

DOI: <https://doi.org/10.37850/cendekia>.
<https://journal.stitaf.ac.id/index.php/cendekia>.

THE MORAL MESSAGE OF HOW TO MAKE MILLIONS BEFORE GRANDMA DIES MOVIE (SEMIOTIC ANALYSIS OF CHARLES SANDERS PIERCE)

M. Susanto Syahputra Manaor Limbong^{1*}, Faridah²

^{1,2} Universitas Islam Negeri Sumatera Utara

email : muhammad0101202075@uinsu.ac.id,¹

faridahyafizham@uinsu.ac.id,²

* Corresponding Author

Received 04 January 2025; Received in revised form 18 January 2025; Accepted 06 February 2025

Abstrak

*Penelitian ini bertujuan untuk menganalisis pesan moral dalam film *How to Make Millions Before Grandma Dies* melalui pendekatan semiotika Charles Sanders Peirce, yang mencakup tiga elemen utama: tanda, objek, dan interpretant. Metode penelitian yang digunakan adalah kualitatif dengan teknik analisis isi. Data dikumpulkan melalui teknik dokumentasi, yaitu dengan menonton film secara mendalam, mencatat adegan-adegan kunci, serta mengidentifikasi tanda-tanda semiotik yang relevan. Analisis data dilakukan dengan menafsirkan hubungan antara tanda, objek, dan interpretant dalam film untuk mengungkap makna pesan moral yang terkandung di dalamnya. Film ini menyampaikan sejumlah pesan moral penting, terutama mengenai nilai-nilai keluarga dan cinta yang lebih bermakna daripada kekayaan materi. Pesan moral yang diangkat meliputi: harta bukanlah segalanya, kepedulian dan perhatian tulus memiliki nilai lebih dari keuntungan materi, pengorbanan dalam keluarga merupakan bentuk kasih sayang yang tak ternilai, serta pentingnya menghargai waktu bersama keluarga sebelum terlambat. Selain itu, film ini juga menyoroti pentingnya memaafkan dan melupakan kesalahan masa lalu untuk menemukan kedamaian batin. Karakter Amah, yang digambarkan sebagai sosok penuh kasih sayang, mengajarkan bahwa warisan sejati bukanlah kekayaan fisik, melainkan kenangan, cinta, dan nilai-nilai yang diteruskan kepada generasi berikutnya. Transformasi karakter cucunya, yang awalnya hanya mementingkan warisan, menjadi individu yang lebih peduli terhadap hubungan emosional, menggambarkan perjalanan menuju pemahaman yang lebih mendalam tentang makna kebahagiaan. Melalui analisis ini, penelitian menunjukkan bahwa film *How to Make Millions Before Grandma Dies* menawarkan refleksi tentang pentingnya hubungan keluarga, pengorbanan, dan cinta sejati yang melampaui materi. Hasil analisis ini tidak hanya memperkaya kajian semiotika dengan menjelaskan hubungan antara tanda dan pesan moral dalam film, tetapi juga memberikan kontribusi terhadap pemahaman tentang bagaimana film dapat menjadi medium untuk menyampaikan nilai-nilai moral yang relevan dengan kehidupan masyarakat.*

Kata Kunci : Semiotika; Keluarga; Dinamika Emosional; Charles Sanders Peirce.

Abstract

This study aims to analyze the moral message in the film *How to Make Millions Before Grandma Dies* through Charles Sanders Peirce's semiotic approach, which includes three main elements: signs, objects, and interpretants. The research method used is qualitative with content analysis techniques. Data were collected through documentation techniques, namely by watching the film in-depth, noting key scenes, and identifying relevant semiotic signs. Data analysis was carried out by interpreting the relationship between the film's signs, objects, and interpretants to reveal the meaning of the moral message contained

therein. This film conveys a number of important moral messages, especially regarding family values and love that are more meaningful than material wealth. The moral messages raised include: wealth is not everything, genuine care and attention have more value than material gain, sacrifice in the family is a form of priceless affection, and the importance of appreciating time with family before it is too late. In addition, this film also highlights the importance of forgiving and forgetting past mistakes to find inner peace. The character of Amah, who is depicted as a loving figure, teaches that the true legacy is not physical wealth, but memories, love, and values that are passed on to the next generation. The transformation of the grandson's character, who initially only cared about inheritance, into an individual who cares more about emotional relationships, illustrates the journey towards a deeper understanding of the meaning of happiness. Through this analysis, the study shows that the film *How to Make Millions Before Grandma Dies* offers a reflection on the importance of family relationships, sacrifice, and true love that goes beyond material things. The results of this analysis not only enrich the study of semiotics by explaining the relationship between signs and moral messages in films but also contribute to the understanding of how films can be a medium for conveying moral values that are relevant to people's lives.

Keywords: Semiotics; Family; Emotional Dynamics; Charles Sanders Peirce.

INTRODUCTION

A message is an information or meaning that is intended to be conveyed from one party to another. Messages can be conveyed through words, actions, or other media (Martoredjo, 2020). Morality is a principle or rule related to good and bad in human behavior (Syaparuddin, 2019). Morality directs one's actions following the norms or values that apply in society (Sari, 2020). A moral message is a lesson or value that is intended to be conveyed through stories, events, or experiences (Chaeruddin, 2016). Moral messages usually aim to educate or provide guidance on how to behave well and correctly in daily life.

