

The Influence of The Film Merah Putih: One For All as A Medium to Convey The Message of Nationalism and Tolerance With The Use of Artificial Intelligence (AI)

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ABSTRACT

The Indonesian animated film entitled Merah Putih: One For All was used as the object of study to research how films function as a means of conveying messages about nationalism and tolerance amidst cultural differences. The aim of this research is to examine political messages, national values, as well as the visual and narrative influence of films on young people. This research uses a qualitative descriptive method with a semiotic, narrative and media sociology analysis approach. Primary data was obtained from the film itself, while secondary data was taken from various literature, journals and articles related to nationalism and diversity. Data collection techniques include observation of film texts, documentation, and information analysis using the Miles and Huberman model. The main findings show that the film Merah Putih: One For All succeeded in conveying an important message of unity, cooperation and national spirit through the story of eight children from various cultures who united to protect the Red and White flag. However, the visual quality of films produced with the help of artificial intelligence (AI) technology still has limitations, as can be seen from disproportionate characters, stiff facial expressions, and settings that do not fully reflect Indonesia's cultural diversity. This shows that while AI can speed up the creation process, a creative human touch is still needed to ensure messages about nationalism and pluralism are delivered powerfully and authentically.

Keyword : Merah Putih: One For All; Nationalism; Unity; Artificial Intelligence (AI)

Introduction

Film as a type of literary work can be a very entertaining media medium. This is evident from the fact that almost every family in the world has at least one television in their home. One of the reasons why films are the most preferred literary products is that they provide ethical values, are produced in a variety of genres, are attractive with lots of color animations and special effects, are easy and affordable and easy to get, and are often related to language and cultural content (Anggraeni, Mujiyanto , and Sofwan 2018).

Film is a type of art that consists of a series of moving images arranged in a certain order to create the illusion of motion, so as to be able to convey stories, stories, ideas, views, feelings, and atmospheres through visual and sound media. In addition to serving as a source of entertainment, films also serve as a way to document culture, as well as social and political issues that may be difficult to convey in other ways. Movies are also known as movies or motion pictures, and can be shown in cinemas, television, or other

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broadcasting platforms. Literally, film means cinematography. Cinematography comes from the term cinema which means "movement". Tho or phytos means "light". So, film can also be interpreted as depicting movement using light. In addition, film also serves as a social and cultural record that plays a role in conveying the context of the times when the film was produced even though it was not actually planned for that purpose (alfathoni & Manesah, 2020).

According to Usman Ismail as the Father of Indonesian Film, it has a crucial role in the development of the film industry in Indonesia through works that highlight social problems and the spirit of nationalism. He sees film not only as entertainment but also as a means to fight for the nation's culture and identity (Marella et al. 2024).

In line with this view, films are often used as a means to convey messages about nationality, ideology, and criticism of social and political aspects. Apart from being a source of entertainment, films also function as a means to form national identity, harmonize differences, and reflect on the political situation in a country. An example is the Indonesian animated film "Merah Putih: One For All." This film tells the story of eight children from various cultures in Indonesia who gather in the Merah Putih Team to protect and raise the heritage flag on Independence Day. The eight children who came from various tribes such as Betawi, Papua, Medan, Tegal, Central Java, Makassar, Manado, and Chinese descent, then joined forces to undergo a tough mission in finding and saving the flag. They have the task of protecting the Red and White heritage flag, which is a symbol of national pride and spirit that is always raised during the Independence Day ceremony on August 17. However, three days before the event, the heritage flag suddenly disappeared in a mysterious way. The four children then embark on a courageous mission to find him, and they must overcome various challenges such as crossing a rushing river, exploring a dense forest, and facing bad weather. This narrative conveys a political message about unity among differences, dampening egos for common goals, and the importance of maintaining the symbol of independence as a representation of nationalism (Budiarti, 2025).

In the political context, this film is very important because it raises the theme of diversity and the spirit of national nationalism, which is the main issue in Indonesian politics which is rich in culture. The film reflects the social and political situation in Indonesia, where differences in culture, ethnicity, and beliefs are often obstacles in building national unity. Through this narrative, the film seeks to emphasize that diversity should not be an obstacle, but rather a source of strength to achieve common goals for the welfare of the nation and state. Thus, this film conveys a clear political message about the importance of unity and collaboration in the midst of societal diversity, while teaching national values to the younger generations.

