

Roland Barthes' Semiotic Approach to the Visual of Srikandi Wayang Purwa Gaya Surakarta by Ki Bambang Suwarno

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Abstract

This study aims to examine the visual significance of the character of Srikandi wayang purwa Surakarta style by Ki Bambang Suwarno using Roland Barthes' semiotic approach. This approach explores the denotative, connotative, and mythical meanings contained in Srikandi's visual as a symbol of women educators. Through the analysis of signs, the researcher described how visual elements such as facial gestures, head, body, and foot attributes in Srikandi's character not only represent the character of puppetry, but also build Srikandi's image as an independent and creative educator. The results of the study show that Srikandi's visualization reflects an educational narrative of heroism, with the myth of courage and wisdom that can be used as a model for women's representation in the world of education.. This representation also challenges the traditional gender construction in Javanese culture by presenting female figures who are active and inspirational in the learning process. These findings show that visual puppetry is not only a cultural heritage, but also a reflective medium in constructing educational values and gender roles today.

Keywords: Semiotics, Roland Barthes, Srikandi, Wayang Purwa, Visual Representation

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1.1 Introduction

In the manufacturing sector today, human capital is still essential for most factories to carry out a variety of Wayang purwa is one of the cultural heritages of Indonesia recognized by UNESCO as an oral and intangible cultural heritage in 2003. In Javanese society, wayang is not only a spectacle or entertainment show, but also a means to convey ethical values, philosophy of life, and spiritual teachings packaged in symbolic and narrative forms (Purwanto, 2018). Wayang purwa performances show characters from the Mahabharata and Ramayana stories that are adapted locally so that they contain Javanese values and culture, especially in the Surakarta and Yogyakarta styles.

As a traditional performing art rich in symbolism, wayang purwa has the power to convey ideology and social values through visual aspects. In analyzing Srikandi's visuals, there are three parts of Wayang Anatomy that can be analyzed, which consist of the Main (Upper) Part, namely the neck, the Madya (Middle) Part, namely the body and hands, the Nista (Lower) Part, namely the hips, thighs and legs (Bratanatyam, t.t.).

Srikandi is one of the most famous female characters in Wayang Purwa puppetry. In the Javanese version, Srikandi is a brave, intelligent and tough woman. Srikandi is Arjuna's wife who is good at using pasnah and a warlord. In addition, Srikandi is represented as a symbol of female power that transcends domestic boundaries and gender stereotypes. In contemporary readings, Srikandi is considered a figure that represents modern women who are independent, educated, and have social agency (John, 2013).

Independent and creative characters in women educators are in line with the values contained in the Pancasila Profile (P5), which emphasizes the formation of students with characters with integrity, intelligence, creativity, and responsibility in facing global challenges. In the context of P5, independent and creative women educators have a central role in shaping the desired Pancasila student profile, namely individuals who have competence in critical thinking, creativity, and have a sense of responsibility for society and the environment. Independent character reflects students who do not depend on others in determining their actions and decisions. In addition, the creative nature of women educators contributes to the development of the character of students who are able

to adapt to changing times, which is also one of the main objectives of P5 (Wicaksono & Diyah Fitriyani, 2022).

The Srikandi play that is often performed in Wayang Purwa is Srikandi Meguru Manah. One of the puppeteers who performs the play is Ki Bambang Suwarno. Ki Bambang Suwarno, a puppeteer and visual artist, is known for his creativity and commitment to preserving and developing Surakarta-style wayang purwa. He does not only reproduce traditional forms, but also gives them a new twist that still respects the standard. His works display a high visual aesthetic power and contain rich symbolic interpretations. As in the performance of the Srikandi Meguru Manah, Ki Bambang Suwarno develops two visuals of Srikandi in one Meguru Manah play, namely Srikandi Muda and Srikandi Prajurit (Munandriyan, 2022).

In the play Srikandi Meguru Manah, the representation of Srikandi as a student who has a high and active learning spirit can make Srikandi a female educator who can be an example in the world of education. Women educators, in this context, are understood as women who play an active role in transforming values and knowledge in various spheres of life, both formal and informal. Women educators not only teach in a technical sense, but also serve as role models in shaping character and building social awareness. Srikandi Meguru Manah is considered to be a visualization of such women educators (Rosita, t.t.).

