



Indonesian Culture in The Web Series “Goresan Jejak & Goresan Jejak 2”

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ABSTRAK

Web series berjudul *Goresan Jejak* dan *Goresan Jejak 2* melalui saluran *YouTube* Indonesia Kaya merupakan satu dari sekian judul *web series* yang mengangkat mengenai kebudayaan Indonesia. Dengan mempergunakan teori dan metode semiotika dari Charles Sanders Peirce dan pendekatan kualitatif, penelitian ini bertujuan untuk mengetahui apa makna kebudayaan Indonesia yang ditampilkan dalam sebuah *web series*. Adapun hasil yang diperoleh adalah terdapatnya nilai-nilai Pancasila dalam kebudayaan yang ditampilkan, yaitu sikap religius yang artinya percaya dan takwa terhadap Tuhan Yang Maha Esa (sila pertama), ramah-tamah dan berbagi kepada orang lain yang artinya memiliki rasa kemanusiaan (sila kedua), ketangguhan, persatuan, dan tidak melupakan asal-usul dan juga sejarah perjuangan bangsa (sila ketiga), kebersamaan (sila keempat), dan terakhir adanya keseimbangan, kegotong-royongan, dan menghormati orang lain, yang menunjukkan adanya rasa keadilan (sila kelima). Pancasila sendiri merupakan hasil dari kebiasaan orang Indonesia yang sudah tertanam dalam masyarakat Indonesia sejak dahulu kala, bahkan sebelum Indonesia merdeka. Jadi, judul *Goresan Jejak* di sini dihubungkan dengan nilai-nilai sejarah (Pancasila) yang berasal dari kebiasaan masyarakat Indonesia, yang kemudian menjadi kebudayaan di daerah setempat.

INTRODUCTION

Indonesia is an archipelago stretching from Sabang to Merauke. As an archipelago country, Indonesia has a variety of ethnicities and cultures (Yudhistira & Fatmawati, 2020). Indonesia, home to numerous ethnic groups, boasts a multicultural and multilingual identity, evident in its rich cultural texts (Al Farisi, Maulani, Hardoyo, Khalid, & Saleh, 2024). However, despite having ethnic and cultural diversity, Indonesia remains united by adhering to the motto “Bhinneka Tunggal Ika” (*Unity in Diversity*).

Indonesian’s culture diversity can be seen in the custom of its people. Culture itself emerges

from the custom and practices of everyday Indonesian society.

The term culture is used in a variety of ways. Culture is a key concept in our knowledge of societies both past and present, and its definitions are constantly being developed and refined. From the perspectives of sociology and anthropology, culture is being defined as all that is learned, shared, and transmitted amongst groups of human beings from generation to generation. The culture of a particular society is manifested in various ways, in its art, language, literature, music, and in all forms of religious and secular ritual (Wijaya, 2019).

Diversity also emerges in terms of media and how we consume it. Today, media we encounter is incredibly diverse, both in form and content. Since the advent of the internet, ease of access to various media has continued to grow, even to this day. This is when the term hybrid media comes into play.

The internet offers one of the greatest psychological experiences. It serves as a psychological space where millions of designs, photos and images are uploaded every day and tested against countless behavioral relationships (Bojic, 2022; Martorell, Tirado, & Gálvez, 2024; Purwitasari, Basarah, & Dewanggi, 2024).

The concept of the hybrid media system originates from Andrew Chadwick (2017) and has become a widely used umbrella concept for studying various processes in the current digital media environment. In his book, Chadwick (2017) observes that digitization and the advent of new communication technologies have led to a system in which traditional and new media coexist, compete, and adapt to one another (Luebke, Ozornina, Haim, & Haßler, 2025).

The consumption of global media has become an integral part of everyday life. This is because it shapes existing cultural perspectives, social interactions, and individual behaviors (Kontolatou, 2025).

One of the impacts of global media is the emerge of alternative media with competitive quality. Furthermore, this alternative media also has unlimited access. One of them is "Indie TV".

Aymar Jean Christian, an Associate Professor of Communication Studies and Director of the Media and Data Equity Lab at Northwestern University, has described "Indie TV" as a model of production in which independent producers work around legacy media strictures by producing entire series for web TV distributors such as Vimeo and YouTube (Serpe, 2024).

Therefore, it can be said that in addition to conventional media (TV), there is also online media (via the internet), that also known as "Indie TV." The content on "Indie TV" can be in the form of serials, and one of the online media that broadcasts them is YouTube. The content created in the form of serial stories on the YouTube platform is known as a web series.

YouTube launched in 2005, and is now considered the best-known video-sharing

website, with videos featuring a variety of content such as reviews, tutorials, and more (Al-Mubireek, 2025; Miller, 2017).

One of the web series contents on YouTube is "Goresan Jejak" and "Goresan Jejak 2," presented by Indonesia Kaya and the Djarum Foundation. In this web series, the story focuses not only on the drama of the main character, Febrian, searching for the woman of his dreams, Adisty. Beside showcasing Indonesia's nature and culture, this web series has also been viewed by more than 300.000 times per episode. This is one of the reasons the authors chose to research.

Figure 1.
The Appearance of "Goresan Jejak"



Source Indonesia Kaya YouTube Channel (2017).

By using Charles Sanders Peirce's semiotics, this study aims to find out how Indonesian culture is depicted in the web series "Goresan Jejak" and "Goresan Jejak 2" while also revealing the meaning behind these signs.

The choice of Charles Sanders Peirce's semiotics is because this study wants to connect between signs (signs in the "Goresan Jejak" and "Goresan Jejak 2" web series) that display Indonesian cultures (as objects or sign references) so as to produce a meaning that is interpreted by the researchers (interpretant). These three elements (sign, object, interpretant) are contained in the triangle of meaning concept of Charles Sanders Peirce's semiotics.

Based on the description above, the question in this study is "What is the meaning of Indonesian culture in the web series "Goresan Jejak" and "Goresan Jejak 2" using Charles Sanders Peirce's semiotic analysis"?"