Film is an effective medium for conveying moral messages to the audience (Lenny Apriliany, 2024). One of the films that stole the public's attention was *How to Make Millions Before Grandma Dies*, an emotionally stirring Thai drama with a touching story between a grandson and his grandmother who are seriously ill. The film not only features a touching story but also presents a complex moral conflict between personal ambitions and family responsibilities. The story illustrates how human values are tested in stressful situations, and provides a deep reflection on relationships between family members (Setiawan et al., 2024).

In the context of Indonesian society, conflicts in the family related to inheritance are often a problem that causes tension between family members (Sutrisno & Kusuma, 2021). In a collective culture like Indonesia, family values such as filial piety, empathy, and sacrifice are considered very important. However, reality often suggests that these values can be displaced by personal ambitions, especially in situations involving competition for wealth (Rahayu, 2022). The film is a reflection of this reality, where conflicts between characters illustrate moral dilemmas that are relevant to family dynamics in many societies.

Along with the popularity of this film, the need arises to analyze the moral message contained in it. Through the perspective of semiotics, Charles Sanders Peirce can reveal the deeper meaning of the symbols used in the film (Majid, 2020). Peirce divides the signs into three categories: icons, indexes, and symbols, each of which has an important role in communicating the film's message to its audience (Efendi et al., 2023). This semiotic analysis will help understand how the signs in the film work to convey the moral message that the director wants to convey (Wahyudi, 2021).

Previous research, such as those conducted by Setiawan et al. (2024), analyzed family dynamics in the context of economic pressure, highlighting the conflict between financial needs and traditional values such as filial piety to parents. However, the research focused more on narrative analysis and social impact than an in-depth exploration of moral symbols and signs. In addition, Uyunnisya's research (2024) shows the role of film posters in promoting the main theme of the film, but has not touched on the semiotic aspect in the film's narrative itself. The study offers novelty by using Charles Sanders Peirce's semiotic approach to analyze moral cues in films, something that has not been widely explored in previous studies. This approach allows for an in-depth exploration of how visual and narrative symbols are used to convey complex moral messages, providing a new perspective in the study of film and moral messages.

This film presents moral complexity in a narrative that is very relevant to the reality of society. The relationship between grandchildren and grandmothers is at the center of a conflict that reflects values that are often overlooked in the pressures of modern life. The study was designed to delve deeper into how these moral messages are conveyed, using Charles Sanders Peirce's semiotic approach, which allows for an in-depth analysis of the symbolic elements in the film. It is important to understand how visual and narrative cues can have an emotional and intellectual impact on audiences and enrich the study of the delivery of moral messages in visual media.

This study offers a novelty with Charles Sanders Peirce's semiotic approach to analyze the moral message in the movie *How to Make Millions Before Grandma Dies*. Previously, research such as those conducted by Setiawan et al. (2024) focused more on family dynamics in economic pressure, without delving into the aspects of moral semiotics in films. Likewise, Uyunnisya's (2024) research only highlights the role of posters in promoting the theme of the film. This study makes a new contribution with an in-depth exploration of the visual and symbolic signs used in films to convey moral messages, resulting in a deeper understanding of the relationship between the visual medium and the moral message conveyed.

This study aims to analyze the moral message in the film *How to Make Millions Before Grandma Dies* using the semiotic approach of Charles Sanders Peirce. This analysis is expected to provide new insights into how visual and



narrative signs work to convey moral messages, as well as how they can influence audiences in contemplating ethical and humanitarian values in everyday life.

METHOD

This research uses a descriptive qualitative method to understand and describe in depth the moral messages in the film *How to Make Millions Before Grandma Dies*. This approach was chosen to provide a systematic and in-depth overview of the symbolic elements used in the film to convey moral values to the audience. The focus of the research is directed at the identification and analysis of visual and verbal signs relevant to moral messages, using Charles Sanders Peirce's semiotic framework, which consists of signs, objects, and interpretant elements. The primary source of data for the research is the film itself, which is analyzed in depth to identify dialogues, scenes, characters, and visual elements with symbolic meaning. Secondary data sources include scientific journals, books, and relevant articles, which support theoretical perspectives and enrich the analysis. Data collection is carried out through documentation methods, including watching movies repeatedly to record significant elements, make detailed notes, and take screenshots of important scenes as supporting data (Fadilla & Wulandari, 2023).

The data analysis procedure follows Peirce's semiotic approach with stages: first, identification of visual and verbal signs in the film, such as dialogue and setting. Second, the association of signs with objects, namely the moral messages they contain, by connecting symbols to certain values such as family, empathy, and responsibility. Third, the interpretation of signs by interpreters, where data is analyzed to provide deep meaning, which is organized in a coherent narrative and relevant to the research objectives (Siregar & Wulandari, 2020; Suryaningsih et al., 2022). As an effort to validate the data, this study uses the source triangulation method by comparing the results of film analysis with references from literature and academic journals. In addition, semiotics analysis is carried out to ensure the accuracy and depth of interpretation of the identified symbols. This process aims to ensure that the analysis is not only subjective but also has a strong theoretical and empirical foundation (Efendi et al., 2023).

Through this approach, the research is expected not only to explore the construction of moral messages in films in depth but also to make a significant contribution to the development of semiotics studies in visual media, especially in the context of conveying ethical values through films.

