

Cultural and Spiritual Representation in 'Jiwa Jagad Jawi' for Destination Branding

Sophia Novita

Communication Faculty, Universitas Islam Bandung, Indonesia

E-mail: sophia.novita@unisba.ac.id

Abstract. *Jiwa Jagad Jawi is a film about spiritual and cultural tourism in Central Java that takes a symbolically rich and meaningful approach. By emphasizing cultural and spiritual symbols, tourism films can enhance perceptions of travel and contribute to the growth of tourist destinations. Previous studies have extensively explored the role of films as tools for destination marketing. This study analyzes how the film constructs a destination image through the prism of Roland Barthes' semiotic theory. Using Barthes' methodology, the film is examined at both the denotative and connotative levels of signification to understand how it portrays the destination as a deeply spiritual and cultural experience. The findings reveal that this short film effectively highlights Yogyakarta's unique blend of rich culture, historical significance, and spiritual depth as key tourist attractions. By skillfully incorporating cultural and spiritual elements, the film introduces the uniqueness of Yogyakarta. It underscores the importance of preserving and celebrating cultural and historical heritage as an integral part of the tourism experience.*

Keywords: *destination branding, cultural tourism, spiritual tourism, roland barthes semiotics, tourism film analysis*

Article Info:

Received 14 Sep 2024, Revised 19 Nov 2024, Accepted 3 Aug 2024, Available online 30 Dec 2024

Copyright (c) Sophia Novita

INTRODUCTION

Movies significantly impact the economy and play a crucial role in the travel industry. When examining the relationship between films and destination promotion, showcasing a tourist site in a movie offers substantial advantages, as it can convey its message to millions of viewers (Mulyadi & Sunarti, 2019). Films set in rural towns or natural landscapes can increase awareness of these locations, potentially inspiring audiences to visit and explore the cities or regions featured in the film.

Producers can use films as a medium to convey messages to the public (Nurhablisyah & Susanti, 2020). Filmmakers demonstrate a range of artistic skills, utilizing various tools and techniques to enhance the scenes (Rahmadhani et al., 2021). The film

industry involves a complex and dynamic interplay of elements that support the processes of film production, distribution, and presentation. Moreover, this perspective assumes that films interact with the ideologies of the societies in which they are created and viewed (Tanti & Ginanjar, 2020).

The 2020–2024 National Medium-Term Development Plan (RPJMN) identifies tourism as a national industry, setting target numbers of 20 million foreign visitors and 275 million domestic visitors. Tourism development extends beyond physical attractions to include various elements that contribute to building a destination brand, such as film-based marketing.

Jiwa Jagad Jawi is a 2023 short film that garnered significant recognition at the Japan World Tourism Film Festival

(JWTFF). The film won 4 prestigious awards, namely the highest award as Grand Prix Winner 2023, Gold award in the Asian Competition category, Gold Award in the Country Destination category, and Art & Craft Winner.

Jiwa Jagad Jawi, a tourism film, was produced to showcase the beauty of Java's temples. Written and directed by Ivan Handoyo, the film has been available on the Wonderful Indonesia YouTube channel since early February 2022. The Ministry of Tourism and Creative Economy released this promotional video, incorporating storytelling elements to engage viewers (Rusdianto Berto et al., 2023). Today, films are widely appreciated for their ability to convey stories through audiovisual media, offering deeper meanings and captivating audiences with visually stunning cinematography (Desrianti et al., 2020).

The film *Jiwa Jagad Jawi* warrants exploration from both a theoretical and interpretive perspective due to its narrative and visual strengths in promoting tourism while conveying a profound cultural message. Symbolically rich, the film employs elements such as temples, nature, and traditional Javanese art to express the spiritual and cultural values embedded in the featured tourist destinations.

Jiwa Jagad Jawi addresses a gap in previous research by offering an in-depth analysis of the symbolic meanings and the role of local culture conveyed through film in the context of Indonesian tourism. Most tourism research focuses on the effectiveness of promotional strategies or their economic impact, with only a few studies exploring how films can theoretically shape the image of a destination through the representation of local culture and spirituality. This research fills that gap by examining the meanings behind the film's representations, thereby enhancing the understanding of how

audiovisual media can shape tourism perceptions both theoretically and practically.

Tourist visits to locations featured in films may increase due to the medium's enduring ability to promote destinations more broadly than traditional marketing events (Lestari et al., 2020). Film directors and producers often select filming sites that showcase popular tourist attractions representative of a region or ethnic culture (Pradhono et al., 2020). Preserving local cultural traditions is crucial, and one way to achieve this is by fostering enthusiasm for exploring traditional culture while upholding its special values (Kudiya & Atik, 2023). Through films, messages promoting tourist attractions can be conveyed effectively, as seen in scenes featuring breathtaking locations. The audiovisual medium serves as a powerful tool to influence perceptions and shape the decision-making process of a substantial potential tourist audience (Di Cesare et al., 2020).

Movie-induced tourism is an emerging trend gaining popularity in many countries. Governments are increasingly allocating resources to enhance tourism activities by leveraging their unique tourism potential (Wiswayana, 2022). Film tourism refers to films that emphasize the promotion of tourism through compelling narratives. Studies on tourism symbols in the AADC 2 film suggest that its setting, expert cinematography, and engaging narration effectively convey messages that highlight the featured destinations (Pracintya et al., 2022). City placement in films can enhance place recognition, highlight its uniqueness, and attract tourists or investors. The films act as a subtle yet effective promotional strategy that influences viewers indirectly (Sawinska & Smalec, 2023). This demonstrates that films have the ability to inspire audiences to travel, explore new destinations, celebrate new events,

connect with people, and experience different cultures (Mohanty et al., 2020).