LITERATURE AND METHODOLOGY

Indonesia has 4 (four) pillars of national and state life; Pancasila, the 1945 Constitution (*Undang-undang Dasar 1945*), the Unitary State of the Republic of Indonesia (*Negara Kesatuan Republik Indonesia*), and Unity in Diversity (*Bhinneka Tunggal Ika*). These pillars are supporting the foundation of the motto of the Indonesian nation. The fourth pillar,

Bhinneka Tunggal Ika, is also the motto of Indonesian state. The meaning of *Bhinneka Tunggal Ika* explains that although the Indonesian nation has many ethnicities, religions, races, arts, customs, local languages, and so on, it remains a unified and homeland. United by a common flag, national anthem, currency, language, and so on. Literally, *Bhinneka Tunggal Ika* means “Divided but One”. This motto is used to describe the identity of the Indonesian nation, which is naturally and socio-culturally built in diversity (Laura, 2023).

One of the differences that Indonesian people have is culture, which consists of various kinds of diversity, spread from Sabang to Merauke.

Charles Sanders Peirce is an American philosopher and founder of pragmatism. He is known as a theorist of logic, language, communications, and signs. He is also recognized for his work on abduction, the use of experience and observation to arrive at obvious conclusions. It is a powerful way to orient oneself to conditions in place. It is a compliment to inductive and deductive reasoning, which he also addressed in his work (Collins & Collins, 2022).

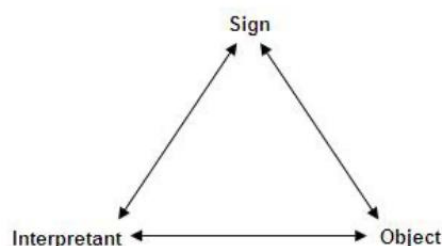
The term “semiotics” originates from the Greek word “semeion,” which means “sign”, or “seme”, which means “interpreter of signs.” In this context, signs convey information that can be communicated and function as substitutes for other concepts or ideas (Aritonang & Doho, 2019; Kusumaningsih, et al., 2024)

Peirce utilizes the theory of the meaning triangle, which consists of the sign, the object, and the interpretant, to analyze the content. This theory of the triangles of meaning mutually supporting each other is known as triadic (Kurniawati, 2019; Kusumaningsih, et al., 2024). Hence, the three-dimensional system (triadic or triad) is the fundamental principle that shapes Peirce’s theory (Puspitasari, 2021).

Peirce categorizes signs related to their grounds into the following categories: qualisigns—qualities that exist in the sign, such as harsh, loud, weak, soft, and melodious words; sinsigns—the actual presence of an object or event in the sign, such as a sequence of words of blurry and turbid water in a river indicating rainfall upstream; and legisigns—norms contained within the sign, such as traffic signs.

Based on their objects, Peirce divides signs into icons, where the relationship between the signifier and the signified coincides with natural form; in other words, icons are connections between signs and objects or similar referents, such as portraits and maps. On the other hand, index indicate a causal or cause-and-effect relationship between the sign and its object or signs that directly refer to reality, such as signs that can also refer to denotatum through convention; these are conventional signs commonly referred to as symbols. Therefore, symbols indicate the natural relationship between the signifier and the signified. Their association is based on societal agreement, not their own decision. Then, based on the interpreter, signs (representations) are divided into rhemes, which allow people to interpret based on choices; for example, red eyes can indicate that a person has just cried, suffers from an eye condition, or has insects in their eyes, or has just woken up or wanted to sleep, and decent signs, which are signs that correspond to reality, for example, if accidents frequently occur on the road, flags are placed along the road indicating caution (Kurniawati, 2019; Kusumaningsih, et al., 2024).

Figure 2.
Peirce’s Triangle of Meaning



Source: In (Basarah, 2021)

This research uses a constructivist paradigm with a qualitative approach. The constructivist paradigm has a basic assumption that social reality is relative. In this view, social reality is considered as the result of social construction involving the subject as a significant actor in forming the view. According to Burhan Bungin (2014), constructivism is an individual's cognitive effort in interpreting existing reality (Ananda & Putra, 2023; Basarah, Ridaryanthi, & Winarty, 2025).

In this research, data analysis is conducted by referring to Charles Sanders Peirce’s triangle

of meaning (sign, object, interpretant) to uncover the meaning contained in verbal and non-verbal signs. The data analysis is as follows: selecting the unit of analysis, identifying the signs, analyzing, and making the conclusion.

Goresan Jejak 1 consists of 5 (five) episodes with a total duration of 59 minutes and 12 seconds. Goresan Jejak 2 consists of 4 (four) episodes with a total duration of 52 minutes and 31 seconds.

The unit of analysis from Goresan Jejak 1 is Minangkabau Culture (West Sumatera), Bugis Culture (South Sulawesi), Wae Rebo Village, and Manggarai Regency (East Nusa Tenggara). Then, from Goresan Jejak 2 is Morotai (North Maluku), Banyuwangi (East Java), dan Lake Toba (North Sumatera).

The reason for choosing this units of analysis is because it aligns with the research concept and objectives; to find out what is the meaning of Indonesian culture in this web series. The selected units of analysis are considered representatives of the Indonesian culture depicted in the web series.

RESULTS AND DISCUSSION

Minangkabau Culture, West Sumatra.

Figure 3.
Rendang Culinary



Source: Indonesia Kaya YouTube Channel (2017).

Text:

Hanita: "This is daging or meat, representing the leaders of the Indigenous Tribe or Ninik Mamak. This is karambia or coconut, representing the Intellectuals or Cadik Pintar. Meanwhile, lado or chili represent the learned scholars who teach religion. And finally, the spices or cooking utensils represent the entire Minang community".

Table 1.
Rendang Culinary

SIGN
Qualisign: Rendang depicts Minang society as a whole, from tribal leaders (Ninik Mamak), intellectuals (Cerdik Pandai), religious scholars (Ulama), to the entire Minang community.
Sinsign: The main ingredients of rendang are meat, followed by coconut, chilies, and complementary spices.
Lesisign: Meat, coconut, chilies, and complementary spices are the requirements for making rendang culinary.
OBJECT
Icon: Rendang depicts the entire of Minang society
Index: All the ingredients for making rendang must be available as a depiction of the Minang people.
Symbol: Minang society consists of traditional leaders, the intellectuals, religious scholars, and other members of society.
INTERPRETANT
Rheme: The taste of rendang is usually spicy, the spicier it is, the more chilies are used.
Dicent: Rendang is the main characteristic of Minang cuisine.
Argument: The ingredients for making rendang must be truly complete and available, because that way the overall picture of the Minang people is "present" there.