RESULTS AND DISCUSSION

Sinopsis Film *How to Make Millions Before Grandma Dies*

The film tells the story of M (Putthipong Assaratanakul), a young man who decides to take care of his terminally ill grandmother, Amah (Usha Seamkhum), to inherit millions of dollars from his grandmother. M is willing to give up his dream of becoming a full-time gamer to win Amah's heart through care and attention. However, M's efforts to get an inheritance were not easy. He had to face various obstacles and difficult challenges. In addition, M is not the only one who is eyeing Amah's legacy. She is involved in fierce competition with others who also want to be Amah's favorite. M did everything he believed could change his life by getting the inheritance, even though he had to go through twists and turns full of struggles (Uyunnisya, 2024).



Figure 1. Movie Poster

Charles Sanders Peirce Semiotics Analysis

Semiotic analysis according to Charles Sanders Peirce is an expert whose concept is used for the analysis of signs, where the signs have various meanings as a result of interpretation. Peirce's definition is the basis for the study of semiotics in communication. Semiotics is the science of signs, and according to Peirce, semiotics studies signs and everything related to them (Saleha & Yuwita, 2023). In analyzing the text of the movie "How to Make Millions Before Grandma Dies", the researcher used three stages of analysis as follows: (1) Signs: text and images in the movie "How to Make Millions Before Grandma Dies." (2) Object: the moral messages contained in the sign. (3) Interpretation: providing meaning and interpreting data into narrative form (Lubis, 2021).

In Charles Sanders Peirce's semiotic approach, the films *Penyacopying Cahaya* and *How to Make Millions Before Grandma Dies* convey moral messages through three elements: signs, objects, and interpretations. In *The Copier of Light*, the sign is Sur's struggle for justice, the object is a case of sexual abuse, and the

interpretation is a moral message of perseverance and courage. While in *How to Make Millions Before Grandma Dies*, the sign is the desire of the grandchildren to pursue an inheritance, the object is the spiritual journey of the family, and the interpretation is the importance of love and family relationships over material wealth. Both films teach moral values that are deeper than just material things (Kartini et al., 2022).



Figure 2. 31 :39-32:33 Seconds Scene in the Movie

Table 1. Seconds 31:39-32:33 in Movie

Sec	31:39-32:33
Sign	M: "Why is Amah dressed neatly?" Ms. M: "It's Sunday. Everyone comes, only you never come."
Objek	Attendance on Sundays or family gatherings. It is a symbol of the importance of time together and emotional connection with family. Amah's neat clothes can also show that the event is special or has a deep meaning, such as a family gathering or religious event.
Playing	M did not understand or realize the importance of the event, which was reflected in his absence. Mrs. M reminded her that she was the only one who never attended, which indicates that M may not appreciate the moment of togetherness with her family. This is a subtle insinuation that M needs to improve his understanding of the importance of togetherness in the family. The moral message is that being present in important moments, especially in the family sphere, shows care and love that cannot be replaced by other things.
Islamic Values	The Islamic values seen in this section include the importance of maintaining friendship and family togetherness. M's absence shows a lack of appreciation for moments of togetherness, which in Islam is considered a way to strengthen relationships and show affection. The moral message is that attending family events is a form of care and love, which is in line with Islamic teachings about strengthening the bonds of brotherhood.
Moral Message	The movie "How to Make Millions Before Grandma Dies" illustrates how important it is to cherish time with family. As we get older and engage in the routine of life, we often forget how important it is to pay attention to our parents and family. Amah in the film is a clear example of the longing and need for togetherness from parents, who often do not need material things but greatly appreciate our presence and attention. M, as a grandson, seems to be often absent from important moments, such as family gatherings on Sundays. Mrs. M reminded that everyone came, except M,

who showed that M's presence was considered important by her family. The message of this film reminds us that moments of togetherness with family are priceless. Make time for our family while they are still around, because that is what will give them deep happiness and satisfaction. From this, we can take the message that we often neglect precious moments with our loved ones, perhaps because of busyness or lack of awareness of the importance of time spent together. Physical presence at family events or moments of togetherness reflects a sense of respect, love, and care that cannot be measured by material things. So, we must learn to appreciate every opportunity with loved ones before that time is lost or too late.



Figure 3. Scene Seconds 01:00:59-01:01:37

Table 2. Scene Seconds 01:00:59-01:01:37

Sec	01:00:59-01:01:37
Sign	M: "No one begged for Amah. I don't think Uncle wants Amah to live with him. He sowed the seeds, hoping to harvest them." Amah: "He has a family, he has to think about his family first." M: "Isn't Amah her family?"
Objek	Uncle's indifference to Amah is a symbol of priorities in life, where a person often has to think about his own family first before thinking about others, including extended family. It also reflects the conflict between responsibilities to the nuclear family and extended family.
Playing	M was confused as to why his uncle seemed to ignore Amah, even though Amah was also part of his family. Amah, on the other hand, understood that her uncle had to put her own family first. This shows two perspectives: M who sees the family as an undivided whole, while Amah realizes the reality that in life, people often have to prioritize their closest responsibilities.
Islamic Values	The Islamic values seen in this section include brotherhood (ukhuwwah), justice, responsibility, and patience. M's perspective reflects the importance of maintaining family relationships as a whole, while Amah shows patience and understanding of the reality that priority responsibilities are often given to the nuclear family. This attitude is in line with Islamic teachings that emphasize a balance between fulfilling the rights of close family and maintaining relationships with extended family.
Moral Message	In the film <i>How to Make Millions Before Grandma Dies</i> , the development of M's character reflects the theme of deep concern. At the beginning of the story, M is only interested in the financial inheritance he will receive from Amah, showing a narrow material motivation. He sees Amah as a source of wealth, not as an individual who needs attention and affection. However, as time went by, M began to realize that the attention and affection given to Amah had a much greater value than the material legacy. This process reflects M's emotional and moral transformation. The change in M's attitude highlights an

important message that genuine care and compassion have a higher intrinsic value compared to financial motivation. It teaches that sincere care and empathy for those closest to you are worth more than material gain, and that loving relationships are the key to true happiness. The moral message is that in life, responsibility to the family should sometimes be prioritized, but that does not mean neglecting other family members. It teaches about the balance between maintaining responsibility for the nuclear family and still caring for the extended family, as well as the importance of understanding the perspective of others in dealing with difficult situations.



