائية لشارلز ساندروز بيرس ومفهوم الأيدولوجية للويس ألتوسر. الهدف من هذه الدراسة هو تحديد كيفية نقل الرموز البصرية واللفظية للقيم الأخلاقية وتعزيز موقف أيدولوجي معين. الطريقة المستخدمة هي وصفية نوعية مع نهج سيميائي ثلاثي بيرس يمثل، كائن، ومفسر في مشاهد مختارة تحتوي على عناصر رمزية. أظهرت نتائج البحث أن الفيلم ينقل ستة قيم أخلاقية رئيسية، وهي الخير، والصدق، والشجاعة، والمسؤولية، والاحترام، وضبط النفس، من خلال التمثيل البصري والتعبير اللفظي. بالإضافة إلى ذلك، كشفت الدراسة عن المعاني الأيدولوجية الخفية في بعض المشاهد المهمة. أثبتت الدراسة أن نظرية السيميائية هي أداة تحليل فعالة ليس فقط لدراسة البعد الأخلاقي للفيلم، ولكن أيضًا للكشف عن الآثار الأيدولوجية فيه. قدمت الدراسة رؤية حول كيفية إعادة تفسير السرد الكلاسيكي لتشكيل القيم الثقافية المعاصرة من خلال التمثيل الرمزي.

ABSTRAK

Farantika, Cut Ayu Putri Ari (2025). Analisis Semiotika terhadap Nilai Moral dan Ideologi dalam Film *Cinderella* (2015). Undergraduate Skripsi, Program Studi Sastra Inggris. Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Prof. Dr. Mundi Rahayu, M.Hum

Kata kunci: Moral, Ideologi, Semiotik, Charles Sanders Peirce, Simbol

Penelitian ini mengkaji pesan moral dan ideologis yang disampaikan melalui simbol-simbol dalam film *Cinderella* (2015) dengan menggunakan teori semiotika Charles Sanders Peirce dan konsep ideologi dari Louis Althusser. Tujuan dari penelitian ini adalah untuk mengidentifikasi bagaimana tanda visual dan verbal menyampaikan nilai moral serta memperkuat posisi ideologi tertentu. Metode yang digunakan adalah deskriptif kualitatif dengan pendekatan semiotik triadik Peirce representamen, objek, dan interpretant pada adegan-adegan terpilih yang mengandung unsur simbolik. Hasil penelitian menunjukkan bahwa film ini menyampaikan enam nilai moral utama, yaitu kebaikan, kejujuran, keberanian, tanggung jawab, rasa hormat, dan pengendalian diri, melalui representasi visual dan ekspresi verbal. Selain itu, penelitian ini juga mengungkap makna ideologis yang tersembunyi dalam beberapa adegan penting. Penelitian ini membuktikan bahwa teori semiotika merupakan alat analisis yang efektif tidak hanya untuk mengkaji dimensi moral suatu film, tetapi juga untuk mengungkap implikasi ideologis di dalamnya. Penelitian ini memberikan wawasan mengenai bagaimana narasi klasik ditafsirkan ulang untuk membentuk nilai-nilai budaya kontemporer melalui representasi simbolik.

TABLE OF CONTENTS

THESIS COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET.....	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENTS	vii
ABSTRACT	ix
مستخلص البحث.....	x
ABSTRAK.....	xi
TABLE OF CONTENTS.....	xii
CHAPTER I.....	1
INTRODUCTION	1
A. Background of the Study	1
B. Problems of the Study	6
C. Significance of the Study	7
D. Scope and Limitation.....	7
E. Definition of Key Terms.....	8

CHAPTER II	9
REVIEW OF RELATED LITERATURE.....	9
A. Morality	9
1. Honesty	10
2. Kindness	11
3. Courage	11
4. Compassion	11
5. Respect	11
6. Responsibility	12
7. Self-control	12
B. Disney’s Animated Movies.....	12
C. Peirce’s Semiotic.....	13
1. Sign	14
2. Symbol	15
3. The Triadic Model of Sign	17
D. Ideology	20
CHAPTER III.....	23
RESEARCH METHOD	23
A. Research Design.....	23
B. Data Sources	24

C. Data Collection	24
D. Data Analysis	24
CHAPTER IV	26
FINDINGS AND DISCUSSION.....	26
A. Semiotics Analysis of Morality in <i>Cinderella</i> (2015)	26
1. Kindness	26
2. Courage	31
3. Honesty	34
4. Responsibility	38
5. Respect	39
6. Self-control	42
B. Semiotics Analysis of Ideology	47
CHAPTER V	52
CONCLUSION AND SUGGESTION	52
A. Conclusion	52
B. Suggestion.....	53
REFERENCES	54
CURRICULUM VITAE	56

CHAPTER I

INTRODUCTION

In this chapter, the researcher explains the introduction of this research which is divided into five: background of the study and its previous study, problems of study, significance of study, scope and limitation, and definition of key terms.

A. Background of the Study

Films often reflect what audiences feel and desire, addressing important historical issues. They can reinforce or challenge people's views on religion, ideology, social norms, and societal values. They can also challenge long-accepted norms, grand narratives, and the truths that many people believe in. Therefore, films help shape perspectives on the meaning of life amidst modern consumerism (Rahayu, Abdullah, and Udasmoro 2015). In literary texts, portrayals are conveyed using language and verbal expressions. Meanwhile, in films, storytelling and narration are delivered through audiovisual elements that construct a sequence of events (Rahayu 2016).

Morality influences the decisions individuals make in their daily lives, reflecting their values and principles. It plays a significant role in shaping behavior and guiding actions, whether people are aware of it or not. Morality is not simply the internalization of cultural values or the expression of spontaneous emotions; it is about justice and the mutual respect between individuals and their social environment (Kohlberg 1981).

One of the effective media in conveying moral messages is film. Moral messages encompass the values of good and bad in actions, obligations, and human ethics or morals (Tampati, Djakfar, and MS 2020). From the audience's perspective, moral messages represent life values that are relevant to daily experiences. Films, for example, can teach the importance of honesty, empathy, and courage through the conflicts and resolutions experienced by characters. Strong moral messages can leave a deep impression and encourage viewers to reflect on these values in real life. Without a clear moral message, a story may feel empty or lack meaning. Moral messages provide direction to the narrative, ensuring that the audience is not only entertained but also gains valuable lessons. Therefore, understanding the moral message in a work is important to assess its impact on human perception, emotions, and actions.

The 2015 film *Cinderella* is a modern live-action adaptation directed by Kenneth Branagh and produced by Walt Disney Pictures. Written by Chris Weitz, this version reimagines the classic fairy tale and serves as a reinterpretation of Disney's 1950 animated *Cinderella*. The moral message in the film *Cinderella* (2015) is conveyed through signs that depict values such as courage, kindness, and resilience. This analysis uses a semiotic approach by Peirce to identify and interpret how the signs in the film convey moral messages.

However, several research or studies also talk about the same object. The first study investigates *The Study of Turn Taking Created in Cinderella Movie 2015*. This research aims to identify the turn-taking mechanism in the dialogue of David Barron's *Cinderella* (2015) film. The study also aims to determine the most

frequently used turn-taking mechanism in the dialogue. The findings of the study are focused on the turn-taking mechanism in the film. Three turn-taking mechanisms were identified in the dialogue of David Barron's *Cinderella* (2015) film: taking the floor, holding the floor, and yielding the floor (Gupita and Rustipa 2021).

In addition, *Realistic Anxiety and Defense Mechanism From Character of Lady Tremaine The Stepmother From Cinderella 2015 Film*, The researcher suggests that Lady Tremaine's harsh treatment of Cinderella is a way for her to cope with her own anxiety. By drawing on literary psychology theories like those of Sigmund Freud, the researcher that Lady Tremaine's behavior towards Cinderella is a result of her own fears and feelings of threat. This research concludes that Lady Tremaine uses defense mechanisms such as Denial, Displacement, and Projection to protect herself from her own anxieties (Aisyah and Susilowati 2023).

The next, *A Comparison of the Plot in Three Versions of Cinderella Movies*. This study applies objective theory to analyze the three variations of Cinderella, focusing on comparing the plots of the stories. The findings reveal that variations in plot also lead to differences in various storylines involving the characters (Sogimin and Melisa 2024).

The fourth is *Depiction of Patriarchal Society in Disney's Cinderella*. This study focuses on analyzing the patriarchal society portrayed in Disney's *Cinderella* film through a patriarchal lens. The findings of the study reveal two key indicators of a patriarchal society within the film. Firstly, there is an ideological representation where male characters view women as objects to be controlled and married off to

uphold the family legacy. Secondly, there is a psychological aspect where female characters, such as Cinderella, conform to traditional gender roles as homemakers and do not challenge the patriarchal system (Hani et al. 2024).

The next, *Cinderella Formula: The Romance Begins*. In this study, the researcher examines the advantages of using characterization to create different plot development structures. The researcher has two main goals. Firstly, the study looks at how the characterization of heroes and heroines influences plot construction. Secondly, the study highlights the significance of characterization in driving plot development. Drawing on Cawelty's (1977) views on literary formulas and Radway's (1991) insights on romance, the study finds that the selection of "heroes and heroines" is crucial in shaping plot development (Wijanarka 2022).

The sixth, *Politeness Strategies and The Effort to Build Pragmatic Competence Through Cinderella*. This study aimed to examine the politeness strategies employed by the characters in the *Cinderella* film to enhance pragmatic competence. The study aimed to identify the speech acts utilized by the characters in the film to convey politeness strategies, the types of politeness strategies demonstrated by the characters, and to explore the connection between politeness strategies and pragmatic competence. The analysis of this study was based on Spreadley's Theory, which involves domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis (Ambarwati and Susilo 2021).

And several research or studies that are also talk about the same theory. *Semiotic Analysis of Taylor Swift's "Midnight Rain" Using Peirce's Triadic Model Signs*, this article analyzes the symbolic meaning in the lyrics of the song *Midnight*

Rain by Taylor Swift using Peirce's triadic model. This study identifies eight symbols in the lyrics of the song, such as *wasteland*, *montage*, *midnight*, *postcard*, *window*, *the present simple*, and *midnight rain*. These symbols have various interpretations, such as negative and positive qualities, transformation, irony, portal and regret, progression and unhappiness. This analysis is conducted by considering the representamen and object of each symbol (Yusuf and Afifuddin 2024).

