

The Phenomenon of Media Virality Formula in Budi Pekerti Movie: A Semiotic Analysis Study

Vina Rizky Nahari¹ and Dwi Susanti^{2*}

^{1,2}*Communication Sciene, Muhammadiyah Univercity of Magelang, Magelang City, Indonesia*

**Corresponding author: dwisusanti@ummgl.ac.id*

ABSTRACT

Nowadays many people are competing to be in the spotlight of public conversation by making various efforts. This phenomenon is called viral. Social media also supports user content to achieve virality, so there are celebrities who go viral because of idle content such us, Fadil Jaidi/@fadiljaidi, Fujianti/@fuji_an, and Awkarin/@awkarin. Therefore many people want to go viral to get sponsorship cooperation and get brand endorsements. The movie Budi Pekerti also illustrates the phenomenon played by characters who show their desire to achieve virality through social media. It provides insight for researchers to develop a virality formula based on observations from the movie. The researcher used a qualitative method, Pierce's semiotic theory, with the aim of finding the formulas and impacts of virality in the Budi Pekerti movie. The researcher found that the results of content characteristics that can make viral in Budi Pekerti Film, are creating extreme content, random, sadfishing, remix, meme parody, and provocative content, so that it has an impact on the victim's emotions, social sanctions for victims, financial impact, physical pressure, and canceling culture.

Keywords: *Content, Formula, Media, Virality.*

1. INTRODUCTION

Nowadays, many people are competing to be in the spotlight of public discussion by making various efforts, this phenomenon is called viral according to Agustina (2020). "Viral" according to Prasetya et al (2022) has a connection with the internet which describes something to become famous by uploading media photos, videos or messages. This viral term is related to social media which is used to convey content that is being discussed by a group. Although there is no universal definition of viral according to Han et al (2020), it can be understood when there is a social media post that can reach a large audience and this allows a number of social media users to share their content. Viral social media post have their own characteristics to attract viewers attention and stir their emotions.

Social media also supports its users' content to achieve virality, by offering features that allow the content to be shared easily so that users can be recognized by many people quickly as long as the content presented is unique and has many fans in cyberspace. Some social media platforms that provide content sharing features include Facebook, Twitter, Instagram, Tiktok, WhatsApp, and Youtube. With this social media, users get the opportunity to be recognized by many people quickly. An example of this phenomenon can be seen in cases such as, celebrity Fuji Utami Putri with the username who went viral after a video of her taking care of the child of celebrity couple Vanessa Angel with the Instagram username @vanessaangelofficial and Bibi Ardiansyah with the Instagram username @bibliss, who died in a tragic accident. After the incident, the public sympathized with @fuji_an until she went viral and received endorsements from various brands.

Similarly, celebrity Fadil Jaidi with the Instagram username @fadiljaidi, unintentionally creates content to prank his parents or his sister. People tend to like videos that they rarely see around them, as the reactions of his father entertain the viewers. His humor videos have caught the attention of many because of the uniqueness of making family content go viral. He can attract attention from the audience and various brands, so he is currently flooded with endorsements. On the other hand, there are also celebrities who are famous for content that expresses their sadness and goes viral such as Awkarin with the Instagram username @awkarin. After breaking up with her boyfriend, she uploaded content on Youtube and received widespread attention. This transformed her form an ordinary social media user to celebrity an singer. This phenomenon shows that social media is not only a platform to communicate, but also a place to shape significant change. This encourages many people to actively upload content to grain attention, and achieve virality, in the hope of building a

career as a celebrity on social media, with the aim of earning income through endorsements or sponsorships.

In research Saverina et al (2019) explains that this phenomenon is exacerbated by the sense of publicity in social media, many people like to be the first to publicize an event, thus encouraging user competition to record and share various events, hoping to go viral, without knowing the truth or the long-term impact of the uploaded content. When content goes viral, it is like a forest fire in Denisova (2023). That is, the uploaded content can immediately affect the wider community because its speed cannot be stopped.

According to Farid (2023) something viral is attracts social attention to gain fame, even though it is only occasional and only at certain times. The presence of social media in people's lives has changed the communication landscape of digital content. The content on social media currently offers short-duration content shows that may be entertaining or even have the potential to achieve virality, and there are also Zannettou et al (2018). They have the aim of doing things that disturb other users and are usually only used for their own entertainment. Examples of their activities are posting messages through provocative or off-topic content to disrupt the flow of context. The purpose of spreading false information is to add to a controversial case to cause emotional distress.

This social phenomenon in the media society described Chen et al (2023) can be classified into three types of information disorders including: (1) "Misinformation", which leads to false information being spread without the intention to mislead, and unwittingly spreading false issues that have already passed; (2) "Disinformation", which is false information deliberately created with the aim of causing harm, such as manipulated news; (3) "Malinformation" is the dissemination of information that is true but causes harm, for example spreading statements out of context wmoof misleading the public. The phenomenon of the media society is very relevant to the theme carried in the movie "Budi Pekerti" by Wregas Bhanuteja which was released in 2023.



