

Analysis of the Message in the Film “Cinta Tak Seindah Drama Korea”

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ABSTRACT

Keywords
Analysis; Message; Film

This study aims to analyze messages in the film “Cinta Tak Seindah Drama Korea” as a representation of the fusion of storytelling styles in contemporary cinema. The research method employed a qualitative descriptive approach using Charles Sanders Peirce’s semiotic theory. The findings reveal that narrative and visual elements are structured to convey messages to the audience. Furthermore, the film uniquely blends storytelling elements characteristic of Korean dramas such as visual aesthetics and dramatic structure while retaining the distinctive traits and narrative approach of Indonesian cinema. Overall, the film “Cinta Tak Seindah Drama Korea” demonstrates the ability of local cinema to both respond to and creatively adapt popular trends. These findings affirm that adapting foreign trends does not immediately erase the identity of local works; rather, it enriches perspectives and strengthens the current position of Indonesian cinema.

1. Introduction

Film is an audiovisual medium that allows messages to be conveyed to a group of people (Haslinda et al., 2022). These days, many people and groups frequently watch or listen to movies on television, social media, and even in movie theaters. Movies are no longer merely a form of entertainment; they have become an integral part of daily life. The increasing number of films captivating audiences with evolving narrative messages is evidence of the rapid growth of the Indonesian film industry. One example is the film “Cinta Tak Seindah Drama Korea,” which blends the themes of Korean dramas with a uniquely Indonesian storytelling style.

Some Indonesian films are influenced by Korean dramas, thanks to their popularity, shared cultural elements, and the quality of their storytelling. Korean dramas have had a significant impact on Indonesian cinema; many remakes have adopted similar themes and storytelling styles, and have been very well received by local audiences (Rosidi, 2022).

The film “Cinta Tak Seindah Drama Korea” tells the story of a young woman who, while on vacation in Korea with her best friend and boyfriend, unexpectedly reunites with her first love from high school and finds herself caught in a romantic dilemma. Although her boyfriend has proposed to her, this reunion reignites feelings she thought had long been buried. She must choose between the boyfriend she loves and her unforgettable first love. This romantic film is a unique blend of Korean and Indonesian drama, and throughout the film, the beauty of Korea and the power of friendship are conveyed with great intensity.

This film falls under the romantic drama genre. Although rich in emotional depth and blending the romantic elements characteristic of Korean dramas, the film retains a distinctly Indonesian style and atmosphere. The main focus of the film centers on a person who bases their standards of happiness in love on Korean dramas, thereby damaging their real-life relationship. The film illustrates how unrealistic expectations of a partner can cause someone to lose sight of the true love that actually exists right in front of them. The film aims to show that real life isn't always as romantic as it is in Korean dramas, but rather full of complex and realistic challenges.

The message of this film lies in its blend of classic Korean drama elements such as love triangles, intense emotions, and a plot that captivates the audience making it more accessible and easier for Indonesian viewers to understand. More than just a complicated love story, this film also explores the dynamics of human relationships within a romantic setting and atmosphere. Thus, "Cinta Tak Seindah Drama Korea" serves as an intriguing example of how Indonesian cinema adopts the narrative style of Korean dramas while integrating it into local films.

This study employs Charles Sanders Peirce's semiotic theory to analyze the messages in the film "Cinta Tak Seindah Drama Korea". The aim is to ensure that every finding regarding the messages in the film "Love Isn't as Beautiful as a Korean Drama" is truly accurate and consistent. According to Charles Sanders Peirce, the process of sign formation always centers on three elements of a sign: the representamen (R), the object (O), and the interpretant (I). These three elements of a sign interact continuously to give meaning to the sign (Rizal & Maula Sari, 2022). These three elements are what the researcher applied in the film analysis of "Cinta Tak Seindah Drama Korea".

The main reason for selecting this film is the contrast between the romantic expectations associated with Korean dramas and the realities of life depicted in the story, which aligns with the evolution of Indonesian cinema particularly as it becomes increasingly influenced by the growing global popularity of Korean films.

Using Charles Sanders Peirce's approach, this study focuses on analyzing the messages in the film "Cinta Tak Seindah Drama Korea" as a representation of the fusion of narrative styles in contemporary cinema. Therefore, this study is expected to contribute to a deeper understanding of message analysis in local films.

2. Method

This study employs a qualitative descriptive method based on Charles Sanders Peirce's theory of semiotics. A qualitative research approach is a research strategy aimed at understanding and explaining the meaning of a phenomenon within its natural context (Niam et al., 2024).

A qualitative descriptive method was chosen because it is best suited for an in-depth analysis of the film's messages. Through this approach, the researcher can examine the plot, characters, and dialogue to understand the messages in the film "Cinta Tak Seindah Drama Korea".

