

Roland Barthes Semiotic Approach To the Gebyok Jumpara Cultural Video Campaign

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Abstract

The video campaign entitled Gebyok Jumpara is a short-duration cinematic video which is one of the cultural promotional content of Jepara Regency on the Youtube social media platform. Gebyok Jumpara is used to introduce the art of Gebyok carving as a representative carving product that has a close relationship with socio-cultural values in Jepara. This research aims to dissect the content of the Gebyok Jumpara video with the Roland Barthes approach so that the explicit and implicit messages in the video can be revealed more deeply. Based on these objectives, this research emphasizes descriptive qualitative methods to obtain in-depth and accurate findings. Data were collected through observation, interview, and document study. The theoretical approach used is Roland Barthes' semiotic theory with the division of signifier (denotation), signified (connotation), and signification (myth) levels. The initial stage of analysis is the description of the cinematographic composition used in the Gebyok Jumpara video campaign. The next stage is a semiotic analysis using Roland Barthes' theory. The Gebyok Jumpara video campaign will be separated into a total of 9 scenes according to the frame transition. Each scene will be analyzed to classify the level of signs that are translated into the meaning of signifier (denotation), signified (connotation), and signification (myth). The conclusion shows that the Gebyok Jumpara cultural campaign video pays attention to the composition elements of cinematographic techniques such as the role of third, negative space, and natural frame. Meanwhile, the results of the interpretation of meaning through the Roland Barthes approach bring three main messages: the great cultural heritage, the relationship between humans and God as the Greatest Creator, and the acculturation of Hindu, Chinese, and Islamic cultures. These three important points boil down to a message about how humans behave while maintaining tolerance for each other.

Keywords: *cinematic, cultural, Roland Barthes, semiotic, video campaign*

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INTRODUCTION

The art of Jepara carving has proven its traces and historical legacy since the 15th century. Authentic evidence of the existence of Jepara carvings is in the form of artifacts on the walls of the Mantingan Mosque, which was built during the reign of Ratu Kalinyamat (1521-1546) (Chrisswantra, 2021). At that time, architecture in Jepara progressed, especially in the field of stone carving. The origin of stone carving was brought by Tjje Hwio Gwan, the adoptive father of Sultan Hadirin, when he moved to Jepara. Tjje Hwio Gwan became a Vice regent with the title *Sungging Badar Duwung* which means a stone carving expert (*sungging* "carving", *badar* "stone", *duwung* "sharp"). Since then, cultural acculturation, especially in the field of carving, has continued to occur from the Demak Kingdom to the Mataram Kingdom. Carving art entered developing era of small industries raised in the 19th century by Jepara's daughter nobleman, RA. Kartini by investing capital and sent carved products to her friends abroad as souvenirs. The craftsmen made small carved ornaments such as souvenirs, ashtrays, and decorative lamps (Study, n.d.). Since then, Jepara-carved items made by traditional craftsmen in the mountain back villages have been recognized abroad. The development continued until after the proclamation of independence of the Republic of Indonesia, when carving schools began to be established that developed classical motifs into large-dimensional products, one of which was *Gebyok*, furniture, and home furnishings. Many artifacts and carved products have evolved due to changing times or even the demands of the global market (Indrayani et al., 2022). Contact with foreign cultures has led to socio-cultural changes among Jepara carving craftsmen. There are at least three factors that influence social change, namely the influence of community work pressure, whether or not communication is effective, and the influence of changes in the surrounding natural environment (Raudeliunaite & Volff, 2020). Therefore, as a guide to behave, act and adapt to the environment, humans need the existence of culture as a survival tool.

Gebyok Jepara is one of the results of Jepara carving art that survives through various changes in the era while maintaining its classic carving ornaments. *Gebyok* is one of the exclusive pieces of furniture from Jepara in the form of a partition as a room divider or door wicket with typical Jepara architecture. A good quality of *Gebyok* is usually made of teak wood (Irsyada, 2022). *Gebyok* carving art is widely used as a decoration for house doors, room dividers, and mosque doors. Since the 1980s, *Gebyok* has been carved in Blimbingrejo village and becoming one of the main livelihoods of the community. Some of the criteria for a good *Gebyok* are having detailed, smooth, three-dimensional carvings, with weather-resistant wood quality so that it can be more sturdy and charming. With all its original characteristics, *Gebyok* typical of Jepara has a high aesthetic value that does not exist in other regions (Ariyani et al., 2020). Judging from the philosophy of the motif, *Gebyok* is considered to be full of philosophy about life policy recommendations in the world and in the hereafter. The typical Jepara carving ornament motifs applied to *Gebyok* are expressions of leaf or vine plant design, medallion pattern, temple, and lotus shape, and also geometric patterns (Marizar et al., 2020).