Figure 1. Budi Pekerti Movie Poster

(Putri & Maulianza, 2022) stated that the Budi Pekerti Film is a social reflection, because this film was made based on the phenomenon of society in social media. This film tells the story of Mrs. Prani's family who faces various life challenges due to a group of Gaung Tinta multimedia journalists. They created an uproarious content containing misunderstandings related to the swear word "asui" in Javanese and reflection punishment for students. The content aired by Gaung Tinta multimedia journalists pursued virality for sponsorship and clickbait benefits, by leading public opinion that made Ms. Prani's situation worse. So, many content creators are influenced by the opinions made by Gaung Tinta. The Budi Pekerti movie is a mass media with social issues that reflect the situation of society with the presentation of reality Maliki & Fuady (2022)

Through this work of art movies can expand our understanding of fundamental moral values. The movie takes the audience through a series of thought-provoking and emotional events, inviting us to reflect on the importance of morals in our daily lives. With a strong story and deep characters, "Budi Pekerti" presents complex moral dilemmas, encouraging viewers to question and understand the importance of maintaining ethics in all situations. Through a narrative full of emotion and conflict, the movie not only entertains but also provides deep lessons on the importance of morality

in guiding our actions and decisions. By exploring the depth of these values, "Budi Pekerti" helps viewers understand why morals are important in shaping identity and maintaining balance in social, cultural, and personal relationships. As explained by Amalia Rossiana et al (2024)

Movies are man-made creations that contain high aesthetic elements. Film art according to Pakarti (2023) becomes more than just entertainment or mere visual imagery. Permana et al (2019) emphasizing that films can be said to be a reflection of the dynamics and values that exist in society and are used by filmmakers as a medium for channeling the public. The producer's form of production in this work produces mass communication messages packaged by the film industry through scenes. Based on data Kemenparekraf (2021). from OPUS Creative Economy 2020, the film industry contributes to the national Gross Domestic Product (GDP) which reaches IDR 1,211 trillion and increases every year. Based on data from (Medi Christian Nababan & Kompas.id, 2023) the record number of Indonesian audiences in 2022 was 54.07 million people, and the difference was far from 2019 of 51.9 million viewers. In 2023, Budi Pekerti, starring Prilly Latuconsina, Angga Aldi Yunanda, Sha Ine Febriyanti, Dwi Sasono, Ari Lesmana, and Omara Esteghlal, managed to attract 579,478 people who watched from theaters for 43 days, based on Wregas Bhanuteja's Instagram post.

Budi Pekerti movie is worth to be researched because it carries social issues reflecting the current phenomenon. In this social media era, people often immortalize and upload everything they do to social media, with the aim of achieving virality, without thinking about the impact. This movie illustrates how thoughtless actions can affect personal social life, thus making this movie a social issue. relevant and important to analyze in the context of media. The purpose of this research is to explain the scene of social phenomena in shaping the formula of social media virality in the movie "Budi Pekerti" through the identification of signs with Charles Sander Pierce's semiotic analysis. This Budi Pekerti movie analysis uses the approach of Charles Sanders Pierce's semiotic figure in Kilstrup (2015). Defining that this theory is "A sign, or the first representamen stands in a true triadic relationship with the second, and the second is the object, as the third determinant, and then there is the interpretant, which is the assumption of the same triadic relationship with the object. It can be described into 3 including Sign (T), Object (O), and Interpretant (I).

2. LITERATUR REVIEW

Previous studies on films facing the phenomenon of virality on social media, such as the one conducted using the semiotic method in a study entitled "The Short Message of Budi Pekerti Film: Beretika dalam Bermedia", using a qualitative approach with a literature study. This research analyzes various sources such as books, journals, and websites to collect in-depth data about the messages conveyed by films similar to Budi Pekerti. The results Rohmah (2024) showed that Budi Pekerti has the potential to raise social awareness by presenting thought-provoking narratives and inviting viewers to consider issues such as inequality, discrimination, and injustice.

Another study by Amalia Rossiana et al (2024) entitled "Interpretation of Budi Pekerti Film: between Moral and Viral" used a qualitative approach to analyze the messages conveyed in the film. The movie tells the story of a teacher who suddenly goes viral on social media and faces negative impacts on her career and family life due to netizens' reactions. This study also examines the way moral messages are conveyed in "Budi Pekerti" using semiotic analysis theory. This study aims to understand the forms of cyberbullying and the moral messages implied in the movie.

Research by Shofiatul Hikmah Mawaddah et al (2024) in the book "Issues in Contemporary Islamic Educational Psychology" on the movie "Budi Pekerti" highlights the impact of cyberbullying on the mental health of victims. The research revealed that the movie depicts various types of cyberbullying, which can lead to social withdrawal, feelings of ostracization, physical and mental health disorders, to the risk of depression and even suicide.

