

# Moral Values in *Webtoon Mistake Season 1* by Cindy Chwa Semiotic Study of Roland Barthes

Fathurohman, Irfai<sup>1\*</sup>, Musfiroh, Ahsani Taqwim<sup>1</sup>, Roysa, Mila<sup>1</sup>, Darmuki, Agus<sup>1</sup>,  
Ahsin, Muhammad Noor<sup>1</sup>

<sup>1</sup>Muria Kudus University, Kudus Regency, 59532, Indonesia

Irfai Fathurohman

[irfai.fathurohman@umk.ac.id](mailto:irfai.fathurohman@umk.ac.id)

Ahsani Taqwim Musfiroh

[202034001@std.umk.ac.id](mailto:202034001@std.umk.ac.id)

Mila Roysa

[mila.roysa@umk.ac.id](mailto:mila.roysa@umk.ac.id)

Agus Darmuki

[agusdarmuki@umk.ac.id](mailto:agusdarmuki@umk.ac.id)

Muhammad Noor Ahsin

[noor.ahsin@umk.ac.id](mailto:noor.ahsin@umk.ac.id)

\*Corresponding Author: [irfai.fathurohman@umk.ac.id](mailto:irfai.fathurohman@umk.ac.id)

## To Cite This Article:

Fathurohman, I. ., Musfiroh, A. T. ., Roysa, M., Darmuki, A., & Ahsin, M. N. . (2023). Moral Values in Webtoon Mistake Season 1 by Cindy Chwa Semiotic Study of Roland Barthes. *ICCCM Journal of Social Sciences and Humanities*, 2(6), 44–58. <https://doi.org/10.53797/iccmjssh.v2i6.7.2023>

**Abstract:** The aim of this research is to find out the meaning of denotation, connotation and myth as well as moral values contained in the Webtoon Mistake season 1. This research uses a qualitative descriptive approach. The data in this research are text and panel images from the Webtoon Mistake season 1 which was published on the Webtoon from 2019 until now. Data was collected using documentation and literature study data collection techniques. The results of this research are three semiotic studies by Roland Barthes, namely denotation, connotation and myth, and three moral values, namely the relationship between humans and God (gratitude), the relationship between humans and humans (caring and gratitude), and the relationship between humans and themselves (honesty and responsibility). The conclusion of this research, researchers found the meaning of denotation, connotation, and myth as well as moral values contained in the Mistake season 1 Webtoon by Cindy Chwa. This research can be a reference for future researchers, especially those who will research Webtoons about moral values using Roland Barthes' semiotic studies.

**Keywords:** Moral values, webtoon mistake, Roland Barthes semiotics

## 1. Introduction

Comics are a means of communication in the form of graphic literary works or images. Comics are available in easily accessible digital formats. Online comics have the term *Webtoon*, namely *website* and *cartoon*. According to Sari (2022) *Webtoon* is a collection of illustrated stories published online. *Webtoon* is a derivative of the word *manhwa* or what is often called South Korean comics. *Manhwa* and *Webtoon* are different in terms of the medium in which they are published. *Manhwa* is published in print form such as books or magazines, while *Webtoon* are published via *websites*. *Webtoon* has two presentation formats, namely it can be read by *scrolling* down and *slide*. According to Sari (2022) *Webtoon* were first created in the late 1990s when the *manhwa industry* collapsed. In 2005, Kim Junkoo launched *Naver Webtoon* as a forum for the work of South Korean cartoonists. In 2014, it was re-released under the name *Line Webtoon*,

when *Naver* was not yet known overseas and some services were not available in other countries. Creator Cindy Chwa has two works on the *Webtoon platform*. Cindy Chwa and Angellina's first work, namely *In a Dream*, is a fantasy genre, which was published on June 17 2016 and ended on July 12 2019 with 161 episodes. *Webtoon In a Dream* was liked by more than 9.9 million readers with a rating of 9.56. Cindy Chwa's second work, entitled *Mistake*, is a drama genre which was released on November 12 2019 until now. *Webtoon Mistake* was liked by more than 13.6 million readers with a rating of 8.54. *Mistake Comics* is a local *Webtoon series* created by Indonesian creators. The unique thing about the *Mistake Webtoon* is that the representation of the characters' thoughts is superior to thought balloons.

Webtoon creators definitely have a message they want to convey to readers. The message can be in the form of denotation or connotation. Morals in literary works always have a good meaning. Moral values in Webtoon can be emulated if the message is good, and can be used as a lesson if the message is less than praiseworthy. Readers must be clever in processing information, what can be imitated and what should not be imitated. The moral in a story is defined as something the author wants to convey to the reader (Rahma et al., 2023). Morals in literary works generally reflect the author's view of life regarding the values of truth that he wants to convey to readers (Nurgiyantoro, 2019). Moral values are the good and bad of humans as humans (Harfina et al., 2021). Literary works are something created by humans using language to build aesthetic value (Yusuf et al., 2021). Literature can contain both entertainment and teaching about something (Nafisa et al., 2021). A literary work contains moral applications through the behavior of the characters. Through the story, readers are expected to be able to learn from the moral message.