Figure 4. Scene Seconds 01:03:47-01:04:01

Table 3. Scene Seconds 01:03:47-01:04:01

Sec	01:03:47-01:04:01
Sign	Amah: "M" M: "Yes?" Amah: "You sow seeds to reap them too, don't you?" M: [M is silent] "I'm just like Uncle Kiang, I want to be Amah's real grandson." Amah: "You're so ridiculous."
Objek	Sowing seeds to reap them is a metaphor for the effort one puts in today that will bring about results in the future. It also refers to actions that are carried out in life, which ultimately produce consequences or outcomes, both positive and negative.
Playing	Amah asked this question to remind M of the importance of effort and responsibility in life. M realizes this, but responds with a bit of a joke, expressing his desire to be a true grandson like Uncle Kiang. This shows that M is beginning to understand the value of effort and responsibility, but is still in the early stages of the learning process. The moral message is that in life, we must be prepared to bear the consequences of every action we take. If we plant goodness and work hard, we will reap good results in the future. On the other hand, the responsibility of being a good and useful person, as M intended, requires dedication, effort, and awareness from an early age.
Islamic Values	The Islamic values in this section include the importance of responsibility, effort, and awareness of the consequences of each action. Amah's question reminded M to understand that good results can only be achieved through hard work and kindness. M's joking response reflects that he is beginning the process of learning to understand this responsibility. This message is in line with Islamic teachings that emphasize the importance of working hard and planting goodness to get good results in the future.
Moral Message	The moral message of this story is that every action we take today has consequences in the future, such as sowing seeds to reap the rewards. Amah reminded M that efforts and responsibilities will yield results, both positive and negative, depending on what we plant. In addition, M expressed his desire

to be a "true grandson" like Uncle Kiang, which shows that he is beginning to understand the importance of doing good and being a responsible person. However, Amah responded with a joke, hinting that being someone responsible and filial is not only a matter of intention, but also requires real action. The moral message is the importance of effort, responsibility, and sincerity in daily life. What we plant today, be it kindness, hard work, or care, will bear fruit later in life.



Figure 5. Scene Seconds 01:08:05-01:08:30

Table 4. Scene Seconds 01:08:05-01:08:30

Second	01:08:05-01:08:30
Sign	M: "Amah has been lonely for so many years alone?" Amah: "Loneliness? I don't know, this is what life is like. But Amah doesn't like the day after the Lunar New Year. The refrigerator will be full of leftovers. Then Amah, about that Amah has to eat it herself."
Objek	Amah's life experience full of loneliness and her feelings after the Chinese New Year celebration. The refrigerator full of leftovers became a symbol of Amah's solitude after the brief moment of togetherness with her family ended. Amah's loneliness is expressed through simple metaphors, not explicit complaints.
Playing	Amah conveys her feelings of loneliness in a subtle way through stories about leftovers that she has to consume herself after Chinese New Year. This shows that the moment of family togetherness is very short and not enough for Amah. The leftovers in the refrigerator become a symbol of the feeling of being abandoned after the moment of family happiness has passed.
Islamic Values	The Islamic values reflected in this section include the importance of maintaining friendship and paying attention to family members, especially those who are prone to loneliness. Amah's story about her solitude reflects the need for a more meaningful and sustainable family presence, not just at certain moments. Islam teaches the importance of maintaining family relationships, providing emotional support, and ensuring that every family member feels valued and cared for.
Moral Message	The moral message in this passage is that the true value of inheritance lies not in material possessions, but in the memories, compassion, and positive impact we instill in the lives of others. Amah, despite living in simplicity, left a legacy of love, sacrifice, and values that influenced her grandson. Amah's loneliness after a moment of togetherness shows the importance of strengthening family relationships in a sustainable way, not just on certain days. Islam teaches that affection and care in the family must be given selflessly and based on sincere emotional bonds, in order to create more meaningful happiness and warmth.