There is a previous study with Listiyapinto & Mulyana (2024) the title "Critical Discourse in Budi Pekerti Film. This study aims to explain the results of critical discourse analysis in the Budi Pekerti film, using a qualitative descriptive method, critical discourse analysis from the perspective of Teun A. Van Dijk. In this study, 3 structures were analyzed, namely, micro, superstructure, and macro, resulting in a micro structure related to problems in social media, while the superstructure in the form of a film conflict flow, and the micro structure is divided into 2 sides, namely from the performance of social media, and the actors or viewers of the content.

Then not only that, there is research Okti et al (2023) with the title "Guiding Problem Students Through Reflection: Analysis of Mrs. Prani's Role as a BK Teacher in the Film "Budi Pekerti" by Wregas. The purpose of this study is to analyze the representation of the role of counseling teachers

in the Budi Pekerti film using qualitative research methods, the Teun A. van Dijk model discourse analysis approach and produce an analysis of Bu Prani's character represented as an ideal counseling teacher who is wise and understanding in guiding problem students. She does not give punishment, but always gives “reflections” that encourage self-introspection and positive changes in students.

Dwiwasa & Sihotang (2024) used qualitative approach and semiotic theory to find implied meanings that affect the purpose of the movie. The conclusion of the study is that there are messages for the audience from Wregas Bhanuteja that in this film includes moral, entertainment, and educational aspects, which remind the audience of the teacher's struggle for truth, plants will always grow and develop even though they are humiliated, and the Pancasila moral education book.

The entire journal discusses social phenomena that currently occur frequently. In research There is harmony in the conclusion of research Dwiwasa & Sihotang, 2024; Okti et al (2023) which produces introspective reflection in films as learning in education. In Amalia Rossiana et al (2024); Listiyapinto & Mulyana (2024); Rohmah (2024) states that, in an increasingly advanced digital era, the use of social media has become an integral part of everyday life for many people. However, with the comfort and convenience offered by this technology, there is often an irresponsible attitude in its use. This can have a huge impact not only on oneself, but also on loved ones and even strangers. When one is irresponsible in using social media, it can lead to the dissemination of false or incorrect information, misuse of personal data. The impact can be very destructive, starting from psychological losses for victims according to the results of research from Mawaddah et al (2024) there is a sense of withdrawal from the social environment, feelings of being ostracized, physical and mental health disorders, resulting in depression or suicide, and there are even still disturbances in social and professional relationships.

Therefore, every technology user, especially social media owners, should have the responsibility to maintain a thoughtful and careful attitude. This is not only for personal benefit, but also to protect others and ensure the positive and beneficial development of technology for society. With awareness of the importance of responsibility in the use of social media, it is hoped that we can all create a safe digital environment, respect the privacy of others, and build a community of mutual support and empathy Amalia Rossiana et al (2024). Then there are things that make the novelty of the research “The Phenomenon of the Media Virality Formula in the Budi Pekerti Film Semiotics Analysis Study” is using the Charles Sander Pierce approach, then there are other differences in the analysis. This study discusses the virality formula and the impact of virality in social media.

3. METHODS

The research method in “The Phenomenon of Media Virality Formula in Budi Pekerti Movie: A Semiotic Analysis Study” uses qualitative research method with Charles Sander Pierce approach. The object of the research is the Budi Pekerti film and the film characters to find out the message that wants to be conveyed through the Budi Pekerti film. The data sources that researchers use come from non-participant observation by analyzing the signs in the film, literature studies in the form of journals, books, and official websites that support the research, then there is also documentation in the form of screenshots of scenes in the Budi Pekerti film as a supporting tool. In addition, this research also uses tables to analyze the formula analysis data along with the impact of media virality in the Budi Pekerti film. The time span for collecting research data was 4 weeks.

According to Kaelan in Sari Rahayu (2021) Charles Peirce's Semiotics theory reveals that human reasoning can be done through observation and interpretation of signs. As divided into three triangular sign elements.

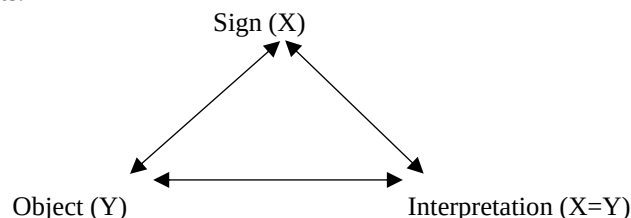


Figure 2. Pierce's Triangle Model (Sasmita, 2018)

This data analysis technique describes thoughts through codes or signs that are oriented towards a certain message that is outside the self and has no meaning unless interpreted by the next mind Peirce & James (1991). In Charles Sanders Pierce, the sign is something in the person,

and that something is used as a statement in the mind. To find the process of interpretation, there is semiosis, which is the relationship with the sign.