Moral values have several types, Nurgiyantoro (2019) explains that moral messages are divided into three, namely the relationship between humans and God, the relationship between humans and humans, and the relationship between humans and themselves. The form of conveying moral values is not always direct delivery, but there are moral values in the form of indirect delivery. It is important to instill good moral values in the current generation. Moral values are related to character and goodness, moral values are always respected and upheld (Alifah et al., 2023). Moral values are a benchmark for determining behavior and actions in accordance with the rules of society (Fitriani et al., 2021). The Webtoon entitled *Mistake* tells the story of Kana and Arya, students who participate in a mathematics competition. They were accused of committing lewd acts in the library. This forced them to drop out of school and get married. Kana and Arya's parents didn't listen to their explanation. Until finally Kana and Arya officially married. Arya's parents' promise to Kana that they would be given a place to live was just empty talk, they lived in a small rented house. Arya plans to take out her savings which are still at her parents' house. However, there was little money left because his father took it to pay debts and finance his wedding. Arya was disappointed with her father's unilateral decision. Knowing his son's unstable economic situation, Arya's father did not provide financial assistance, but instead gave him condoms. Arya is disappointed.

Arya goes to look for work. Until finally he was accepted as a dishwasher at a restaurant owned by Mr. Randy. With Kana's support, Arya overcomes the obstacles of the world of work. Arya is taken advantage of and slandered at her workplace. However, he can get through this phase. Arya's mother took advantage of Kana because she was a housewife. Every day Arya's mother asks Kana to wash all the clothes of Arya's parents' family and look after Arya's three younger siblings. Kana's father, who found out about this, immediately scolded Arya's mother. Kana went through a difficult phase where she had to do housework, look after Arya's younger siblings, wash Arya's family's clothes while her friends had fun in Bali. Kana has wanted to go to Bali for a long time, but now things don't allow her to go. They managed to overcome the obstacles at home until they were finally successful in their work. Kana works as a tutor, while Arya is a corn entrepreneur who opened a branch outside the city. This Webtoon tells what it's like to be slandered and have to endure actions you didn't commit, as well as facing marriage as a teenager until finally succeeding at work. Webtoon is a relevant field of study to be analyzed using semiotic studies because it is built using various signs. Webtoon has a meaning as stated by Roland Barthes, namely signifier (signifier) in terms of the form of a sign and signified (signified) in terms of meaning. Roland Barthes adheres to the theory put forward by de Saussure, namely seeing signs as something that structures (the process of meaning in the form of a link between the signifier and the signified) and is structured (the result of the process) in human understanding. Roland Barthes used the development of de Saussure's theory of signs (signifier and signified) as a way to explain how humans in social life are dominated by connotation. Connotation is the development of aspects of the signified (meaning or content of a sign) by the user of the sign according to his or her point of view. The connotations that have dominated society will become myths.

From the explanation above, researchers are interested in researching the *Mistake season 1 Webtoon* by Cindy Chwa because the content of the Webtoon story can be an illustration to readers not to emulate bad things and there is a message contained in it, besides that the *Mistake season 1 Webtoon* uses semiotic studies Roland Barthes because this *Webtoon* is structured using various relevant signs, it is studied using Roland Barthes' semiotics and this *Webtoon* has panels that contain moral values in it. The focus of the research refers to the moral values contained in the *Mistake Webtoon* by Cindy Chwa Season 1.

## 2. Literature Review

### 2.1 Webtoon

According to Sari (2022) *Webtoon* is a collection of illustrated stories published *online*. *Webtoon* has other terms, namely *webcomic*, digital comics and online comics. *Webtoon* comes from the words *website* and *cartoon*. *Webtoon* is a derivative of *manhwa* or often called South Korean comics. *Manhwa* and *Webtoon* are different in terms of publication media, *manhwa* is published in print in the form of a book or magazine, while *Webtoon* is via a website. The appearance of *the Webtoon* is attractive and colorful, some creators provide multimedia effects such as sound and motion effects. Multimedia effects make the story more interesting and seem more alive. *Webtoon* are presented in the form of long pages, readers only need to *scroll down*, but there are also creators who present stories in slide form. Researchers can conclude from the definition of *Webtoon* above that *Webtoon* is a collection of illustrated stories published online. The appearance of *the Webtoon* is attractive and colorful, some creators provide multimedia effects such as sound and movement effects. Multimedia effects make the story look more alive. *Webtoon* has two presentation formats, namely it can be read by *scrolling down* and *slides*.

### 2.2 History of Webtoon

According to Sari (2022) *Webtoon* were first created in the late 1990s when the *manhwa* industry collapsed. Park Sooin, a *Webtoon creator*, explained that the *Webtoon* era is divided into two generations. The first generation, *Webtoon* grew as an illustrated diary on a personal website and received a positive response from visitors. In the second generation, *Webtoon* became more profitable, *Webtoon* creators published their work on large sites such as Daum and Naver, and creators earned salaries according to *Webtoon fame*. In 2005, Kim Junkoo launched *Naver Webtoon* as a forum for the work of South Korean cartoonists. In 2014, it was re-released under the name *Line Webtoon*, when *Naver* was not yet known overseas and some services were not available in other countries. 2015, *Line Webtoon* became the first pioneer of *online comics* in Indonesia.

### 2.3 Comic Elements

Comics have forming elements that are characteristic of comics. These elements become the basic material of comics. According to Maharsi (2019) comic elements include the following as shown in Table 1.

Table 1: Comic elements

No.	Elements	Description	Figure
1	Panel	Panels are boxes containing images and text that form a story. Panels have different shapes. According to McCloud (Maharsissa 2019), the panel reading direction is from top to bottom, left to right or clockwise.	