This film's relationship with politics because the symbol of the Red and White flag is a symbol of a very political country, symbolizing the sovereignty, national identity, and unity of Indonesia. The conflicts and struggles in this film reflect how Indonesian politics and social issues need to be managed with cooperation and mutual understanding, not with sectoral egos or inter-group conflicts. Therefore, this film not only discusses entertainment, but also conveys deep political messages and reflections about nationality, nationalism, and the current socio-political situation in Indonesia.

In the midst of the strong political and nationalism messages raised by this film, the development of technology in the world of cinema, especially the use of artificial intelligence (AI), is also an important aspect that needs attention, because this technology is now increasingly influencing the way a film is produced and how these messages are conveyed to the audience.

AI or Artificial Intelligence is a branch of computer science that studies how to create a system or machine that can mimic human intelligence capabilities. The existence of AI allows computers to think, learn, and make decisions like humans. According to Luger and Stubblefield (1993), artificial intelligence (AI) is a part of computer science that focuses on automating intelligent actions, which is the ability of

machines to complete tasks that usually require human intelligence (George & William A, 1993).

The role of AI in Filmmaking is that AI helps automate various parts of film production that usually take a long time, such as creating visual effects and improving image quality. To produce better visuals, machine learning algorithms can analyze the footage and determine which aspects need improvement. AI also speeds up the video and audio editing process, replacing the manual work of most editing stages with high speed and precision, drafting scenarios, planning shooting schedules, automation of visual effects, video and audio editing, and prediction of production duration and cost.

However, behind the various conveniences that AI offers in the editing and production stages, AI has drawbacks that affect the visual quality of movies. If used without adequate artistic supervision, AI can produce outputs that are far from cinematic standards. For example, in the film *Merah Putih: One For All*, instead of creating a realistic and lifelike digital character, the visual results of artificial intelligence (AI) tend to be rigid, their facial expressions are often not in harmony with the emotions displayed, and their body proportions often do not match the circumstances in the scene. This suggests that the use of artificial intelligence (AI) for character design requires sufficient artistic control and human supervision. As a result, the application of this inexperienced AI actually lowers the visual quality of the film and makes it difficult for the audience to connect emotionally with the characters.

This research highlights that the storyline of the film *Merah Putih: One for All* is not well structured, making the storyline feel confusing and weakens the overall message of the film. This condition further worsens the quality of the visual arena movies created by AI looking stiff, the expressions don't match the emotions, and the character's body proportions often don't match. However, this study also states that AI can actually be used to create more authentic characters and reflect the characteristics of different ethnicities, diversity, so that the visuals appear more vivid and contextual with visual and cultural data according to the context.

Methods

The research method used in this film uses a descriptive qualitative method. This method was chosen because it is able to provide an in-depth picture of the content, message, and values contained in the film. According to Mukhtar, the descriptive qualitative research method is an approach that researchers use to gather theories or knowledge about ongoing research topics. The purpose of this descriptive research is to provide a systematic, factual, and accurate description, description, or painting of the facts, characteristics, and relationships and relationships between the phenomena being investigated (Mukhtar, 2013).

The approach used is semiotic analysis to examine signs, symbols, and meanings that appear in scenes, dialogues, and film settings; narrative analysis to examine storylines, characters, conflicts, and resolutions; and the media sociology approach is used to see the relationship between film and the social, cultural, and nationalistic context of Indonesia. According to Roland Barthes, semiotics is a science that studies the system of signs and how humans interpret them in everyday life. Barthes emphasized that there are three levels of meaning in signs: denotation (literal or literal meaning) and connotation (additional meanings influenced by culture, history, and personal experience). Myths (second level is more complex) that can be used to understand the signs and symbols as well as the meanings they give to others, in the movie "*Merah Putih: One for All*" (Roland, 1964).