Table 7. Researcher Processed Analysis Table

Unit Of Analysis	Sub Unit of Analysis	Description
The Unit of Analysis uses Charles Sander Pierce:	Sub Units in Charles Sander Pierce analysis:	Representation formula and Impact virality can be seen based on:
1. Visualization	1. Sign	1. Physical
2. Audio from Budi Pekerti Movie	2. Object	2. Psychic
	3. Interpretation	

4. RESULT AND DISCUSSION

Features commonly found on social media platforms, such as follow, like, share, and comment facilitate users by becoming intermediaries for delivering messages through content. According to Abdillah Sandi & Febriana (2023), the more interesting the content, the more public attention it attracts. The researcher found that the movie “Budi Pekerti” contains a formula that can be used to achieve virality. This finding comes from an in-depth analysis of several scenes that illustrate how the film portrays virality, as explained below:

Table 2. Movie analysis scene 1 representation of virality formula

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	A man (Muklas) is creating content on the beach. He appears to be prostrating himself but his head is inserted into the sand.
	Index	Muklas is creating content
	Symbol	Smartphone with ring light and the tripod were in front of Muklas
	Object	Muklas
	Interpretation	Muklas as a content creator who does unique content with ideas outside of reason by putting his head into the beach sand, in order to attract a lot of attention from the audience.

The activities of a person in an attempt to create viral content that becomes increasingly interesting, controversial, or emotional in the hope of gaining widespread attention from social media users is the formula for virality on social media. This formula involves challenging content, to increase the chances of their content going viral. As in the Budi Pekerti movie illustrated above, Muklas creates content that goes as far as sticking his head in the sand at the beach, to attract the attention of many viewers. The action is a clear example of some individuals using extreme measures to achieve popularity on social media, without considering the impact.

According to Kemp (2024), data from WeAre Social and Meltwater, 96,9% of Indonesians between the ages of 16 to 64 enjoy watching video content. Seeing Indonesian’s interest in video content, Muklas capitalized on this trend by creating attention-grabbing content and doing things that were out of the ordinary. This first viral formula not only aims to maintain virality, but also opens up opportunities for monetization and collaboration with brands.

Table 3. Movie analysis scene 2 representation of virality formula

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	A woman (Mrs. Prani) was walking leaving the traditional putu bamboo cake shop and walking in the opposite direction past the people.
	Index	Many people record incidents of misunderstanding
	Symbol	Smartphones highlighting Mrs. Prani
	Object	Mrs. Prani and the people putu bamboo cake buyers
	Interpretation	Showing that the actions of the people who recorded Mrs. Prani will be spread to the media social

As with the phenomenon of Mrs. Prani in the digital era. All activities tend to be documented anywhere and anytime, but this tendency stimulates many people to always record what happens and upload it to social media in the hope that the video will be watched a lot and become viral. This phenomenon sometimes goes beyond ethical boundaries, such as when an accident occurs. Instead of providing help to the victim, they prefer to record the incident and share it on social media. This action shows how the desire for attention and online popularity can overpower humanity and concern for others.

Similarly, in Ms. Prani's case, instead of helping to defuse the situation, the buyers of kue putu were more focused on the potential popularity that could be gained from the footage. This phenomenon reflects how the desire to go viral often overrides empathy and concern for others. The actions of the people who recorded Mrs. Prani when she was annoyed that her queue was being cut, spontaneously used the Javanese word "ah suwi" which means ah long time, but they heard Mrs. Prani speak in Javanese "asui" which means swearing at the dog to the simbok of the putu cake seller. Therefore, simultaneously the buyers of kue putu competed to be the first to "content" the moment of Mrs. Prani's misunderstanding, hoping to get attention and possibly virality in cyberspace.

Table 4. Movie analysis scene 3 representation of virality formula

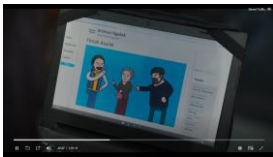
Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Mrs. Prani is watching YouTube out of curiosity his viral video.
	Index	Viral content on remix
	Symbol	Mrs. Prani's video on remix
	Object	YouTube and Mrs. Prani
	Interpretation	Mrs. Prani's viral video on social media quickly spread and became viral, the content that was initially ordinary became more followed to be on remix

Ms. Prani's viral video on social media quickly spread and attracted wider attention, as what started out as ordinary content became more popular. Many social media users then followed this trend by remixing the video, adding their own creative elements or commentary. This remixing

process has become one of the key formulas for achieving virality, as it allows the content to constantly evolve and attract new audiences. Each remix adds a new layer to the original narrative, creating interesting variations and triggering more engagement from other users.

Content uploaded to social media can be easily disseminated by algorithms that generate quick reactions from a wide audience, allowing it to go viral in a short period of time. This can have a huge influence on the spread of certain information, opinions or messages in society. However, in the context of this world, virality also brings challenges, including the risk of spreading misinformation or unwanted content.