Fig. 1. Panel shape  
(Source: Webtoon Mistake)

2 Trench Trench or Gutter is the distance between panels. The shape of the moat depends on the creator. The moat combines the imaginary squares into a single whole. The development of comics nowadays, the ditch is not what it used to be. Creators do not use white borders. The ditch is the imaginary distance between one panel and another.



Fig. 2. Shape of the Trench (Source: Webtoon Mistake)

3 Speech bubble Word balloons are a conversational or narrative representation of current events. Word balloons are divided into three, namely:

a) A speech balloon is a depiction of dialogue speech in the form of a round bubble with a tail that points to the character who says the word.



Fig. 3. Greeting Balloon Shapes (Source: Webtoon Mistake)

b) Thought balloons are a representation of a character's unspoken thoughts, only internally.



Fig. 4. Thought Balloon Shape (Source: Webtoon Mistake)

c) Caption balloons are narrative explanations in panels that help readers understand the storyline.



Fig. 5. Caption Balloon Shape  
(Source: *Webtoon Mistake*)

4 Effect Cartoon effects are divided into two types, namely sound effects conveyed through written form. Second, the movement effect, namely the line whose function is to show movement.



Fig. 6. Effect shapes

(Source: *Webtoon Mistake*)

5 Figure Characters are characters in comics. Characters in comics are generally made expressive and simple so that readers can easily understand the characteristics of the characters.

a) Illustration

Illustrations are images from comics. Illustrations are an important element besides text. There are stories in comics that only consist of illustrations without any text because the creator makes illustrations that can represent the content of the story.



Fig. 7. Illustration forms

(Source: *Webtoon Mistake* and *Webtoon Vii & Natt*)

**2.4 Moral values**

Morals in literary works generally reflect the author's view of life regarding the values of truth that he wants to convey to readers (Nurgiyantoro, 2019). The resulting literary work has a message and moral values that the author wants to convey, and moral values can be implied or explicit (Fitriani et al., 2021). A literary work contains moral applications through the behavior of the characters. Through the story, readers are expected to be able to learn from the moral message. These truth values are what the author wants to convey to the reader. Morals in literary works can be seen through the attitudes and behavior of the characters. The moral obtained by the reader is always in a good interpretation. If a literary work displays the attitudes and behavior of a character that is not good, whether as an antagonist or protagonist, it does not mean that the author encourages the reader to behave that way. Literature is a form of creative artistic work whose object is human.

In general, conveying moral values in literary works is a representation of the author's ideology through the stories, actions and characteristics of the characters conveyed. The interpretation of the moral messages contained in literary works will differ from one reader to another because moral messages are influenced by views on life, meaning that something that is seen as good by one person is not necessarily good for others. Moral values are messages conveyed to listeners and viewers, good and bad morals are a reflection of life (Afifah et al., 2021). Moral values are messages contained in stories conveyed to readers or listeners. The definition of moral values above can be concluded that moral values are values related to good and bad which are the basis of human life. Moral values are not something foreign to society because moral values are a reference to whether a person is good or not (Fadhila et al., 2023).

Nurgiyantoro (2019) broadly speaking, the problems of human life are divided into several problems. First, the relationship between humans and God is religious, namely a message that connects humans with God. The intended message is related to human behavior which must be in line with religious provisions. Ezmar & Nilawati (2021) human relationship with God can take the form of acknowledging God's existence, surrendering, giving thanks, and praying to God. Second, human relations with humans are based on an attitude of kindness and justice. Ezmar & Nilawati (2021) is a manifestation of the moral values of human-human relations, namely mutual tolerance, creating intimacy, sharing and caring for feelings. Third, the relationship between humans and themselves, as stated by Ezmar & Nilawati (2021), humans have reason, conscience and freedom to develop themselves. The moral value of human relations with oneself is the principle of respect for oneself.

## 2.5 Roland Barthes' Semiotic Theory

Semiotics is the science of signs (Kanzunudin, 2022). According to de Saussure, the meaning of language signs occurs when humans connect the signifier with the signified. De Saussure's theory of signs is called dichotomous (bilateral) because it uses a two-party model, namely *signifier-signified*, *syntagmatic-associative*, and *langue-parole*. De Saussure's semiotic theory is cognitive, starting from what humans think. The sounds of language, paintings or songs are perceived and captured by humans and given meaning. Language signs are related between signifiers and signified which are based on social agreements (social conventions). Language consists of signs that are arranged linearly and side by side. The series between signs is based on linear syntagmatic relations. Relations in semiotics can be interpreted as "meaning". Language signs can also be seen through associative relations. For example, the word "comics" can evoke other associations, such as pictures, books, stories, authors.

The relationship between signs is not only seen from language signs, but can be seen from paintings or songs. The syntagmatic relationship is not linear, namely a painting, for example a mountain landscape painting contains painting elements such as trees, mountains, rice fields, houses. Linear syntagmatic relations are songs, listening to the sequence of notes and words created by the author. Associative relationships can be found in paintings and songs in a person's experience. The provision of meaning in culture is socially structured, based on collective memory or collective consciousness of a society. Collective memory or consciousness is an aspect of *langue* (agreed social rules) and implementation is an aspect of *parole*. According to Peirce, signs and giving meaning are not structures but rather cognitive processes called semiosis. Semiosis is a process of giving meaning and interpreting signs. The semiosis process is carried out in three stages. The first stage is observing aspects of the sign representation (through the five senses), the second stage is spontaneously connecting the representation (object), and the third interpretation is interpreting the object as desired. The conclusion of semiosis is the process of sign formation which starts from spontaneous representations related to objects in human cognition and the human interpretation of the person concerned as an interpretant. Peirce's semiotic theory describes a sign as something that represents something else, which means that a sign is a representation that spontaneously represents an object. Representing here cognitively means the process of meaning. The relationship between representation and object becomes clear when entering the three categories according to Peirce. The first category is index, namely the sign that is related between the representation and the object that is causal or contingent.