In addition, *Semiotics Analysis of Emojis and Gif Comments on Israel – Palestinian Conflict at @Guardian Official Instagram Account*. This research aims to identify the forms of emojis and GIFs in one of the posts on the Instagram account @guardian. Additionally, the research also aims to analyze the meanings contained in the use of emojis and GIFs in the comment section. The study utilizes semiotic theory based on Peirce's perspective (1933) in its analysis process as emojis and GIFs are part of signs that carry meaning. The results revealed 20 data consisting of 15 emojis and 5 GIFs. Each data found contains verbal elements in the form of words, phrases, or sentences, symbols in the form of emojis, and national flags. Each sign has a different meaning according to its context, so the similarity of signs in two different data also has different meanings (Nisa 2024).

Then last previous studies talk about the same topic. *An Analysis of Moral Message in Movie LUCA Using Semiotic Approach by Roland Barthes*, This study analyzes the moral messages in the animated film *Luca* by Disney Pixar using a semiotic approach. The findings of the study identified seven types of moral messages: honesty, helpfulness, kindness and caring, courage and self-confidence, self-control, teamwork, and hard work. This study provides insight into how

animated films such as *Luca* convey essential moral values (Ash Shiddiq, Abdussamad, and Miswaty 2023).

Semiotics Analysis Moral Message of Film “Hichki”, The purpose of this study is to analyze the film “*Hichki*” using semiotics to uncover the moral messages that influence the audience’s thoughts and behavior. By applying Roland Barthes’ model of semiotic analysis, the study reveals that the film conveys moral values such as persistence, independence, resilience, sincerity, unity, honesty, and compassion. These moral messages are not only embodied by the main character but also by other characters in the film (Niswah 2022).

Based on the review of several previous studies, various perspectives have been used to analyze the story of *Cinderella* including turn-taking mechanism in the dialogue (Gupita and Rustipa 2021), psychological analysis of Lady Tremaine (Aisyah and Susilowati 2023), comparison of the plot (Sogimin and Melisa 2024), patriarchal society (Hani et al. 2024), and *Cinderella* formula: the romance begins (Wijanarka 2022). However, although many studies have been reviewed, there is still a research gap that has not been widely discussed, especially related to the analysis of morality and ideology with a semiotic approach by Charles Sanders Peirce in the film *Cinderella* (2015). Therefore, this study will fill that gap by conducting a semiotics analysis of morality and ideology in the film *Cinderella* (2015).

B. Problems of the Study

Based on the previous studies This research aims to answer the following question:

1. How do the symbols in *Cinderella* (2015) convey moral messages?
2. How do the symbols in *Cinderella* (2025) reflect underlying ideologies?

C. Significance of the Study

This study helps readers understand the moral and ideological messages in the film *Cinderella* (2015) through a semiotic approach. By analyzing symbols, this study aims to uncover the ethical values and underlying ideologies embedded in the modern adaptation of this classic fairy tale. The findings provide insight into how both moral values and ideological representations are conveyed through visual and verbal signs. This study contributes to the academic discussion on the use of semiotics in analyzing morality and ideology in film, enriching the understanding of how classic stories are reinterpreted to reflect and shape contemporary cultural values.

D. Scope and Limitation

This research focuses on analyzing the moral and ideological messages in the film *Cinderella* (2015) using a semiotic approach. The analysis concentrates on symbols that convey ethical values and reflect underlying ideologies presented in the film. Semiotic theory, particularly Charles Sanders Peirce's triadic model, is applied to interpret these elements and examine their significance in delivering both moral and ideological meanings. However, this study does not explore other aspects of the film such as cinematography, character development, or narrative structure that are unrelated to semiotic analysis. It also does not compare this adaptation of *Cinderella* with other versions of the story, as the main focus is to reveal how moral and ideological values are represented through symbols in the 2015 film.

E. Definition of Key Terms

To help readers understand the writing used in this paper, the researcher has provided definitions that can be understood as follows:

Morality: Morality is not simply the internalization of cultural values or the expression of spontaneous emotions; it is about justice and the mutual respect between individuals and their social environment (Kohlberg 1981).

Semiotic: Semiotics is another name for logic, which is the doctrine of formal signs (Peirce 1955).

Signs: A sign, or representamen, is something which stands to somebody for something in some respect or capacity (Peirce 1955).

Symbols: A Symbol is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object (Peirce 1955).

Ideology: Ideology is not merely a set of ideas or opinions. Instead, it is a system of beliefs and representations that shapes how individuals understand their position and role in society (Althusser 2001).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides a general overview of the theories related to this research. First, the researcher explains the basic understanding or perception of the theory of morality, semiotics, and ideology.

A. Morality

Morality refers to a set of principles about right and wrong that guide human behavior. In the context of film, moral messages become an important element because films serve not only as entertainment but also as a means of educating values in life. According to Kohlberg (1981), morality is not just the result of internalizing culture or spontaneous emotional expression, but is more deeply related to justice and mutual respect in social relationships.

Kohlberg argued that morality is not something we are born with or simply taught, but rather something that is actively constructed through the development of cognitive structures. These structures help individuals resolve conflicts and contradictions that arise from different ways of thinking about moral issues (Moshman 2005).

Morality starts within the home. Before trying to improve someone else's moral development, it is important to reflect on our own values and strive to embody qualities like empathy, tolerance, and respect for others in our own lives. In the other words, we cannot teach morals if we ourselves do not apply them in our daily lives (Lickona 2018).

In line with the importance of applying morals in personal life, morality also includes social responsibility inherent in every individual as part of society. Moral values like honesty, responsibility, and justice entail obligation. We feel required to uphold our promises, pay our debts, look after our children, and be fair in our interactions with others. Moral values teach us what we should do. We must follow them even when we don't want to. In other words, moral values tell us what we should do, and we should adhere to them even if it is not always easy or pleasant. These values are binding and form the basis of proper behavior in social life (Lickona 1991).

The following are moral values that are important foundations in social and national life, such as: honesty, justice, tolerance, wisdom, self-discipline, helpfulness, humanity, cooperation, courage, and various other democratic values. These moral values are a manifestation of respect and responsibility, or a means to act respectfully and responsibly. In building good character, we need to practice moral values, including:

1. Honesty

Honesty is a fundamental value. Treating people with honesty not deceiving, cheating, or stealing from them is a simple way of showing respect. In other words, being honest means that we respect others as human beings who deserve to be treated fairly and rightly.

2. Kindness

This implies that kindness is comprised of three elements: (1) empathy towards others, (2) a willingness to enhance their wellbeing, and (3) a core of goodness as its origin. Essentially, kindness is more than just outward gestures of assistance; it is driven by a specific internal mindset a genuine care for the happiness of others. Kindness stems from a compassionate soul.

3. Courage

Courage empowers young people to uphold their self-respect by resisting peer pressure to engage in harmful activities. It also encourages us to respect the rights of others when we are tempted to participate in unjust actions with the crowd. Additionally, courage allows us to take decisive and positive steps to help others.

4. Compassion

Compassion, which means “*suffering with*,” allows us to understand our responsibility and experience it. So, compassion is not just knowing that someone needs help, but also feeling empathy that motivates us to take action.

5. Respect

Respect is the act of acknowledging the value of someone or something. It can be demonstrated in three main ways: self-respect, respect for others, and respect for all living beings and the environment that supports them. Self-respect involves recognizing the inherent worth of our own lives and beings. Respect for others entails treating all individuals, even those we may not like, with dignity and equal

rights. Overall, respect is the foundation of moral behavior, towards oneself, others, and the environment.

6. Responsibility

Responsibility is the ability to respond to others, to pay attention to their needs, and actively engage with them. It emphasizes our positive obligations to care for one another and be dependable. Keeping our commitments helps others, while failing to do so creates problems for them.

7. Self-control

Self-control is the capacity to manage our own behavior. It allows us to restrain our emotions, regulate our desires and impulses, and enjoy appropriate pleasures in moderation. In essence, self-control helps a person live wisely, not being controlled by emotions or momentary desires.

B. Disney's Animated Movies

The Walt Disney Company, commonly known as Disney, is an American multinational corporation based in the United States. The company is active in a variety of entertainment fields, including film and television production, theme parks, toys, books, video games, and media networks (Wang 2022). Disney animated films are produced by Walt Disney Animation Studios, which is a division of The Walt Disney Company.

These animated films are known for their engaging stories, iconic characters, memorable music, and stunning visuals. Some Disney films are inspired

by classic fairy tales, mythology, or original stories, such as Snow White and the Seven Dwarfs (1937) adapted from the Brothers Grimm story and Frozen (2013) inspired by Hans Christian Andersen's The Snow Queen. With high-quality animation, from traditional techniques to modern CGI, these Disney films always provide an extraordinary visual experience. In addition to being entertaining, Disney animated films also teach moral values such as courage, love, friendship, and perseverance, making them a favorite among all age groups (Wang 2022). Disney animated films have made a profound impact on children's education and social development by utilizing a storytelling structure that enables in-depth character growth and explores intricate moral and social concepts

C. Peirce's Semiotic

Moral messages in films can be analyzed through a semiotic approach, which involves visual and narrative elements as signs to convey meaning. To understand how these signs form moral messages, we need to understand the basic concepts of semiotics and the categorization of signs based on their relationship to objects and interpretations. To delve into how these moral values are conveyed in the film, this research utilizes the semiotic theory by Charles Sanders Peirce.

Peirce (1955) posited that semiotic is essentially synonymous with logic, as it pertains to the study of formal signs. A sign, referred to as a Representamen, is a primary element engaged in a genuine triadic relationship with a second element, known as its Object, in a manner that can impact a third element, known as its Interpretant. This triadic relationship is authentic, as the three components are

interconnected in a manner that does not rely on a combination of dyadic relationships (Peirce 1955).

1. Sign

Peirce's theory states that something can be considered a sign if it represents something else. A sign, called a representamen, must refer to an object (or referent, designatum, denotatum). So, the main function of a sign is to represent its referent. For example, a nod of the head represents agreement, while a shake of the head represents disagreement. In order to function, a sign must be understood, usually with the help of a code. A code is a system of rules that are transindividual. The "*something*" that is used to make the sign function is called the ground. The process of representing the sign to its referent occurs when the sign is interpreted in the context of what it represents. This is called the interpretant, which is the understanding of the meaning that arises in the mind of the recipient of the sign through interpretation (Nurgiyantoro 2018).

However, according to Liszka (1996) semiotics can provide guidance and a framework for each of these general concerns. But also it can offer more specific help to particular disciplines that are tasked with studying specific types of signs (Liszka 1996).

To understand further how signs work, it is important to know the origin of the term "*sign*" and how the process of signification occurs in the relationship between an object and its meaning.