Analysis

Minang society consists of traditional leaders, intellectuals, religious scholars, and other members of the community. Traditional leaders are the highest leaders of the Minang community, symbolized by meat, the main ingredient in rendang. The main ingredient is essential; if meat is not available, it cannot be called rendang. This also means that without traditional leaders, there would be no Minang community.

Coconut or coconut milk is another hallmark of Minang cuisine. The depiction of the "Cerdik Pandai" indicates that the Minang people are generally intelligent and clever, and this is also a dominant feature (as it is present in all Minang cuisine). Without coconut milk, the flavor would be lacking, describing the need for "Cerdik Pandai" in the Minang realm.

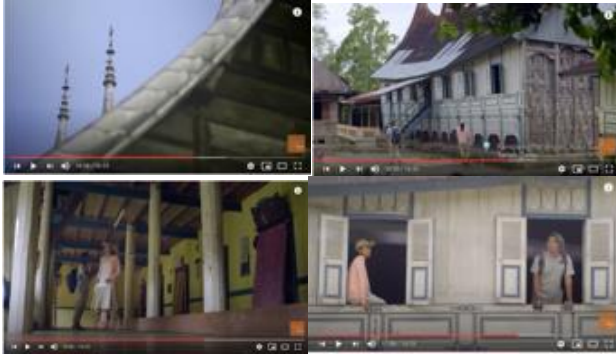
Another characteristic of Minang cuisine is its spiciness. The spiciness comes from chili peppers. The spicier the dish, the more chilies are used. This is a matter of taste. However, the depiction of religious scholars (Ulama), which also dominates Minang cuisine, describes the importance of religious scholars, especially in teaching Islamic teachings. This also describes that the Minang people are a religious society, prioritizing religious teachings.

Spices are components that come in various types. Symbolizing the Minang community, they consist of various social classes and socioeconomic statuses. However, despite their differences, they form a unified

whole that plays a vital role in the Minang community.

Essentially, despite their varying social status, the Minang community is a unified whole; one cannot exclude the other. It's impossible to imagine the taste of rendang without one of the ingredients.

Figure 4.
Rumah Gadang



Source: Indonesia Kaya YouTube Channel (2017).

Text:

Hanita: The horn-shaped roof is related to the story of "Tambok ala Minangkabau," which tells the story of the Minang people's victory in a buffalo fight against the Javanese. The number of rooms in this rumah gadang symbolizes social status. One family is entitled to occupy one room here. Now, boys over the age of 10 are no longer allowed to sleep in the rumah gadang, but rather in the Surau (mosque) to learn religion, tradition, and Silat (martial arts).

Febrian: Oh, no wonder, Minang people are good at traveling. They're already leaving home at the age of 10.

Hanita: Minang people are tough, Feb. They can travel to Sulawesi, NTT, Papua, and even abroad. Rumah gadang is also earthquake-resistant, you know. The people are tough, and the house is tough too.

Table 2.
Rumah Gadang

SIGN
Qualisign: Rumah Gadang represents the Minang people, who are resilient and skilled at traveling.
Sinsign: The word "tough" describes the Minang people, reflected in the strong, earthquake-resistant Rumah Gadang.
Lesisign: In addition to being resilient, Minang men, in particular, are required to study religion, silat, and tradition.
OBJECT
Icon: Rumah Gadang represents the Minang people.
Index: Rumah Gadang must be earthquake-resistant and resilient.
Symbol: The resilience of the Minang people is depicted in their traditional house, the Rumah Gadang, and their traditions. Boys aged 10 are required to live in the Surau (mosque) to learn religion, silat, and traditions.

INTERPRETANT

Rheme: Building a strong and resilient society begins when a boy is 10 years old.

Dicent: The horns used to make the roof of the Rumah Gadang come from buffalo horns. Horns are tough and strong.

Argument: In addition to learning silat, the Minang people must also learn about religion and not forget their traditions.

Analysis

The resilience of the Minang people is symbolized through their traditional house, the Rumah Gadang. This includes everything from the roof, which resembles buffalo horns, to the way they educate their children, especially boys. Buffaloes are formidable animals, and their horns serve as weapons. The Minang people won buffalo fights against the Javanese, signifying their dominance over the island of Java. This is described by the large number of Minang people who migrated to Java. The resilience of the Minang people, especially boys, is described by the teaching of silat at the Surau starting at age 10. This means that by the age of 10, Minang boys must be able to live independently from their parents and family, equipping them with the necessary skills.

Not only silat, but Minang people must also learn religion. This further describes that the Minang people are a religious people. No matter how far they migrate, they must never forget the teachings of their religion (Islam).

In addition to religious teachings, customs must also be preserved. No matter how far they travel, Minang people must remember their origin.

Resilient, religious, and never forgetting their roots are the hallmarks of the Minang people.

Figure 5.
Tari Payung (The Umbrella Dance)



Source: Indonesia Kaya YouTube Channel (2017).

Text:

Febrian: It turns out the Umbrella Dance symbolizes the love between a husband and wife in fostering a happy household. The dance is...romantic...

Table 3.

Tari Payung (The Umbrella Dance)

SIGN
Qualisign: The umbrella dance symbolizes a husband's love for his wife.
Sinsign: Affection is described by the male dancer's movements, always holding an umbrella over the female dancer.
Lesisign: The umbrella serves as a protector, as the husband must protect his wife.
OBJECT
Icon: The umbrella dance is a dance performed by a man and a woman.
Index: The husband protects his wife, as the husband is the head of the family.
Symbol: The umbrella dance uses an umbrella, which symbolizes protection.
INTERPRETANT
Rheme: Umbrellas are used to protect ourselves from the hot sun and rain. Their function is to protect.
Dicent: In the Umbrella Dance, the man (husband) always ensures that the woman (wife) is protected during any movement (dance).
Argument: In the Umbrella Dance, whatever the woman (wife) does with her hands and feet, the man (husband) always follows and protects.