The second category is icons, namely signs whose representation has the same identity as objects contained in the human cognition involved. The third category is symbols, namely signs whose representational meaning is given based on social agreement. According to Hoed (2019) semiotics is the science that studies signs in human life, meaning that everything in human life is seen as a sign, namely something that must be given meaning. Structuralists, referring to Hoed (2019) see signs as a meeting between form (which is reflected in a person's understanding) and meaning (or content, namely what is understood by the human user of the sign). De Saussure used the terms signifier (signifier) for the form of a sign, and signified (signified) for the meaning. Semiotic analysis uses Roland Barthes' two-stage theory of signification, the first stage is analysis of the relationship between signifier (signifier) and signified (signified) then in the second stage is analysis of the meaning of denotation, connotation and myth (Kurniawati et al., 2022).

In de Saussure's theory, signifiers are not concrete language sounds, but images of language sounds (image acoustique). The relationship between form and meaning is not personal, but social, namely based on mutual agreement. De Saussure's theory of signs is said to be dichotomous and structural because of its nature which connects two aspects, the signifier and the signified. Semiotic analysis using Roland Barthes' two-stage theory of significance, the first stage is the analysis of the relationship between the signifier and the signified, then in the second stage the analysis of the meaning of denotation, connotation and myth (Kurniawati et al., 2022). Roland Barthes adheres to the theory put forward by de Saussure, namely seeing signs as something that structures (the process of meaning in the form of a link between the signifier and the signified) and is structured (the result of the process) in human understanding. Barthes uses the development of de Saussure's theory of signs (signifier and signified) as a way to explain how humans in social life are dominated by connotation. Connotation is the development of aspects of the signified (meaning or content of a sign) by the user of the sign according to his or her point of view. The connotations that have dominated society will become myths. Denotation is the actual meaning that is socially agreed upon (Gunawan, 2023). Researchers can conclude from Roland Barthes' semiotic theory above that there are three meanings in Roland Barthes' semiotics, namely denotation, connotation and myth.

### **3 Methodology**

This research uses a descriptive quantitative approach to the reliefs of comic Webtoon "Mistake season 1" by Cindy Chwa. Given that the topic of interest is a very broad one, and very little is known about the way's schools reconfigured their practices to meet these demands, qualitative research was seen as most suitable and was used to explore both the text and its interpretations in considerable depth. Therefore, the type of the research is descriptive that tries to give a complete description of moral values found in the Webtoon. The literature review and documentation are used for data collection. The object of research is the Webtoon "Mistake season 1", so the main data source is the Webtoon itself. The researcher analyzed the text in detail even to the dialogue, the narration as well as the visual features for possible data as considered. Other sources of secondary data, in example like e-books, journals and thesis related to research topic are also considered to provide a complete overall view of the topics to further enhancing the analysis.

Based on the two-leveled signification process in Roland Barthes' semiotic theory, the analysis involves a two-stage signification process. The first stage is the one which relates the signifier to the signified comprehension. This stage is an understanding of the literal or denotative meaning of the text. A second tier treats some of the basic insight developed, and penetrates more deeply into the concept of these somewhat overlapping terms the meanings of denotation, the connotation and the myth. Denotation, the literal meaning of something connotation. An idea that is suggested by a word in addition to its literal, dictionary meaning. Thus, myth, for Barthes, consists in the cultural or ideological significations that have been naturalized and become commonsensical within a specific society. The text is read with a combination of heuristic and hermeneutic reading strategies. Heuristic reading is concerned with the linguistic semantics in accordance with language rules and syntax. It is comprehension at the surface level of processing things at the word and phrase level, the literal meaning of the text. In contrast, a hermeneutic reading tries to reveal the veiled meanings of the text. It brings together different aspects of the text: symbols, themes, contexts, to get an idea of the text complete form. The alphabetic researcher reads the text several times, shifting between heuristic and hermeneutic meanings to attain rich and full interpretation.