Sign, derived from the Latin word "*signum*," refers to a mark or token. It is something that prompts something else (its interpretant) to point to an object to

which it also points (its object) in a similar manner. This process can continue indefinitely, with the interpretant itself becoming a sign and so on. So, signs are something that directs our minds to meaning, and that meaning can lead to new interpretations (Peirce and Hoopes 1991).

In addition, A sign is a representation of something else, such as experience, thoughts, feelings, ideas, and so on. Language is not the only thing that can be a sign, but also various other things in our lives. Language is indeed the most complete and perfect sign system. Signs can be body movements, eye expressions, written forms, colors, flags, architecture, art, literature, film, music, and so on. Peirce's semiotic theory is multidisciplinary so that it can be applied to various types of signs. Semiotics can be used in linguistics, art, literature, film, philosophy, anthropology, archeology, architecture, and other fields (Nurgiyantoro 2018).

2. Symbol

Furthermore, Peirce classified signs into several types, one of which is symbol, which plays a crucial role in constructing conventional understanding of an object. A Symbol is a sign that represents an Object based on certain rules or conventions, often involving general concepts, which make the Symbol interpreted as referring to the Object. A symbol also is a sign that would lose its significance if there were no interpretant. This applies to any spoken utterance that conveys meaning only when it is understood to have that specific meaning. In other words, symbols can only be called signs if someone understands them. This means that the

meaning of symbols depends heavily on human thoughts or interpretations (Peirce and Hoopes 1991).

There would be a general division of symbols in all these sciences:

1. Symbols that only represent their grounds or imputed qualities, and are essentially just marks or terms.
2. Symbols that not only represent their objects but also have the ability to be true or false, known as propositions.
3. Symbols that also determine their interpretants and appeal to the minds by presenting propositions that the minds are expected to accept. These are arguments.

A symbol is a form that represents or signifies something else beyond its own form. For example, a flower as a symbol can refer to the fact that there is something called a *flower* in the real world. Symbols require deeper interpretation once connected to an object, and the existence of symbols depends on the agreement of the surrounding society (Siregar 2020).

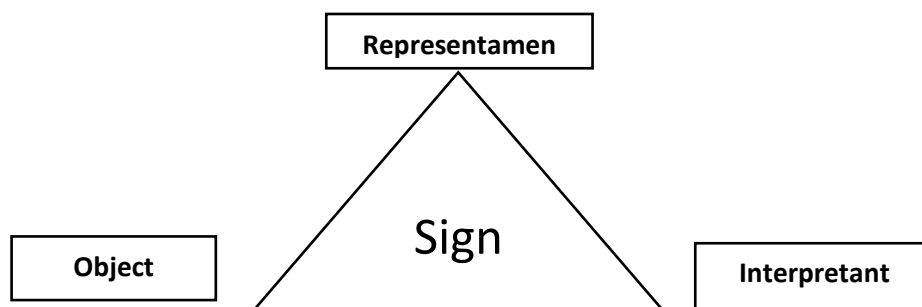
In order to maintain analytical consistency and prevent subjective interpretation, this study outlines the rationale for selecting elements in the film as symbolic. According to Chandler (2007) states that a symbol does not resemble its meaning directly but is instead understood through shared cultural or social conventions, which must be learned by the audience. He further explains that meaning is shaped not by the creator the of the symbol, but by how it is interpreted, which heavily depends on context, norms, and system of signs. Based on this view, the researcher applies specific criteria in identifying symbols. The symbol must

hold interpretive value beyond its literal form, appear meaningfully within the film's context, and it evokes shared interpretations among the audience. These considerations aim to provide a clear boundary for symbol selection and to support the analysis using Peirce's semiotic framework with academic validity.

3. The Triadic Model of Sign

Peirce argued that signs have three aspects, namely representamen, object, and interpretant. According to him, signs have meaning and function as representations of objects or referents. When the representamen is connected to the object and understood by the observer, the sign turns into an interpretant.

Signs can be divided into three aspects: first, the sign itself as a quality, existence, or law; second, the relationship between the sign and its object, including the characteristics of the sign, the relationship with the object, and the interpreter; third, the interpretation of the sign as a possibility, fact, or reason (Peirce 1955).



The explanation as is follow:

1. Sign (Representamen)

Signs (Representamen) are divided into three:

- a. Qualisign is a quality or characteristic that functions as a sign, but only in the form of a potential, not something that stands alone. That is, a qualisign is a quality or characteristic, such as color, sound,

smell, or taste, that can be meaningful as a sign when it is manifested in a tangible form. For example, the color red as a quality has the meaning of danger or warning, but the color only becomes a sign when it is present in a tangible form, such as a traffic light.

- b. Sinsign are concrete signs that occur only once, such as events, objects, or phenomena that are unique and actual. For example, the sound of a school bell during recess is a sinsign because it is an actual event that occurs only at a particular time.
- c. Legisign are general rules or conventions that function as signs and are usually established by humans through social or cultural agreements. This sign is abstract and does not depend on a single event or object but on generally accepted rules or systems. Examples of legisign are letters of the alphabet, numbers, traffic signs, or words in language. They are meaningful only because there is a common agreement on the meaning of the form.

2. Object

Object are classified into three:

- a. An icon is a type of sign that represents its object based on resemblance or similarity. This means that this sign does not need to have a real relationship with the original object, but simply has a character or shape similar to the object it represents. Examples include pictures, paintings, or maps.

- b. An index is a sign that has a direct or causal relationship with the object it represents. This means that the sign is significantly affected by the existence of the object. For example, smoke is an index of fire because smoke appears due to the presence of fire.
- c. A symbol is a sign that indicates its object by convention, rule, or general agreement. The relationship between symbol and object is not natural, but based on agreements or habits agreed upon by the community. Examples include words, letters, numbers, or flags.

3. Interpretant

The interpretant is divided into three:

- a. A rheme is a type of sign that shows the possibility or nature of an object without stating that the object actually exists or occurs. A rheme describes how something could or might look or behave. In this context, a rheme conveys only the general characteristics or potential of the object. For example, a heart emoji can be understood as a symbol of love, but it does not say that love is real or ongoing at this moment.
- b. A dicent sign, or dicisign, is a type of sign that conveys a reality or the actual existence of the object it represents. It provides factual information that can be verified as true or false in the real world. An example is the sentence "It is raining in Jakarta today," which indicates that a rain event actually occurred at a certain time and place.

- c. Argument is a type of sign that conveys meaning through the process of logical reasoning. This sign not only mentions properties or facts, but also explains cause-and-effect relationships, laws, or conclusions that can be drawn from a given state of affairs. For example, the sentence "If a person studies hard, he is likely to succeed" is an argument because it conveys a logically acceptable reason.

D. Ideology

Louis Althusser, a Marxist theorist, explains that ideology is not merely a set of ideas or opinions. Instead, it is a system of beliefs and representations that shapes how individuals understand their position and role in society. According to Althusser, ideology does not reflect reality as it truly is, but rather provides an imaginary relationship between individuals and the real conditions of their existence (Althusser 2001). In other words, ideology does not distort the world itself but distorts how people see and relate to the world, especially in terms of social and class relations.

One of the key concepts introduced by Althusser is interpellation, which refers to the process by which ideology “hails” or calls out individuals, turning them into subjects. For example, when someone hears a social message like “You must obey the law to be a good citizen,” and they feel that this message is directed personally at them, they are being interpellated. Through this process, individuals come to accept their roles and identities within the existing social order without realizing that these roles are shaped by dominant ideologies. Althusser also argues

that ideology is not just something that exists in the mind it has a material existence. It is expressed and practiced through various everyday institutions and actions, such as school routines, religious worship, family traditions, and media consumption. These institutions, which he refers to as Ideological State Apparatuses (ISAs), function to maintain and reproduce the dominant ideology in society (Althusser 2001).

According to Storey (2014), ideology can be defined as a systematic set of ideas articulated by a particular group, such as a professional ideology in a particular field, or the ideology of a particular political party. This definition views ideology as an organized and deliberate framework of thought that guides the behavior and goals of that group.

However, Storey also offers a second definition that views ideology as a form of disguise or distortion. In this perspective, ideology works by presenting a distorted picture of reality what Marxist theory refers to as false consciousness. This distortion benefits the ruling group while concealing the actual conditions of oppression experienced by the non-ruling group. In popular cultural texts such as films, this kind of ideology can appear naturally and unquestioned, even though it actually supports social inequality.

This understanding was further developed by French Marxist philosopher Louis Althusser, Althusser argued that ideology should not be viewed merely as a collection of abstract ideas, but as a material practice something embedded in daily rituals, social customs, and social institutions. He emphasized that ideology works not only through what people think, but also through how they act and live their

daily lives. In this sense, ideology binds individuals to a social order that is often marked by extreme inequality in terms of wealth, class, gender, and power (Storey 2012).

In this research, the analysis of ideology is conducted through semiotic symbols based on Charles Sanders Peirce's triadic model. Symbols in the film are examined not only in terms of their representamen, object, and interpretant, but also in terms of the ideological meanings they carry. By interpreting visual and verbal signs, this study identifies how certain values are naturalized as desirable traits, especially for the main character.

CHAPTER III

RESEARCH METHOD

This chapter is divided into four sections: research design, data sources, data collection, and data analysis, so that readers can understand the process of conducting this research.

A. Research Design

This study uses a descriptive qualitative research focusing on the film studies. The descriptive qualitative research is a research method that aims to provide a clear and comprehensive summary of events based on the experience of an individual or group (Lambert 2012). This research employs film as its object of study and utilizes the cultural studies approach by examining various aspects of film, including the storyline, scenes, and conflict development (Rahayu, Cholis Hafshah, and Indriasandi 2023).

In the research process, researchers refer to various journals, books, and film to understand semiotic concepts and aspects. Data analysis is carried out using a semiotic approach based on Peirce's theory, namely by examining the representamen, objects, and interpretants of each symbol to produce findings and discussion related to the delivery of both moral values and ideologies through visual and verbal elements.

B. Data Sources

The data source for this study is the Disney live-action film *Cinderella* (2015), directed by Kenneth Branagh and written by Chris Weitz that released on March 11th, 2015 with a duration of 1 hour 45 minute runtime. The film is a modern adaptation of the classic fairy tale *Cinderella*, and it is selected for its rich visual and narrative elements that contain symbols conveying both moral values and ideological messages. The data consist of selected scenes, dialogues, and visual elements that reflect moral values and embedded ideologies.

C. Data Collection

The researcher collected data by watching the movie *Cinderella* (2015) on Telegram accessed on January 21st, 2025. The researcher observed and take noted important scenes, dialogues, and visual symbols. Specifically, the researcher transcribed dialogues, described relevant visuals that were considered relevant to conveying moral messages. Screenshots of important scenes were taken to support the analysis and transcriptions of dialogues and visual descriptions were carried out in detail. This data collection technique focuses on elements that are later analyzed through Peirce's semiotic theory framework.