Analysis

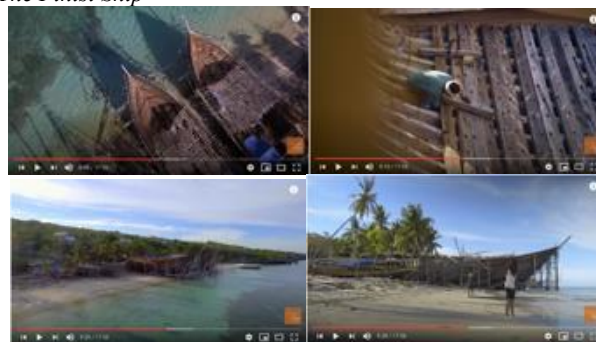
The Umbrella Dance, performed by a man and woman, symbolizes a husband and wife in building a household. Here, the husband always protects his wife wherever she goes (footsteps in the dance) or whatever she does (hand and body movements in the dance). This is where the husband's responsibility lies. It is the husband's duty to protect, care for, and provide affection to his wife. Although every household should be loving and caring for each other, in the Minang community, as described in the Umbrella Dance, it is the husband who should (more) protect and love his wife, not the other way around. Islam also explains that once a man has said the Ijab Kabul and declared the marriage valid, the woman's (husband's) responsibility lies with the man. This responsibility includes providing protection and affection. This describes the Minang community's adherence to Islamic teachings.

The dancers' clothes, as well as their umbrellas, are brightly colored, signifying joy and happiness. It is symbolized that a household will run harmoniously and happily if the husband always gives his love to his wife, unconditionally and without exception.

Bugis Culture, South Sulawesi

Figure 6.

The Pinisi Ship



Source: Indonesia Kaya YouTube Channel (2017).

Text:

Febrian (monologue): The Bugis people have long used the Pinisi ship for cargo and transportation. The ship's construction is made from the extremely strong welengreng wood. The construction is carried out step by step through various Bugis traditional rituals, taking 3-6 months. Early Pinisi ships were unpowered and used only sails. This is why the Bugis are known as skilled sailors. The Pinisi ship is a testament to the Bugis' resilience in conquering the oceans and migrating to other regions. It's similar to the Minang people, as described by Hanita. This habit of migrating, or sompek in Bugis, is what fosters a resilient mentality in the Bugis people. Building this proud ship, the Bugis people, requires considerable patience.

Table 4.

The Pinisi Ship

SIGN
Qualisign: The Pinisi ship is a testament to the resilience of the Bugis people in conquering the oceans and migrating to other regions.
Sinsign: The resilience of the Bugis people is evidenced by the large number of Bugis migrants who have migrated to other regions of Indonesia.
Lesisign: Building a Pinisi ship is carried out through various Bugis traditional rituals.
OBJECT
Icon: The Pinisi ship represents the Bugis people.
Index: The Bugis people have a tradition of migrating to conquer the oceans and to other regions, therefore, a strong and resilient ship like the Pinisi is needed.
Symbol: Building a strong ship requires equally strong materials (welengreng wood).
INTERPRETANT
Rheme: Not only is it sturdy, but its large size also indicates that the Pinisi ship could accommodate many sailors to conquer the oceans. This means that there were many skilled sailors in the Bugis region.
Dicent: The Pinisi ship is a strong and large vessel, reflecting the resilience of the Bugis people.
Argument: Choosing welengreng wood as the main material for the Pinisi ship ensures that it can stand firmly and withstand the shaking of the ocean while sailing.

Analysis

The Pinisi ship is a legacy from the Bugis ancestors, meaning the Bugis people still preserve their ancestral culture. Although the construction is adapted to current conditions (using machines), the process still involves traditional Bugis rituals. This describes the Bugis people's deep respect for their ancestors, not forgetting the ancestors who have passed on their legacy of survival. Building a Pinisi ship is certainly done through mutual cooperation, describing a sense of cooperation. The large size of the Pinisi ship, capable of accommodating many people, describes the Bugis people's spirit of mutual cooperation, even when traveling across the ocean to other regions.

Like the Minangkabau people, the Bugis are also depicted as resilient and skilled travelers. It's no wonder that many Bugis people have migrated to Java.

Resilient, cooperative, skilled sailors, and respectful of their ancestors. This is the image of the Bugis people.

Wae Rebo Village, Manggarai Regency, East Nusa Tenggara.

Figure 7.
Welcoming Guests in Wae Rebo Village.



Source: Indonesia Kaya YouTube Channel (2017).

Text:

Febrian (monologue): The locals welcomed me and my entourage. They were truly welcoming. I was invited into a house called Rumah Gendang. A welcoming ritual was held in one of the conical houses here. This traditional Wae Rebo house is known as Mbaru Niang. The traditional leader led the Wae Lu'u ceremony, which asks for protection from the ancestors for the safety of the guests during their stay in Wae Rebo. The Ciarangka ritual also took place, confirming the guests' status as Wae Rebo

residents. I am now officially a Wae Rebo resident. This is an honor for me.

Table 5.

Welcoming Guests in Wae Rebo Village

SIGN
Qualisign: The residents of Wae Rebo Village are very welcoming to visiting guests.
Sinsign: The residents of Wae Rebo hold a welcoming ceremony, even certifying them as Wae Rebo residents.
Lesisign: Anyone from outside Wae Rebo Village is welcome to visit as long as they participate in the Wae Lu'u ceremony and the Ciarangka ritual.
OBJECT
Icon: The traditional cone-shaped house of Wae Rebo Village, called Mbaru Niang.
Index: The Wae Lu'u ceremony and the Ciarangka ritual are performed as a way of honoring their ancestors.
Symbol: After undergoing the Wae Lu'u ceremony and the Ciarangka ritual, newcomers officially become residents of Wae Rebo.
INTERPRETANT
Rheme: The people of Wae Rebo Village are very friendly to newcomers and respect their ancestors.
Dicent: Asking for protection from their ancestors is one sign that the people of Wae Rebo Village deeply respect their ancestors, even to this day.
Argument: Just as anyone who comes to a strange, new place, one that is not theirs, must "excuse me." In Wae Rebo Village, the same is true. The residents of Wae Rebo Village must ensure the safety of newcomers by asking for protection from their ancestors, even treating newcomers as Wae Rebo residents.

Analysis

The villagers of Wae Rebo still deeply respect their ancestors, but they are also very open to visitors. This openness describes that the residents of Wae Rebo do not mind the intrusion of others into their lives, as long as they do not disrupt the lives of the villagers. The villagers of Wae Rebo also deeply respect their ancestors, meaning that even when welcoming others (even strangers), they must not forget their roots.

The people of Wae Rebo make newcomers into their own community through the Ciangkara ritual, which means that the newcomers are no longer strangers but become part of their community. Being part of the Wae Rebo community means that newcomers must also respect their ancestors, which means they must not forget their roots.