Figure 6. Scene Seconds 01:17:16-01:17:53

Table 5. Scene Seconds 01:17:16-01:17:53

Sec	01:17:16-01:17:53
Sign	Amah: "This pomegranate tree was planted when you were born. He is the same age as you. It is said that if we plant a pomegranate tree, the child will be healthy. You once asked Amah not to give it to anyone if the pomegranate tree bore fruit. Amah keeps it just for you. This, eat." M: "I don't remember." [M eats pomegranate] Amah: "I'm sorry for always calling you qi chou."
Objek	The pomegranate tree symbolizes health, blessings, and compassion in family relationships. In cultural contexts, the pomegranate tree is often associated with the hope of health and good luck. Amah's act of planting a tree when M was born and keeping the fruit especially for M illustrates the deep care and hope she gives to her granddaughter.
Playing	This sign represents memories, care, and unconditional love. Amah kept the pomegranate only for M, even though M did not remember his promise. This action shows deep affection and care, as well as Amah's efforts to remind M of the meaning and symbolism behind the pomegranate.
Islamic Values	Islam teaches the importance of attention, compassion, and maintaining family relationships. Amah's attention to memories and the symbolism of the pomegranate reflects Islamic values that emphasize love for family and value memories as a bond of relationships. Islam also teaches to fulfill promises and respect the affection given by others.
Moral Message	This movie teaches that understanding a person deeply takes time and awareness. In the relationship between M and Amah, M initially did not understand the attention given by Amah. However, through simple symbols like pomegranates, Amah's sincere care and love are revealed. A small thing like a pomegranate can be an important symbol in human relationships, depicting care, affection, and deep memories. These small but meaningful actions remind us that behind the simple details there is often a big meaning that strengthens the relationship. This film teaches to appreciate small acts of love because the impact can be huge in building a relationship full of warmth and love.



Figure 7. Scene Seconds 01:19:14-01:21:21

Table 6. Scene Seconds 01:19:14-01:21:21

Sec	01:19:14-01:21:21
Sign	Amah: "The reason my grandson and I came today is because I have cancer. I want to buy a cemetery land so that I can live a long life. So I want you to help me. If you can, about a million?" Amah's brother: [Pauses] Amah: "When my father and mother gave you a house in Talat Noi, you got a few moments to sell it. I never asked for a penny." Amah's sister: "Amah, Mom and Dad will give it to me. You don't remember? You're there too." Amah: "But I was the one who wiped their buttocks. Why didn't I accept anything? Ever since I was a child, whatever my father and mother got, they always gave it to you. What about people like me who take care of them? Why can't I get anything?"
Objek	The object of this dialogue is the injustice that Amah feels regarding the distribution of inheritance and the lack of appreciation for her emotional and physical sacrifices. Amah felt that her responsibility in caring for her parents was not valued financially, while her brother who only received an inheritance without sacrifice received all the treasures equally. This dialogue reflects the inequality in valuing contributions in the family.
Playing	The interpretation of this conversation is a critique of the family system that tends to value material giving more than emotional and physical sacrifice. Amah, who had taken care of their parents responsibly, felt that her sacrifice was worth being valued as much or even more than just an inheritance. This highlights the need for equality in appreciation of various forms of contributions within the family.
Islamic Values	Islamic values reflected in this conversation include justice, respect for sacrifice, and moral responsibility within the family. Islam emphasizes the importance of being fair and respecting good deeds, including caring for the elderly, which is considered a noble responsibility. Emotional and physical sacrifices like Amah's should be respected and appreciated on a par with material contributions.
Moral Message	The moral message is the importance of being fair in the family, including appreciating emotional and physical sacrifices. This dialogue teaches that the responsibility of caring for the elderly is one of the noble forms of charity in Islam and should be equally rewarded. It also teaches the values of justice, gratitude, and respect for efforts made sincerely for the good of the family.



Figure 8. Scene Seconds 01:23:05-01:23:42

Table 7. Scene Seconds 01:23:05-01:23:42

Second	01:23:05-01:23:42
Sign	Amah: "However, if Amah dies and you scatter the flowers carelessly, Amah will come back to haunt you." M: "Yes. Just come, I hope Amah comes. On the day of sweeping the grave, Amah didn't even know who came. Uncle Kiang paid for the ritual, I searched on Google Street View and paid my respects." Amah: "If you have a beautiful cemetery, maybe you will want to gather..."
Objek	The object of this dialogue is the importance of respect for ancestors and family traditions related to funerals. Amah believes that a beautiful tomb can be a means to maintain family relationships and preserve traditions. However, M points to a more modern and pragmatic, even cynical view, reflecting how technology, such as Google Street View, has partially replaced traditional roles in family rituals.
Playing	The interpreter of this conversation is the generational gap in appreciating tradition. Amah represents the older generation who believe in the importance of tradition to maintain family emotional connections, while M represents the younger generation who are more pragmatic, less emotionally attached to rituals, and replace them with a modern approach. This reflects the changing values and priorities between generations.
Islamic Values	Relevant Islamic values include the importance of respecting parents, maintaining good traditions, and maintaining intergenerational relationships. Islam encourages its people to respect ancestors and maintain family ties, including through respect for funeral traditions. The difference of views between Amah and M shows the challenge of bridging traditional values with modern life.
Moral Message	This dialogue conveys that the love and sacrifice of a mother, as shown by Amah, is a sincere and lasting strength. Although disappointed with her children who focus more on pragmatism, Amah still hopes to unite the family through tradition. The moral message is the importance of respecting and preserving family values, including showing respect for parents while there is still an opportunity.