The way visitors perceive a tourist destination is referred to as the image of the tourism industry. This perception evolves as visitors experience the destination and can influence their decision to return (Utami & Ferdinand, 2019). To enhance regional, national, or competitive identity, the concept of “city branding” involves integrating a nation’s brand with various interconnected elements to develop strategies that realize the potential of each region (Kurniawati & Marta, 2021; Setiadi, 2010). Once a destination image is formed, travelers align their preferences with the perceived qualities of the location, influencing their desire to visit (Rofiah, 2020). For instance, the films *Laskar Pelangi* and *AADC 2* had significant impacts on their filming locations, driving local economic growth through job creation and business opportunities. These films not only established the locations as tourism destinations but also contributed notably to provincial and city-level economic development (Imanjaya & Anggraini, 2022).

A film has the ability to immerse viewers in a personal experience, encouraging them to visit the locations depicted on screen. This highlights the unique connection between experiencing a creative work and the concept of tourism (Mikha Boediarto, 2023).

Tourism destination marketing through film has been widely studied, with experts analyzing various aspects of its effectiveness in promoting travel destinations. Research titled “Not All Films Are Created the Same: Understanding the Cross-Level Effect of Movie Ratings on Destination Image Creation” (Wong et al., 2021) explains the conditional effects of movie ratings on personal dispositions and why films impact destination images in certain

contexts but not in others.

Researchers are increasingly seeking films rich in destination representation as a medium for promoting tourism, recognizing that films that spark curiosity can drive the growth of the tourism industry. Studies on induced tourism films have highlighted their benefits, including enhancing travel perceptions, promoting destination growth, boosting gastronomic and culinary tourism, and leveraging the authenticity of filming locations (Bestari, 2023). Consequently, researchers are motivated to explore the deeper meanings conveyed by such films.

METHOD

This research seeks to understand and analyze how popular tourist attractions are portrayed in *Jiwa Jagad Jawi* using a qualitative approach to capture the nuanced meanings conveyed through its narrative and visuals. Qualitative research focuses on exploring the usage, context, meaning, and patterns surrounding words, thoughts, and ideas (Hadi, 2020). The research stages include setting objectives, collecting data through film content observation, and analyzing visuals and text to identify symbols, colors, and other elements that reinforce the depiction of tourist attractions. By coding and categorizing the data, researchers can uncover dominant themes such as natural beauty, spirituality, and local culture. This process provides deeper insights into how *Jiwa Jagad Jawi* shapes public perceptions of tourism in the region.

This study applies the Roland Barthes method, which aligns with Saussure’s semiotics in recognizing the shifting relationship between markers and signs. Barthes introduces an additional emphasis on body signs and societal dimensions, particularly through the concept of “myth” (Ugunawan et al.,

2021). In the application of the Roland Barthes method, semiotic analysis is conducted by identifying and describing various elements of signs as they appear in the representation of tourist attractions in the film *Jiwa Jagad Jawi*. At the technical level, researchers closely observe each scene that includes tourist symbols and decode them into markers and signs, as outlined in Barthes' theory. The process involves coding key visual elements, such as objects, colors, backgrounds, and dialogue, to determine how they convey specific meanings to the audience. These elements are then contextualized within societal "myths," which often reflect cultural beliefs, views, and aspirations in society. The analysis unfolds in three key stages. The first is Denotative Analysis, this involves identifying the literal, surface-level meanings of what is seen or heard in the film, describing these elements without further interpretation. The next stage is Connotative Analysis. In this stage, researchers delve into the deeper and symbolic meanings embedded within the signs. For instance, a temple depicted in *Jiwa Jagad Jawi* may symbolize spirituality or cultural heritage, offering an enriched understanding of the associated tourist destination. The last stage is Myth

Analysis. In this stage, the researchers examines the underlying ideologies or narratives conveyed through these signs. These myths reinforce the perception of Central Java as a hub of spirituality and culture, shaping its promotion as a tourist destination. This analytical results are then organized and documented to allows the researchers to provide in-depth and systematic insights into the imagery of destinations in films.

RESULTS AND DISCUSSIONS

Description of Research Subjects

The 8-minute, 12-second short film *Jiwa Jagad Jawi* seeks to capture the essence of Indonesia's beauty, with a particular focus on Java. Released on the Wonderful Indonesia YouTube channel in early February 2022, the film is a collaborative effort by a group of modern artists. It addresses contemporary societal issues, including a loss of identity, a crisis of consciousness, and a weakening sense of self. The story follows a woman named Bulan as she journeys to Java in search of her identity. Alongside exploring Java's customs and traditions, the film highlights the natural beauty of Indonesia, particularly the landscapes of Java.



FIGURE 1. Research Subjects

Through Bulan’s story, the audience is invited to reflect on life while appreciating the beauty of Java. Creating a short film lasting less than ten minutes requires immense time and effort, which is evident in the acclaim it has received. The production of Jiwa Jagad Jawi spanned approximately eight months, involving four months of research, one month of pre-production (including surveys and groundwork), one month of non-production, and two months of post-production (Menyelusuri Pulau Jawa Lewat Jiwa Jagad Jawi - BERNAS.Id, n.d.).