Table 5. Movie analysis scene 4 representation of virality formula

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Twitter animators animating for fun create content that's going viral
	Index	Draws the audience's attention
	Symbol	Twitter Memes
	Object	Twitter meme impressions
	Interpretation	Twitter animators making viral meme content has a chance to be interesting more viewers

The animators in the Twitter account @animasingakak in the movie Budi Pekerti managed to create viral meme content with the main goal of attracting more viewers. They carefully search for cases that are being talked about in the community, both locally and internationally. After finding the right topic, they parodied it through creative and funny animations, thus capturing the attention of many Twitter users. This strategy is not only effective in expanding the reach of their account, it can also increase user interaction and engagement. When they came across Ms. Prani's viral content, the animators created a meme that got a lot of likes, retweets and comments with the aim of getting clickbait, and eventually increasing the popularity of their account. This also brings its own consequences. Humorous or satirical content often revives controversies that may have started to die down.

Memes are the process of conveying messages in the form of images or writing to produce certain meanings. Communication that occurs in @animasingakak animators is nonverbal and verbal communication because the delivery of message interprets other individuals according to opinion Dimas & Faiddol Juddi (2023).

Table 6. Movie analysis scene 5 representation of virality formula

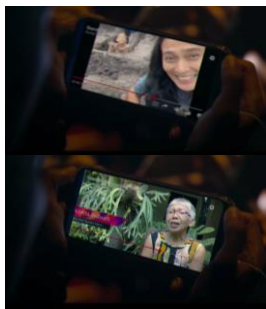
Unit Of Analysis	Sub Unit of Analysis	Description
 Audio: Tita: "You're just looking for clickbait to make money, pretending to care about others, but the end is looking for funding, looking for sponsors"	Sign	Tita stood upright in front of Gaung Tinta's Multimedia Journalism Team, they held out their smartphones in front of Tita.
	Index	Resistance Tita replied to with recordings
	Symbol	Team Gaung Tinta smartphone raised with flash that lights up
	Object	Tita and Gaung Tinta content team multimedia journalist
	Interpretation	Tita is threatened by Tim Gaung Tinta who will recorded when she was

expressing her emotion that Gaung Tinta always herding the community and worsen the situation for profit

Tunas, a team leader from Gaung Tinta who has ambitions to achieve virality by delivering content that highlights uproar and controversy. He realized that content that provokes emotions and quick reactions from the audience often spreads more easily on social media. Gaung Tinta, a team of multimedia journalists, strives to maintain the virality of its videos by accusing Bu Prani to trigger more attention and reactions from the public. This strategy reflects the formula for achieving virality, which is to stir things up. By accusing and magnifying the conflict, Gaung Tinta managed to attract more viewers who were curious and engaged in the debate triggered by the content. This formula not only increased the number of views and interactions but also ensured that the video remained viral. This strategy reflects a trend where virality is often achieved through content that exploits conflict or uproar, although this sometimes comes at the expense of ethics and responsibility in the media.

Gaung Tinta used a provocative strategy by digging up Mrs. Prani's mistakes to keep the content viral. This approach is one of the formulas of virality on social media, where content that is controversial or elicits strong emotions tend to more easily attract widespread attention and get intense responses from social media users. While this strategy can sustain high popularity and engagement on digital platforms, it often also triggers debates or negative reactions from the public who feel provoked or disagree with the approach used.

Table 7. Movie analysis scene 6 representation of virality formula

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Gaung Tinta Team creates trigger scandalous content <u>grave digging trauma</u>
	Index	Gaung Tinta provocative content
	Symbol	Linking reflection with expert psychologists
	Object	Channels YouTube Gaung Tinta
	Interpretation	Gaung Tinta looks for mistake made by Ms. Prani to keep her uploaded content viral through provocative content

Gaung Tinta uses a provocative strategy by finding fault with Mrs. Prani to keep its content viral. This approach is one of the formulas of virality on social media, where content that is controversial or evokes strong emotions tends to more easily attract widespread attention and get intense responses from social media users. While this strategy can maintain high popularity and engagement on digital platforms, it often also triggers debates or negative reactions from people who feel provoked or disagree with the approach used. The findings in Musdalifah (2020) study reinforce the researcher's findings, that provocative content is more viral because it is able to create sensation and public emotion.

Basically, Indonesia has regulated the ITE Law regarding cyber crimes for anyone who broadcasts or creates provocative content about information and electronic transactions in Law Number 19 of 2016 concerning amendments to Law Number 11 of 2008. Bareskim Polri has identified that there is a surge in provocative content on social media according to Soecipto (2019). This means that more and more accounts are creating videos that can trigger chaos in the community as depicted in the Budi Pekerti Movie.

Table 8. Movie analysis scene 7 representation of virality formula

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Content that Muklas will upload
	Index	Creating sad content
	Symbol	Throwing flower water
	Object	Mrs. Prani and Tita
	Interpretation	Muklas creates content sadness to get attention and want to divert the issue

Muklas tried to divert attention from the virality that befell his mother, Mrs. Prani, by creating content that contained elements of sadness. In this effort, he doused his mother and sister in the street with flower water, wearing a mask to hide his identity.