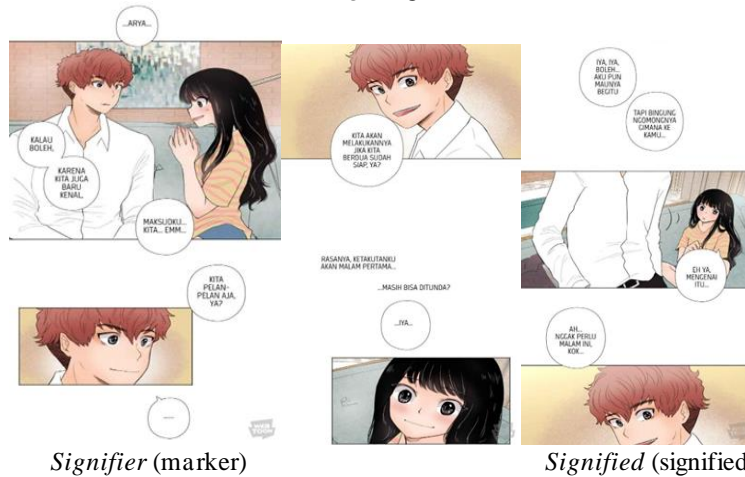
Data is next arranged according to research indicator like a phenomena, connotation and myth. This classification allows for a consistent arrangement of the results, and the moral values can be easily identified. This is followed by the analysis using Nurgiyantoro theory about value moral in three categories; relationship between humans and God, relationship between humans and other humans and relationship between humans with themselves. The researcher closely goes through the text to find the representation or projection of such moral values and ideals. Next, the results are descriptively presented that describe the moral values that was identified in the Webtoon, supported with proof following by related literature. The moral facets of the work are described in attempt to create transparency and a complete picture. This research intends to do a more nuanced and comprehensive analysis of the moral values offered in Webtoon "Mistake season 1" by using the semiotic theory of Roland Barthes, heuristic and hermeneutic reading, as well as the theory of moral values by Nurgiyantoro through qualitative descriptive methods. The above detailed methodology ensures that the exploration of the text is done in a robust and structured manner of inquiry such that the researcher can come to identify the mere features of a few of the things that the Webtoon conveys regarding underlying meanings and moral messages.

## **4 Results and Discussion**

### **4.4 The Meaning of Denotation, Connotation and Myth in *Webtoon* Mistake Season 1**

The data source in this research is *the Webtoon* Mistake season 1 by Cindy Chwa. The data obtained in this research is in the form of the meaning of denotation, connotation and myth contained in *the Webtoon* Mistake season 1 by Cindy Chwa. After that, the data obtained was classified based on research indicators in the form of denotation, connotation and myth. The following are the results of Roland Barthes' semiotic analysis in *the Webtoon* Mistake season 1 by Cindy Chwa. Episode 6: Panels 38-42, This episode shows Kana and Arya sitting on the sofa talking about their marriage.

*Sign (sign)*



*Signifier (marker)*

*Signified (signified)*

A woman wears orange-yellow camouflage clothes and a man with brown hair wears a white shirt. They sat on the sofa. A woman and a man were sitting on the sofa and a conversation was taking place.

**Fig. 1. Episode 6: panels 38-42**

These panels contain denotational meaning, namely the first panel Kana puts her hands in front of her chest facing Arya, the second panel Arya smiles, the third panel Arya stands, the fourth panel Arya turns towards Kana, the fifth panel Kana smiles. This panel contains a connotation meaning that Arya and Kana are sitting on the sofa. After talking about her marriage, Kana asked Arya to get to know each other first before having their first night. Arya also actually wanted to say this but was confused about how to say it. They agreed that they would do it the first night when they were both ready. Arya's attitude is that she cares about Kana. This panel contains a mythical meaning, namely that someone will feel happy when there are other people who care about them. Episode 14: Panels 25-29. This episode shows Arya expressing her feelings for Kana.

*Sign (sign)*



*Signifier (marker)*

*Signified (signified)*

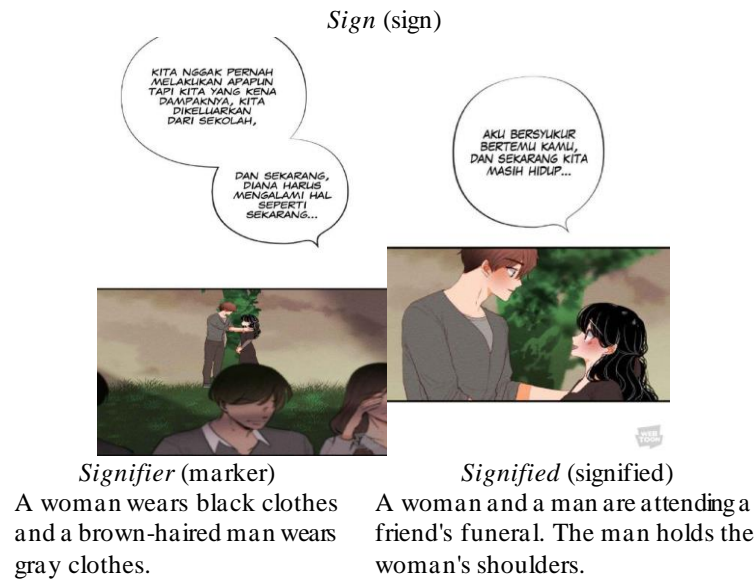
A woman wears blue clothes and a brown-haired man wears a green jacket. They are holding hands. A woman and a man walk holding hands.

**Fig. 2: Episode 14: Panels 25-29**

These panels contain denotational meaning, namely the first panel shows Kana and Arya holding hands, the second panel shows Kana blushing, the third panel shows Kana smiling looking at Arya, the fourth panel Arya smiling looking at Kana, the fifth panel Kana and Arya walking hand in hand. This panel contains a connotation meaning that Arya asked Kana to come home after walking around school and buying meatballs but it didn't happen. Arya confesses her feelings to Kana. However, Kana did not dare to express her feelings directly like Arya did. This panel contains a mythical meaning, namely that having an honest and open attitude towards each other is one of the keys to a relationship that will make the relationship peaceful. Episode 22: Panel 5. This episode shows Mr. Randy asking Mrs. Dewi about the leftover food given to Arya.