The word "semiotics" itself comes from the Greek, *semeion* meaning "sign" or *seme*, meaning "interpreter of signs". Semiotics has its roots in classical and scholastic studies of the arts of logic, rhetoric, and ethics (Rorong, 2024). The data sources in this study are divided into two, namely primary data in the form of the film *Merah Putih: One*

for All as the main object, and secondary data in the form of literature, journals, and articles relevant to the theme of struggle and nationalism.

The data collection technique is carried out through observation of film texts by watching film texts repeatedly and recording important scenes, as well as documentation in the form of film scripts and posters. The purpose of data collection is to collect data in the form of images, texts, documentation, and photos from the film "Merah Putih: One for All". The researchers collected documentation from the internet and from their own film, "Merah Putih: One for All", from media platforms Youtube, Tiktok, and Online News.

Data analysis was carried out using the Miles and Huberman model which consisted of three stages, namely data reduction to select relevant parts of the film, presentation of data in the form of descriptions and categorizations, and drawing conclusions to find the meaning of the message, the value of the struggle, and the relevance of the film to the context of Indonesian nationalism (Matthew & A. Michael, 1982).

Results and Discussion

According to Christian Metz, a film theorist who focuses on structure, film can be thought of as a sign system that has a unique language for expressing meaning (Metz, 1947). Film is not just a series of moving images, but also a means of communication that is able to build reality in social, political, and cultural aspects. The origins of film itself begin at the end of the 19th century, when the Lumiere brothers in France managed to display moving images using a device called cinematographe in 1895. Since then, film has rapidly evolved from mere entertainment to a form of artistic expression, a means of cultural dissemination, and a tool of political propaganda. In an academic context, Bordwell and Thompson emphasize that film serves as a medium of representation that not only depicts the story, but also reflects the values, ideologies, and circumstances of the surrounding society. Thus, films can be seen as cultural and political tools that combine aspects of entertainment with the delivery of social messages (David & Kristin, 2010).

Technological developments then presented artificial intelligence (AI) as a new tool in the world of cinema. Originating from Alan Turing's idea in 1950 with the "Turing Test" and reinforced by John McCarthy at the Dartmouth Conference in 1956, the term artificial intelligence is a simulation of human intelligence through machines that have the ability to learn, understand, and make decisions. Since then, AI has experienced various advancements and challenges, including the AI winter period when research and funding had declined.

As technology has evolved, artificial intelligence has begun to become an essential element in modern filmmaking, not only as a tool for visual effects or editing, but also contributing to various creative stages. Initially, AI was known for its capabilities in technical tasks such as clip analysis, editing automation, and the creation of visual effects based on machine learning. However, recent trends show that AI can also help in scriptwriting, plot design, and organizing dialogue with the consistency of themes as well as narrative rhythms. This development makes the production process more efficient, accelerates the creative path, and opens up opportunities for artistic experimentation that was previously difficult to do due to technical and resource limitations.

The depth of AI's functionality is now expanding into more complex content production through the ability to convert text to video, voice synthesis, and digital character creation, which makes some of these processes automated without sacrificing narrative quality. Technologies such as natural language processing facilitate scripting tools to create interconnected storylines and dialogue, while AI-based graphics technology improves the visual aspects to be more realistic without requiring multiple

special effects teams. Nonetheless, human presence remains crucial in realizing the vision of art, adding an emotional element, and ensuring compliance with ethics and copyright in the context of the use of training data. Overall, the present day marks a shift from a production process that relies heavily on human involvement at every stage to a more harmonious collaboration with artificial intelligence as a creative partner (Alam and Haikal 2024).

Artificial intelligence technology has been widely used from the preparation stage to the final stage of production to speed up the work process and improve the quality of visuals and stories. In the preparation phase, AI is often used to help write ideas, design story frameworks, create characters, and generate visual concepts such as storyboards and production designs more quickly. In the production phase, AI helps in the preparation of shooting schedules, location analysis, as well as lighting simulations and framing selection that make it easier for directors to make decisions more efficiently on the set and also in virtual sets. In the final stages of production, AI is used to auto-edit, stabilize images, remove noise, color grading, and improve special effects gradually, so that the creative team can focus more on emo elements. In addition, some of the key technologies that are now widely used include image creation and digital characters (CGI) powered by AI, so that digital actors can appear very lively. There is also an improvement in the quality of visual effects through a faster and more realistic rendering process. The AI leverages machine learning techniques to analyze footage and provide suggestions on the best cuts that are suitable for trailers or promotions. In some situations, AI even plays a role in writing dialogue or creating a language style that is consistent with the characters, although it still requires a human presence to maintain cultural, ethical, and copyright aspects. Overall, the collaboration between human creativity and the analytical and automation power offered by AI has expanded the possibilities in today's film production, while maintaining the position of humans as the managers of artistic and human visions in a narrative and story (Anwar, 2024).