Srikandi's visuals can be represented through Roland Barthes' semiotic approach. Roland Barthes' semiotics becomes relevant to explore the meaning of Srikandi's visuals because Barthes developed the concept of a sign as a unit of meaning consisting of denotation, connotation, and myth. Through visual analysis based on Barthes' semiotics, researchers can unravel how the shape of Srikandi's head, body, and legs - along with their attributes - represent various layers of meaning that are not only related to the puppet character, but also social ideologies regarding women and education (Basri & Sari, 2019).

Thus, this research not only aims to examine the visualization of the Srikandi character in Ki Bambang Suwarno's work, but also to explore the hidden meaning behind it. This research is expected to enrich the discourse on the representation of women in traditional art and encourage a new understanding of the role of wayang as a dynamic cultural communication medium that is critical of social reality.

1.2 Method

This study uses a qualitative approach with the visual semiotic analysis method to reveal the symbolic meanings in the representation of Srikandi characters in the Surakarta style puppet by Dalang Ki Bambang Suwarno. The qualitative approach was chosen because of the nature of the object of study that emphasizes the interpretive process, namely how Srikandi's visuals are interpreted culturally and ideologically in Javanese society. Qualitative research allows researchers to explore deep and complex meanings through observation, interviews, and documentation (Permana & Yusmawati, 2022).

The main theory used is Roland Barthes' semiotics. Barthes distinguishes three layers of meaning in signs: denotation (literal meaning), connotation (cultural meaning), and myth (ideological meaning that is already considered natural in society) (Nofia & Bustam, 2022). With this approach, the researcher can elaborate on the representation of Srikandi as a female figure, as well as interpret how visual elements such as the head, body, and feet of the puppet contain the construction of meaning about women educators in contemporary Javanese society.

The object of this research is the visual of Srikandi's character in the physical form of a Surakarta style puppet made by Ki Bambang Suwarno. Srikandi herself is a female puppet figure who is often displayed as a symbol of courage, intelligence, and assertiveness, but in this context she is also positioned as a figure who represents the figure of a female educator.

Data collection was carried out through direct observation of Srikandi's puppet works, in-depth interviews with Ki Bambang Suwarno, cultural experts, and female teachers in junior high schools, as well as visual documentation such as puppet photos, performance notes, and art catalogs. The interview technique was chosen to explore the subjective perspectives of the creators and recipients of the work, while visual observations helped in understanding the visual structure of puppets in a concrete way. (Arifin, 2020).

Data analysis follows three main stages in Barthes' semiotics: first, the denotation stage, which is to identify visual elements that appear literally such as the shape of the head, body, legs, and other attributes. Second, the connotation stage, where the cultural meaning of each element is interpreted based on the context of puppetry

and Javanese culture. Third, the myth stage, which is how these visual symbols create a large narrative or certain ideology, such as the depiction of women as educators in patriarchal cultural structures (Nofia & Bustam, 2022).

1.3 Semiotic Visual of Srikandi Wayang Purwa

Based on the results of Roland Barthes' semiotic analysis of the visual form of the Srikandi character in the Surakarta style puppet, it was found that each visual element on the head, body, and legs holds deep meanings that not only represent the aesthetics of the puppet figure, but also carry ideological and cultural content. Barthes' model of three levels of semiotics—denotative, connotative, and mythic—is used to uncover the layers of meaning embedded in Srikandi's visual structure, both in the younger version and the warrior version. This analysis reveals how the body of puppet characters is used as a medium to build a narrative of gender identity and role in traditional Javanese society, as well as open up opportunities for reinterpretation in the context of today's education. To discuss in more detail the meaning in Srikandi's visual form, it will be described in the following tables:

1.3.1 Main Part (Head) Srikandi Figure



Figure 1 Upper Main Part (Head) of Srikandi Prajurit owned by Dalang Ki Bambang Suwarno

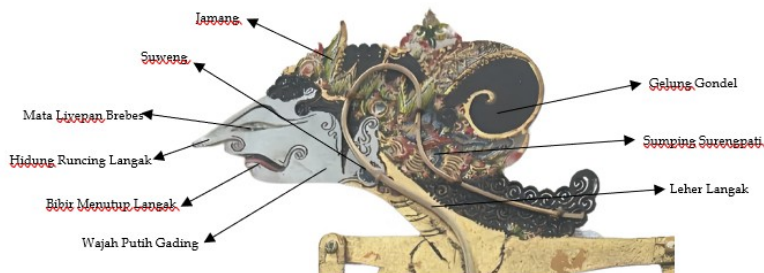


Figure 2. Upper Main Part (Head) of Srikandi Muda owned by Dalang Ki Bambang Suwarno