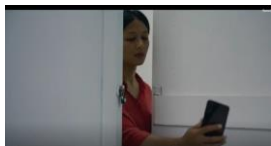
his identity. However, Muklas' attempt to divert the issue by creating sad content was in vain when he was arrested by the residents and it was finally revealed that he was the one who doused his mother and sister with flower water. His desire to create content to attract audience sympathy backfired because of his actions.

Individuals who crave the rewards and recognition of social media virality. They are competing to create attention-grabbing content to get a lot of engagements. One way that is often used is to create content that touches emotions, especially sad content in Eka Putri et al (2023) this is called sadfishing. This sadfishing content is the same as what Muklas did, so that the audience feels moved and will go viral because it is able to attract sympathy and empathy from the audience.

4.1 The Impact Of Virality

On the other hand, the virality formula also brings challenges. Content that goes viral can invite various reactions, both positive and negative. Positive reactions can include increased sales (virality marketing), and more followers on social media according to Agustina (2020). However, negative reactions can also occur, especially if the content is considered controversial as is the case with this Budi Pekerti movie. This paper also aims to provide a calm picture of the impact that occurs when a content goes viral on social media, including:

Table 9. Movie analysis scene 1 representation of the impact of media virality

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Uli holds out the camera smartphone, a gesture of resisting Mrs. Prani's arrival
	Index	Uli's denial
	Symbol	A smartphone whose camera highlights and a door to be closed
	Object	Uli and camera smartphone
	Interpretation	Uli dismissed Mrs. Prani because she didn't want to get involved in the controversy

4.2 The Presence of Social Sanctions

Uli's action of rejecting Bu Prani's arrival by sticking out the smartphone camera and closing the door almost completely. This shows a gesture of rejection towards Ms. Prani, since the gesture can be considered a form of social sanction, especially when Ms. Prani is being controversial on social media. Uli closes herself off from getting involved in the controversy, because the controversy experienced by Mrs. Prani is like a wild fireball, which can spread everywhere.

These social sanctions arise as a consequence of actions taken by society against individuals who break the rules, as happened to Mrs. Prani. Mrs. Prani suffers the consequences of a viral video that causes people to want to find her faults. This was further exacerbated when she gave a reflection punishment that was considered unreasonable for a minor. As a result, Mrs. Prani came under fire from the community, including from Uli, a woman who initially defended Mrs. Prani because she admired the reflection method used. However, Uli's views changed after seeing video footage showing Mrs. Prani giving extreme reflection punishments to her students, such as digging graves.

Table 10. Movie analysis scene 2 representation of the impact of media virality

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Simbok sit with hands in his lap
	Index	Simbok is overwhelmed
	Symbol	Simbok show her hand is swollen
	Object	Simbok putu bamboo cake
	Interpretation	When the video of putu bamboo cake in channels Gaung Tinta became viral, as result Simbok was exhausted form serving very many putu cake buyers.

4.3 Increased Sustenance but Physical And Mental Stress

The viral Gaung Tinta video unintentionally promoted Simbok's putu cake, which eventually led to significant changes in Simbok life. On the hand, the sudden popularity brought positive effects, such as a significant increase in sales and profits, as many people became interested in buying the putu cake. However, on the other hand, the high demand placed great pressure on Simbok. Overwhelmed by the large number of orders, she experienced severe physical exhaustion, to the point where her hands became swollen, forcing her to temporarily halt her business. This case illustrates how social media virality can bring financial benefits, while also presenting unforeseen physical and mental challenges for thos involved.

Table 11. Movie analysis scene 3 representation of the impact of media virality

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Mrs. Prani walked out of the bathroom
	Index	Mrs. Prani shows emotion
	Symbol	Frowning forehead, bulging eyes, stern, jaw dropping face
	Object	Mrs. Prani
	Interpretation	Mrs. Prani was emotional about the increasingly complicated situation.

4.4 Victim's Emotions Affected

Another impact of virality on social media is that it makes the victim emotional according to the scene of Mrs. Prani who is emotional because the situation is getting complicated. Blasphemy from the public can increase anxiety and stress for the victim. Virality that brings controversy not only affects reputation, but also has a deep impact on the victim's emotional health.

Table 12. Movie analysis scene 4 representation of the impact of media virality

Unit Of Analysis	Sub Unit of Analysis	Description
	Sign	Fellow teachers hug Mrs. Prani

	Index	Farewell to fellow teachers and Mrs. Prani
	Symbol	Hugging scene
	Object	Teachers and Mrs. Prani
	Interpretation	Mrs. Prani chose to leave the job.