D. Data Analysis

In the process of data analysis, researcher use the semiotic approach of Peirce through three stages: identification of signs, classification of semiotic elements, and interpretation of meaning. The researcher identified visual and verbal elements as signs in the film, grouped them based on their characteristics and

functions of conveying moral messages, and interpreted the meaning of each symbol to reveal the moral values and ideologies implied in the film *Cinderella* (2015).

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of the research. It provides data that has been analyzed using Charles Sanders Peirce's semiotic theory. This study identifies symbols classified into representamen, object, and interpretant to reveal both morality and ideology conveyed through symbols in the film *Cinderella* (2015).

A. Semiotics Analysis of Morality in *Cinderella* (2015)

In this section, the researcher presents the results of the first problem formulation of the research, namely the moral messages conveyed through symbols in the film *Cinderella* (2015) as seen from Charles Sanders Peirce's semiotic theory. The following section provides a detailed explanation of the moral messages represented through symbols found in selected scenes of the film.

1. Kindness

Kindness is moral values that consist of three fundamental elements: first, empathy towards others, second, a willingness to enhance their well being, and the third is a core of goodness as its origin. Essentially, kindness is more than just outward gestures of assistance; it is driven by a specific internal mindset a genuine care for the happiness of others. Kindness stems from a compassionate soul. The following is data found in the film *Cinderella* (2015) which represent the moral value of kindness through certain symbols.

Datum 1



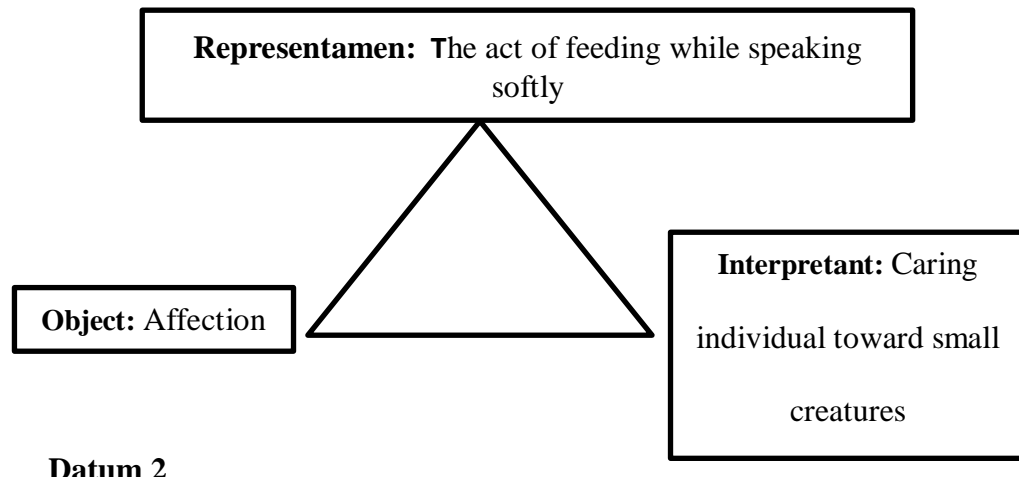
(Cinderella, 23:47)

In that scene, Cinderella now lives with her stepmother and stepsister. However, despite the mistreatment she receives, Ella still treats all creatures with kindness, including the little mice in the house. In this scene, Ella gives breadcrumbs and cheese to the mice while speaking softly to them.

In this scene, the symbol of kindness is an act of talking to animals and feeding them. The mice in this context not only serve as ordinary animals but also function as a symbol of vulnerable creatures often considered repulsive or insignificant in human life. However, through Ella's compassionate and gentle treatment of them, the mice become symbols of those in need of attention and affection. Ella's actions of inviting them to dinner and speaking softly to them symbolize selfless kindness and care, even towards small creatures often overlooked.

By applying Charles Sanders Peirce's semiotic theory, Ella's actions can be classified as symbolic signs, as the meaning of her actions is formed through cultural agreement that feeding and speaking gently represent affection. The representamen is the act of feeding while speaking softly, the object is the value of affection, and the interpretant is the understanding that Ella is a caring individual

towards small creatures. Overall, this scene illustrates a moral symbol that true kindness is reflected in how one treats the most vulnerable.

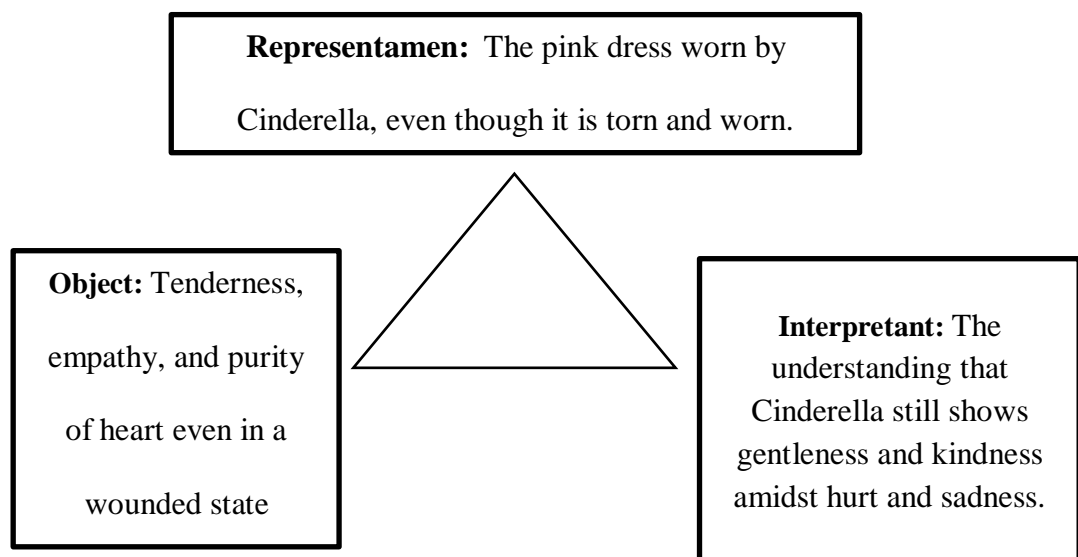


(Cinderella and the old woman, 44:20)

In this scene, Cinderella who has just experienced disappointment because Cinderella is forbidden to go to the palace by her stepmother and stepsisters, and seeing her mother's dress torn. In an emotionally wounded state, she runs out to the garden while crying. In the quiet and dark garden, an old woman appears holding a stick who then asks for a drink of water. Even though she is sad and fragile, Cinderella does not refuse or ignore the request. She actually takes the water and gives it to the old woman, who is actually a fairy godmother in disguise. This action is a real form of the moral value of kindness, namely sincere and unconditional kindness.

The symbols of kindness in this scene is the pink dress she is wearing, although torn, symbolizes tenderness, empathy, and purity of heart even in a wounded state. The pink dress in this scene not only functions as clothing, but also as a powerful visual symbol. The color pink is often associated with tenderness, love, and empathy. Although the dress is damaged, Cinderella still wears it, showing that despite her trials and rejections, her values of tenderness and compassion remain intact. This emphasizes that true goodness does not depend on appearance, but on one's character. Meanwhile, the figure of the old woman symbolizes the test of human kindness, whether someone can still do good when they are hurt.

Based on Charles Sanders Peirce's semiotic theory, the representamen in this scene is The pink dress worn by Cinderella, even though it is torn and worn., then the object is Tenderness, empathy, and purity of heart even in a wounded state. And the interpretant is The understanding that Cinderella still shows tenderness and kindness amidst hurt and sadness.. This scene shows that kindness does not depend on conditions or rewards, but on character and sincere intentions.



Datum 3

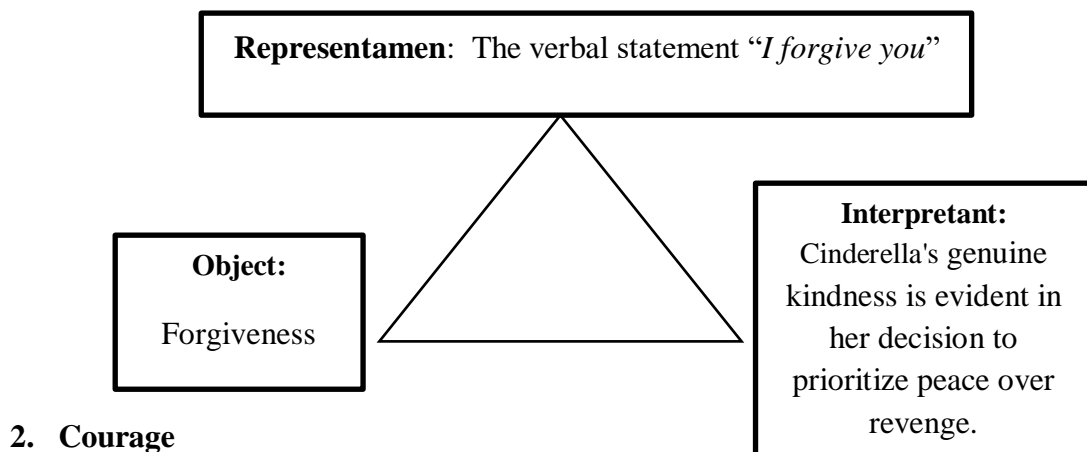


(Cinderella, 1:37:14)

This scene depicts the moment when Cinderella calmly and sincerely says, “*I forgive you.*” to her stepmother who has treated her unfairly. This statement is not accompanied by anger but rather by a gentle facial expression, peaceful gaze, and calm body language, thus creating a meaningful atmosphere and showing emotional maturity.

The symbols of kindness in this picture is from the dialogue, and also very strong from the non-verbal aspect. Cinderella’s calm and serene gaze becomes a symbol of empathy and sincere forgiveness. Her face that does not show anger or hatred reflects sincerity, while her relaxed but firm posture becomes a symbol of inner strength that does not require revenge. All of these elements form a symbolic unity that represents the moral value of kindness, namely sincere kindness.

In the context of Charles Sanders Peirce’s semiotic theory, the representamen in this scene is the verbal statement “*I forgive you*” accompanied by a gentle non-verbal expression, then the object is forgiveness while the interpretant is Cinderella’s genuine kindness is evident in her decision to prioritize peace over revenge. The symbols in this scene convey the message that true kindness is not only seen in the act of helping, but also in the ability to forgive with a sincere heart, even towards those who have hurt us.