Table 1 Semiotics of Dalang Ki Bambang Suwarno's Sriandi Muda Head Part

Semiotics of the Srikandi Muda Head Section			
No	Denotation	Connotation	Myths
1.	Jamang, a crown-shaped headdress	Makota as a symbol of high status and glory	Indicates a character has a special position in society or the royal hierarchy so that they are respected.
2.	Suweng, earring jewelry	Large earrings in the ear as a symbol of elegance and hidden power	Signifies a character who is willing to listen to the conscience and the truth and is known for his wisdom.
3.	Sumping Surengpati, head jewelry	Head jewelry made of gold or precious metals as a symbol of high social standing and luxury.	Implying the beauty of a character who has the intelligence of a Javanese woman
4.	Liyepan brebes, eyes	Small, long eyes and a soft gaze.	Implies a gentle, shy young woman, full of inner refinement
5.	Pointed langak, nose	Pointed nose shape and slightly upturned position	Implying the grace of women and the purity of noble blood
6.	Close lips, lips	Closed lips and a slightly upturned position	Implies a woman who is calm and collected, reflecting her refined behavior and speech.
7.	Langak, head position	Slightly elevated head position	Implying elegance and dignity as royalty and a symbol of preparedness while remaining graceful and humble.
8.	Ivory white, face color	Ivory white and face color	Symbolizes chaste young women, innocence, and inner and outer beauty.
9.	Gelung gondel, hair coil	A coil of hair that wraps around the head and is grand and structured	The circular and tall design denotes honor, authority, and an important role in the story.

Table 2. Semiotics of Dalang Ki Bambang Suwarno's Srikandi Prajurit Head Part

Semiotics of Srikandi Prajurit Head Section			
No	Denotation	Connotation	Myth
1.	Jamang, a crown-shaped headdress	Makota as a symbol of high status and glory	Indicates that the character has a special position in society or royal hierarchy so that they are respected.
2.	Suweng, earring decoration	Large earrings in the ear as a symbol of elegance and hidden power	Signifies a character who is willing to listen to the conscience and the truth and is known for his wisdom.
3.	Sumping Surengpati, head jewelry	Head jewelry made of gold or precious metals as a symbol of high social standing and luxury.	Implying the beauty of a character who has the intelligence of a Javanese woman
4.	Garuda Mungkur, back of the head decoration	Symbol of strength and greatness with the Garuda bird stretched across the headdress	Implies the great influence possessed by the character as a brave leader with great power.
5.	Jemparing, arrows	The tool of war is a bow that is placed behind the head.	Implying the character as a soldier who has courage and skill in combat
6.	Liyepan jait, mata	Half bulging, long eye shape and alert gaze	Implies a leader who is vigilant, alert, and has a high combat spirit
7.	Pointed langak, nose	Pointed nose shape and slightly upturned position	Implies Strength, assertiveness, and chivalric aristocratic identity
8.	Close lips, lips	Closed lips and a slightly upturned position	Implying a woman of great determination and firm stance
9.	Langak, head position	Slightly elevated head position	Implies a character who always has readiness to face opponents and a forward-focused direction.
10.	Golden Face Color	Golden face color that is bold and mature	Symbolizes glory, nobility, and firmness as a female warrior
11.	Gelung gondel ngore, hair coil	A hair coil that wraps around the head with intricate shapes and ornaments	Implying strong women as leaders and having war readiness, and status as warriors