In order to always maintain its existence both as a cultural heritage and as a product of the carving industry, *Gebyok* is promoted visually in various ways, one of which is by creating cinematic video content. The Jepara government, especially the Tourism and Culture Office through various social media platforms, has made various efforts to make Jepara carving art reach the public, especially young people, in a more modern way (Liang, 2021). One of the cinematic videos with a cultural campaign theme uploaded on the YouTube platform about *Gebyok* carving is the *Gebyok Jumpara* Video. The video was uploaded on the MenarArt Creative Agency channel with a duration of one minute to present the main narrative "*Gebyok, Partition Across Cultures, Religions, and Indonesian History*". At a glance, it can be seen that the shooting process chose the location of the Mantingan Mosque and Blimbingrejo Village as the center of Jepara carving (Cao, 2022). Close-up shots also display some classic Jepara carving motifs combined with moving animation effects. Overall, despite its short duration, this video campaign is able to combine various technical and content combinations between modern and classic. Cinematography techniques in videography are techniques for shooting and combining images to convey stories or ideas well. Cinematic video is very concerned with production elements such as composition, shot type, shot size, camera movement, image direction to color grading (*Documenting and Presenting Intangible Cultural Heritage on Film*, n.d.).

Cinematography is a word derived from the Latin language 'kinema' or 'image'. The use of cinematography techniques aims to show objects in more detail, by keeping the visual appearance of the video as varied in such a way (Tourism, 2021). Cinematic videos will be able to clearly demonstrate the difference in the final result. With cinematography techniques, the audience will more easily capture the message to be conveyed through a combination of a series of images and narratives that are arranged into a video clip (Manalu et al., 2021). The researcher considers that the visual presentation in the Gebyok Jumpara cinematic video is quite effective and interesting. With a duration that is not too long, this allows the video to be re-uploaded on other social media platforms such as TikTok and Instagram reels. The choice of cinematography technique as the method used also makes the video has the possibility of displaying images capable of speaking with various interesting messages. Since this topic appeals to researchers, researchers will try to further explore the meaning that is contained in the Gebyok Jumpara video campaign using the Roland Barthes semiotic approach. Visual signs that appear in each scene in the Gebyok Jumpara video will be analyzed to get an interpretation of the implied and explicit meanings that want to be conveyed to the audience. In this research, the video content will be analyzed and separated into 9 scenes and reviewed using the semiotic approach (Journal, 2020).

Roland Barthes' semiotics formulates two levels of signs (staggered systems) that allow for the production of multiple meanings, namely denotation, connotation, and myth. In addition, Barthes also sees more meaning in each level, but it is more traditional with the influence of cultural social interpretations such as myths (Zakharova et al., 2021). Myth in Roland Barthes' semiotic understanding is the encoding of meaning and social values as something that is considered natural or a story used by a culture of people around the marker found to explain or understand some aspects of the essence or truth of nature. Barthes revealed that various types of semiotics show an affiliation between the two prerequisites of signifier and signified. Barthes uses the term 'order of signification'. The first order of signifier is denotation (Njirić, 2016). While connotation is the second order of signified. Meanwhile, the further development of myth is the signification. Roland Barthes' semiotic approach tends to be used to find out the meaning of a work of art in more depth beyond its visual appearance but also connected to the phenomena, philosophy, and socio-cultural values of the accepted society (Moerdisuroso, n.d.).