2. Courage

Courage is a moral value that encourages individuals, especially the younger generation, to maintain their self-esteem by rejecting pressure from the surrounding environment that leads to detrimental actions. Courage is not only about facing physical danger, but also about the ability to stand firm in defending what is right, even though it is contrary to the majority. This value also instills an attitude of respect for the rights of others, especially when someone is tempted to follow an unjust action just because many people do it. Furthermore, courage gives the strength to take positive and decisive steps to help others. Therefore, courage is not just the courage to fight fear, but also includes moral fortitude to do what is right despite the risks or social pressures. The following is data found in the film *Cinderella* (2015) which represent the moral value of courage through certain symbols.

Datum 4

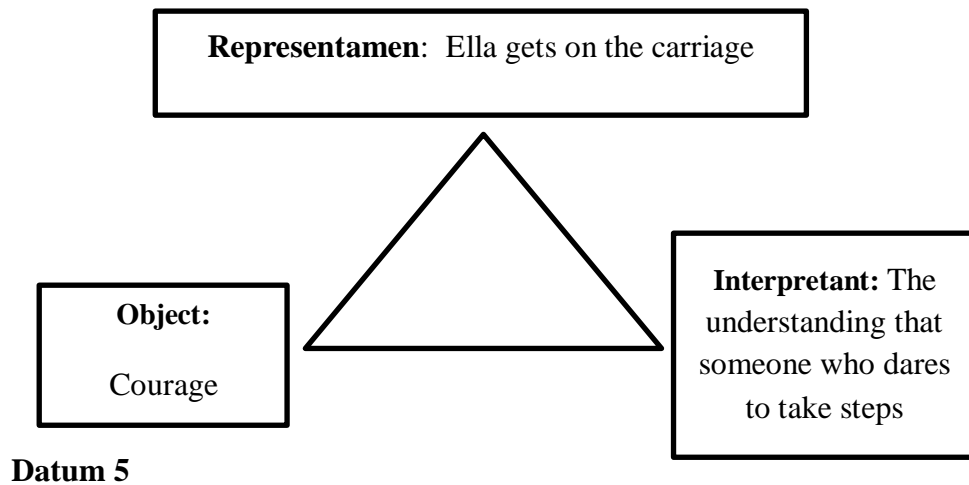


(Cinderella, 56:11)

This scene shows the transformative moment when Cinderella arrives at the palace riding a golden carriage that has been prepared by the fairy godmother to take her to the royal ball. After experiencing unfair treatment and humiliation from her stepmother and stepsisters, Ella decides to go to the ball even without permission and in doubt about her existence in the noble environment.

Then the symbols that appear in this scene are the luxurious golden carriage which shows changes in fate and hope but Ella's courage is what makes the symbol real. The next symbol is the blue dress she wears showing confidence, calmness, and new hope.

Based on Charles Sanders Peirce's semiotic theory, the representamen in this scene is the moment Ella gets on the carriage then the object is the courage to change fate and face uncertainty while the interpretant is the understanding that someone who dares to take steps, even small ones, can open the way to big changes. This scene teaches that courage does not mean not feeling afraid, but rather continuing to move even though afraid, and Cinderella becomes a real symbol of that strength.



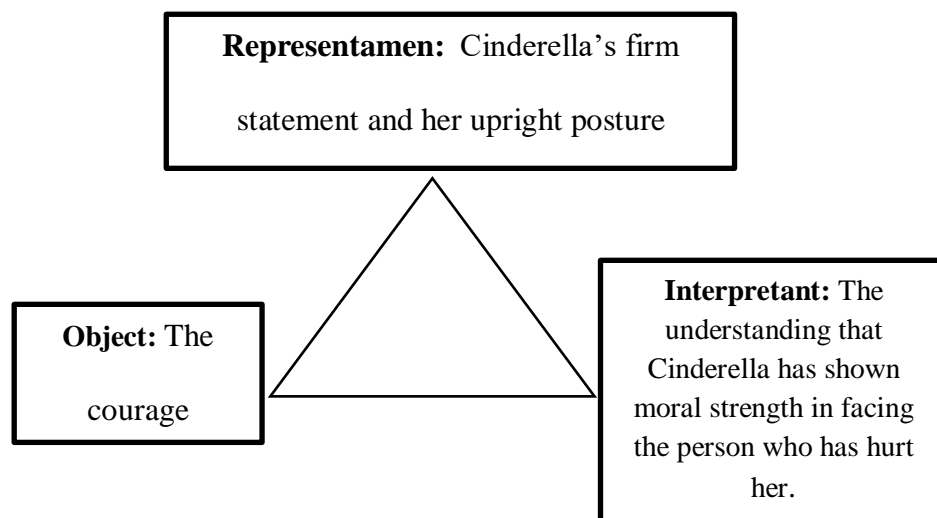
(Cinderella, 1:32:56)

In this scene, when the royal guards come to pick up Cinderella on the prince's orders and tell her to go to the prince. However, the stepmother tries to stop her by saying that as a mother, she has the right to forbid Cinderella. In this stressful situation, Cinderella stands tall and firmly says, "*...and will never be my mother.*"

This statement is not only a verbal rejection, but also a symbol of moral courage to speak the truth and reject the power that has oppressed her. In the picture, Cinderella's upright body position with a serious facial expression and a steady gaze is a symbol of courage and determination. Her simple dress also reinforces the impression that courage does not have to come from appearance or status, but from the belief in oneself to stand up for what is right.

Based on Charles Sanders Peirce's semiotic theory, the representamen in

this scene is Cinderella's firm statement and her upright posture, then the object is the courage to reject oppression and the interpretant is the understanding that Cinderella has shown moral strength in facing the person who has hurt her. The symbol in this scene teaches that true courage is when someone is able to speak the truth and maintain their dignity, even when facing the most powerful person in their life.



3. Honesty

Honesty is a fundamental moral value in building healthy relationships and mutual respect between people. Being honest means not deceiving, not cheating, or stealing from others, because these actions reflect respect for the dignity and rights of others. Honesty shows that we view others as human beings who deserve to be treated fairly and correctly. In other words, honesty is not just about telling the truth, but also about integrity in attitude, and willingness to act in accordance with the principles of justice and moral responsibility. In a narrative context such as a film, honesty can be represented through certain symbols that show the character of a figure who continues to uphold the value of truth even under pressure or difficult situations. The following is data found in the film *Cinderella* (2015) which

represents the moral value of honesty through certain symbols.

Datum 6

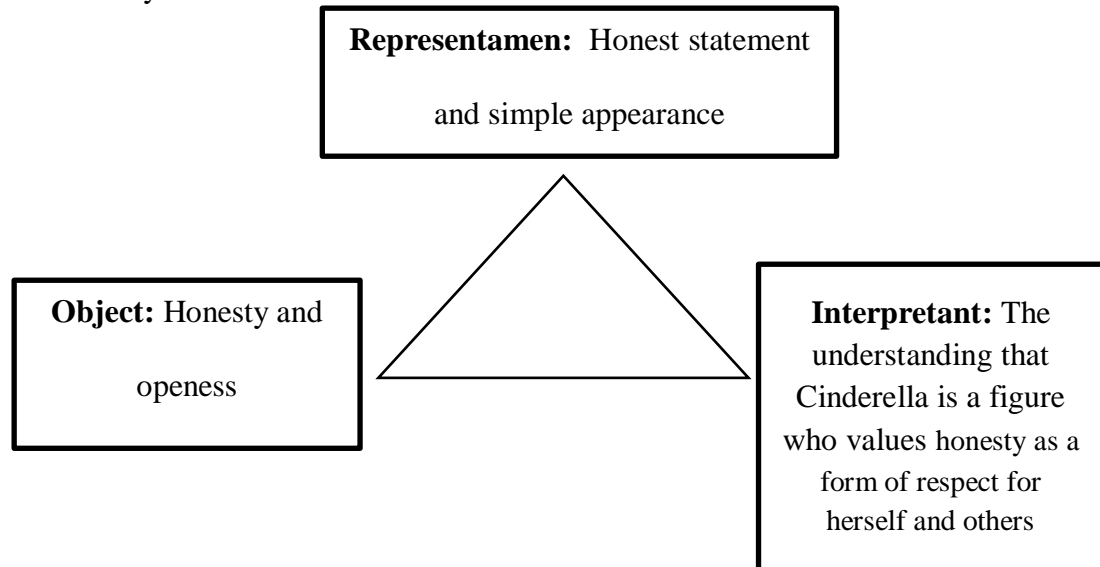


(Cinderella and Prince, 1:34:32)

This scene shows Cinderella, dressed in a simple gown, finally standing in front of the Prince. She introduces herself honestly “*I am Cinderella, I am not princess, I have no carriage, no parents, no dowry. I do not even know if that beautiful slipper will fit.*” This dialogue shows the openness of heart and absolute honesty expressed by Cinderella. There is no pretense, no attempt to cover up her weaknesses, and no attempt to build a false image to be accepted by the prince.

In this scene, the symbols of honesty are very strong and blend between visual and verbal. The simple dress worn by Cinderella becomes a symbol of authenticity and simplicity, showing that she comes with herself as she is, not with luxury or fake social status. Her honest words reflect the moral value of honesty, which is the attitude of daring to tell the truth even though there is a risk of not being accepted. Based on Charles Sanders Peirce’s semiotic theory, the representamen in this scene is Cinderella’s honest statement and her simple appearance then the object is honesty and openness, while the interpretant is the understanding that Cinderella is a figure who values honesty as a form of respect for herself and others. The symbol in this scene teaches that honesty is a form of

high moral courage, and that true love is not based on luxury, but on truth and authenticity.