1.3.2 Madya Srikandi Figure

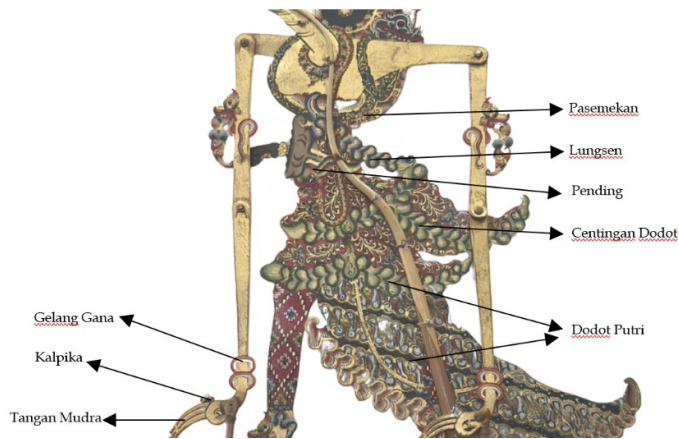


Figure 4. Srikandi Prajurit Madya (Body) Part by Dalang Ki Bambang Suwarno

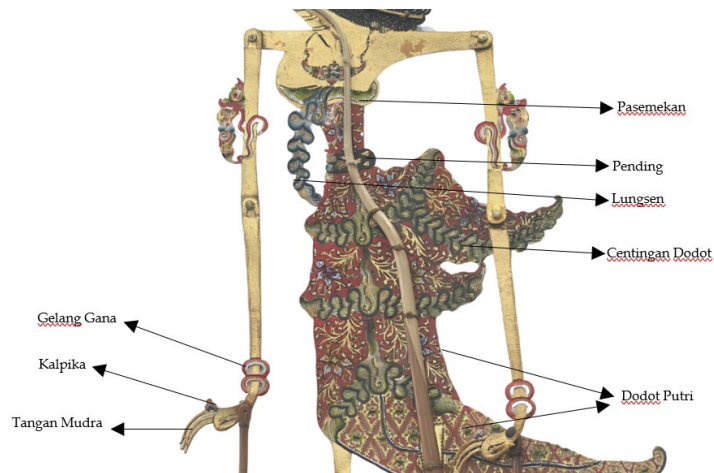


Figure 3. Srikandi Muda Madya (Body) Part by Dalang Ki Bambang Suwarno

Table 3. Dalang Ki Bambang Suwarno's Semiotics of Sriandi Muda Body Parts

Semiotics of Srikandi Muda Body Parts			
No.	Denotation	Connotation	Myth
1.	Kalpika, a ring on the finger	A ring that symbolizes nobility, authority and beauty	A ring used by women of high social status and signifying their role as leaders and bearers of honor.
2.	Gana bracelet, bracelet on hand	Bracelet with metal material and detailed ornaments that symbolize strength and courage	Bracelets used by characters who have strength and courage as female warriors
3.	Pasemekan, cloth covering the chest	Patterned fabric accessories looped over the chest	Cloth wrapped around the chest as a sign of a sincere and brave heart from young women
4.	Pending, waist belt	A belt that wraps around the waist with carvings that add to its beauty	A belt that gives the impression of softness and authority to young women who are aristocrats
5.	Lungsen, the fabric ties that are around the princess dodot	Accessories Cloth ties with metal threads that loop from the chest and dangle to the waist	Symbolizes a character who has great responsibility and is able to lead and make decisions in difficult situations.
6.	Centingan Dodot, princess dodot shawl	A shawl wrapped around the waist and a princess dodot as a symbol of social status.	Symbolizes the character who uses is an honorable figure, has a simple beauty, but is still strong and influential.
7.	Dodot Putri, traditional clothing	A cloth or shawl that becomes clothing by being wrapped or arranged neatly to give a graceful and structured impression.	It symbolizes a character who is respected, has a big role in the story, and combines beauty with strength in her appearance.
8.	Mudras, polite hand and finger positions	Mudra, an index hand grip that is always pressed by the thumb and pointed with the palm of the hand	Showing a sense of politeness and courtesy in Javanese pointing with the palm of the hand

Table 4. Dalang Ki Bambang Suwarno's Semiotics of Srikandi Prajurit Body Parts

Semiotics of Srikandi Prajurit Body Parts			
No.	Denotation	Connotation	Myth
1.	Kalpika, a ring on the finger	A ring that symbolizes nobility, authority and beauty	A ring used by women of high social status and signifying their role as leaders and bearers of honor.
2.	Gana bracelet, bracelet on hand	Bracelet with metal material and detailed ornaments that symbolize strength and courage	Bracelets used by characters who have strength and courage as female warriors
3.	Pasemek, cloth covering the chest	Patterned fabric accessories looped over the chest	Cloth wrapped around the chest as a sign of a young woman's sincere and courageous heart.
4.	Pending, waist belt	A belt that wraps around the waist with carvings that add to its beauty	A belt that gives the impression of softness and authority to young women who are aristocrats
5.	Lungsen, the fabric ties around the princess dodot	Accessories Cloth ties with metal threads that loop from the chest and down to the waist	Symbolizes a figure who has great responsibility and is able to lead and make decisions in difficult situations....
6.	Centingan Dodot, princess dodot shawl	A shawl wrapped around the waist and a princess dodot as a symbol of social status.	Symbolizes the character who uses is an honorable figure, has a simple beauty, but is still strong and influential.
7.	Dodot Putri, traditional clothing	A cloth or shawl that becomes clothing by being wrapped or arranged neatly to give a graceful and structured impression.	It symbolizes a character who is respected, has a big role in the story, and combines beauty with strength in her appearance.
8.	Mudras, polite hand and finger positions	Mudra, an index hand grip that is always pressed by the thumb and pointed with the palm of the hand with a firm grip.	Indicates Javanese politeness and courtesy, but symbolizes battle readiness, courage, and control in dealing with situations.