Friendly, open, but still not forgetting their roots. That is the image of the residents of Wae Rebo.

Figure 8.
Mbaru Niang



Source: Indonesia Kaya YouTube Channel (2017).

Text:

Febrian (monologue): Historically, the seven Mbaru Niang in Wae Rebo village symbolize the seven hills surrounding the village. This is a form of respect for nature, which provides life for the villagers. The Mbaru Niang have existed for hundreds of years. The villagers' love and respect for their ancestral culture are what keep these Mbaru Niang standing strong today. The sturdiness of the Mbaru Niang, which has remained standing for hundreds of years, reminds me of the resilience of the Bugis people with their Pinisi ships in navigating the oceans, and the resilience of the Minang people in migrating.

The ancestor of the Wae Rebo residents, named Maro, apparently came from the Minang land. He followed the guidance of a series of dreams to migrate and build a life in this fertile village.

Table 6.
Mbaru Niang

SIGN
Qualisign: The Mbaru Niang still stands strong for hundreds of years.
Sinsign: The sturdiness of the Mbaru Niang is due to the villagers' love and respect for their ancestral culture.
Lesisign: The villagers of Wae Rebo should respect nature and their ancestral culture.
OBJECT
Icon: The Mbaru Niang house honors the natural environment that provides life for the villagers.
Index: There are seven Mbaru Niang houses, as the number of hills surrounding Wae Rebo village is also seven.
Symbol: The cone-shaped Mbaru Niang house symbolizes the hills surrounding the village.
INTERPRETANT
Rheme: Building Mbaru Niang houses as a tribute to nature and ancestral culture.
Dicent: The seven Mbaru Niang houses are like the seven hills surrounding the village.
Argument: Respecting nature and ancestral culture is something we should do so that we never forget our origins.

Analysis

As humans, especially Indonesians, we should never forget our roots. There are many ways to do this, including preserving our ancestral cultural heritage. The Wae Rebo villagers' belief in respecting nature and ancestral culture is evidenced by the Mbaru Niang houses, which have remained standing strong for hundreds of years. This describes that by not forgetting our roots, we can still live peacefully today. This belief is deeply rooted in the souls of the Wae Rebo residents, and they can still feel it today.

Moreover, considering its history, the ancestors of the Wae Rebo people, the Maro, were Minang people who visited Wae Rebo village following the guidance of a dream. This belief suggests that this supernatural element is believed in and followed. When linked to ancestors, the Wae Rebo people's belief in continuing to honor their ancestors even though they are no longer in this world (though supernatural) indicates that they have not forgotten their roots.

The number 7 (seven) also has many meanings. Not only are there 7 (seven) hills surrounding the village of Wae Rebo, but also the number of heavens consisting of 7 (seven) layers, the earth also consisting of 7 (seven) layers, and a week consisting of 7 (seven) days. When connected to Islam, the Al-Fatihah as the opening chapter in the Holy Quran consists of 7 (seven) verses. It is not a coincidence that this village is surrounded by 7 (seven) hills that is why 7 (seven) Mbaru Niang houses were built, but because nature is indeed conditioned that way. For this reason, we should respect nature while respecting cultural heritage, respecting ancestors, not forgetting our origins. Not only the residents of Wae Rebo village, but also all Indonesian people.

Morotai, North Maluku

Figure 9.
Historical Relics of World War II



Source: Indonesia Kaya YouTube Channel (2018).

Text:

Febrian: Sir, where are the World War II relics located?

Mr. Komar: Oh, almost throughout Morotai has museums.

Table 7.
Historical Relics of World War II

SIGN
Qualisign: The nation's historical heritage as a form of respect from the people of Maluku, especially Morotai, for the struggle of the Indonesian nation.
Sinsign: "Almost throughout Morotai" indicates that the Morotai people preserve the nation's historical heritage by storing, protecting, and maintaining it, and preserving it in museums in the Morotai region.
Lesisign: By preserving it in museums, it means that the community must not forget the history and origins of the Indonesian nation.
OBJECT
Icon: Establishing a World War II history museum to preserve the nation's struggle for independence.
Index: Establishing a World War II history museum describes that we must never forget the history of the nation's struggle.
Symbol: A history museum as a symbol of respect for the nation's struggle.
INTERPRETANT
Rheme: Establishing a museum means that the people of Maluku, especially Morotai, have not forgotten history.
Dicent: Museums are located almost throughout Morotai, meaning that Morotai witnessed the history of World War II, and the people of Morotai do not want to forget this.
Argument: Not forgetting history, including the history of independence, means not forgetting the nation's origins, how the Indonesian nation came to be.

Analysis

There's a saying that goes, "A great nation is a nation that never forgets its history." The people of Maluku, especially Morotai, can be said to be like that, maintaining and preserving the remains of World War II and immortalizing

them in a few museums spread throughout Morotai.

The scenes depict various museums, from the World War II Museum, a sturdy building, to the Swadaya Museum, a simple residence, to the underwater museum at Wawama Beach Wreck Point. Meanwhile, the Trikora Monument is built on the same site as the World War II Museum. This describes that preserving and not forgetting history can be done in various ways: in luxurious buildings, simple buildings, even underwater while enjoying the beauty of nature.

Not forgetting history also means not forgetting our origins, where we come from. No matter how far we travel, even to foreign lands, we must never forget our identity as Indonesians.

Banyuwangi, East Java

Figure 10.
Pecel Pitik



Source: Indonesia Kaya YouTube Channel (2018).

Text:

Tasya: So, besides coffee, what else is there in Kemiren village?

Febrian: There's a local specialty that only comes out during village celebrations: Pecel Pitik. From the reviews I've read, the flavor of the spices lingers, making it hard to forget.

Table 8.
Pecel Pitik

SIGN
Qualisign: The lingering taste of Pecel Pitik spices is hard to forget.
Sinsign: The unforgettable taste of Pecel Pitik spices indicates that Pecel Pitik is so unique and delicious that it sticks with anyone who has tasted it.
Lesisign: Pecel Pitik is only available at village thanksgiving events.
OBJECT
Icon: Pecel Pitik, a culinary delicacy only available at village thanksgiving events, meaning that people can't enjoy it all the time.
Index: The lingering flavor of the spices, due to Pecel Pitik's distinctive and delicious flavor.
Symbol: Pecel Pitik is only available at village thanksgiving events, symbolizing that Pecel Pitik is a form of gratitude for the people of Kemiren Village.