Datum 7

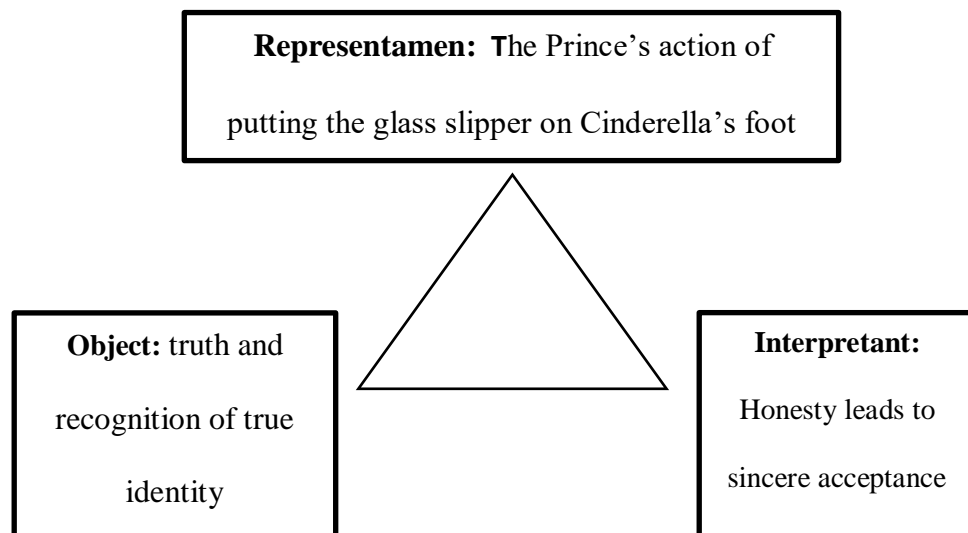


(Cinderella and Prince, 1:35:45)

In this scene, after Cinderella revealed her identity and showed her courage and honesty, the Prince allowed Cinderella to sit down. He then put the glass slipper on Cinderella's foot, and it turned out to be a perfect fit. This scene shows the climax when Cinderella, after revealing her identity honestly and truthfully, is invited to sit down by the Prince to try on the glass slipper that was previously left behind at the ball. In the picture, the Prince's hand is seen gently holding

Cinderella's foot while wearing the glass slipper, which finally fits.

This scene is a symbol of honesty. The glass slipper in this scene functions as a symbol of truth and authenticity of identity. This glass slipper will only fit its rightful owner, and in the context of the story, this authenticity can only be found by those who do not hide who they really are. And the simple dress worn by Cinderella in this scene also symbolizes honesty, because she no longer disguises herself in luxury, but shows herself as she is with humility and without pretense. Based on Charles Sanders Peirce's semiotic theory, the representamen in this scene is the Prince's action of putting the glass slipper on Cinderella's foot, then the object is the truth and recognition of true identity and the interpretant is the understanding that the honesty shown by Cinderella leads her to sincere acceptance. The symbol in this scene teaches that when someone is honest and does not hide who they are, then they will be appreciated and accepted wholeheartedly by others.



4. Responsibility

Responsibility is the ability to respond to others, to pay attention to their needs, and actively engage with them. It emphasizes our positive obligations to care for one another and be dependable. Keeping our commitments helps others, while failing to do so creates problems for them. According to this perspective, responsibility serves as the cornerstone of healthy social relationships. Fulfilling promises and meeting expectations not only showcases reliability but also fosters a feeling of security and trust. On the contrary, failing to honor commitments can lead to challenges or even harm others. The following is data found in the film *Cinderella* (2015) which represent the moral value of responsibility through certain symbols.

Datum 8



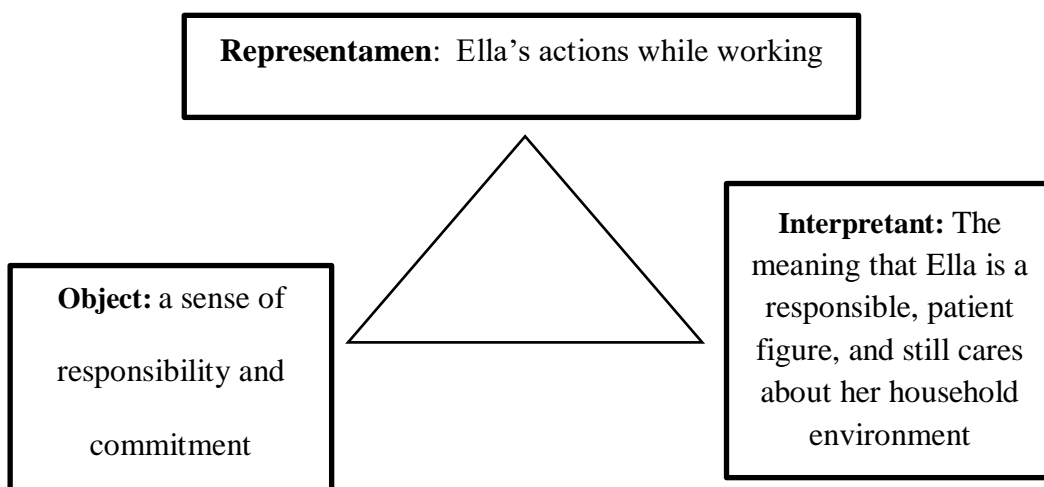
(Cinderella, 22:54)

In this scene, Ella is shown washing clothes wearing shabby clothes and a head covering, and displaying a calm facial expression.

The symbols of responsibility in this scene is The activity of washing clothes is a symbol of a sense of responsibility, showing that Ella continues to carry out her obligations even though she is not treated fairly by her mother and stepsisters. Then the shabby clothes worn by Ella, it can symbolize her simplicity and oppressed position in the family, but also show a humble attitude and

acceptance of the situation. Her calm body language indicates steadfastness and commitment in completing the tasks given to her without protest.

Based on Charles Sanders Peirce's semiotic theory, this scene can be analyzed through three elements of signs: the representamen in the form of Ella's actions while working, the object is a sense of responsibility and commitment, while the interpretant is the meaning that Ella is a responsible, patient figure, and still cares about her household environment. Through these symbols, the film *Cinderella* (2015) conveys the message that moral responsibility is not only shown through words, but also through real actions carried out with sincerity in difficult circumstances.



5. Respect

Respect is the act of acknowledging the value of someone or something. It can be demonstrated in three main ways: self-respect, respect for others, and respect for all living beings and the environment that supports them. The following is data found in the film *Cinderella* (2015) which represent the moral value of respect through certain symbols.

Datum 9

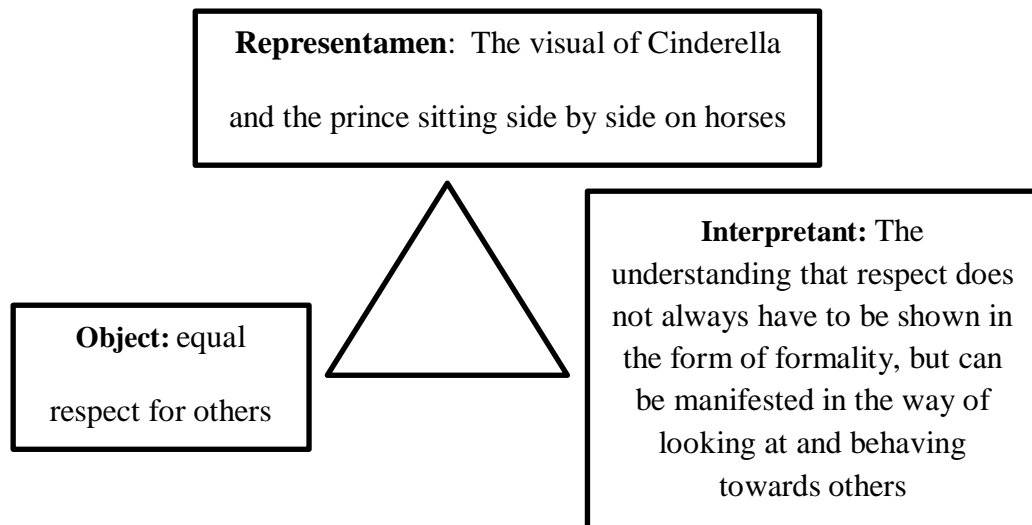
(Cinderella and Prince, 29:06)

This scene depicts the first meeting between Cinderella and the prince in the middle of the forest. Both are seen riding their respective horses and looking at each other attentively. Although they come from different social backgrounds, Cinderella as an ordinary girl and the prince as a nobleman do not show condescension or superiority in their interactions.

The symbol of respect in this scene is the equal position when they both ride horses, namely sincere respect for fellow human beings regardless of social status. In this scene, the symbol is also shown in the open and natural forest as a neutral place far from the influence of oppressive palaces or households, so that the interactions that occur reflect the purity of human relationships based on mutual respect.

Based on Charles Sanders Peirce's semiotic theory, the representation in this scene is the visual of Cinderella and the prince sitting side by side on horses while chatting, then the object is equal respect for others and the interpretant is the understanding that respect does not always have to be shown in the form of formality, but can be manifested in the way of looking at and behaving towards others. The symbols in this scene teach that respect arises when someone is able to see others not from their status, but from their values and personalities as human

beings.



Datum 10

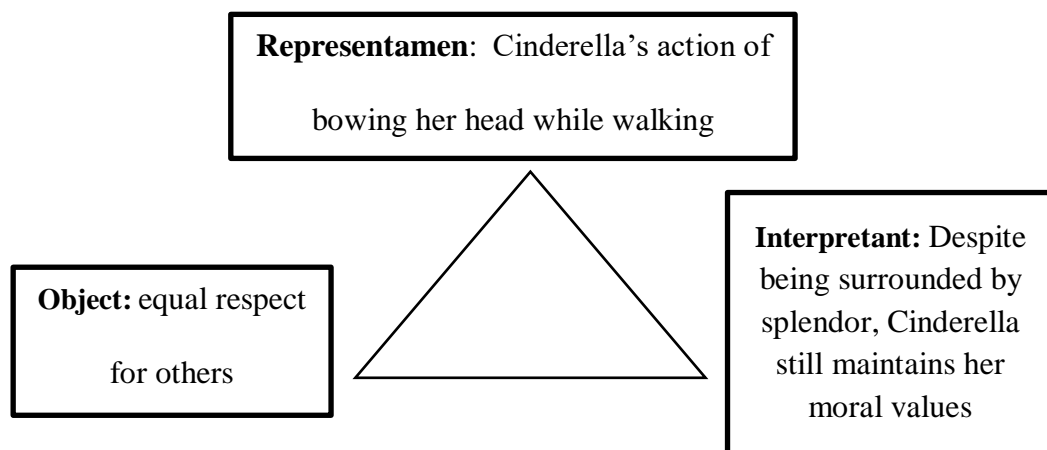


(Cinderella, 58:07)

This scene shows Cinderella descending the grand staircase in the palace in an elegant blue dress, entering a ballroom filled with royal guests. All eyes are on her, but Ella still walks calmly and confidently. The symbol that shows respect in this scene is when Cinderella bows her head gently as a form of respect to the audience who welcome her presence. This attitude reflects the moral value of respect, which is sincere respect for others, regardless of their status or position which is currently the center of attention. A simple act like bowing your head contains a deep symbolic meaning that even though Ella is at the peak of social

acceptance, she still shows humility and respect for the people around her. Other symbols that strengthen this value include the blue dress as a symbol of tranquility, and the magnificent stairs that she passes as a symbol of the journey and increase in status that is undertaken with moral awareness, not arrogance.