In the modern era, AI is starting to be used in film production to process visual and cultural data in more depth. In the context of the film "Merah Putih: One for All," AI technology actually has great potential to enrich the representation of Indonesia's diversity. With algorithms that are able to recognize cultural details such as traditional clothing, regional languages, communication patterns, and rituals, AI can help present characters that are more authentic and free from stereotypes. The presence of this technology can enhance the educational value and viewing experience, as diversity is no longer symbolically displayed, but is truly alive in character.

Nevertheless, the use of AI still has limits. If it is used rigidly without the understanding of the culture of the filmmaker and without involving the indigenous community, the cultural risk is misinterpreted or simplified. This is what is seen in "Merah Putih: One for All," when the overly mechanical use of AI makes some characters feel flat and loses the narrative depth that should be born from their tribal identity. Therefore, AI should be placed as a supporting tool, not a substitute for human creativity and cultural sensitivity. The human touch remains an important element so that the characters and story have a strong authenticity and meaning.



Figure 1
Merah Putih: One for All Movie Poster (Source: Tiktok)

Denotation	Connotation	Myth
A group of children with a variety of different clothes and body characteristics gather together	They are Indonesian children who have the spirit of mutual cooperation.	Why do they work together with each other even though they are of different ethnicities. The reason is: because they love the Indonesian homeland and practice the Indonesian motto, namely Bhineka Tunggal Ika (different but still one).

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One of the most prominent symbols in the movie "Merah Putih: One for All" is the Red and White flag. This symbol not only represents state sovereignty, but also national identity and Indonesian nationalism. In this film, the efforts of child figures in maintaining and raising the heritage flag become a symbol of the joint struggle to maintain the honor of the nation. The heritage flag in this film is not just an ordinary red and white cloth, but a symbol that is loaded with historical, emotional, and political values, so that the loss or threat of the flag is described as a threat to national unity. From a political perspective, this shows that the symbol of the state is not only a physical object, but also an abstract representation of people's awareness and sense of nationalism towards their nation. Therefore, every effort to maintain the flag in the film is actually an effort to defend the sovereignty and honor of the Indonesian nation in the midst of globalization and the threat of disintegration (Marella, A, 2024).

The criticism of this film poster wants to show the diversity of Indonesian children, they should be visualized in more detail by wearing traditional clothes from various regions. Thus, the message of diversity will feel stronger and easier for the audience to understand. The form of diversity is only seen in differences in skin color or hairstyle, which tend to be non-specific and natural. If each character is depicted using traditional clothes according to their region of origin, the audience will immediately understand that the character does indeed come from different cultural backgrounds in Indonesia. It will also make the message of unity and diversity more visible and not just symbolic or sticky.



Figure 2

Diversity of Children in the Adventure of Finding the Red and White Flag in the Forest
(Source: Online News Coverage 6, Anindya Milagsita)

Denotation	Connotation	Myth
Children walking in the middle of the market	Children were searching for a missing red and white flag past the market before reaching the forest.	Why are they looking for the red and white flag that is lost in the forest, why don't they buy it in the market. The reason: because their flag is lost in the forest and they prefer to go on an adventure looking for it

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In addition, the film also highlights social conflicts and cultural differences that are reflected in the ethnic, ethnic, and religious backgrounds of the characters. These differences are not only shown as character differences, but are also an important element of the conflicts that occur in the story. For example, the differences of opinion and selfish attitudes of each character cause tension, which shows how diversity can be an obstacle to achieving a common goal. However, conflict resolution does not occur through the influence of one group over another; On the contrary, it happens through a process of negotiation, sacrifice, and cooperation that prioritizes the principle of mutual cooperation. This reflects the fact that Indonesia's multicultural society and politics are there, where differences in identities often lead to conflict, but can also be a force if used correctly. Therefore, this film depicts the diverse life of Indonesian society, where tolerance and the desire to prioritize common interests are essential to maintain the unity of the nation (Alfathoni, A & Manesah, H, 2020).