INTERPRETANT

Rheme: Pecel Pitik is a form of gratitude from the people of Kemiren Village, meaning this dish is special and cannot be found and enjoyed just anywhere.

Dicent: Every thanksgiving event in Kemiren Village, Pecel Pitik is served.

Argument: The unique flavor and spices of Pecel Pitik make it hard for anyone who has tasted it to forget, not to mention its rarity.

Analysis

Gratitude is a form of “Thank You” for every blessing, grace, and blessing we receive. Sometimes, communities in certain areas express this gratitude by holding a thanksgiving ceremony. Thanksgiving events typically involve many people, and this is also the case in Kemiren Village. As an “outsider,” Febrian was able to enjoy Pecel Pitik with the residents of Kemiren Village due to their hospitality.

Pecel's ingredients, like most dishes, consist of green vegetables and peanut sauce. These various spices combine to create Pecel Pitik. This means that, despite the variety of ingredients, when combined, Pecel Pitik has a distinctive flavor that is hard to forget. This is a good thing, just like the gratitude mentioned above.

What the people of Kemiren Village do as a form of gratitude means that they do not forget God Almighty as the Giver of Sustenance. Moreover, enjoying it together describes that gratitude should be shared and enjoyed together.

Figure 11.

Kemiren Coffee



Source: Indonesia Kaya YouTube Channel (2018).

Text:

Febrian (monologue): Besides its food, this village is famous for its coffee, Kemiren coffee.

Table 9.

Kemiren Coffee

SIGN

Qualisign: Kemiren Coffee is one of the famous culinary delights of Kemiren Village.

Sinsign: Famous means that no one knows about Kemiren Coffee.

Lesisign: Kemiren Coffee is only found in Kemiren Village.

OBJECT

Icon: Kemiren Coffee is named after the village it belongs to.

Index: The name "Kemiren Coffee" describes that this coffee is identical to Kemiren Village.

Symbol: Kemiren Coffee is a culinary specialty of Kemiren Village, and is also a symbol of Kemiren Village.

INTERPRETANT

Rheme: The residents of Kemiren Village named their signature coffee "Kemiren Coffee," signifying that the coffee is identical to that village and not available elsewhere.

Dicent: Naming a culinary dish after a region is commonplace. The name "Kemiren" for the coffee describes its origin: Kemiren Village.

Argument: The name "Kemiren" for Kemiren Village's signature coffee is perfectly justified, given the abundance and diversity of coffees in Indonesia from various regions. A name that reflects the region of origin would distinguish it and remind people of its origin.

Analysis

The black color of coffee has a specific meaning; it can represent sadness or grief. It can also represent elegance. It can also represent mystery. The bitter taste of coffee is sometimes associated with the bitterness of life. However, coffee is usually sweetened by the sugar added to it. This also conveys the meaning of the bitterness and sweetness of life. In life, there should naturally be a balance between bitter and sweet.

Kemiren coffee is one of the famous culinary delights of Kemiren Village. Famous, meaning that no one is unaware of it. This coffee is ground and served in the traditional way by the women of Kemiren Village. This traditional way of serving coffee describes that the people of Kemiren Village have not forgotten the traditions passed down from their ancestors. This also describes that the people of Kemiren Village have not forgotten their origins.

The role of women in serving Kemiren coffee describes that women in Kemiren Village have played a role in the development of Kemiren Village. Although seemingly “only” in the kitchen, the women of Kemiren Village arguably play a crucial role in making coffee, making it famous.

The balance between the bitter and sweet of life, not forgetting one's roots, and the role of women in village/ region development are the key of this figures.

Lake Toba, North Sumatera.

Figure 12.
Ulos Ragi Hotang



Source: Indonesia Kaya YouTube Channel (2018).

Text:

Madam: Hey, where's this handsome boy from?

Do you like that cloth?

Febrian: It's nice, Ma'am. What kind of ulos is this?

Madam: It's called Ulos Ragi Hotang, but you didn't buy it. Your fiancé had to. This ulos was given by the parumaen to the simatua. It will be given again at the wedding reception. That's it.

Table 10.
Ulos Ragi Hotang

SIGN
Qualisign: Ulos Ragi Hotang is a nice type of ulos.
Sinsign: The word "nice" indicates that Ulos Ragi Hotang is of excellent quality, both in motif and fabric.
Lesisign: Besides being nice, ulos has its own rules; Ulos Ragi Hotang can only be purchased by women.
OBJECT
Icon: The beauty of Ulos Ragi Hotang depicts the beauty of Lake Toba.
Index: Ulos Ragi Hotang can only be purchased by women and is related to wedding customs, as the bride (parumaen) will later give the ulos to her parents-in-law (simatua) at the wedding reception.
Symbol: Giving something, especially something traditional, is a symbol of respect. Here, the bride honors her in-laws by giving them the ulos Ragi Hotang.
INTERPRETANT
Rheme: Giving ulos from the bride to her parents-in-law is a respect.
Dicent: Ulos Ragi Hotang as one of the wedding signs that the bride will give to her parents-in-law.
Argument: The bride respects her parents-in-law on her wedding day.

Analysis

Ulos Ragi Hotang is a type of ulos from the Batak traditional community. This ulos symbolizes a woman's respect for her parents' in-law on their wedding day. This is a Batak tradition that is still preserved today. Preserving tradition means preserving ancestral culture while not forgetting one's roots.

Furthermore, it is a respect for the parents who will become family (in-laws). However, in Indonesian society, the husband's family also becomes the woman's family,

because in Indonesian society, marriage not only unites two people (a man and a woman), but also unites two families. Almost all customs in Indonesian society hold this view, meaning that almost all Indonesians believe that marriage unites two families.

Respecting elders and not forgetting one's roots is the meaning of these scenes.

Figure 13.
Ulos Bolean



Source: Indonesia Kaya YouTube Channel (2018).

Text:

Madam: This is Ulos Bolean, for traditional events. Ah, don't take this one.