4.5 Cancel Culture Occurs

Mayasari (2022) explained that cancel culture refers to a social media activity from a group of individuals to corner or eliminate someone because they have done something offensive. Usually this happens to celebrities, politicians, youtubers, celebgrams, or famous figure, in fact, in this film, the character of Mrs. Prani is not a public figure. The viral video about the misunderstanding made netizens voice their opinions. By attacking Mrs. Prani who said that she was not worthy of being the Vice Principal of SMPN 1 Yogyakarta. Netizens continued to attack because of actions of Gaung Tinta Multimedia Journalist Team and content creators, illustrators. As a result of this viral controversy, Mrs. Prani and her family faced intense social pressure, ultimately leading Mrs. Prani to resign from her position due to the public and social media backlash. Thus, virality on social media can influence a person's decision to manage their career and reputation, in order to protect themselves from continuous pressure and negative impact.

Cancel culture is prevalent in South Asian countries, especially in Korea. This phenomenon often occurs in drama actors, Korean stars, or among K-pop idols. An example is the case of actor Kim Seon Ho when, who gained popularity through the Korean drama Hometown Cha Cha Cha, which became a trending series on Netflix. However, allegations later emerged from an anonymous source claiming the actor was involved in inappropriate, leading to many brands pulling their advertisements featuring him Bangun & Kumaralalita (2022). This phenomenon of cancel culture is not only cultured in Korea, but also in Indonesia, for example in the case celebgram Rachel Vennya with the Instagram username @rachelvennya, who during the pandemic period, then this case went viral and finally she received widespread criticism on social media, and led to boycott of @rachelvennya until she temporarily disappeared from her Instagram. Not only that, he was also named a suspect in the quarantine case by the police, after which she wrote a clarification on her Instagram Mayasari (2022).

5. CONCLUSION

This research is worthy of being raised because the researcher found a formula for success to achieve virality based on the Budi Pekerti Movie. In the conversation of the Gaung Tinta team, it can be interpreted that they are very dependent on a large number of viewers. To achieve "viral" status, a content can attract the attention of sponsors, who will provide offers of cooperation. This sponsorship offer has become a significant source of revenue, as content creators can monetize the promotional and advertising partnerships that come with the popularity of their content. Therefore, the strategy to achieve virality focuses not only on the quality of the content, but also on how the content can reach and capture the attention of large audience. The formula for achieving virality in the movie Budi Pekerti includes: Creating content that uses extreme measures to capture wide attention, Record events anytime and anywhere, Remixing content that goes viral on social media, Creating animations or memes that parody viral content, and producing content that stirs violence or controversy.

Among these formulas, there are impacts of virality in social media. This impact is not directly felt by the perpetrator who wants to go viral, but can affect other people, such as in the movie Budi Pekerti: Social sanctions, where people are reluctant to engage in the controversy, Financially, because going viral can bring additional sustenance, but the downside can be unexpected physical and mental stress, Causing emotional casualties, The occurrence of cancel culture.

The limitation of this research lies in the lack of time to conduct in-depth analysis, so the analysis is still simple. For further research, it is recommended to analyze more deeply the case of cancel culture in the Budi Pekerti film, because there are several scenes where there are signs that are suitable for analysis using semiotics. Hopefully this research can be useful for the development of literature and broaden the horizons of many parties.