METHOD

This research uses a descriptive qualitative approach to find the meaning of Roland Barthes semiotics on the object of research. This research takes the object of the Gebyok Jumpara Video Campaign. The descriptive qualitative approach aims to describe the meaning of the object through qualitative data (non-numerical data or numbers) and then interpreted with a reference, quote, or scientific reference based on cues or hypotheses about situations, conditions, and field facts (Putri et al., 2022). The research strategy used is case study research, this is because the problem and also the focus of the research have been determined beforehand, namely with the limitations of analyzing the object of the Gebok Jumpara video campaign with a semiotic approach (Wijayanto & Iswari, 2021).

The research location was Blimbingrejo Village, Jepara Regency, Central Java. Blimbingrejo Village was chosen as the research location because the village is the center of Jepara carving which is also the shooting location for the Gebyok Jumpara Video. Blimbingrejo Village has many carving cultural figures who are also Gebyok producers who can be used as interview sources. In this study, the data used is qualitative data about the meaning of the Gebyok Jumpara video through the Roland Barthes approach, which is extracted from the results of observations of video research objects, interviews with informants, document studies related to the approach, and literary theory (Isfandiyary, n.d.). The research informant is one of the Gebyok carving artists, Mr. Sutarto, who is the head of the Gebyok entrepreneurs association in Blimbingrejo Village. Archives and documents that become data sources to find out the meaning of the Gebyok Jumpara video with the Roland Barthes approach in the form of book references and previous research including book assets at the Jepara Regency Culture and Tourism Office. In collecting data, the researcher as the main research instrument is supported by the use of research instrument tools such as stationery used for the process of recording interviews, observations and literature (Pakarena, 2021).

Data analysis in this research is an inductive process, which means that the final conclusion is built from the data that has been obtained in the field. There are three kinds of activities carried out in the process, including analysis conducted during data collection, analysis in an interactive form to understand similarities and differences from various data sources, and repeated cyclical analysis until conclusions are considered to be complete and answer research problems (Wang, 2019). Thus, data analysis in qualitative research is a process and research effort that continues and sustainable. This research uses an interactive model analysis consisting of three activities, including data reduction, data presentation, and conclusion making. Data reduction is defined as the process of selecting or focusing on simplifying all the rough data that emerges from written notes and references in the field. After data is collected using interview, observation, and document analysis techniques, the next process is data reduction. Afterwards, the next step is data presentation. The presentation of data most often used in qualitative research is in the form of narrative text, which is a series of sentences arranged logically and systematically, so as to present the problem flexibly, not "dry", and rich in data (Yang et al., n.d.).

However, in this research, data is not only presented in a narrative manner, but also through sequential tables to make it more concise and easy to understand. Qualitative research is designed to present data so that the combination of information can be organized in a solid and understandable form (Shrum & Duque, 2021). This is done so that researchers and readers are able to see and understand more clearly what is happening in it. Thus, in conclusion, researchers will find it easier to draw conclusions, and readers will understand them more easily. The last analysis activity is a type of verification by making conclusions. The conclusion of the research results is defined as the theoretical withdrawal of the research results through the chosen theoretical approach (Borish et al., 2021).

RESULT AND DISCUSSION

Video campaign with cinematic techniques entitled *Gebyok Jumpara* was uploaded on the MenarArt Creative Agency channel with a duration of one minute. This cinematic video carries the theme of cultural local wisdom. The video carries the main narrative "*Gebyok, Partition Across Cultures, Religions, and Indonesian History*" which is written in the content description (Kawamura, 2019). The shooting process was carried out in two main locations, namely around the Mantingan Mosque and the Blimbingrejo Village Carving Center, Jepara Regency. The word "*Jumpara*" in the video title is a combination of the words *Ujung Para* and *Ujung Mara*, which are the origin of the name of the city of Jepara (Jurnal et al., 2018). The main focus of the video is the famous hereditary masterpiece, *Gebyok Jepara*, as a trace of the splendor of the carvings whose ornaments are immortalized adorning the walls of the Mantingan Jepara Ancient Mosque (Lie et al., 2018). Close-up shots are given to the three main ornaments, namely the flower and vine motif, the medallion circle motif, and the geometric abbreviation motif with eight stars at the center. When viewed as a whole, the *Gebyok Jumpara* video has a composition of visual elements that aims to give an aesthetic impression and a sense of comfort in watching the video (Jantan et al., 2016). Some of the compositions include the rule of third, negative space, and natural framing. The rule of third is the division of frame order in an image or video that is broken into 9 squares or three-by-three segments. ROT composition aims to emphasize the point of interest (Figure 1).