Table 11.
Ulos Bolean

SIGN
Qualisign: Ulos Bolean is specifically for traditional (Batak) events.
Sinsign: "Traditional Events" indicates that Ulos Bolean cannot be worn casually.
Lesisign: Ulos Bolean can only be worn at traditional (Batak) events and cannot be worn by just anyone in any other situation (at any time).
OBJECT
Icon: Ulos Bolean, which is only worn for traditional events.
Index: The Madam forbade Febrian from buying ulos Bolean, as it can only be worn at traditional (Batak) events, by Batak person. He is a tourist, and also not a Batak person.
Symbol: Still holding traditional ceremonies symbolizes that the people of Lake Toba still preserve their ancestral traditions.
INTERPRETANT
Rheme: Ulos Bolean can only be worn by Batak people.
Dicent: Ulos Bolean has special significance for the Batak people, who still respect their traditions.
Argument: As a native Batak, The Madam advised Febrian, who is not Batak, not to choose ulos Bolean, as it would be impossible for him to attend a Batak traditional event.

Analysis

The Batak people still strongly preserve their ancestral culture by holding traditional events. Various attributes, including Ulos, are worn during these events. The use of the Ulos, which is not permitted indiscriminately, describes that the Batak people, especially those who living in Lake Toba, still respect their traditions. This describes that the Batak people have not forgotten their origins.

Batak traditions are conveyed to tourists, indicating that the Batak people want to introduce their culture to them. This also describes that the Batak people do not want tourists to "mistake" their traditions. The people

of Batak land do not want tourists who do not understand their traditions would appear to disrespect their traditions.

Respecting their ancestors by holding traditional ceremonies and informing tourists about them is the meaning of these scenes.

Figure 14.

Ulos Bintang Maratur



Source: Indonesia Kaya YouTube Channel (2018).

Text:

Madam: Just take something you can wear every day. Here, since you're still single, it's called the Ulos Bintang Maratur. I'll wear it for you. Here. Ah, you look so handsome...

Table 12.

Ulos Bintang Maratus

SIGN
Qualisign: Ulos Bintang Maratur can be worn daily.
Sinsign: Because Ulos Bintang Maratur can be worn daily, it is suitable for tourists.
Lesisign: Ulos Bintang Maratur can be worn daily, meaning it doesn't always have to be worn for traditional events or special occasions.
OBJECT
Icon: Febrian, who is single, should wear the Ulos Bintang Maratur, which can be worn every day.
Index: Ulos Bintang Maratur is unlike the previous ones, which can only be worn on special occasions.
Symbol: Ulos Bintang Maratur can be worn by anyone without any special conditions.
INTERPRETANT
Rheme: Ulos Bintang Maratur can be worn every day, meaning it can be worn without any specific requirements or occasions.
Dicent: Anyone can wear Ulos Bintang Maratur, not just Batak people.
Argument: Febrian is a domestic tourist (not Batak) and is also single, therefore Ulos Bintang Maratur, which has no specific requirements, is most appropriate for him to wear.

Analysis

Respecting tradition while still wanting tourists to enjoy their culture, the Ulos Bintang Maratur has no specific requirements for its wearer; it can be worn by anyone in their daily life. This describes that, despite its perceived sacredness, ulos can be enjoyed by many people (besides Batak people), although the type of ulos must be considered. Indonesian culture is extremely diverse, and ulos, as a hallmark of

Batak culture, has a variety of patterns, each with its own specific function and purpose.

The availability of the Ulos Bintang Maratur, which can be worn by anyone, demonstrates the Batak people's hospitality to tourists (besides Batak people). This hospitality contrasts with the stereotype of Batak people who are often described as fierce and hot-tempered. Furthermore, throughout the scenes surrounding the ulos, the madam patiently explains the ulos to Febrian, the tourist, inquiring about it. Not only is she patient in explaining, but the weaver even dresses Febrian in the ulos and then compliments him.

Not forgetting customs means not forgetting origins, and the hospitality of the Batak people, is the meaning of this scene.

Discussion

Indonesian culture is a cultural heritage that must be preserved. As previously explained, Indonesian culture itself is one of the elements of Unity in Diversity (*Bhinneka Tunggal Ika*), a unifying tool for the nation. *Bhinneka Tunggal Ika* itself is one of the pillars of the nation and state, alongside Pancasila, the 1945 Constitution (*Undang-undang Dasar 1945*), and the Unitary State of Republic of Indonesia (Negara Kesatuan Republik Indonesia).

Based on the results of the research above regarding the meaning of Indonesian culture in the web series *Goresan Jejak 1* and *Goresan Jejak 2*, there are findings that Indonesian culture in these web series leads to elements of Pancasila.

Pancasila itself has existed for thousands of years in ancestral traditions. Pancasila is a wisdom that upholds the unity and integrity of ethnic groups (Adon, 2022).

In 2017, President Joko Widodo declared June 1st as Pancasila birthday. This determination was stated in Presidential Decree Number 24 of 2016 (Keppres No. 24/2016). In this Presidential Decree, the government provided a several consideration, that since its birth on June 1st, 1945, Pancasila has developed until it produced the Jakarta Charter (*Piagam Jakarta*) text on June 2nd, 1945, by the Committee of Nine (*Panitia 9*) and was agreed to be the final formulation on August 18th, 1945, by the Preparatory Committee for

Indonesian Independence (*Panitia Persiapan Kemerdekaan Indonesia*) (Suyasa, 2022)

The following are the precepts in Pancasila:

1. Belief in the One and Only God (*Ketuhanan Yang Maha Esa*);
2. Just and civilized humanity (*Kemanusiaan yang adil dan beradab*);
3. The unity of Indonesia (*Persatuan Indonesia*);
4. Democracy guided by the inner wisdom in the deliberation among representation (*Kerakyatan yang dipimpin oleh hikmah kebijaksanaan dalam permusyawaratan/perwakilan*); and
5. Social justice for all Indonesian people (Keadilan sosial bagi seluruh rakyat Indonesia).

Analysis reveals that the scenes in this web series reflect the values of Pancasila, as follows:

First, the belief in God. From the cultural diversity that has been described, it can be said that the Indonesian nation is a religious nation. This is shown in the scenes when in the land of Minang. It is explained that since the age of 10, Minang boys must live in Surau (Mosque) to learn martial arts, religion, and traditions. Learning religion here shows the religious nature of the nation. Almost all Minang cuisine has a distinctive spicy taste, which is the spiciness comes from chili. Chili itself for the Minang people represents Alim Ulama, religious leaders. In addition, this nation also respects nature, as seen in the scenes in Wae Rebo Village, where the number of Mbaru Niang houses is 7 (seven), because the village is surrounded by 7 (seven) hills. Respecting nature that has given life means they know how to be grateful. Gratitude is also shown in the scene in Kemiren Village, where the village holds a celebration every time there is a Village thanksgiving event. What is seen here shows that the Indonesian nation is a nation that believes and is pious to the greatness of God Almighty.