Based on Charles Sanders Peirce's semiotic theory, the representamen in this scene is Cinderella's action of bowing her head while walking gracefully among the nobles and the object is respect and humility. While the interpretant, despite being surrounded by splendor, Cinderella still maintains her moral values. This scene emphasizes that respect is not only given when we are below, but also when we are above, as proof that respect for others is part of true character.



6. Self-control

Self-control is the capacity to manage our own behavior. It allows us to restrain our emotions, regulate our desires and impulses, and enjoy appropriate pleasures in moderation. In essence, self-control helps a person live wisely, not being controlled by emotions or momentary desires. In a moral context, self-control

allows a person to live more wisely and with dignity. People who have self-control do not allow themselves to be controlled by anger, hatred, or other negative impulses, but are able to choose the right path even though it is difficult. The following is data found in the film *Cinderella* (2015) which represent the moral value of self-control through certain symbols.

Datum 11



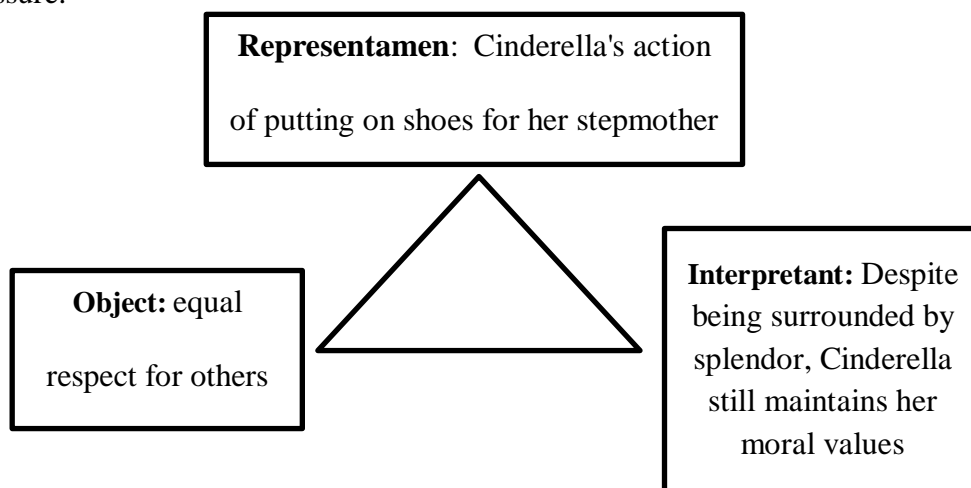
(Cinderella and the stepmother, 22:41)

This scene shows the moment when Cinderella is treated like a maid by her stepmother, who arrogantly stands while being served by Ella who is crouching to help her put on her shoes.

The symbol that shows self-control in this picture is the difference in position between Cinderella crouching on the floor and her stepmother standing upright. This difference in position symbolizes the inequality of power and unfair treatment, but the most prominent is Cinderella's attitude who remains calm and obedient in the face of the insult. She does not show rebellion, anger, or resistance verbally or physically. In fact, her patient and submissive attitude in carrying out her duties is the main symbol of the moral value of self-control. In an oppressive situation, Cinderella is able to control her emotions and maintain her attitude with

dignity, this shows that she is not controlled by anger or revenge.

Based on Charles Sanders Peirce's semiotic theory, the representamen in this scene is Cinderella's action of putting on shoes for her stepmother, then the object is patience and self-control against bad treatment and the interpretant is the understanding that even though someone is in a degraded position, they can still choose to maintain their self-esteem through self-control. The symbols in this scene convey that self-control is a form of inner strength and Cinderella becomes a moral representation of patience and steadfastness in the face of emotional and social pressure.



Datum 12



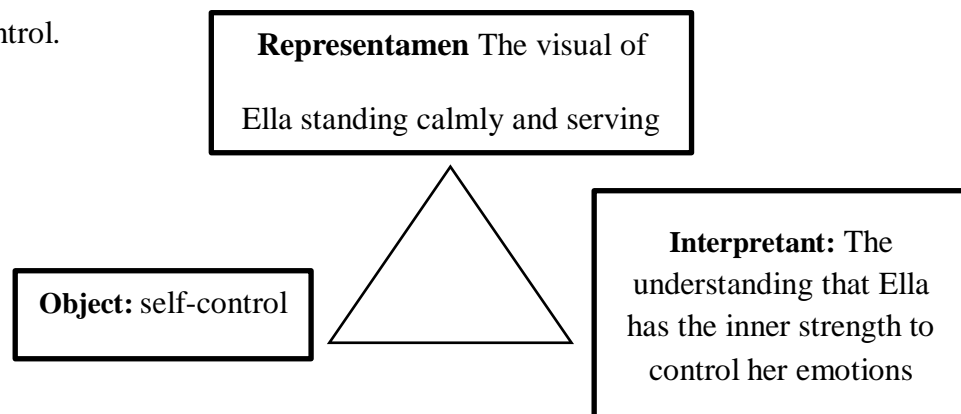
(Cinderella and the stepsisters, 25:04)

In this scene, Cinderella is treated like a servant by her stepmother, Lady

Tremaine, and her two stepsisters, Anastasia and Drisella. This scene shows Ella standing and serving at the dining table with a downcast expression and a calm body posture, while her two stepsisters sit at the table wearing flashy clothes and acting arrogantly.

The symbols of self-control in this scene come not only from the mocking remarks directed at Ella, but also from the visual appearance and non-verbal attitudes of the main characters. Ella's simple and dull clothes symbolize her degraded social position, but also reflect her simplicity and humility. Ella's standing body position while serving at the table illustrates her willingness to continue carrying out her duties, but in this context it further reflects her ability to control herself. She does not show an angry expression or argue, but rather maintains her composure in the midst of an embarrassing situation.

In Charles Sanders Peirce's semiotic framework, the representamen in this scene is the visual of Ella standing calmly and serving, the object is self-control, and the interpretant is the understanding that Ella has the inner strength to control her emotions and not react negatively even though she is being humiliated. The symbols in this scene show that self-control is not always shown through dialogue or words, but also through body gestures and expressions that indicate emotional self-control.



Datum 13



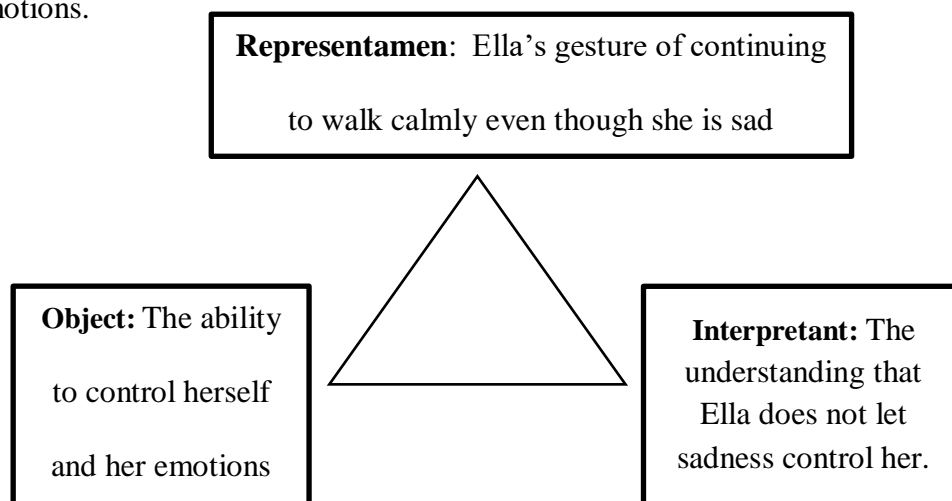
(Cinderella, 1:29:52)

In this scene, After Cinderella's stepmother found out that she was the girl who danced with the prince, the stepmother locked Cinderella in the attic so she could not try on the glass slipper. Trapped and desperate, Ella persevered and sang softly, trying to calm herself. This scene shows Ella walking slowly with a calm facial expression, even though she is sad.

The symbol of self-control in this scene is conveyed through gestures and non-verbal expressions that reflect self-control. When someone experiences emotional stress, the most natural reaction is to cry or get angry. However, Ella instead shows a calm and graceful attitude, which symbolically represents the moral value of self-control.

In Charles Sanders Peirce's semiotic theory, the sign in this scene can be analyzed through three main elements: the representamen is Ella's gesture of continuing to walk calmly even though she is sad, the object is the ability to control herself and her emotions, while the interpretant is the understanding that Ella does not let sadness control her.

This symbol shows that Ella is a person who is able to control her feelings and does not act based on momentary impulses. Thus, this scene conveys the message that true strength is not only seen from resistance to external pressure, but also from a person's ability to remain calm and not be controlled by their own emotions.



B. Semiotics Analysis of Ideology

This section examines how *Cinderella* (2015) not only delivers moral messages but also reinforces ideological values through symbolic elements. To uncover these meanings, the analysis applies Charles Sanders Peirce's triadic model of semiotics that consist of three elements: representamen, object, and interpretant. Based on Althusser's theory, explains that ideology is not merely a set of ideas or opinions. Instead, it is a system of beliefs and representations that shapes how individuals understand their position and role in society. Ideology is powerful because it appears natural and obvious, although it is socially constructed. The following analysis explores two symbolic scenes from the film to uncover these embedded ideologies.

1. Ideological Representation through the Symbol of Forgiveness

In this scene, Cinderella calmly says “*I forgive you*” to her stepmother. This sentence, spoken in a soft tone and with a calm expression, functions as a representamen. The object of this sign shows moral closure and emotional triumph. However, the interpretant of this sign contains the ideological meaning that Cinderella is portrayed as an ideal woman who chooses peace over revenge.

Ideologically, this reflects that woman must be patient and able to control their emotions. Cinderella embodies the ideological ideal of what a perfect woman should be. Based on Althusser’s theory, this portrayal is far from impartial it quietly positions the audience, particularly woman, to internalize the belief that forgiveness and emotional restraint are inherent qualities of being feminine.

2. Naturalization of Feminine Ideology through the Symbol of Care

In this scene, Cinderella is shown feeding crumbs to the mice. This small action acts as the representamen. The object is her closeness to nature and her innocent heart. She treats even small animals with love, which reflects her pure and caring personality. The interpretant is care to other creatures. However, this care is more than just kindness, it shows how the film presents Cinderella as the ideal woman. She takes care of others naturally, even the weak and unnoticed. This sends the message that women should always be gentle, caring, and selfless.

In this case, Cinderella’s caring actions are shown as something normal for women. The film makes it seem like nurturing is part of a woman’s true nature. By

showing Cinderella in this way, the film encourages viewers, especially women, to accept the idea that a good woman always puts others first even the smallest and weakest ones.