Figure 1. Rule of third scene 01, creations by Kinanti Erste, 2023



Figure 2. Rule of third scene 02, creations by Kinanti Erste, 2023

The two scenes that show the rule of third composition in shooting aim to focus the audience's attention on the human object on one-third of the screen or image. Scene one shows a medium close-up of a man wearing a red t-shirt with the words "carved city" and a white cap. Scene two shows a medium close-up of a man wearing a Javanese traditional costume with batik cloth. The use of the rule of third technique also adds an aesthetic impression to the scene presented. Negative Space composition is a composition where empty space is deliberately created around the main object to clarify the existence of the object. The background (negative space) gets a bigger part and makes the main object look small but can naturally direct the audience's eyes to the focus of the object. The impression given will look simple and minimalist.

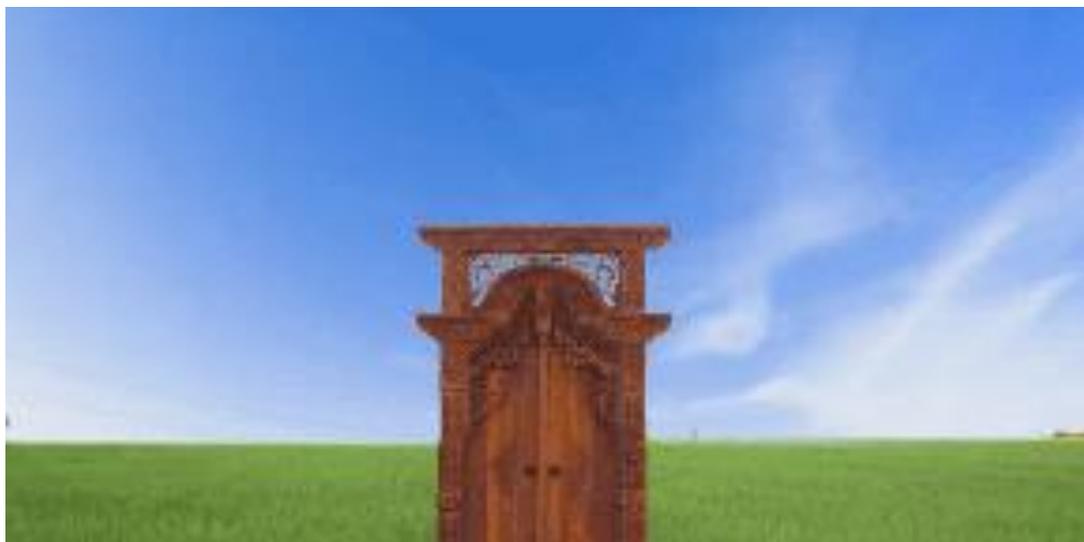


Figure 3. Negative space scene 01, creations by Kinanti Erste, 2023

In the negative space scene of the Gebyok Jumpara video, one small Gebyok craft is placed in the center focus of the background of green rice fields and blue sky. The size of the object is fairly small when compared to the surrounding background area, but this is able to make the audience's eyes automatically drawn to the Gebyok object. Natural Framing is a technique of utilizing objects to frame the video. Natural framing will give a natural impression between the object and the background or surrounding objects (*Visual Impressions of Interactions between Objects When the Causal Object Does Not Move*, n.d.). In the Gebyok Jumpara video, the natural framing technique is used to display the title at the beginning and end of the video. The natural framing used comes from the natural shape of the open Gebyok.