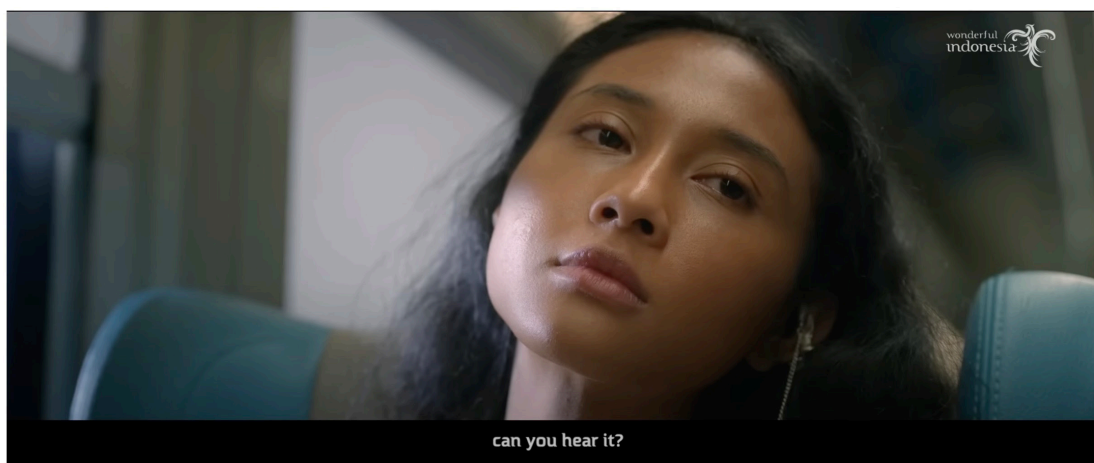
This study employs Roland Barthes’ model of denotation and connotation to analyze the meanings of

signs in the audiovisual film Jiwa Jagad Jawi. The analysis examines both verbal and nonverbal cues. Experts suggest that specific dialogues and scenes in the film accurately portray Central Java as a destination for spiritual and cultural tourism.

Indonesia’s diverse cultural roots have given rise to distinct traditions and characteristics in each region (Iwana & Hanif, 2021a). This cultural uniqueness is evident in the opening scene of Jiwa Jagad Jawi, where the sound of Javanese sinden singing—a traditional art form performed by a sinden (a singer of Javanese songs) accompanied by Javanese musical instruments—sets the tone (Iwana & Hanif, 2021b). In this scene, the sinden

TABEL 1. Depicting Characteristics of a Destination

Scene Duration 0.13 – 0:32 About Traditional Culture



Meaning of Denotation

The shooting technique employed is a close-up, where the face of the female protagonist becomes the central focus. In a scene on the train, a woman suddenly opens her eyes after hearing a song performed by a Javanese sinden.

Backsound: The Javanese sinden performance was recorded at Gesing Beach, Gunung Kidul, Yogyakarta.

Location: Tugu Station, Yogyakarta.

Meaning of Connotation

The connotative meaning of this scene lies in the presence of the sinden’s voice. In various references, the sinden is described as a historical recorder, capable of conveying life’s values and wisdom through its melodic tones. With its electrifying and captivating sound, the sinden not only enhances the performance but also takes the audience on a profound emotional journey. The sinden’s singing at the beginning of the video signifies that the setting is steeped in Javanese characteristics.

is shown singing while lying on a beach, dressed in a white gown.

The opening scene takes place at Gesing Beach, located in Gunung

Kidul, Yogyakarta. Yogyakarta, known as a cultural city with abundant tourist attractions, is home to this hidden gem.

Despite its remote location and limited

TABEL 2. Depicting Destination Tourist Attractions

Scene Duration 1:06 – 1:32 About The Appearance Of Various Tourist Attractions



Meaning of Denotation

The image performance technique used in this scene is a medium shot.

Background:

Depiction of Location 1 in Amanjiwo, Central Java.

A female figure is warmly welcomed with flower garlands presented by women dressed in traditional attire. This is followed by scenes showing women engaging in traditional massage activities.

The depiction of Location 2 at Borobudur Temple.

The depiction of Borobudur Temple in the background establishes that the female figure is in Magelang.

Depiction of Location 3 in Tembil Village, Bantul

The main character observes a traditional puppetry performance and participates in dance practice.

The backsound in this sequence features traditional Javanese puppet music and singing.

Meaning of Connotation

The shooting technique used is a medium shot, focusing on the subject from the head to the hips. This technique allows the figure of the subject to be clearly visible.

The connotative meaning of these scenes reflects the richness of Javanese culture, emphasizing hospitality, spirituality, and the preservation of traditions. The act of giving flower garlands and performing massages at Amanjiwo symbolizes respect and care for well-being. The Borobudur Temple in the background adds a spiritual and historical dimension to the scene.

The depiction of Tembil Village highlights the importance of puppetry and dance in Javanese cultural life. The accompanying sound of gamelan music and Javanese singing enhances the spiritual atmosphere, underscoring the harmony between humans, culture, and nature.

exposure, Gesing Beach retains a strong allure. The film employs storynomics to convey its narrative, presenting the following message:

“Can you hear it?
The song of the universe.
The voice is calling me; it’s
echoes of our past,
From a place before this time.”