This study uses the film "Cinta Tak Seindah Drama Korea" as its subject and focuses on the messages contained within the film. The data used includes primary data in the form of scenes and dialogue excerpts, as well as secondary data obtained from sources related to the film, specifically journals, books, and literature pertaining to the messages in the film. Data collection was conducted using a literature review method, and the film was watched repeatedly to observe and understand the messages in depth.

In addition, this study employs Charles Sanders Peirce's semiotic approach, which is a discipline that studies signs and the process by which meaning is created from those signs in the field of communication (Hutapea et al., 2025).

Peirce emphasizes that a sign has two essential properties: the representative property (which represents another entity) and the interpretive property (which provides room for the recipient to interpret). This condition produces an enduring bond of meaning, which has the potential to become a new sign as each interpretation continually triggers further interpretations. In this way, Peirce's theory provides a framework for understanding how people actively generate meaning and interact with their environment through an infinite system of signs (Rusmana, 2005).

Charles Sanders Peirce’s theory of semiotics was chosen for its ability to explain messages conveyed through various signs in film. The application of this theory helps researchers conduct an in-depth analysis not only of the messages in the film “Cinta Tak Seindah Drama Korea,” but also makes a significant contribution to Indonesian film studies as a whole.

3. Result and Discussion

3.1 Result

The film “Cinta Tak Seindah Drama Korea” is an Indonesian romantic drama that premiered on December 1, 2024, at the Jogja-NETPAC Asian Film Festival and began a wide theatrical release on December 5, 2024. The film is directed by Meira Anastasia and produced by Imajinari Pictures. It stars Lutesha, Jerome Kurnia, Ganindra Bimo, Dea Panendra, and Anya Geraldine.

The story begins when Dhea, who had originally planned a vacation to South Korea with her younger brother, is instead persuaded by her boyfriend, Bimo, to take the trip with her two best friends, Kikan and Tara. The trip takes a complicated turn when Dhea runs into Julian, her high school ex-boyfriend, who had disappeared after his parents’ death. Tension arises between her friends and the two men, exacerbated by Tara’s scandal, which involves a famous actor and attracts public attention. Back in Indonesia, it is revealed that Dhea and Bimo have broken up, accompanied by revelations about Bimo’s dark past, which is linked to the death of Dhea’s parents. The film ends with Julian returning to Dhea, symbolizing love and a commitment to building a future together. Filming took place in Seoul and Jakarta.

Based on Charles Sanders Peirce’s semiotic theory, which defines semiotics as a system that systematically relies on the three main elements of a sign namely, the representamen (R), the object (O), and the interpretant (I) the film “Cinta Tak Seindah Drama Korea” reveals the presence of interrelated messages. The message connects the narrative of Korean dramas (through visual aesthetics and dramatic structure) with the characteristics of Indonesian cinema, accompanied by a shift in the meaning of signs and in the audience’s interpretation. The relationship between the message and the narrative style results in a more engaging film, so that the plot and message are conveyed in a stronger and more meaningful way. The results of the message analysis in the film “Cinta Tak Seindah Drama Korea” are as follows:

Scene 1.



Representamen	Dialogue: Dhea: “I’m being selfish...” Julian: “It was my fault to begin with... I didn’t let you know. But Dhe, out of all the places in Seoul, you went to that restaurant, and then I found your wallet. Dhe, maybe this is a sign.” In this context, the lost wallet serves as a sign.
Object	Specifically, the dialogue and atmosphere revolve around efforts to repair a broken relationship. Furthermore, a wallet is not merely a material object, but a means of communication.

Interpretant	For Dhea, this implicitly meant that her indifference up until then had been nothing more than the result of a misunderstanding. Once the information gap was filled by Julian's explanation, her interpretation shifted from anger to relief. The words "Maybe this is a sign" were understood as a decisive turning point. The audience no longer saw them as two strangers, but as a couple given a second chance by fate.
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Scene 2.



Representamen	Dialogue: Dhea: "I don't think I can answer that right now." Julian: "Yeah. It's okay." This dialogue contains signs of confusion or verbal hesitation.
Object	Bimo's sudden arrival acted as a physical catalyst that sparked the conflict. His good intentions to propose clashed with the inopportune timing. The root of the conflict actually lay in Dhea's mental unpreparedness to move forward, while her past had just resurfaced before her.
Interpretant	This suggests that the certainty of one's feelings holds far greater significance than the magnitude of a moment.

Scene 3.