The criticism in the second image, against the visual form in the image of the film "Merah Putih: One For All" is very relevant, especially in the depiction of the shape of the characters and the setting of the scene. To the naked eye, the design of children's characters that are running on the market seems disproportionate and inconsistent, both in terms of body anatomy and facial expressions. For example, there are children with misaligned postures, misaligned proportions of legs and bodies, and facial details that appear flat and unlively.

In addition, the use of seemingly common visuals also aggravates the rigidity of movement and interaction between characters. As a result, the atmosphere feels unnatural when the characters are shown together in one frame. In addition, criticism has arisen because the market's visuals, which are supposed to enrich local stories, look like artificial settings that have no Indonesian cultural characteristics. These mistakes give the impression of rushed craftsmanship and the use of ready-made assets from

digital stores without a touch of personalization, even though the purpose of this film is to show the diversity of Indonesia in real terms. With these weaknesses, the film's message becomes less technically and thematically strong. As a result, the film fails to meet its goals of inclusion and diversity.



Figure 3
 Togetherness of Villagers Ahead of August 17 in the *Merah Putih: One For All* Film
 (Source: YouTube)

Denotation	Connotation	Myth
People carry things together	People are working together to commemorate Indonesia's independence event	Why do they work together? The reason is: they are used to living together and helping each other as fellow Indonesian citizens.

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The film's narrative consistently underscores the message of nationalism and unity. The children's characters in the story show that togetherness and mutual cooperation are the key to achieving the noble goal, which is to ensure that the Red and White flag continues to fly. They show that unity requires struggle and a willingness to eliminate personal egos in their challenging journey, from facing harsh nature to overcoming internal conflicts. This message is particularly relevant to the current political situation in Indonesia, which still faces problems such as not being able to accept differences, the tendency of groups at the end of the social hierarchy, and the possibility of inherent differences in ideology and political interests. The film emphasizes the importance of working together when there are differences and serves as a reminder that diversity should be seen as a strength rather than a weakness. Therefore, "Merah Putih: One for All" is not just a movie for children; It also has a deep and relevant national message for all walks of life (Anggraeni, D & Wibowo, R, 2018).

In addition, "Merah Putih: One For All" serves as a tool to teach politics to the younger generation. The film conveys the values of patriotism, courage, solidarity, and responsibility to the country's symbols through diverse characters and meaningful stories. By using animation, this message is conveyed better because it can attract the attention of children and adolescents and instill moral and political values subtly without feeling patronizing. Colorful visuals, dynamic animations, and challenging storylines make this film able to instill the idea of nationalism in a fun and easy-to-understand form. Thus, this film can be considered a form of non-formal political education that is relevant to the digital era, when the younger generation prefers visual entertainment media to print media or formal discourse.

The criticism in the third image is with mutual cooperation, which further shows that AI is not effective in displaying a human crowd. Some faces appear unclear or half-finished, some hands have an inappropriate number of fingers, and body movements

look abnormal, as if they are trying to hold something that does not fit the position of their hands. In addition, some bodies appear disproportionate, too long or too short, and the lighting and shadows are out of sync, making the crowd look separate rather than one whole scene. This problem arises because the AI has difficulty processing many bodies and details at once, which leads to "fusion errors" such as overlapping or misshaped limbs.

Overall, the three images show that the use of AI in this film is still immature. Many irregularities occur because AI has not been able to understand human anatomy, create vivid emotional expressions, maintain consistency of proportions and perspectives, and harmoniously unite characters with the setting. The film's message, which is supposed to highlight Indonesian culture and nationalism, becomes less powerful due to inconsistent visual quality. It also reduces the power of the story and emotional closeness to the audience.