Second, humanity. Indonesians also know how to treat fellow human beings. This nation is very friendly and open to tourists who come to visit, as seen in the scenes when visiting Wae Rebo Village. This friendliness is also seen in the scene when visiting Lake Toba, North Sumatra. The nation's hospitality is displayed through

patience in explaining ulos to visiting tourists. Indonesians also love to share, as seen in the scene where tourists are welcomed in Kemiren Village at a village thanksgiving event with a shared meal. These things show that the Indonesian people have an attitude of loving fellow human beings, the Indonesian people have a sense of humanity.

Third, the unity. The Indonesian people are also a resilient nation. This is reflected in various cultural forms, from traditional houses to ancestral explorer ships. The traditional houses here are Rumah Gadang and Mbaru Niang. Meanwhile, the ocean-going ship is the Pinisi Ship, a legacy of the Bugis people. Resilience here also means that this nation is strong against "attacks" from outside, and this describes the strength of national unity. Another resilience is manifested in the habit of migrating. In fact, the Minang people migrated as far as East Nusa Tenggara and then established a village, Wae Rebo. The culture of the Minang people was indirectly carried to Wae Rebo Village. One manifestation of this is the resilience of the Mbaru Niang.

Not only resilient, but Indonesia is also a united nation. This national unity is embodied in the Minang culinary, Rendang. Although Rendang is a Minang specialty, unity here belongs not only to the Minang people, but to all Indonesians. This resilience and unity are also supported by a nation that never forgets its origins. Indonesians still deeply respect traditions, one way of doing so is through traditional events. This describes that wherever we go, as Indonesians, we should never forget that we are Indonesians with traditions.

This means we have a spirit of nationalism, that is, we love the Indonesian nation and state. This spirit of nationalism is also described by an attitude of not forgetting the history of the nation's struggle, such as the scene where the people of Morotai still preserve historical relics from World War II (September 1, 1939 – September 2, 1945), which was the period when Indonesia achieved independence and maintained it until today (August 17, 1945).

Fourth, the togetherness. The Indonesian people also have a culture of togetherness, it shows in Kemiren Village, during the village thanksgiving celebration. Eating together, even inviting (domestic) tourists from outside the

village, is shown here. This describes the Indonesian people's sense of togetherness, which is clearly for the common good.

Fifth, the balance. Despite the matrilineal system, men play a crucial role in Minang society. Boys are taught to be responsible from the age of 10. Men are taught to be independent and develop physical defenses to become strong men. They are also taught to remember their religious teachings (Islam) and their origins through learning about customs. Furthermore, within the household, men are expected to protect and cherish their wives, a practice embodied in the traditional Minang dance, Tari Payung.

The importance of men's roles is balanced by the equally important roles of women, as in Banyuwangi, East Java, particularly in Kemiren Village. This balance is also reflected in the delicious taste of Kemiren Coffee, which is black in color but sweet in taste, reflecting the bittersweet balance of life.

Furthermore, the Indonesian people has a spirit of cooperation when building the Pinisi ship. This cooperation describes that good cooperation can produce something truly good (the Pinisi ship).

Indonesians also deeply respect their elders, as described in the scene depicting the ulos Ragi Hotang, a gift from the bride to her in-laws on their wedding day. Furthermore, Indonesians still honor their ancestors, even though they no longer gather. Nearly all the Indonesian traditions depicted in this web series describe reverence for their ancestors. Balance, cooperation, and respect for others, describe that Indonesians truly possess a sense of justice for their fellow human beings.

So, if taken as a whole, there reflects the values of the Pancasila principles in this web series. Starting from a religious attitude which means believing in and being devoted to God Almighty (the first principle), hospitality and sharing with others which means having a sense of humanity (the second principle), resilience, unity, and not forgetting the origins and history of the nation's struggle (the third principle), togetherness (the fourth principle), to the existence of balance, mutual cooperation, and respect for others (especially the elderly and ancestors), which shows a sense of justice (the fifth principle).

Pancasila itself is formulated through various elements, including historical and cultural ones. Therefore, it's no surprise that the people of this nation have instilled Pancasila values in their daily habits, even before Indonesia's independence.

Here is Soekarno's statement regarding the urgency of Pancasila: "Pancasila is a single *Weltanschauung*, a single philosophical foundation. Pancasila is a tool for uniting the nation, and in essence, a tool for uniting in the struggle to eradicate all the ills that have been fought for decades, especially imperialism. The struggle of a nation, the struggle against imperialism, the struggle to achieve independence, the struggle of a nation, each has its own unique characteristics. No two nations struggle in the same way. Each nation has its own way of fighting, its own characteristics. Therefore, in essence, as an individual, has its own personality. A personality that is manifested in various aspects, in its culture, in its economy, in its character, and so on" (Erni, 2024).

CONCLUSION

The meaning of Indonesian culture in "Goresan Jejak" and "Goresan Jejak 2" is that the Indonesian people have a tough nature, uphold unity, religious, respect the traditions and culture of their ancestors, balance life, mutual cooperation, friendliness and sharing with others, openness, not forgetting the origins and history of the nation's struggle, having a sense of gratitude, willing to share with others, togetherness, and respecting others, especially the elders.

Here are the values of the Pancasila principles in this web series: the first principle, which emphasizes religious belief and devotion to God Almighty; the second principle, which emphasizes humanity through hospitality and sharing with others; the third principle, which emphasizes resilience, unity, and not forgetting the nation's origins and history; The Fourth Principle, which emphasizes a sense of togetherness; and the fifth principle, which emphasizes balance, mutual cooperation, and respect for others.

Reflecting the values of the Pancasila principles above, the third principle, the Unity of Indonesia, is the most dominant among the

others. This means that, through this web series, the creator believes that the Indonesian nation is a united nation that cannot be easily divided.

The title itself, “Goresan Jejak”, is related to historical values (Pancasila) which originate from the traditions of Indonesian society, which then become culture in the local area. So, this is not “Goresan Jejak” of Febrian, the main character, searches for love.

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