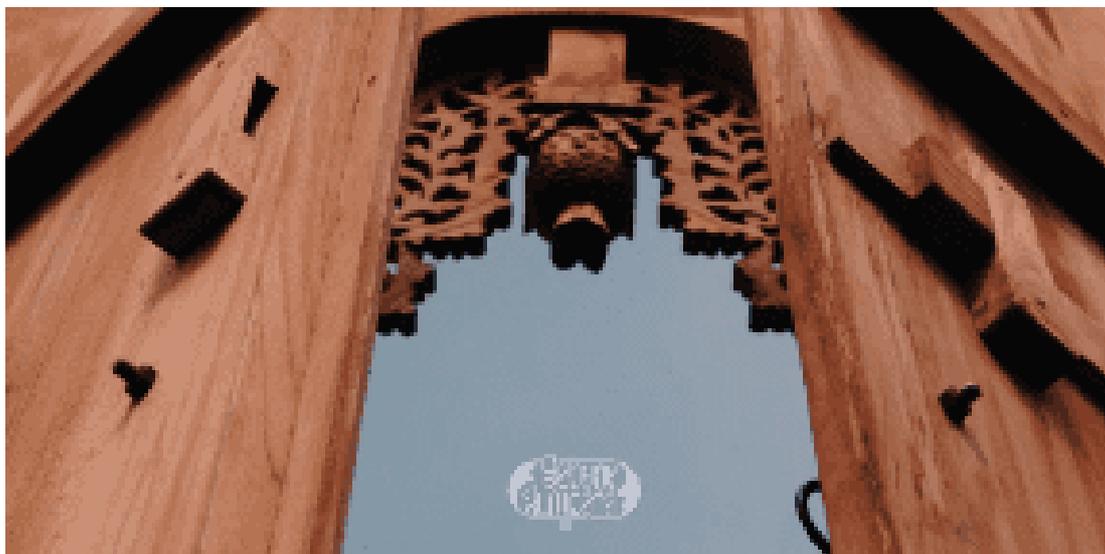


Figure 4. Natural Framing scene 01, creations by Kinanti Erste, 2023

Based on the third analysis of the composition of the Gebyok Jumpara cinematic video elements, it can be seen that the overall style used in taking pictures has a natural impression, is thick with typical cultural ornaments, and also focuses the audience's attention on certain objects. With the style of Picture taking as mentioned above, of course, it is intended that the audience is easier to get information in the form of messages or explicit meanings in each piece of the picture in a way that still spoils the sense of sight visually. Therefore, to further prove what exactly the message and meaning contained in each piece of scene and video frame, the researcher divides it into a total of 9 scene frames which are analyzed using the levels of meaning of signifier (Denotation), Signified (Connotation), and Signification (Myth). Signifer or denotation is the first level of meaning that describes the condition seen by the five senses as it is, literal and real. Signified or connotation is the second level of meaning that has been explained according to socio-cultural views or personal associations. Signification or myth is the third level of meaning where visual elements have been given a meaning that has a mode of representation to convey a certain message (Iftikhar et al., 2019).



Figure 5. Sculpture Silhouettes by Kinanti Erste, 2023

Table 1. Roland Barthes Analysis of the Sculpture Silhouette Scene

Signifier	Signified	Signification
The silhouette of a black statue becomes the point of interest in the center, with the bright blue and white sky as the background.	The silhouette of Tugu Kartini in the center of Jepara was shot in bright daylight using the cinematic video technique of negative space composition.	A scene that emphasizes the identity and pride of the people of Jepara. Representation of R.A. Kartini's " <i>Habis Gelap Terbitlah Terang</i> " quotes.

The silhouette scene of the Tugu Kartini statue is the opening scene after the title of the Gebyok Jumpara video is displayed. This scene contains an implied message to emphasize the representative identity of Jepara City to the audience. The process of conveying messages is also supported by picture-taking techniques that make the audience more focused on the main object.



Figure 6. Carving Process and Carving Motifs, creations by Kinanti Erste, 2023

Table 2. Roland Barthes Analysis of Carving Process and Carving Motif Scene

Signifier	Signified	Signification
Carving wood in the traditional way using hand and chisel tools with the help of Picture paper patterns. Two three-dimensional wood carving ornaments with natural finishing.	The traditional wood carving process is still maintained by Blimbingrejo Village craftsmen so that the results are more detailed, smooth, and full of dedication. Two typical ornament motifs of Gebyok Jepara are the vine motif and the Majapahit motif.	A scene that emphasizes that Gebyok is one of the great carved artworks of Jepara's cultural heritage that still maintains its quality and originality.