Figure 5. The Nista (Leg) Section of Srikandi Prajurit owned by Dalang Ki Bambang Suwarno



Figure 6. The Nista (Leg) Section of Srikandi Muda owned by Dalang Ki Bambang Suwarno

Table 5. Dalang Ki Bambang Suwarno's Semiotics of Srikandi Muda Leg Parts

Semiotics of the Young Srikandi Leg Section			
No	Denotation	Connotatio	Myth
1.	Dodot Putri, traditional clothing	A cloth or shawl that becomes a skirt and is wrapped around the top of a garment.	It symbolizes a character who is respected, has a big role in the story, and combines beauty with strength in her appearance.
2.	Soles and toes	The soles of feet that do not use a mat and directly tread the earth	Symbolizes purity, closeness to the earth and simplicity

Table 6 Dalang Ki Bambang Suwarno's Semiotics of Srikandi Prajurit Leg Parts

Semiotics of the Warrior Srikandi Leg Section			
No	Denotation	Connotatio	Myths
1.	Kamen, pants matching the princess dodot	A batik cloth similar to the princess dodot but made into pants.	Symbolizes a character who is dexterous and always alert in any situation, especially in war attacks.
2.	Dodot Putri, traditional clothing	A cloth or shawl that becomes a skirt and is wrapped around the top of a garment.	It symbolizes a character who is respected, has a big role in the story, and combines beauty with strength in her appearance.
3.	Soles and toes	The soles of feet that do not use a mat and directly tread the earth	Symbolizes purity, closeness to the earth and simplicity

The head is the first representation of the character's identity. In the young version of Srikandi, there is a visualization of a soft face, with eyes in the form of liyepan brebes (half-closed), a symbol of calmness, gentleness, and modesty upheld in the concept of "wanodya utami" or Javanese ideal woman. The ivory skin color (yellowish white) implies the purity and nobility of the blood of nobles. Hair is bun in the form of gelung gondel, which is not only a symbol of physical beauty but also a sign of maturity and readiness for marriage. All these elements denotatively present a beautiful and graceful character, but connotatively emphasize cultural stereotypes about the role of women in the domestic sphere and the values of modesty that must be maintained. At the mythical level, the representation of the young Srikandi head reinforces the narrative of women as guardians of moral values, symbols of family honor, and pillars of ethics in society.

In contrast, the warrior version of Srikandi shows a significant transformation. The addition of the Garuda Mungkur element above the head and the jemparing (arrow) attribute behind the head not only signifies her status as a female warrior, but also symbolizes courage, strategy and spiritual strength. The shape of the eyes becomes sharper (liyepan jait), giving the impression of assertiveness and focus, qualities usually attached to male characters in wayang. This shows that visually, Srikandi warriors blur the conventional boundaries between masculinity and femininity, a reading that is in line with Judith Butler's performative gender theory, in which gender identity is produced and performed through the body and gestures, not merely the result of biological

nature.

In relation to women educators with independent and creative characters, these two visual versions of Srikandi reflect the importance of women educators to have a balance between gentleness and strength. An independent and creative female educator is able to maintain moral and ethical values (as in the young Srikandi) while showing courage and creativity in facing educational challenges (as in the warrior Srikandi). In line with the concept of Pancasila, independent and creative women educators not only educate with empathy and subtlety, but also with assertiveness and innovation, creating a generation with integrity and competitiveness in the wider society. This shows that women educators, such as Srikandi, act as figures who blur traditional gender boundaries and are able to inspire change in education.