Figure 9. Scene Seconds 01:30:33-01:32:02

Table 8. Scene Seconds 01:30:33-01:32:02

Second	01:30:33-01:32:02
Sign	M: "Has Amah not deterred from giving money to Uncle Soei?" Amah: "He can't take care of himself." M: "Amah has always been like this. That's why Uncle is a loser. He said that Amah's nurse would be given a gift." Amah: "Amah has nothing else. You don't have to take care of Amah anymore." M: "Ah, I'll take care of it properly?" Amah: "You take good care of Amah. In fact, very good." M: "Why wasn't I the first? Where am my rank? Where did Amah put me? Answer me! Stupid! Love the wrong person."
Objek	The object of this conversation was the imbalance of attention and appreciation in the family, especially related to M's sacrifice of caring for Amah, but felt that Amah was overprioritizing Uncle Soei, who according to M did not deserve such attention. Amah felt responsible for Uncle Soei, but admitted M's efforts in taking care of her. This dialogue reflects the injustice felt by M.
Playing	The interpreter of this conversation is the feeling of disappointment and injustice that M. M feels that his sacrifice to take care of Amah does not get recognition or priority, especially because Amah prioritizes Uncle Soei who is considered M not worthy of help. This indicates conflict in family relationships, where emotional and physical sacrifices are often not recognized or valued equally.
Islamic Values	Relevant Islamic values include justice, respect for sacrifice, and compassion within the family. Islam teaches to appreciate every good and effort of a person, and to demand justice in all relationships, including in the family. Amah showed affection and forgiveness to Uncle Soei, which is in accordance with Islamic teachings on the importance of caring for and loving others, despite injustice.
Moral Message	The moral message of this conversation is the importance of being fair and giving proper rewards for sacrifices, especially in the family. While compassion must be maintained, families should strive to treat each member fairly, acknowledge their efforts, and not prioritize just one party. It also reminds us to appreciate and repay the affection given by others sincerely.



Figure 10. Scene Seconds 01:34:17-01:35:05

Table 9. Scene Seconds 01:34:17-01:35:05

Second	01:34:17-01:35:05
Sign	Mrs. M: "Actually, it's good that you and I didn't get the house. Being a giver feels so much better than being a receiver." M: "Are you trying to comfort yourself? Mom also wants that house, right?" Ms. M: "When do you want it?" M: "If not, why change the shift and visit Amah often?" Mrs. Amah: "Because I miss her. When you're not at home, it's very quiet." M: "Mother is lonely?" Amah's mother: "Now I understand Amah's feelings when everyone moves." (M was silent sadly)
Objek	The object of this conversation was the feeling of loneliness and longing experienced by Mrs. M and Amah. These conversations reveal that while attention to home and possessions seems important, emotional needs such as presence and affection are much more profound. Mrs. M misses Amah and feels lonely when M is not around, and this teaches M about the value of togetherness and more meaningful relationships.
Playing	The interpreter of these conversations is the understanding that strong family relationships are more valuable than material. Mrs. M realized her deep longing for Amah, which finally helped M understand that happiness in the family comes from emotional presence, not wealth. M began to see that true wealth lies in the closeness of the heart and attention, not in the possession of things or inheritance.
Islamic Values	The Islamic values in this section include affection, care, and togetherness in the family which are more important than material. Islam teaches to respect the family and show affection without expecting material rewards. Strong relationships between family members are a highly valued form of charity, and true happiness comes from emotional connections and closeness of the heart, not from wealth.
Moral Message	The moral message of this conversation is the importance of doing good selflessly and paying attention without expecting material rewards. M's character, who was initially selfless, finally realized Amah's sincere affection. This film teaches that good deeds that do not expect anything in return will bring good in the future. The moral message is "what you sow, it's also what you'll reap." Kindness and care for family are the best investments in life.



Figure 11. Scene Seconds 01:52:43-01:54:14

Table 10. Scene Seconds 01:52:43-01:54:14

Second	01:52:43-01:54:14
Sign	M: "When is this account opened? Why don't I remember?" Amah's flashback: "You just play games, you walk very slowly. Banks will close." M: "Amah is also walking slowly." Amah: "I want to open an account. See? Amah will deposit money for you. You can be the best in your class. Amah will save all year round." M: "Amah continues to save until there is nothing? I want to have millions." Amah: "Oh my gosh. You cursed Amah? What do you want with a million dollars?" M: "I'm going to buy Amah a new house."
Objek	This account serves as a symbol of Amah's efforts and sacrifices for the sake of her grandson. This reflects that true love is often manifested in actions that are not always immediately visible or understood by the recipient. Amah saves not for material gain, but as a form of sincere attention and affection for her grandchildren.
Playing	The grandson began to realize that his grandmother's sacrifice was not just about money or material, but about love, care, and hope. The implicit message is the importance of appreciating the small but meaningful actions taken by a loved one. M began to understand that what Amah gave was more than just money, but also deep care and sacrifice.
Islamic Values	The Islamic values in this section include appreciation for the sacrifice, compassion, and care given by loved ones. In Islam, every good deed, even if small, if done with sincere intentions, is valued higher than material. Sincere love and selfless sacrifice are forms of charity that are worth more than wealth.
Moral Message	The film highlights how the sacrifice and sincere care, as given by Amah, is far more valuable than the material. Although Amah needs more emotional attention than material possessions, M initially only focuses on the potential of the inheritance. The moral message is that true happiness and life satisfaction come from deep relationships and genuine affection, not from material wealth. This film teaches that emotional attention is far more important than material wealth.

Based on Charles Sanders Peirce's semiotic analysis, the film *How to Make Millions Before Grandma Dies* represents a moral dilemma in family relationships through the use of icons, indexes, and symbols in visual narratives and dialogues between characters. The icon in this film is seen in scenes that depict M's closeness with Amah, which was initially done for personal gain, but over time developed into genuine affection. The index in this film reflects the change in M's attitude

towards Amah, where materialistic motives slowly shift to deeper emotional concerns. Meanwhile, the symbol in this film is present in the form of Amah's house and heritage which is a metaphor for the struggle for materialism and inner conflict experienced by M (Rahmawati, 2021).