The origins of Sinden can be traced back to Javanese culture through artefacts found in the reliefs of the Hindu Prambanan temples around 915 and the Borobudur temple around 1800. Several scenes feature dancing females, female vocalists, musicians playing flutes, zither, silofon, brass, bamboo, horns, shells, and cymbals, and onlookers (RRI.Co.Id - Sinden Dan Perempuan Jawa, n.d.). This indicates that the main character in the film reaches the destination city, namely the city of Yogyakarta.

The mythological reference enriches the cultural significance of the sinden tradition by linking it to ancient Javanese beliefs. As a vital cultural element in Javanese life, sinden plays a central role in traditional performing arts such as gamelan and wayang kulit (shadow puppetry). Beyond enhancing the audience’s aesthetic experience, sinden serves as a guardian of oral traditions. Through their songs, they convey folklore, moral lessons, and teachings imbued with Javanese philosophical values, making them instrumental in preserving and perpetuating Javanese cultural heritage.

More than just artists, sinden hold a significant role in traditional ceremonies and embody local wisdom. Despite evolving in the modern era by venturing into spaces like electronic media and contemporary music concerts, sinden continue to uphold their Javanese cultural identity. By bridging tradition and modernity, they ensure that Javanese culture remains vibrant and relevant in

an ever-changing world. This tourist destination is closely intertwined with the origins of the sinden tradition.

Cultural attractions significantly influence visitors’ overall satisfaction ratings, which, in turn, affect their willingness to return to a destination (Laksana et al., 2022). The message of this short film emphasizes that there are countless sights and activities to explore in the region. Yogyakarta, often referred to by its official name DIY (Daerah Istimewa Yogyakarta), is renowned for its diverse tourist attractions. Titles such as “City of Struggle,” “Cultural Center,” and “Education Center” highlight its pivotal role in developing the travel industry. Spread across five regions—Yogyakarta City, Bantul Regency, Sleman Regency, Kulonprogo Regency, and Gunung Kidul Regency—DIY attracts tourists with its historical landmarks, heritage sites, cultural arts, and a variety of tourism spots. (Ajie Wicaksono & Maximianus Agus Prayudi, 2023). The concept of storynomics in the film is delivered through the following narrative:

“This land has so many secrets,
and stories to tell us”
(underscored by traditional Javanese
wayang music),
“It’s everlasting beauty, connecting us
with our past and future”
(accompanied by Javanese chants),

The portrayal in Jiwa Jagad Jawi effectively communicates that Yogyakarta’s land holds countless secrets and stories, inviting visitors to uncover its rich cultural tapestry. The film emphasizes the city’s distinct identity. By showcasing the serene and immersive cultural atmosphere distinct from the hustle of modern life, it provides a compelling invitation to experience Yogyakarta’s historical and cultural treasures. Tourism development in Yogyakarta, rooted in its historical and cultural legacy, aligns

seamlessly with the region's identity. Along with 88 other significant historical cities, like Kyoto, Paris, London, Boston, and so on, UNESCO has recognised Yogyakarta as a member of The League of Historical Cities.

In mythology, Yogyakarta is portrayed as a city steeped in history, culture, and timeless beauty. Renowned for its deep-rooted cultural heritage, it

serves as a bridge between the past and the future, offering visitors a treasure trove of secrets and stories. Its strong Javanese traditions and artistic expressions provide a distinctive and authentic experience that contrasts with the modern world.

Recognized as one of UNESCO's 88 historic cities, Yogyakarta holds an esteemed international reputation as a vital cultural and historical hub. This

TABEL 3. Depicting Destination Spiritual Tourism

Scene Duration 1:36 – 4:15 About Spiritual Activities



Meaning of Denotation

The image appearance technique used is a medium shot. In the scene, the main character is depicted making a pilgrimage to the tomb of a king before embarking on her journey.

Background:

Depiction of location 1 at Kotagede Palace Complex Yogyakarta. Female figures in white kebaya clothes bow down and offer offerings.

Depiction of location 2 in Kahyangan, Dlepih, Tirtomoyo District, Wonogiri. Female characters engage in spiritual activities alongside other figures dressed in attire resembling courtiers.

Depiction of Location 3 in Arjuna Temple Complex, Dieng, Central Java. Female figures return to carry out spiritual activities at the temple.

Meaning of Connotation

According to Javanese custom, one should seek the blessings of ancestors before undertaking any significant task. In this case, the main character follows this tradition by requesting the blessing of the "Father" of the Javanese monarchs of Mataram (Menyelusuri Pulau Jawa Lewat Jiwa Jagad Jawi - Bernas.Id, n.d.).

acknowledgment places Yogyakarta alongside renowned cities like Kyoto, Paris, and London. Its deep cultural heritage and commitment to history-centric tourism development draw visitors from across the globe. As a result, Yogyakarta stands out as a sought-after and invaluable destination.

Kotagede, a subdistrict of Yogyakarta, is well-known for its silver handicrafts and rich cultural landmarks. This area is home to significant sites such as the king's tomb, the Great Mosque, and the remnants of the old palace's fortifications. Historically, Kotagede served as the seat of governance for a sizable kingdom, Mataram later served as the blueprint for the palaces in Yogyakarta and Surakarta. One notable tourism destination is the Kotagede King's Tomb Complex, also known as Pasarean Hastana Kitha Ageng. Built by Panembahan Senopati, it serves as the final resting place for the early rulers of the Islamic Mataram Kingdom. Located west of the Gedhe Mataram Mosque, this complex stands as a silent witness to the legacy of a kingdom that once ruled nearly the entire island of Java.