**Fig. 5: Episode 174: Panels 15-16**

These panels contain denotational meaning, namely the first panel shows Arya holding Kana's shoulder at Diana's funeral, the second panel shows Kana smiling looking at Arya. This panel contains the connotation meaning that Kana and Arya attended the funeral of Diana who died naked under a cliff. Kana complained to Arya, but Kana was grateful that she met Arya and was still alive today. This panel contains a mythical meaning, namely being grateful in every situation is a form of trust in God that every test given will definitely provide wisdom.

#### 4.5 Moral Values in Webtoon Mistake Season 1

After going through the analysis stage of the meaning of denotation, connotation, and myth, it was found that the moral values of Nurgiantoro's theory include the relationship between humans and God, the relationship between humans and humans, and the relationship between humans and themselves. The following are the results of the analysis of moral values studied using Roland Barthes' semiotics in the Mistake season 1 *Webtoon by Cindy Chwa* is human relationship with God, and give thanks.

Gratitude is gratitude to God. With gratitude you will feel happiness. Gratitude also provides satisfaction for what has been obtained (Mujidin et al., 2021). The following is the moral value of gratitude contained in the Mistake season 1 Webtoon by Cindy Chwa. Episode 174: Panels 15-16.

Based on the analysis of the meaning of denotation, connotation and myth, the moral value contained in episode 174: panels 15-16 is the human relationship with God in the form of gratitude. Expressing gratitude is a form of gratitude. Kana is grateful that she met Arya and is still alive today. This is proven through the following speech balloon.

*Kana: "Aku bersyukur bertemu kamu, dan sekarang kita masih hidup..." (Mistake, Episode 174: Panel 16)*

- 1) Human Relations with Humans
- (1) Care

Caring is a person's attitude that involves themselves in the problems and conditions that occur in the surrounding environment. The following are the caring moral values contained in the Mistake season 1 Webtoon by Cindy Chwa. Episode 6: Panels 38-42

Based on the analysis of the meaning of denotation, connotation and myth, the moral value contained in episode 6: panels 38-42 is the relationship between humans and humans in the form of caring. Understanding other people's conditions is a form of caring. Arya cares about Kana which is shown by understanding Kana's condition by asking them to get to know each other first before having their first night. This is proven through the following speech balloon.

*Kana: "Kalau boleh, karena kita juga baru kenal. Maksudku... Kita... Emm... Kita pelan-pelan aja, ya?" (Mistake, Episode 6: Panel 38-39)*

*Kana: "Eh ya, mengenai itu..." (Mistake, Episode 6: Panel 40)*

*Arya: "Ah... Nggak perlu malam ini, kok... Kita akan melakukannya jika kita berdua sudah siap, ya?" (Mistake, Episode 6: Panel 41)*

- (2) Be thankful

Saying thank you to someone who has provided assistance is a form of appreciation for the good deed received. The following is the moral value of gratitude contained in the Webtoon Mistake season 1. Episode 14: panels 25-29

Based on the analysis of the meaning of denotation, connotation and myth, the moral value contained in episode 14: panels 25-29 is the relationship between humans and humans in the form of gratitude. Thanking other people is a form of gratitude. Arya told Kana the truth that Kana belonged to Arya. Even though Kana didn't dare to express her feelings directly like Arya did. This is proven through thought balloons.

*"Kana milikku. Kana milikku. Terima kasih telah mengungkapkan kalimat itu, Arya. ...Kamu juga milikku. Tapi beri aku waktu buat mengungkapkannya padamu dengan lantang seperti itu ya."* (Mistake, Episode 14: Panel 27-29)

## 2) Man's Relationship with Himself

### (1) Honesty

Honesty is the correspondence between the words spoken and the actions carried out by someone. The following is the moral value of honesty contained in the Mistake season 1 Webtoon by Cindy Chwa.

Episode 22: panel 5

Based on the analysis of the meaning of denotation, connotation and myth, the moral value contained in episode 22: panel 5 is the human relationship with oneself in the form of honesty. Mrs. Dewi told the truth to Mr. Randy that she gave Arya leftover food from the restaurant because she felt sorry for her, but this method was wrong because she was not allowed to take leftover food from the restaurant home. This is proven through the following speech balloon.

*Bu Dewi: "Sa-saya mengambil makanan sisa untuk diberikan kepada Arya, karena saya kasihan padanya ... Tapi, kalau sampai dia dipecah karena hal seperti ini ... Huu ... Hu ..."* (Mistake, Episode 22: Panel 5)

### (2) Responsibility

According to the KBBI, responsibility is a condition of having to bear everything. When someone is aware of their obligation to bear everything they do and does it, they are called responsible.

Episode 155: Panels 2-3

Based on the analysis of the meaning of denotation, connotation and myth, the moral value contained in episode 155: panels 2-3 is the relationship between humans and themselves in the form of responsibility. Completing work well is a form of responsibility. Melinda was responsible for her job before she worked elsewhere to earn extra money. This is proven through the following speech balloon.

*Nara: "Dia nggak telantarin pekerjaan dari Tante. Nih lihat, laporan pekerjaannya di rumah."* (Mistake, Episode 155: Panel 3).