Previous research has shown that films are often used as a medium to convey social criticism, including in the aspects of morality and capitalism, through symbols and indices that build meaning in narratives (Saputra, 2022). In the context of semiotics, films can represent cultural values and social norms that develop in society (Putri, 2023). Another study also revealed that visual representation in films has a strong impact on the formation of viewers' moral perceptions (Wahyuni, 2023). In addition, moral conflicts in films are often constructed through characters undergoing emotional and ethical development, as seen in research that discusses the transformation of the main characters in various films with similar themes (Anwar, 2022).

In the study of visual communication, the use of symbols in films helps convey messages implicitly to the audience, allowing for a deeper interpretation of meaning (Hidayat, 2023). This is also related to how the media, especially film, has a role in shaping social consciousness through narratives that reflect the reality of life (Nugroho, 2022). Meanwhile, other research shows that moral values in films are often displayed through interactions between characters and the development of the main characters in dealing with challenging conflicts (Sari, 2023). In the cultural context, film can also be a tool to question established norms and values in society, especially related to the issue of capitalism and intergenerational relations (Yusuf, 2021).

Thus, the film *How to Make Millions Before Grandma Dies* not only presents entertainment but also conveys social criticism regarding family values, capitalism, and social dynamics in the context of modern culture (Maulana, 2023). This shows that Peirce's semiotic approach can be an effective tool in understanding the representation of hidden meanings in films (Fadilah, 2022).

CONCLUSIONS AND SUGGESTIONS

From the analysis of the film *How to Make Millions Before Grandma Dies*, it was found that this film conveys a deep moral message, namely that love and family relationships are more valuable than material inheritance. The characters of Amah and M illustrate the importance of sacrifice and care in family relationships. Amah, who is willing to sacrifice pleasure for the sake of Uncle's health, shows that family love often requires sincere sacrifice. Meanwhile, M, who was initially focused on inheritance, eventually realized that true happiness in the family comes from presence and emotional connection, not from material possessions. Another moral message is the importance of giving rather than receiving, which Mrs. M emphasized, that giving sincerely gives greater satisfaction than receiving

inheritance. The film also depicts the negative impact of loneliness on family relationships when attention is focused only on material aspects. These messages contribute to moral understanding in the context of semiotics, revealing how symbols and signs in the film play a role in conveying thought-provoking moral values about the importance of healthy and loving family relationships.

The contribution of this study to the field of moral semiotics lies in the application of Charles Sanders Peirce's theory of semiotics to identify and interpret symbols that depict moral messages in films. This approach helps in understanding how visual and verbal signs in a film not only represent the characters and plot, but also contain deeper moral values. As practical advice for filmmakers, they can place more emphasis on visual and verbal elements that connect emotions and relationships between characters to foster moral awareness in the audience. Describing acts of sacrifice, care, and compassion in a more expressive and emotional context can make moral messages stronger and more receptive. In addition, for further research, the exploration of interpersonal communication between family members in this film can provide deeper insights into the dynamics of family relationships, especially in intergenerational interactions, by considering aspects of culture, age, and social roles in family communication.

REFERENCES

- Adlini, M. N., Dinda, A. H., Yulinda, S., Chotimah, O., & Merliyana, S. J. (2022). Metode penelitian kualitatif studi pustaka. *Edumaspul: Jurnal Pendidikan*, 6(1), 974–980. <https://doi.org/10.33487/edumaspul.v6i1.3394>
- Andi, M. (2023). *Metodologi penelitian pendidikan* (Edisi Juli).
- Anwar, R. (2022). Transformasi karakter dalam film: Studi semiotika Peirce. *Jurnal Film dan Media*, 15(1), 34–50.
- Chaeruddin. (2016). Cerita sebagai penanaman nilai-nilai moral bagi anak. *Inspiratif Pendidikan*, 5(2), 253–262. <http://103.55.216.55/index.php/Inspiratif-Pendidikan/article/download/3478/3265>
- Efendi, E., Siregar, I. M., & Harahap, R. R. (2023). Semiotika tanda dan makna. *Da'watuna: Journal of Communication and Islamic Broadcasting*, 4(1), 154–163. <https://doi.org/10.47467/dawatuna.v4i1.3329>
- Fadilah, S. (2022). Semiotika dalam film: Analisis simbol dan makna dalam narasi visual. *Jurnal Komunikasi dan Media*, 11(2), 27–40.
- Hidayat, T. (2023). Peran simbol dalam film untuk membangun narasi moral. *Jurnal Ilmu Komunikasi Visual*, 14(1), 59–74.
- Kartini, K., Fatra Deni, I., & Jamil, K. (2022). Representasi pesan moral dalam film *Penyalin Cahaya*. *SIWAYANG Journal: Publikasi Ilmiah Bidang Pariwisata*,