The scene of the carving process carried out by Blimbingrejo Village artists is presented with a split screen technique to display the visualization of two activities that have continuity. The split technique is also applied to the following scene to display the visualization of two typical Jepara carving ornament motifs. The two scenes with many similarities in technique and color grading can be put together into one frame-cut scene because they provide the same meaning and message. Gebyok Jepara is a masterpiece of carving art of Jepara cultural heritage which is done with full dedication by Carving Artists without the help of modern tools that can reduce its artistic value. Therefore, it is concluded that the meaning of signification is that this process is carried out to maintain the quality and originality of 'handmade' Gebyok.



Figure 7. One Gebyok, creations by Kinanti Erste, 2023

Table 3. Roland Barthes Analysis of the Gebyok Door Scene

Signifier	Signified	Signification
The Gebyok door with a natural finish of small wooden color stands upright in the middle of the rice field with the upper background of a clear blue sky with a tinge of white clouds.	Jepara Carved Gebyok Door with one Blandar can stand firmly because it is made of Teak wood so it is more resistant to weather changes.	Gebyok as a door that connects the balance of interaction between humans on earth with their God in the sky.

Gebyok itself literally means "boundary" or "partition". Gebyok is placed firmly in the middle of two different backgrounds, namely rice fields as a representation of the human world and the sky as a representation of the Creator's world. Gebyok is a way for the owner or occupant of the house to always remember his relationship with God. The presence of Gebyok symbolizes balance and peace.



Figure 8. White Arch, creations by Kinanti Erste, 2023

Table 4. Roland Barthes Analysis of the White Arch Scene

Signifier	Signified	Signification
The top of the gate is white with a gray moon and star symbol at the top. The gate also has embossed carvings reading Arabic script on two sides of the front and back gates.	The gate of the Mantingan Jepara Mosque with the Shahadat reading carving is one of the first oldest places where artifacts of Jepara carving motifs were found on its walls.	The historical journey of carving motifs on Gebyok Jepara began during the Demak Kingdom as the first Islamic kingdom on the island of Java.

The gate of the Mantingan Jepara Mosque has two sentences of the creed engraved on it as a sign of the legacy of the Demak Kingdom as the first Islamic kingdom on the island of Java. This gate is the entrance to the artifacts of carving in Jepara, namely the carved motifs on the walls of the Mantingan mosque. The video was shot using hyper-lapse technique to connect the front gate and the back gate. The hyper lapse technique that brings together tens to hundreds of photos into an aesthetic video sequence gives the effect of movement from one side to the other as a representation of *'the moving era'*.



Figure 9. Man with his back to the camera, creations by Kinanti Erste, 2023

Table 5. Roland Barthes Analysis of the Scene of the Man Turning His Back to the Camera

Signifier	Signified	Signification
A man with his back to the camera wears a red T-shirt with the words 'carving city' and a white cap. The background of the video is a place with white walls, wooden wall decorations, and brown wooden poles. There is a narration <i>'sangkan paraning dumadi'</i> .	A Jepara Muslim prays at the Mantingan Mosque in Jepara. The philosophy of <i>'sangkan paranaing dumadi'</i> means that the beginning and end of humanity will return.	An advice for humans to always remember God as the Greatest Creator.

The existence of Gebyok Jepara not only has strong cultural values but is also enriched with divine values. Because the development process in Jepara cannot be separated from the influence of various religions such as Islam and Hinduism, Gebyok also has values that invite humans, especially Jepara residents, to always remember the God the Greatest Creator. The scene shows Muslims who are praying because they use the attributes of the Muslims in the form of caps. The screen printing 'carving city' in white color on the back of the man's shirt is a statement supporting the identity that he is a resident of Jepara, the City of Carving.