The waterfall region of Kahyangan Dlepih in Tirtomoyo, Wonogiri Regency, holds a significant place in history and legend. It is believed to have been the hermitage of the ancestors of the Majapahit people. This site is a popular destination for travellers, history enthusiasts, and those seeking blessings, as it is associated with the legend of Panembahan Senopati, who is said to have gained profound insights there (Andriyanto, 2021). The film portrays a woman performing earth rites at Kahyangan Dlepih, a waterfall in the Tirtomoyo section of Wonogiri Regency. In the subsequent scene, the woman travels to the Arjuna Temple in Dieng. The Dieng Plateau is considered one of Java's and the Indonesian archipelago's most sacred sites. Renowned as the Cosmic Axis or

the Axis of the World, Dieng is rich in sacred symbols and has historically been the epicentre of Hindu civilization (Surpi et al., 2021). Storynomics in the film is conveyed with the following narrative:

'O, Mother Earth dan Father of Universe,
can you hear us? These are offerings
from our heart
our love shines in every creature,
it lives, in very being
(Javanese Sinden, background music)

Spiritual and emotional poetry is depicted in the storynomic illustrations. It expresses love and reverence for the cosmos and the natural world. The movie's storyline presents "Mother Earth" and "Father of the Universe" as beings capable of hearing and accepting sacrifices made from the human heart, embodying a worldview that honours cosmic power and nature. As is common in many cultures and spiritual traditions, the titles "Mother Earth" and "Father of Universe" demonstrate reverence for the masculine and feminine aspects of the cosmos. To highlight the interconnectedness of all living things, human love is portrayed as something that originates from and exists in every being.

Javanese ritual traditions like Suran, Saparan, Muludan, Rejeban, Ruwahan, Selikuran, and Syawalan showcase the Javanese people's deeply rooted spirituality and their way of embracing Islam through local customs.

The mythology surrounding Javanese culture seamlessly integrates elements of history, spirituality, and profound cosmology. Kotagede, once the capital of the Mataram Kingdom, stands as a monumental centre of history and culture. It serves as a silent witness to the glories of the past that shaped the identity of Yogyakarta and its surrounding regions. The Tomb Complex of King Kotagede symbolizes

the enduring strength and heritage of the Islamic Mataram rulers. Similarly, the Kahyangan Dlepih waterfall in Wonogiri, believed to be a site of asceticism for Majapahit ancestors, weaves a narrative of spiritual power passed down through generations. These sites, enriched by legends and rituals, bridge the past and the present, preserving ancestral stories and beliefs. The Dieng Plateau, regarded as the “Cosmic Axis,” adds a profound layer of myth deeply rooted in Javanese cosmology. As a historical epicentre of Hindu civilization, Dieng exudes a sacred aura, reinforcing the interconnectedness between humans, nature, and the cosmos in the Javanese worldview. Through rituals such as earth alms and offerings

to “Mother Earth” and “Father of the Universe,” the Javanese people express their love and reverence for nature and cosmic forces. This mythology teaches that all living beings are united by a shared love originating from the human heart, presented as an offering to a higher power. In essence, Javanese mythology reflects a harmonious integration of spiritual traditions and historical narratives, creating a worldview that honours the past, respects the forces of nature, and celebrates the broader cosmos.

This relocation has both a physical and symbolic meaning. It alludes to a historical expedition to comprehend origins and roots. Understanding and knowledge from the past can help us

TABEL 4. Depicting History of the Location

Scene Duration 3:00 – 7:55 About Time travel to the past (history)



Meaning of Denotation

The image appearance technique used is a long shot. In this scene, the female character arrives at the Nasirun Cultural House in Yogyakarta, accompanied by a narrative that she is preparing to rediscover our myth, our heritage, our DNA, and our history. The scene then transitions to the past.

The gray coloring in the image signifies that the video is set in a time not of the present, but of the past.

Meaning of Connotation

Nasirun Cultural House is a symbol of traditional culture and art. Yogyakarta itself is known as the center of culture and art in Indonesia, symbolizing its rich cultural and historical heritage. The arrival of the female figure at this place hints at efforts to dive into and appreciate these deep cultural roots. The values embedded in this heritage remind the Indonesian people to explore more of the archipelago’s cultural treasures in order to better understand the nation’s identity.

understand who we are and how we got here. It might also allude to a heroine's spiritual or mental journey, in which she seeks to harmonise with the ideals and knowledge inherited from earlier generations. This sequence explores cultural identity and takes the viewer on an introspective journey through the use of heavy symbolism. The story of "rediscovering our myth, our heritage, our DNA, and our history" and the arrival of the female character at the Nasirun Cultural House in Yogyakarta demonstrate an effort to reexamine and value the historical and cultural legacies that influence both individual and societal identity. Moving into the past emphasises the importance of understanding and integrating knowledge and wisdom from the past to shape the present and the future. This scene invites the audience to appreciate and celebrate their cultural heritage. Storynomics in the film is conveyed with the following narrative:

And here we are, standing on the top of the cosmic mind
 And I am here to witness
 The greatest moments of our memory

The mythology depicted represents a profound spiritual and introspective

journey, where a woman seeks to align herself with the heritage and wisdom of the past. This relocation is not only a physical displacement but also a symbolic expedition to uncover the roots and origins of culture and individual identity. In this myth, the journey into the past serves as a means of understanding who we are and how we arrived at this point, highlighting the significance of knowledge and wisdom passed down through generations.