- Kebudayaan, dan Antropologi*, 1(3), 121–130.
<https://doi.org/10.54443/siwayang.v1i3.388>
- Kurniawati, N., Fathurrohman, I., & Roysa, M. (2022). Analisis semiotika budaya Jawa Tengah pada film *Mangkujiwo* karya Azhar Kinoi Lubis. *Buletin Ilmiah Pendidikan*, 1(1), 45–54. <https://doi.org/10.56916/bip.v1i1.217>
- Lenny Apriliany, H. (2024). Peran media film dalam pembelajaran sebagai media. *Prosiding Seminar Nasional Pendidikan Program Pascasarjana Universitas PGRI Palembang*, 2(1), 229–241.
- Lindawati, Y. D., & Wahananto, J. (2020). Pengaruh Lingkungan Keluarga Terhadap Perkembangan Moral Peserta Didik. *IBTIDA'*, 1(1), 61-70. <https://doi.org/10.37850/ibtida.v1i1.112>
- Lubis, A. A. (2021). Analisis semiotika Charles Sanders Peirce pada sampul *Annual Report Bank BCA. IKRA-ITH Humaniora*, 5(1), 186.
- Majid, A. (2020). Representasi sosial dalam film *Surat Kecil untuk Tuhan* (Kajian semiotika dan sosiologi sastra). *Diskursus: Jurnal Pendidikan Bahasa Indonesia*, 2(2), 101. <https://doi.org/10.30998/diskursus.v2i02.6668>
- Maulana, D. (2023). Representasi budaya dan kritik sosial dalam film kontemporer. *Jurnal Studi Budaya*, 10(3), 88–104.
- Martoredjo, N. (2020). Konflik dalam komunikasi interpersonal. *Humaniora*, 5(1), 501–509.
- Mulyadi, M. (2011). Penelitian kuantitatif dan kualitatif serta pemikiran dasar menggabungkannya. *Jurnal Studi Komunikasi dan Media*, 15(1), 127–138.
- Nugroho, B. (2022). Film sebagai media kesadaran sosial: Perspektif semiotika. *Jurnal Media dan Masyarakat*, 9(2), 110–125.
- Putri, A. (2023). Representasi moral dalam media: Studi semiotika film kontemporer. *Jurnal Komunikasi Visual*, 12(1), 45–60.
- Rahmawati, L. (2021). Analisis semiotika Charles Sanders Peirce dalam film dan media digital. *Jurnal Ilmu Komunikasi*, 10(2), 75–90.
- Rifky, S., Putra, J. M., Ahmad, A. T., Widayanthi, D. G. C., Abdullah, G., Sunardi, S., & Syathroh, I. L. (2024). *Pendidikan Yang Menginspirasi: Mengasah Potensi Individu*. Yayasan Literasi Sains Indonesia.
- Rizky Fadilla, A., & Ayu Wulandari, P. (2023). *Literature review* analisis data kualitatif: Tahap pengumpulan data. *Mitita Jurnal Penelitian*, 1(3), 34–46.
- Rusandi, & Muhammad Rusli. (2021). Merancang penelitian kualitatif dasar/deskriptif dan studi kasus. *Al-Ubudiyah: Jurnal Pendidikan dan Studi Islam*, 2(1), 48–60. <https://doi.org/10.55623/au.v2i1.18>

- Saleha, & Yuwita, M. R. (2023). Analisis semiotika Charles Sanders Peirce pada simbol rambu lalu lintas *Dead End*. *Mahadaya*, 3(1), 65–72.
- Saputra, R. (2022). Kapitalisme dan moralitas dalam film: Studi representasi dan simbolisme. *Jurnal Media dan Budaya*, 9(3), 101–118.
- Sari, A. F. (2020). Etika komunikasi. *TANJAK: Journal of Education and Teaching*, 1(2), 127–135. <https://doi.org/10.35961/tanjak.v1i2.152>
- Sari, M. (2023). Nilai moral dalam film: Kajian semiotika dan narasi visual. *Jurnal Studi Film*, 13(2), 68–83.
- Setiawan, S. P., Lubis, N. N., Ginting, G. F., & Ginting, E. M. (2024). Family dynamics through discourse analysis in *How to Make Millions Before Grandma Dies* movie. *International Journal of Society Reviews (INJOSER)*, 4(2), 7823–7830.
- Siregar, E. D., & Wulandari, S. (2020). Kajian semiotika Charles Sanders Peirce: Relasi trikotomi (ikon, indeks, dan simbol) dalam cerpen anak *Mercusuar* karya Mashdar Zainal. *Titian: Jurnal Ilmu Humaniora*, 4(1), 29–41. <https://online-journal.unja.ac.id/index.php/titian>
- Sudiono, E. (2017). Analisis kesalahan dalam menyelesaikan soal matematika materi persamaan garis lurus berdasarkan analisis Newman. *UNION: Jurnal Ilmiah Pendidikan Matematika*, 5(3), 295–302. <https://doi.org/10.30738/.v5i3.1282>
- Suryaningsih, I., Kasmawati, & Nasrullah, I. (2022). Analisis semiotika Charles S. Peirce dalam tes Wartegg. *Jurnal KIBASP (Kajian Bahasa, Sastra dan Pengajaran)*, 5(2), 208–220.
- Syaparuddin. (2019). Peranan pendidikan nonformal dan sarana pendidikan moral. *Jurnal Edukasi Nonformal*, 1(1), 173–186. <https://ummaspul.e-journal.id/JENFOL/article/view/317>
- Uyunnisya, M. (2024). Analisis semiotika poster film *How to Make Millions Before Grandma Dies* berdasarkan teori Saussure. *VisART*, 2(1), 229–241.
- Wahyudi, R. A. (2021). Analisis semiotika pesan moral dalam film *Keluarga Cemara*. *Jurnal Unissula*, 5(1), 10–21.
- Yusuf, H. (2021). Relasi antar generasi dalam film: Analisis semiotika dan representasi budaya. *Jurnal Media dan Komunikasi*, 8(4), 90–108.