The analysis of moral values in the Webtoon Mistake Season 1 by Cindy Chwa reveals a complex web of signified made up of denotations, connotations, and mythical meanings. The research has identified moral values, relating to human relationships with God, a study exposed 6 moral values consisting of refinement relationship with other humans: both 3 moral values (altruism, concern, and thankfully) and relating to human relationship with itself: a study found 5 moral values consisting of honesty and responsibility. Our data point out the possibility of Webtoon being important means to teach socially significant moral lessons and to form reader's attitudes and behaviours. Applying Roland Barthes' semiotic theory has successfully illuminated the more obscured aspects of meaning located within the visual, textual layers of the Webtoon. This micro-semiotics analysis based on visual semiotics will uncover the delicate ways in which episodes and panels in Ruin communicate moral values to readers by traversing both the denotative, connotative, and mythical significations. Organized along this axis we see the need to focus not just on the top layer narrative but the cultural and social codes used to read and produce Webtoon as well. The results provide further evidence of the educative and formative potential of popular media, specifically Webtoon, which is a burgeoning area of research in moral education and the formation of character. As Webtoon become a more common form of entertainment among the youth, it is important to acknowledge that Webtoon are able to sway readers morals, and imprint their thoughts of right and wrong. This study assesses the moral message in Mistake Season 1, then discusses how the moral lesson on the Webtoon can be used as media education in shaping oneself to care about ethics. Yet it's also worth noting this is a study on a single Webtoon and a very cherry-picked chance for which this may not be a generalisation. The significance of this study will be heightened if future research can widen our lens on the Webtoon landscape, allowing us to discern a common thread of morality and value proposition. In addition, audience reception studies would shed light on how readers understood and translated the moral messages, and what the implications of them are on their offline attitudes and behaviors. Allows readers to understand the meaning of the writings and how to apply them to real life.

## 5 Conclusion

In conclusion, this research article considerably contributes to literary and media studies by proving the applicability of employing Roland Barthes' semiotic theory into analyzing moral values in Webtoon. This paper, illuminating the intricate defiance of signification, connotation, and mythical dimension in Webtoon Mistake Season 1, also presents the way Webtoon can educate morality and shape character. As webcomics continue to develop, and show that if done properly can offer a new way to teach moral, to prevent any misconceived potential future, scholars, educators and researchers need to investigate the potential of the medium as an influence on moral reading so powerful that it can change social realities, and use it to fulfil the purpose of a positive change in the mass behavior that the new digital age webcomics are capable of achieving.

## References

- Adriatik, A. N., Kanzunnudin, M., & Nugraheni, L. (2022). Analisis Struktur Fisik dan Struktur Batin dalam Antologi Puisi tentang Jejak yang Hilang Karya Jumari HS. *Buletin Ilmiah Pendidikan*, 1(1), 11-24.
- Afifah, N., Kanzunnudin, M., & Fathurohman, I. (2021). Analisis Nilai Moral Film Tilik Karya Wahyu Agung Prasetyo. *Jurnal Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)*, 43(1), 166-172.
- Alifah, H. N., Ramadhan, M. G., Septiana, E., Hanifah, N., Azzahra, W. D., & Kanzunnudin, M. (2023). Nilai Religius dan Nilai Moral pada Cerita Rakyat Bulusan di Kabupaten Kudus. *Jurnal Motivasi Pendidikan dan Bahasa*, 1(2), 203-210.
- Arista, N. N., & Sudarmillah, E. (2022). Pesan Moral Dalam Film “Unbaedah” Karya Iqbaal Arieffur Rahman (Analisis Semiotika Roland Barthes). *Jurnal Keilmuan Dan Keislaman*, 206–225.
- Aryanto, M. S., Krisnawati, E., & Herwandito, S. (2023). Representasi Perempuan Tangguh Dalam Film “The Princess” (Analisis Semiotika John Fiske). *JPDSH Jurnal Pendidikan Dasar Dan Sosial Humaniora*, 2(9), 1157–1172. <https://bajangjournal.com/index.php/JPDSH>
- Fadhila, I. N., Fathurohman, I., & Setiawaty, R. (2023). Nilai Peduli Sesama Pada Kumpulan Dongeng Nusantara Karya Wahyu Astuti. *Prasasti Ilmu: Jurnal Ilmiah Pendidikan*, 3(1), 1–8.
- Fananie, Z. (2002). *Telaah Sastra*. Surakarta: Muhammadiyah University Press.
- Fitriani, A., Fathurohman, I., & Nugraheni, L. (2021). Nilai Moral dalam Novel Surat Kecil untuk Tuhan Karya Agnes Davonar sebagai Bahan Ajar Bahasa dan Sastra di SMA. *Jurnal Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)*, 43(1), 215-217.
- Fitriani, A., Fathurohman, I., & Nugraheni, L. (2021). Nilai Moral dalam Novel Surat Kecil Untuk Tuhan Karya Agnes Davonar sebagai Bahan Ajar Bahasa dan Sastra di SMA. *Prosiding Seminar Nasional PIBSI*, 215–227.
- Gunawan, H., Nugraheni, L., & Roysa, M. (2023). Makna Simbolik Tradisi Lempogan Desa Kutuk (Kajian Semiotik Roland Barthes). *Kala: Jurnal Ilmiah Sastra*, 1(1), 14-28.
- Harfina, R. A., Kanzunnudin, M., & Nugraheni, L. (2021). Nilai Moral dalam Novel Ayah sebagai Pembentukan Karakter Anak di Era Disruptif. *Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)*, 43(1), 228-237.
- Hartati, D. (2019). Pembacaan Heuristik Dan Hermeneutik Puisi Indonesia Modern Bertema Pewayangan. *Deiksis*, 11(01), 7. <https://doi.org/10.30998/Deiksis.V11i01.3317>
- Hoed, B. (2019). *Semiotik & Dinamika Sosial Budaya (Edisi Ketiga)*. Depok: Komunitas Bambu.
- Kanzunnudin, M. (2022). Analisis Semiotik Roland Barthes Pada Puisi “Ibu” Karya D. Zawawi Imron. *Sawerigading*, 28(2), 183–200.
- Kanzunnudin, M., Fathurohman, I., Hariyadi, A., Waluyo, S., Dewi, A., (2023). Nilai Kearifan Lokal Dalam Cerita Rakyat Luweng Siluman Mandalika Di Kabupaten Jepara. *Prosiding PIBSI XLV Upris*, 697–711.
- Kurniawan, D. T., Tresnawati, N., & Maryanti, S. (2019). Implementasi Aplikasi Pixton Sebagai Upaya Meningkatkan Keterampilan Pembuatan Bahan Ajar Digital Dalam Bentuk Komik Untuk Mahasiswa Calon Guru Sekolah Dasar. *Jurnal Ilmiah Pendidikan Dasar*, 2(2), 71–83.
- Kurniawati, N., Fathurohman, I., & Roysa, M. (2022). Analisis Semiotika Budaya Jawa Tengah pada Film Mangkujiwo Karya Azhar Kinoi Lubis. *Buletin Ilmiah Pendidikan*, 1(1), 45–54.
- Liska, L. De, Sadwika, I. N., & Astawan, I. N. (2022). Analisis Makna Heuristik Dan Hermeneutik Teks Puisi Lumpur Panas Mengebiri Tanahku Karya I Gusti Putu Bawa Samar Gantang Sebagai Penguatan Profil Pelajar Pancasila. *Seminar Bahasa, Sastra, Dan Pengajaran (Pedalitra II)*, 78–84.
- Maharsi, I. (2019). Komik Dari Wayang Beber Sampai Komik Digital. *Dwi-Quantum*.
- Matawu, Ariati. S., Dkk. (2021). Struktur Komik Biografi Hasan Al-Banna Karya Abu Fathiya Dan Kontribusinya Terhadap Peragaman Sastra Anak. *Jurnal Bahasa, Sastra, Dan Budaya*, 11(1), 31–45. [Http://ejournal.ung.ac.id/index.php/jbsp/index](http://ejournal.ung.ac.id/index.php/jbsp/index)
- Mujidin, Millati, N., & Rustam, H., K. (2021). Hubungan Bersyukur kepada Tuhan dan Perilaku Bersedekah dengan Kebahagiaan pada Mahasiswa. *Counsellia: Jurnal Bimbingan dan Konseling*, 11(2), 106-116.