On the body, the young Srikandi wears fine jewelry such as kalpika (forehead decoration), gana bracelets, and pending, and wears a *dotot putri* that indicates high social status as well as a mark of honor. The hand positions (*mudras*) that form soft gestures add to the impression of submission and elegance. In the context of Javanese culture, these gestures are not only aesthetic, but are part of bodily communication that hints at the value of ethics and self-control-two important aspects in traditional female character education. But in the warrior version of Srikandi, the body structure becomes more assertive, with hand gestures that are more open and ready for action, and a more compact and functional costume. This shows a readiness to enter the public sphere and take an active role in social conflict and national defense. This change marks a shift from a symbol of passive womanhood to a symbol of female agency-a mythological narrative that shows women as active subjects with power, not just aesthetic objects.

Based on the visuals of Srikandi's transformed body and attributes, it can be associated with independent and creative women educators, as reflected in Srikandi's transformation, who have the ability to take an active role in education with creative and innovative approaches, as well as showing a firm attitude in managing the classroom and educating students. The courageous and ready-to-act warrior Srikandi can be equated with women educators who not only educate in the classroom but also face educational challenges with a spirit of leadership and courage to design teaching methods that suit the needs of the times.

The feet also contain significant symbolism. The young Srikandi appears barefoot and wears a long *dotot* cloth up to the ankles, symbolizing submission, humility, and closeness to nature as the basic principles of Javanese women's lives. This can also be interpreted as a form of spirituality and purity, given that Srikandi is often depicted as a princess who lives a life with noble values. In the warrior version, Srikandi wears *kamen*, a type of batik trousers typical of warriors, which gives the impression of mobility, strength, and readiness to move on the battlefield. This reflects the idea that women can also be present as protectors and defenders of society, not only in domestic roles but also as leaders in the wider social space.

Creative women educators must be ready to innovate and face educational challenges with firmness and courage, as well as being protectors and guides for the younger generation. Thus, the symbolism of Srikandi's feet depicts women educators with independent and creative characters, ready to take an active role in shaping a better future through education.

Overall, Srikandi's visual form presents a narrative of women's transformation from the private to the public sphere, from passive to active, from a symbol of beauty to a symbol of strength and leadership. From an educational perspective, the figure of Srikandi can be positioned as a complex model of representation of educative women: she is gentle yet firm, ethical yet critical, maintains tradition yet open to change. The myth built by this visual structure shows how Javanese culture provides a symbolic space for female figures to be role models, not only in the context of family, but also as agents of social transformation. Barthes emphasizes that myth works by making culture appear as nature. In this case, the figure of Srikandi shows how culture can disguise emancipatory ideologies in traditional visual forms that appear natural and 'ordinary'.

Thus, the semiotic analysis of this visual form becomes an important basis in designing educational animation models based on local characters. Srikandi's visual form not only provides aesthetic references, but also contains representational values that are relevant for character education and strengthening the role of women in the modern world. This symbolic mapping is the first step in developing animated female figures that are not only visually beautiful, but also rich in meaning and context.

1.4 Conclusion

Based on a visual semiotic analysis of the Srikandi figure in Surakarta style wayang purwa, it can be concluded that the representation of the head, body and legs not only functions as an aesthetic element, but also as a sign system full of cultural and ideological meanings. Roland Barthes' approach allows the deciphering of three layers of meaning - denotative, connotative, and mythical - that show how Srikandi's body is shaped and understood within the framework of Javanese culture.

First, the head shape of the young Srikandi figure exudes symbols of gentleness, elegance, and ideal female values in Javanese patriarchal culture, while the head shape of the warrior Srikandi shows a transformation into a tough, visionary, and ready-to-lead female figure. Secondly, the figure's body structure shows a shift in gesture from a gentle and polite to an active and alert body, which marks a change in role from a domestic woman to a public woman and leader. Third, foot elements such as dodot and kamen also reinforce the visual construction of women's connection to spiritual values as well as the capacity for social mobility and resistance.

Overall, the figure of Srikandi is not merely present as a puppet character, but as a cultural construction that represents the values of female leadership, courage, equality of gender roles, and harmony between strength and gentleness. The visualization contains strong potential as a basis for developing an educational animation figure model that is relevant to the values of character education and women's emancipation in Indonesia. Thus, the results of this analysis provide a conceptual contribution in designing animated female figures that are rooted in local wisdom while answering the needs of gender representation in today's educational media.

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