The narrative portrays a profound and transcendental travel experience, immersing visitors in the pinnacle of cosmic knowledge. It evokes the most significant moments in their memory, demonstrating how the power of storytelling allows tourist destinations to create lasting memories and forge strong emotional connections with their visitors.

A previous study on the film *Jiwa Jagad Jawi* examined the influence of reaction videos as a promotional tool in storynomic tourism, providing compelling evidence to support this research hypothesis. The study highlighted the significant role of visual narratives in shaping perceptions of tourist destinations (Arymami, 2023). Reaction videos employing storytelling techniques

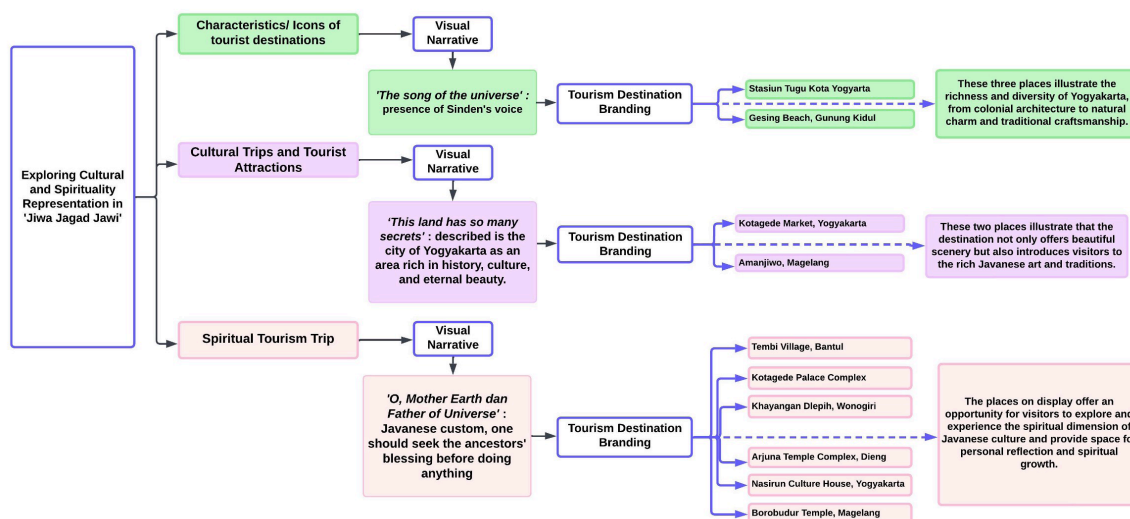


FIGURE 2. Research Findings
 Source: Processed by researchers, 2024

have proven effective in promoting tourist destinations, particularly by showcasing the cultural and spiritual elements depicted in the film. *Jiwa Jagad Jawi* uses evocative visual narratives to highlight destinations such as Borobudur and Yogyakarta, creating a positive image that enhances their appeal as tourist destinations. Another study, focusing on sentiment analysis of comments on the film, revealed that storytelling techniques in films not only capture attention but also foster positive perceptions of the featured destinations. However, the findings also underscored the necessity of pairing storytelling with a profound brand experience, enabling the audience to fully understand and connect with the story being conveyed (Wahyu et al., 2022). Thus, *Jiwa Jagad Jawi* reinforces the storynomics tourism approach underpinning this research, demonstrating that strong visual narratives combined with immersive destination experiences can enhance the attractiveness and image of tourist destinations while deepening the audience's emotional connection to the places showcased in the film.

Based on the findings and analysis, the researcher illustrates the various destination imageries depicted in the film *Jiwa Jagad Jawi* in Figure 2.

CONCLUSION

The findings from this analysis of the short film reveal that Yogyakarta, as a tourist destination, offering a rich and diverse experience through three main aspects: cultural characteristics, cultural attractions, and spiritual destinations.

This study confirms that the application of Roland Barthes' semiotic method to analyze the visual representation of tourism in the film *Jiwa Jagad Jawi* has made a substantial contribution to the field of Communication, particularly in the study of cultural representation and the formation of a destination's image

through film. The findings demonstrate that film, as a communication medium, can enhance a destination's cultural narrative and spirituality through complex symbolic constructions. These insights provide a fresh perspective on how media influences audience perceptions of tourist attractions, thereby enriching the field of tourism communication with an in-depth semiotic analysis approach.

The novelty of this study lies in uncovering "myths" or second-layer meanings embedded within visual and narrative elements—an approach that has been seldom applied in the context of tourism. This analysis opens new avenues for further research, exploring how visual media, such as film, can contribute to destination branding strategies by highlighting cultural symbols that resonate emotionally with audiences.