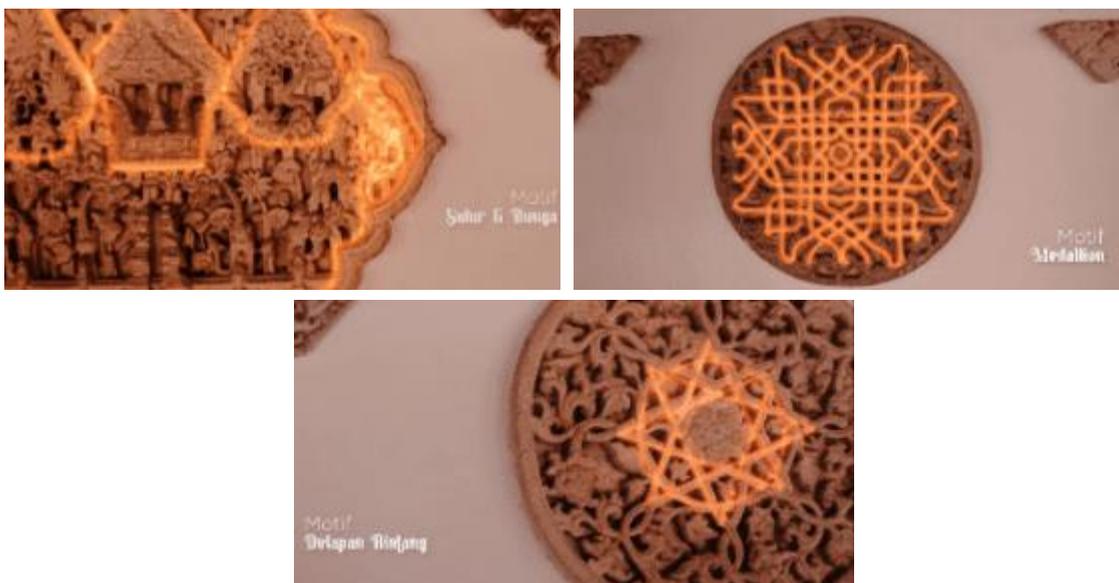


Figure 10. Carving Motifs, creations by Kinanti Erste, 2023

Table 6. Roland Barthes Analysis of Carving Motifs Scene

Signifier	Signified	Signification
The first ornament motif shows carved leaves and buildings. The second ornament motif shows carved geometric shapes of circles and connected lines as well as vines in the foreground. The third ornament motif shows a geometric circle with a star angle shape in the center surrounded by vine carvings.	The three main motifs that represent all the wall ornaments of the Mantingan Jepara Mosque are the temple house kurawal motif, the medallion circle motif, and the eight-star <i>arabesque</i> circle motif.	The Gebyok is decorated with motifs from the acculturation of Chinese, Hinduism and Islamic cultures that exist peacefully and in balance.

Three main motifs are displayed with a visual effect of golden yellow light as a symbol of majesty that traces the main form of each motif. The kurawal motif of the temple house is a motif with a touch of Hindu culture at the Mantingan Mosque symbolizing the gateway between worlds. The medallion circle motif is the influence of Chinese culture at the Mantingan Mosque which symbolizes prosperity and eternity. The eight-star arabesque circle motif is an influence of Islamic culture at the Mantingan Mosque which symbolizes God's boundless love for mankind (Osim, 2021).



Figure 10. Male Silhouette creations by Kinanti Erste, 2023

Table 7. Roland Barthes Analysis of the Male Silhouette Scene

Signifier	Signified	Signification
The silhouette of a man sitting inside a mosque with the time of day in the background. There is quite a lot of lighting outside, while the indoor lighting is minimal.	A Muslim prays at the Mantingan Mosque in Jepara.	An advice for humans to always pray to remember God as the Greatest Creator.

The scene of a Muslim man praying at the Mantingan mosque has a video narration that reads "*an Islamic symbol of the wisdom of living in the hereafter.*" With the combination of the narration and the scene shown, it reinforces the message of advice for humans to always maintain the balance of interaction between the world and the hereafter (Fatmawati, 2021).