In previous research, the researcher was a reference in the form of journals related to the problems being carried out in order to get updates from previous research. The difference in this study is in the journal written by Wahyu Nova Riskidan Zinal Abidin (2024) with the title Artificial Intelligence (AI) In Film Script Writing. The results of this study are that the Ai function can be used to help in the filmmaking process such as generating story ideas, structuring film structures and as well as correcting or evaluating structures and styles. However, Ai has limitations that are still lacking in emotional and cultural aspects and is unable to understand social values or complex symbolic meanings, becoming difficult in maintaining consistency in characters and storylines.

The similarity of this research with previous research is the use of artificial intelligence (AI) technology in the filmmaking process. This difference shows that the study discusses the use of artificial intelligence (AI) technology to help in the filmmaking process, while this study discusses filmmaking that uses artificial intelligence (AI) technology in the film Merah Putih: One For All, the characters actually produce an unnatural impression, the visual results of AI tend to be rigid, the facial expressions are not in line with the emotions displayed, and the proportions of his body often do not correspond to the situation of the scene.

This research shows that technological advancements, especially artificial intelligence (AI), have changed the world of cinema, including the Indonesian film production process. However, there is a need for in-depth consideration of how AI is used and the extent to which it supports the message of nationalism and desired cultural values. First, the use of AI in this film shows that there is a gap between the potential of technology and the reality of its application. Theoretically, artificial intelligence has the ability to help in creating more authentic characters and visuals, record in detail the diversity of Indonesian culture, and speed up the production process. However, the visual effects of the film show the opposite: the characters look disproportionate and their facial expressions are stiff, so the background looks generic and does not reflect Indonesian cultural identity. This shows that even sophisticated technology does not automatically produce high-quality work unless combined with culturally sensitive human creative control.

Second, thematically this film actually carries a strong message about mutual cooperation, nationalism, and diversity. However, the immature visual quality actually reduces the power of the message. The inconsistencies of body anatomy, unnatural crowds, and characters that seem "half-finished" make it difficult for the audience to feel the emotional depth and value of the struggle that they want to convey. Here it can be seen that weak visual media can dampen a large moral message, so that the purpose of film as a means of non-formal political education is not achieved optimally.

Third, the relationship between humans and AI in the production of artworks: AI is just a tool, not a substitute for human creativity. Film narratives that contain messages of cultural diversity should be done with a strong anthropological and artistic approach,

not just relying on artificial intelligence. AI does not have the cultural understanding, social sensitivity, or emotional empathy of humans. Therefore, the results seem unclear and far from the original picture required by nationalism-themed films.

This study confirms that the use of AI in films should not only focus on production speed or work efficiency. Film production is a cultural practice, not just a technical process. When technology is used without contextual understanding, the result can make the culture that should be highlighted become bland, symbolic, and lose depth.

Overall, that collaboration between AI and human creativity must work together in a balanced manner, with humans remaining in full control of the cultural, aesthetic, and emotional elements contained in the work. The film "Merah Putih: One For All" is a reminder that human sensibilities cannot be replaced by advanced technology, especially in works of art that seek to instill patriotism. In order for the message of nationalism not only to become a slogan, but also to live in the stories and visualizations of the film, visual quality and cultural representation must be a top priority.

Conclusion

It can be concluded that the animated film *Merah Putih: One For All* has a crucial role as a tool to convey messages about nationalism and tolerance in the midst of cultural diversity in Indonesia. Through the story of eight children from diverse ethnic and cultural backgrounds who unite to protect the Red and White flag, this film succeeds in emphasizing the importance of the value of unity, cooperation, and love for the homeland. Using the approach of semiotic, narrative, and media sociology analysis, it can be seen that this film is not only entertaining, but also serves as a non-formal political education medium that is very relevant for the younger generation, especially in Indonesia's socio-political context which is rich in differences and the potential for conflict.

However, this study also shows that there are limitations in the use of artificial intelligence (AI) technology in the production of the film. The visuals produced by the AI seem rigid, with disproportionate characters and facial expressions that don't reflect the emotions of the story, so the message about diversity and nationalism isn't conveyed well either technically or thematically. This shows that while AI can speed up the production process, a touch of creativity and understanding of human culture is essential for moral messages and national values to be conveyed in an authentic and profound way. Therefore, cooperation between technology and human creativity is very important in producing works of art that are able to foster a sense of nationalism and unity in the midst of diverse situations.

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