REFERENCES

- Ajie Wicaksono, & Maximianus Agus Prayudi. (2023). Potensi Wisata Jogja Planning Gallery. *EDUTOURISM Journal Of Tourism Research*, 5(02). <https://doi.org/10.53050/ejtr.v5i02.670>
- Andriyanto. (2021). PETILASAN KAHYANGAN: MEMORY, SEJARAH DAN WISATA DI PINGGIRAN WONOGIRI. *Jurnal Pendidikan, Sains Sosial, Dan Agama*, 7(2). <https://doi.org/10.53565/pssa.v7i2.353>
- Arymami, D. (2023). Discovering Indonesia: Video Reactions of *Jiwa Jagad Jawi* Storynomic Tourism. *Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia*, 8(1). <https://doi.org/10.25008/jkiski.v8i1.715>
- Bestari, N. M. P. (2023). Promosi Pariwisata Bali dan Queensland melalui Film "Ticket to Paradise." *Humanis*, 27(2). <https://doi.org/10.24843/jh.2023.v27.i02.p04>
- Desrianti, D. I., Supriati, R., & Herdiana, K. (2020). Pemanfaatan Film Sebagai Peningkatan Media Promosi Pada Tempat Wisata. *MAVIB Journal*, 2(2),

- 143–155. <https://doi.org/10.33050/MAVIB.V2I2.1189>
- Di Cesare, F., La Salandra, A. A., & Craparotta, E. (2020). Films and Audiovisual Potentiality in Tourism Destination Promotion: A European Perspective. *Tourism Review International*, 16(2). <https://doi.org/10.3727/154427212x13485031583867>
- Hadi, I. P. (2020). Penelitian Media Kualitatif (Filosofi Filosofi Penelitian, Paradigma, Rentang Teori, Langkah-langkah Penelitian Media: Metode Reception Studies, Etnografi Media/Netnografi, Fenomenologi, Studi Kasus, Analisis Tematik). In *Penelitian Media Kualitatif*.
- Imanjaya, E., & Anggraini, S. N. (2022). Untuk Peziarah Film dan Wisatawan Film: Dampak Laskar Pelangi dan Ada Apa Dengan Cinta? 2 Kepada Ekonomi Lokal. *Jurnal Film Economy*, 1(September-December).
- Iwana, N., & Hanif, M. (2021a). Kesenian Teledak Dalam Upacara Minta Hujan di Lembeyan Magetan (Kajian Nilai Budaya dan Potensinya Sebagai Sumber Belajar Sejarah). *Gulawentah: Jurnal Studi Sosial*, 4(1). <https://doi.org/10.25273/gulawentah.v4i1.5032>
- Iwana, N., & Hanif, M. (2021b). Kesenian Teledak Dalam Upacara Minta Hujan di Lembeyan Magetan (Kajian Nilai Budaya dan Potensinya Sebagai Sumber Belajar Sejarah). *Gulawentah: Jurnal Studi Sosial*, 4(1). <https://doi.org/10.25273/gulawentah.v4i1.5032>
- Kudiya, K., & Atik, S. K. (2023). "Taman Telaga Teratai" Batik Motif as a Traditional Aesthetic Visual Communication Media. *Mediator: Jurnal Komunikasi*, 16(1), 196–211. <https://doi.org/10.29313/MEDIATOR.V16I1.2344>
- Kurniawati, L. S. M. W., & Marta, R. F. (2021). MENELISIK SEJARAH GUDEG SEBAGAI ALTERNATIF WISATA DAN CITRA KOTA YOGYAKARTA. *Sejarah Dan Budaya: Jurnal Sejarah, Budaya, Dan Pengajarannya*, 15(1), 26–35. <https://doi.org/10.17977/um020v15i12021p26>
- Laksana, R. D., Shaferi, I., Wibowo, S., Nurfitri, T., & Setyawati, S. M. (2022). Atribut Budaya, Kepuasan Dan Loyalitas Wisatawan Dengan Model Multi Group Analysis Analisis Kunjungan Wisatawan Pertama Kali Dan Kunjungan Berulang. *Midyear International Conference*.
- Lestari, D. A., Suhartanto, D., Amalia, F. A., Niaga, J. A., Bandung, N., & 40012, B. (2020). Pengaruh Pariwisata Film terhadap Minat Berkunjung: Penelitian Kasus Film "Ada Apa dengan Cinta 2." *Providing Industrial Research Workshop and National Seminar*, 11(1), 1146–1151. <https://doi.org/10.35313/IRWNS.V11I1.2176>
- Menyelusuri Pulau Jawa Lewat Jiwa Jagad Jawi - BERNAS.id. (n.d.). Retrieved July 4, 2024, from <https://www.bernas.id/2022/02/3943/84772-menyelusuri-pulau-jawa-lewat-jiwa-jagad-jawi/>
- Mikha Boediartha, Y. (2023). Analisis Proses Kreatif Film Laskar Pelangi dan Efek Multiplier Pada Pariwisata Provinsi Bangka Belitung. *PARAHYANGAN ECONOMIC DEVELOPMENT REVIEW*, 1(2). <https://doi.org/10.26593/pedr.v1i2.6675>
- Mohanty, P., Thomas, A., Pudota, H., & Deka, M. (2020). Film Tourism for Heritage Conservation and Promotion. *Atna Journal of Tourism Studies*, 15(2). <https://doi.org/10.12727/ajts.24.3>
- Mulyadi, R. M., & Sunarti, L. (2019). FILM INDUCED TOURISM DAN DESTINASI WISATA DI INDONESIA. *Metahumaniora*, 9(3), 340–356. <https://doi.org/10.24198/METAHUMANIORA.V9I3.25810>
- Nurhablisyah, N., & Susanti, K. (2020). ANALISIS ISI "TILIK", SEBUAH TINJAUAN NARASI FILM DAVID BORDWELL. *Jurnal Ilmu Komunikasi UHO : Jurnal Penelitian Kajian Ilmu Komunikasi Dan Informasi*, 5(4), 315–329. <http://ojs.uho.ac.id/index.php/KOMUNIKASI/article/view/14460>
- Pracintya, I. A. E., Putra, I. N. D., & Yathy, P. S. (2022). Simbol-Simbol Promosi Pariwisata Yogyakarta dalam Film 'Ada Apa Dengan Cinta? 2.' *Panggung*,