3. Cinderella Riding the Golden Carriage

In this scene, The representamen is the beautiful and sparkling golden carriage that takes Cinderella to the ball. The object of this sign is the transformation of appearance and the elevation of social status. The interpretant shows that Cinderella is deemed worthy of attending the royal environment only after her appearance is drastically changed through magic.

Cinderella rides a golden carriage to the palace, the visual symbol reinforces the ideology of social class by portraying that only after her appearance is transformed into a glamorous and luxurious one, she becomes worthy of entering the royal environment. This implies that an individual, particularly a woman, must conform to upper-class aesthetics to gain social acceptance.

4. Cinderella Washing Clothes

In this scene, Cinderella patiently washing clothes at home, which serves as the representamen representing daily domestic duties. The interpretant of this sign suggests that a good woman is one who remains hardworking, patient, and obedient, even when she is treated unfairly. This reinforces an ideological message that women, particularly those from lower social classes, are expected to accept their roles without complaint, presenting endurance and submission as virtuous qualities. The scene where Cinderella is washing clothes portrays her as a patient and diligent person, even though she is in an unfair situation. This action symbolizes that

household chores are seen as normal responsibilities closely associated with women's roles. Ideologically, the scene suggests that women are expected to accept domestic duties as something natural and unquestionable. This reflects gender ideology, which views women as ideal figures when they carry out household tasks obediently and without complaint.

5. Cinderella Serving at the Dining Table

In this scene, Cinderella serves food to her stepmother and stepsisters, the act functions as the representamen, symbolizing traditional household chores as the object. The interpretant of this sign reveals that women are expected to fulfill domestic roles, especially in serving others within the household. This reflects the gendered expectation that women should be responsible for maintaining the home and catering to the needs of those around them.

This scene reinforces the view that household tasks such as cooking and serving are natural responsibilities of women and must be carried out with respect and grace. Ideologically, it suggests that women are positioned in a lower status within the family's social structure. From a class perspective, Cinderella is portrayed as a servant in her own home, constantly serving those who oppress her. This reinforces class ideology, where those in lower positions are expected to serve without question or resistance.

This study successfully identifies thirteen data that represent both moral values and ideological messages in the film *Cinderella* (2015) through Charles Sanders Peirce's semiotic approach. The findings reveal six main moral values conveyed through various visual and verbal symbols: kindness, honesty, courage,

responsibility, respect, and self-control. Three data reflect the value of kindness, including scenes where Cinderella feeds the mice, helps an old woman who turns out to be a fairy godmother, and sincerely forgives her stepmother. Two data illustrate honesty, such as when Cinderella openly reveals her identity to the prince and when the glass slipper fits, symbolizing authenticity. Courage is shown in two data: Cinderella's decision to go to the ball and her firm rejection of her stepmother's authority. Responsibility is represented in the scene where she continues doing household chores despite mistreatment. Respect appears when she interacts humbly with palace guests and the prince. Self-control is symbolized through her calm demeanor when mistreated and her composed reaction when locked in the attic. In addition to moral values, five key scenes also contain ideological messages. These ideological meanings, when examined through Althusser's theory, reveal how the film subtly interpellates viewers into accepting socially constructed roles as natural and desirable.

Overall, the analysis demonstrates that *Cinderella* (2015) consistently uses various visual elements such as objects, body gestures, and facial expressions to communicate moral and ideological meanings. The findings confirm that Peirce's semiotic model is an effective analytical tool for uncovering the layers of meaning embedded in film works.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After conducting a semiotics analysis of *Cinderella* (2015) using Charles Sanders Peirce's triadic model, the researcher concludes that the film conveys not only various moral values but also embedded ideological messages through verbal and visual symbols. These moral values include kindness, honesty, courage, responsibility, respect, and self-control each represented through specific signs analyzed in terms of representamen, object, and interpretant.

The value of kindness is reflected through Ella's compassionate actions toward animals and strangers. Honesty is demonstrated when she reveals her true identity to the prince. Courage is displayed when Ella decides to attend the royal ball and defies her stepmother. She shows responsibility through her diligence in carrying out household duties despite being treated unfairly. Respect and self-control are also reflected in Ella's attitude and her ability to remain calm in the face of mistreatment from her family.

Beyond the transmission of moral values, the analysis also reveals that certain symbols carry deeper ideological meanings. These portrayals serve as a form of ideological interpellation, subtly shaping viewers to accept socially constructed roles as natural and ideal. Through this semiotic approach, the researcher concludes that *Cinderella* (2015) not only entertains, but also conveys deep moral values through interpretable signs. This proves that visual stories have

the power to shape the audience's ethical understanding and character. Additionally, some symbols used in the film do not merely represent moral values, but also reflect underlying ideologies embedded in traditional fairy tales.

B. Suggestion

For further develop literature and film studies, researcher suggest using other theoretical approaches to examine the 2015 film *Cinderella*. For example, Roland Barthes' semiotic theory could be used to analyze the myths and cultural codes in the film. Alternatively, a feminist approach could be used to examine gender roles and power relations between characters. Additionally, psychoanalytic approaches, such as Freud's theory, could be employed to explore the psychological dynamics of characters like Lady Tremaine and Ella. Future research is also recommended to extend the analysis to other versions of *Cinderella* from different cultures and time periods to compare how moral messages are shaped and interpreted in different narrative and cultural contexts. Thus, this study can provide a broader understanding of moral values in folklore adapted into the modern film.

REFERENCES

- Aisyah, Monica, and Endang Susilowati. 2023. "Realistic Anxiety and Defense Mechanism From Character of Lady Tremaine The Stepmother From Cinderella 2015 Film." *Law and Humanities* 2(1).
- Althusser, Louis. 2001. *Lenin and Philosophy and Other Essays*. Monthly Review Press.
- Ambarwati, Rosita, and Elin Susilo. 2021. "Politeness Strategies and the Effort to Build the Pragmatic Competence through Cinderella." doi:http://doi.org/10.25273/linguista.v5i1.9657.
- Ash Shiddiq, Lalu Taufik Hasby, Zainudin Abdussamad, and Titik Ceriyani Miswaty. 2023. "An Analysis of Moral Message in Movie 'LUCA' Using Semiotic Approach by Roland Barthes." *Humanitatis : Journal of Language and Literature* 10(1):51–62. doi:10.30812/humanitatis.v10i1.3432.
- Chandler, daniel. 2007. *Semiotics: The Basics*. (2nd ed). Routledge.
- Gupita, Rachma, and Katharina Rustipa. 2021. "The Study of Turn Taking Created in 'Cinderella' Movie 2015."
- Hani, Umi, Yan Ardian Subhan, and Himsyar Rasyad. 2024. "Depiction of Patriarchal Society in Disney's Cinderella." *Jurnal Humaniora Dan Ilmu Pendidikan* 3(2):75–83. doi:10.35912/jahidik.v3i2.2706.
- Kohlberg, Lawrence. 1981. *The Philosophy of Moral Development : Moral Stages and the Idea of Justice*. San Francisco : Harper & Row.
- Lambert, V. A. Lambert C. E. 2012. "Editorial: Qualitative Descriptive Research: An Acceptable Design." *Scholarly Inquiry and the DNP Capstone* (4):255–56.
- Lickona, Thomas. 1991. *Educating for Character: How Our Schools Can Teach Respect and Responsibility*.
- Lickona, Thomas. 2018. *How to Raise Kind Kids*.
- Liszka, James Jakób, ed. 1996. *A General Introduction to the Semeiotic of Charles Sanders Peirce*. Bloomington: Indiana University Press.
- Moshman, David. 2005. *Adolescent Psychological Development Rationality, Morality and Identity*. 2nd ed. Lawrence Erlbaum Associate, Inc.
- Nisa, Luthfia. 2024. "Semiotics Analysis of Emojis and Gif Comments on Israel – Palestinian Conflict at @Guardian Official Instagram Account." Universitas Islam Negeri Maulana Malik Ibrahim Malang.
- Niswah, Nur Luthfiatun. 2022. "Semiotics Analysis Moral Message Of Film 'Hichki.'"
- Nurgiyantoro, Burhan. 2018. *Teori Pengkajian Fiksi*.

- Peirce, Charles S. 1955. *Philosophical Writings of Peirce*. New York, Dover Publications.
- Peirce, Charles S., and James Hoopes. 1991. *Peirce on Signs: Writings on Semiotic*. Chapel Hill: University of North Carolina Press.
- Rahayu, Mundi, Irwan Abdullah, and Wening Udasmoro. 2015. “‘Aladdin’ from Arabian Nights to Disney: The Change of Discourse and Ideology.” *LiNGUA: Jurnal Ilmu Bahasa Dan Sastra* 10(1):24. doi:10.18860/ling.v10i1.3030.
- Rahayu, M. (2016). Identity politics in Aladdin: from Arabian Nights to Disney animated film.
- Rahayu, Mundi, Maulidiyah Nur Cholisa Hafshah, and Ihwanarotama Bella Indriasandi. 2023. “The Cultural Values of Siri’ in Bugis Community Represented in Tarung Sarung Film (2020).” *Pioneer: Journal of Language and Literature* 15(1):68. doi:10.36841/pioneer.v15i1.2768.
- Sogimin, and Melisa. 2024. “Comparison of the Plot in Three Versions of Cinderella Movies.” 5.
- Storey, John. 2012. *Cultural Theory and Popular Culture: An Introduction*. 6. ed. Harlow Munich: Pearson.
- Tampati, Yovie, Yunizir Djakfar, and Darwadi MS. 2020. “Pesan Moral Dalam Iklan Sabun Lifebuoy Edisi ‘Peluk Cium Adik Kakak.’” *Jurnal Massa* 01(02):126–45.
- Wang, Yilin. 2022. “What Is Disney Worth?” *BCP Business & Management* 26:1117–26. doi:10.54691/bcpbm.v26i.2077.
- Wijanarka, Hirmawan. 2022. “Cinderella Formula: The Romance Begins.” *Journal of Language and Literature* 22(2):481–89. doi:10.24071/joll.v22i2.5121.
- Yusuf, Atika, and Muzakki Afifuddin. 2024. “Semiotic Analysis of Taylor Swift’s ‘Midnight Rain’ Using Peirce’s Triadic Model Signs.” Universitas Islam Negeri Maulana Malik Ibrahim Malang.

CURRICULUM VITAE



Cut Ayu Putri Ari Farantika was born in Bondowoso on June 26th, 2002. She graduated from MA Nurul Jadid Paiton in 2021. And she began her higher education in 2021 at the English Literature Department of UIN Maulana Malik Ibrahim Malang and graduated in 2025.