- Mustakul, S., & Kanzunnudin, M. (2023). Analisis Struktur Dalam Cerita Rakyat Dukuh Tuksongo Di Desa Geneng Kecamatan Batealit Kabupaten Jepara. *Jurnal Tradisi Lisan Nusantara*, 3(1), 2023.
- Nafisa, N. N., Kanzunnudin, M., & Roysa, M. (2021). Nilai-nilai Pendidikan dalam Novel Cinta Suci Zahrana Karya Habiburrahman El Shirazy. *Ghancaran: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 2(2), 111-124.
- Nugraheni, L., & Haryadi, A. (2021). Cerita Rakyat sebagai Upaya Pelestarian Kearifan Lokal: Pembentukan Karakter pada Generasi Milenial. *Seminar Nasional*.
- Nurgiyantoro, B. (2019). *Teori Pengkajian Fiksi (Edisi Kedua)*. Yogyakarta: Gadjah Mada University Press.
- Pahleviannur, M. R., Grave, A. De, Saputra, D. N., Mardianto, D., Sinthania, Ns. D., Hafrida, L., Bano, V. O., Susanto, E. E., Mahardhani, A. J., Amruddin, Alam, M. D. S., Lisyah, M., & Ahyar, D. B. (2022). *Metodologi Penelitian Kualitatif (Cetakan Pertama)*. Pradina Pustaka.
- Prayoga, D. S. (2020). Teknik Membuat Komik Strip Digital. *Jurnal Desain Komunikasi Visual Asia (Jeskovsia)*, 4(2), 2597–4300.
- Putra, G. L. A. K., & Yasa, G. P. P. A. (2019). Komik Sebagai Sarana Komunikasi Promosi Dalam Media Sosial. *Jurnal Nawala Visual*, 1(1), 1–8. <https://jurnal.std-bali.ac.id/index.php/nawalavisual>
- Putri, L., Zudhelmi, & Jamhari. (2022). Nilai-Nilai Moral Dalam Film Sang Pemimpi. *Aqlania: Jurnal Filsafat Dan Teologi Islam*, 13(1), 85–106.
- Rahma, I. N. F., Fathurohman, I., & Setiawaty, R. (2023). Nilai Moral Peduli Sesama pada Kumpulan Dongeng Nusantara Karya Wahyu Astuti. *Jurnal Prasasti Ilmu*, 3(1), 1-8.
- Sari, C. I. (2022). Nilai-Nilai Akhlak Dalam Webtoon “Laa Tahzan: Don’t Be Sad.” (Analisis Semiotik Roland Barthes).
- Sugiyono. (2019). *Metode Penelitian Kuantitatif Kualitatif Dan R&D*. Bandung: Alfabeta.
- Yusuf, M. M., Roysa, M., & Fathurohman, I. (2021). Analisis Nilai Moral Antologi Cerpen Senyum Karyamin Karya Ahmad Tohari. *Jurnal Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)*, 43(1), 42-47.