Representamen	Dialogue: Julian: "It's your birthday today." Dhea: "Why does it have to be the same as when I proposed to Bimo?" Julian: "Is Bimo your boyfriend? It's okay, I'm just writing a birthday wish." Note: The padlock at Namsan Tower is a physical object that serves as a symbol.
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Object	Essentially, Julian's efforts to reenter Dhea's life were made without coming across as overly aggressive, with his romantic intentions evident only through a simple birthday message.
Interpretant	That scene conveys the message that love, in the real world, often grapples with past trauma. The padlock serves as a symbol of the courage to start anew, even as memories have not yet fully faded.

Scene 4.



Representament	Dialogue: Julian: "I've already told Mom I'm leaving. I want to stay here with you." Note: An umbrella is not just a physical object. In this conversation, it carries a symbolic message.
Object	An umbrella symbolizes protection and the desire to form a lasting bond, so that it will never be broken.
Interpretant	The idea that true love is, at its core, reflected in physical presence and the provision of protection during times of difficulty.

3.2 Discussion

The storytelling style of contemporary Indonesian films is heavily influenced by foreign films, particularly the trend of Korean dramas, which have gained significant popularity. Indonesian films have the potential to incorporate the distinctive narrative and visual elements of Korean dramas while preserving the characteristics of national cinema. For example, the film "Cinta Tak Seindah Drama Korea" is used as the subject of this study.

The message of the film "Cinta Tak Seindah Drama Korea" is heavily influenced by the aesthetics and storytelling style of Korean dramas, which are evident through visual symbols, emotional atmosphere, and nonverbal cues. The following is an analysis of the film's message using Pierce's semiotics, focusing on four key scenes.

In the first image, the representamen or physical sign depicted in the scene is Julian's discovery of Dhea's wallet in Seoul. Visually, this "chance" moment reflects the style of Korean dramas, which often use small objects as a link between the two main characters. The object or reality revealed through this event is not merely the loss of a valuable item, but a means of communication to repair a broken relationship. The wallet serves as an object that forces the two to interact again after being trapped in a prolonged silence. The interpretation or meaning produced is the dissolution of the attitude of misunderstanding. For Dhea, Julian's explanation of the past fills the information gap that had triggered her coldness. The phrase "maybe this is a sign" signifies a transformation in the meaning of the sign as well as in its interpretation.

In the second image, Dhea's expression reflects her inner hesitation in responding to Julian. Her response, "It seems like he can't answer right now," explicitly reveals her inner confusion.

Objectively, this scene depicts a personal internal conflict triggered by the appearance of a new character (Bimo), stemming from Bimo's positive intentions for progress at an inopportune moment. The objective reality lies in Dhea's emotional unpreparedness to accept a new commitment, as memories of the past (Julian) still hold a strong pull. This phenomenon illustrates that emotional reactions to a proposal tend to be more verbal than realistic. The underlying message is that a forced commitment only creates a disruptive romantic atmosphere when the heart has not fully let go of the past.

In the third image, the object depicted is a padlock at Namsan Tower. The scene showcases Korea's iconic visual aesthetic (love locks) alongside intimate dialogue heavily influenced by the Indonesian language, while also illustrating the love triangle between Julian, Dhea, and Bimo. This object serves as a communication strategy Julian uses to reclaim Dhea's space without appearing aggressive or forceful. Julian reveals his romantic intentions behind a simple pretext—a birthday greeting—so that Dhea does not feel pressured by Bimo's presence. From an interpretive perspective, this scene implies that love in real life is often confronted with trauma. The padlock no longer merely symbolizes eternal love as in Korean dramas, but embodies the courage to start anew despite being tinged with incomplete memories. Its meaning has shifted and transformed from a mere tourist symbol into a symbol of the struggle for love.

In this fourth image, the elements depicted include Julian's love line, the phrase "I want to be with you," and a scene of using an umbrella in the midst of a heavy downpour. This scene is a fusion of the visual aesthetics of Korean and Indonesian dramas. The umbrella symbolizes physical and emotional protection, while the line "I've already said goodbye to Mom" conveys the idea of family approval to the audience. The final interpretation concludes that true love is not merely a beautiful verbal expression, but a tangible form of physical presence and a willingness to protect one's partner during the most precious moments.

4. Conclusion

The film "Cinta Tak Seindah Drama Korea" is an impressive cinematic work that combines elements of Indonesian cinema with the narrative content and dramatic messages of Korean dramas. Based on Charles Sanders Peirce's theory of semiotics, this film encompasses three key semiotic components: the representamen (R), the object (O), and the interpretant (I). This creates a narrative reminiscent of Korean dramas through visual aesthetics and dramatic structure within the context of Indonesian cinema, alongside the shifting meanings of signs and their interpretation by the audience. The film's message highlights a harmonious relationship by connecting Korean drama narratives with the distinctive features of Indonesian cinema, suggesting that adapting to foreign trends does not immediately erase the identity of local works but rather enriches perspectives and strengthens the current position of Indonesian cinema.

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