- 32(3). <https://doi.org/10.26742/panggung.v32i3.2261>
- Pradhono, C., Minawati, R., & Krisna, A. (2020). DAMPAK PEMILIHAN LOKASI PEMBUATAN FILM TERHADAP PROMOSI PARIWISATA. *Archive: Indonesia Journal of Visual Art and Design*, 1(2), 83–92. <https://journal.isi-padangpanjang.ac.id/index.php/artchive/article/view/1626>
- Rahmadhani, A., Kunto, S., Wibowo, A., & Fuady, I. (2021). Analisis Konten Kekerasan Pada Film *The Raid Redemption*. *Sense: Journal of Film and Television Studies*, 4(2), 222–231. <https://journal.isi.ac.id/index.php/sense/article/view/5458>
- Rofiah, C. (2020). Pengaruh Electronic Word Of Mouth Terhadap Keputusan Berkunjung Dimediasi Oleh Citra Destinasi. *JMD: Jurnal Riset Manajemen & Bisnis Dewantara*, 3(1). <https://doi.org/10.26533/jmd.v3i1.527>
- RRI.co.id - Sinden dan Perempuan Jawa. (n.d.). Retrieved July 4, 2024, from <https://www.rri.co.id/hiburan/692700/sinden-dan-perempuan-jawa>
- Rusdianto Berto, A., Putranto, T. D., Yevina, A., Wahyu, M., & Kurniawan, B. K. (2023). The Effect of Using Storytelling on Destination Image Is Influenced By Experience. *Mediator: Jurnal Komunikasi*, 16(2), 264–275. <https://doi.org/10.29313/MEDIATOR.V16I2.2162>
- Sawinska, A., & Smalec, A. (2023). Film Tourism in the Promotion of a Touristic Area. *EUROPEAN RESEARCH STUDIES JOURNAL*, XXVI(Issue 4). <https://doi.org/10.35808/ersj/3302>
- Surpi, N. K., Avalokitesvari, N. N. A. N., & Untara, I. M. G. S. (2021). PEMUJAHAN SIMBOL DAN PEMAKNAAN ATRIBUT SUCI DI KOMPLEKS PERCANDIAN DIENG JAWA TENGAH. *VIDYA SAMHITA: Jurnal Penelitian Agama*, 7(1). <https://doi.org/10.25078/vs.v7i1.2854>
- Tanti, D. S., & Ginanjar, G. (2020). STRATEGI PROMOSI WISATA PURBALINGGA MELALUI FESTIVAL FILM. *Jurnal Visi Komunikasi*, 18(2), 70–93. <https://publikasi.mercubuana.ac.id/index.php/visikom/article/view/9830>
- Ugunawan, O., Yusup, E., Ramdhani, M., & Komunikasi, J. I. (2021). REPRESENTASI KEPERCAYAAN DIRI DALAM FILM “IMPERFECT: KARIR, CINTA, & TIMBANGAN” (ANALISIS SEMIOTIKA ROLAND BARTHES TENTANG MAKNA PERCAYA DIRI DALAM FILM “IMPERFECT: KARIR, CINTA, & TIMBANGAN”). *MEDIA BINA ILMIAH*, 15(11), 5675–5690. <https://ejurnal.binawakya.or.id/index.php/MBI/article/view/1173>
- Utami, N. D., & Ferdinand, A. T. (2019). ANALISIS PENINGKATAN MINAT BERKUNJUNG KEMBALI PADA WISATAWAN MELALUI CITRA WISATA DAN NILAI BUDAYA (STUDI PADA KOTA KUNINGAN, JAWA BARAT). *Jurnal Sains Pemasaran Indonesia (Indonesian Journal of Marketing Science)*, 17(3), 207–221. <https://doi.org/10.14710/JSPI.V17I3.207-221>
- Wahyu, A. Y. M., Berto, A. R., & Murwani, E. (2022). Analisis Sentimen Jaringan Pesan Kolom Komentar Video Wonderful Indonesia 2022 Jagad Jawi Yang Dipengaruhi Budaya. *Avant Garde*, 10(2). <https://doi.org/10.36080/ag.v10i2.2011>
- Wiswayana, W. M. (2022). MOVIE-INDUCED TOURISM SEBAGAI GAGASAN PEMAJUAN PEMBERDAYAAN MASYARAKAT PESISIR INDONESIA DALAM PERWUJUDAN POROS MARITIM DUNIA. *Sebatik*, 26(2). <https://doi.org/10.46984/sebatik.v26i2.1996>
- Wong, I. K. A., Song, Y. C., & Zhang, C. (2021). Not all films are created the same: understanding the cross-level effect of movie ratings on destination image creation. *Journal of Travel and Tourism Marketing*, 38(4). <https://doi.org/10.1080/10548408.2021.1921097>