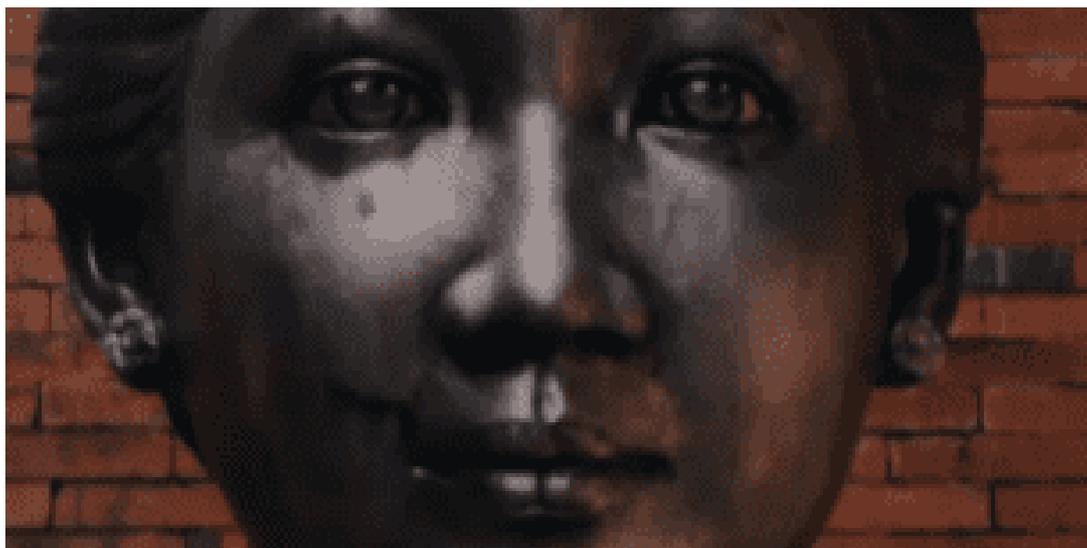


Figure 11. Sculpture Face creations by Kinanti Erste, 2023

Table 8. Roland Barthes Analysis of the Sculpture Face Scene

Signifier	Signified	Signification
The face of a woman statue against the background of a brick wall.	The face of the R.A Kartini statue recorded with the Picture Hyperlapse capture technique encircles the statue.	R.A. Kartini is the daughter of Jepara aristocrats who raised the existence of Carving Art to be able to become excellent in Jepara.

R.A. Kartini was a very influential figure in the development of carving in Jepara. She gave carving groups the power and opportunity to develop economically and build their villages into carving centers. One of the villages behind the mountain that is recorded in history as a center for carving artists is Blimbingrejo Village, which is now a Gebyok carving center village in Jepara (Yuliati, 2019). Therefore, it can be concluded that the scene in the video carries an implicit message that R.A. Kartini is also an influential figure in the development of Gebyok Jepara, although during her time people were not too often to create carved artworks that have large dimensions such as Gebyok (Science, n.d.).



Figure 12. Male Figure creations by Kinanti Erste, 2023

Table 9. Roland Barthes Analysis of the Male Figure Scene

Signifier	Signified	Signification
The face of a man against the background of a brown carved wooden wall. The man is wearing a white and brown shirt and brown head accessories.	A male artist, dressed in batik clothes and udeng as a signature of Javanese culture, is sitting in front of the Gebyok wall and conducting an interview.	Jepara carving artists have a major role in preserving the cultural heritage of Gebyok.

If in its development the art of carving was brought by Tjie Hwio Gwan and made excellent by R.A. Kartini, then the carving artists have a role to always protect the values and preserve Gebyok. The scene in Picture 12 shows the interview process with Mr. Sutarto who is the head of the Gebyok entrepreneurs association in Blimbingrejo Village. The choice of costumes and the setting of the character who is the subject of the Picture further strengthens the thickness of the cultural elements that are trying to be shown. From the results of the analysis of the Roland Barthes semiotic approach in the division of 9 frames of the Gebyok Jumpara cultural video campaign scene, there are several main meanings that want to be conveyed to the audience through the video (Putu et al., 2022). The first point is about Gebyok as a great and representative work of Jepara carving

cultural heritage. The second point is Gebyok as a medium to remind humans to always maintain the balance of their relationship with nature and the Creator. The third point is that Gebyok is a symbol of cultural acculturation that coexists peacefully.

CONCLUSION

The cultural campaign video entitled Gebyok Jumpara is a form of cinematic video taken using composition techniques that pay attention to the rule of third elements, negative space, and natural framing in order to give an aesthetic impression and a sense of comfort in the audience who watch the video. The interpretation of the correlation signs based on the Roland Barthes semiotic approach in the Gebyok Jumpara video has three main messages, namely about the great cultural heritage of Jepara, the relationship between humans and God as the Greatest Creator, and also the acculturation of Hindu, Chinese and Islamic cultures. These three important points lead to a message about how humans should behave while maintaining tolerance for each other. Recommendations for future research with a semiotic approach can dig deeper by combining sustainable approach theories, in order to obtain a higher and deeper level of meaning.

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