REFERENCES

- Abdillah Sandi, N., & Febriana, P. (2023). SAD FISHING: STUDI NETNOGRAFI PADA KONTEN DENGAN TAGAR #RUMAHKOKKAYU DI TIKTOK. *Jurnal Komunikasi Global*, 12(1), 30–52.
- Agustina, L. (2020). VIRALITAS KONTEN DI MEDIA SOSIAL. <https://www.researchgate.net/publication/348296842>
- Amalia Rossiana, A., Haq STKIP PGRI Sidoarjo, R., Konga Naha, I., Nurhayati, E., Raya Kemiri, J., Sidoarjo, K., Sidoarjo, K., & Timur, J. (2024). Interpretasi Film Budi Pekerti: Antara Moral Dan Viral. 2(1), 140–149. <https://doi.org/10.59581/jmpb-widyakarya.v2i1.2666>
- Bangun, C. R., & Kumaralalita, N. (2022). Kim Seon Ho, You Are Cancelled: The Collective Understanding of Cancel Culture. *Jurnal Komunikatif*, 11(1), 1–10. <https://doi.org/10.33508/jk.v11i1.3785>
- Chen, S., Xiao, L., & Kumar, A. (2023). Spread of misinformation on social media: What contributes to it and how to combat it. *Computers in Human Behavior*, 141, 107643. <https://doi.org/https://doi.org/10.1016/j.chb.2022.107643>
- Denisova, A. (2023). Viral journalism. Strategy, tactics and limitations of the fast spread of content on social media: Case study of the United Kingdom quality publications. *Journalism*, 24(9), 1919–1937. <https://doi.org/10.1177/14648849221077749>
- Dimas, K., & Faidol Juddi, M. (2023). ANALISIS VIRALITAS MEME WILL SMITH DAN CHRIS ROCK DI MEDIA SOSIAL INSTAGRAM DRAMA TELYU.
- Dwiwasa, B. P., & Sihotang, H. (2024). Film “Budi Pekerti”: Inspirasi Pendidikan Karakter Melalui Ruang Digital.
- Eka Putri, C., Erland Hamzah, R., & Rezeky Manogari Lumban Toruan, R. (2023). FENOMENA SAD FISHING PADA HASTAG #PELAKOR DI MEDIA SOSIAL TIKTOK PENULIS 1). 4(1), 39–49. <https://doi.org/10.55122/kom57.v4i1.752>
- Farid, A. S. (2023). MENDEKONSTRUKSI MEKANISME VIRALITAS KONTEN VIDEO DI TIKTOK: STUDI KASUS AKUN @khaby.lame. <http://jurnal.iuqibogor.ac.id>
- Han, Y., Lappas, T., & Sabnis, G. (2020). The importance of interactions between content characteristics and creator characteristics for studying virality in social media. *Information Systems Research*, 31(2), 576–588. <https://doi.org/10.1287/ISRE.2019.0903>
- Kemenparekraf. (2021, March 5). Ragam Ekonomi Kreatif Indonesia Menjadi Inisiator Tahun Internasional Ekonomi Kreatif Dunia. <https://kemenparekraf.go.id/ragam-ekonomi-kreatif/Indonesia-Menjadi-Inisiator-Tahun-Internasional-Ekonomi-Kreatif-Dunia>
- Kemp, S. (2024, February 21). DIGITAL 2024: INDONESIA. DATAREPORTAL.
- Kilstrup, M. (2015). Naturalizing semiotics: The triadic sign of Charles Sanders Peirce as a systems property. In *Progress in Biophysics and Molecular Biology* (Vol. 119, Issue 3, pp. 563–575). Elsevier Ltd. <https://doi.org/10.1016/j.pbiomolbio.2015.08.013>
- Listiyapinto, R. Z., & Mulyana. (2024a). Analisis Wacana Kritis dalam Film Budi Pekerti. *Wacana : Jurnal Bahasa, Seni, Dan Pengajaran*, 8(1), 11–17. <https://doi.org/10.29407/jbsp.v8i1.21749>
- Listiyapinto, R. Z., & Mulyana. (2024b). Analisis Wacana Kritis dalam Film Budi Pekerti. *Wacana : Jurnal Bahasa, Seni, Dan Pengajaran*, 8, 11–17.
- Maliki, M., & Fuady, M. E. (2022). Representasi Bullying pada Drama Korea The Penthouse. *Bandung Conference Series: Public Relations*, 2(2). <https://doi.org/10.29313/bcspr.v2i2.4074>
- Mawaddah, U., Ika Riyani, W., Ahsanul Haq, S., Hikmah, S., Fauzi Fuadi, R., Kumala, R., Ayu Ningsih, R., Maya Husna, C., Rahmat Triasa, A., Ayu Ningrum, N., Ilham Maulana, M., Ibrahim, I., Fanny Marina, D., Romadhon Qodri, A., Fawaid, A., Alfa Sani, M., Rosyidah, L., & Mumtahanah, S. (2024). *Isu-isu Psikologi Pendidikan Islam Kontemporer Editor: Muhsin Kalida*.
- Mayasari, F. (2022). Etnografi Virtual Fenomena Cancel Culture dan Partisipasi Pengguna Media terhadap Tokoh Publik di Media Sosial. *Journal of Communication and Society* Juni, 1, 27–44.
- Medi Christian Nababan, W., & Kompas.id. (2023, January 4). Tahun 2023, Penonton Film Indonesia Ditargetkan Pecahkan Rekor Baru. *Kompas.Id*. <https://www.kompas.id/baca/humaniora/2023/01/04/tahun-2023-penonton-film-indonesia-ditargetkan-pecahkan-rekor-baru>
- Musdalifah. (2020). PERSEPSI MAHASISWA JURUSAN KOMUNIKASI DAN PENYIARAN ISLAM TERHADAP PENYEBARAN BERITA HOAKS DI MEDIA SOSIAL.

- Okti, N. H., Putri, S., Hasyim, U., Tebuiheng, A., Nur 'azah, J., Jannah, J. M., Hilmah, J., Nahdliyah, Z., & Jombang, A. T. (2023). MEMBIMBING SISWA BERMASALAH MELALUI REFLEKSI (Analisis Peran Bu Prani Sebagai Guru Bk Dalam Film “Budi Pekerti” Karya Wregas). *Jurnal Studi Kemahasiswaan*, 3(3). <https://doi.org/10.54437/irsyaduna>
- Pakarti, V. D. D. (2023). PENGARUH BUDAYA POPULER TERHADAP TAYANGAN TELEVISI DAN MEDIA DIGITAL DI INDONESIA. <https://journal.isi-padangpanjang.ac.id/index.php/JFTNM/index>
- Peirce, C. S., & James, H. (1991). Peirce on Signs: Writings on Semiotic . *JSTOR*, 1–294. https://www.jstor.org/stable/10.5149/9781469616810_hoopes
- Permana, R. S. M., Puspitasari, L., & Indriani, S. S. (2019). Industri film Indonesia dalam perspektif sineas Komunitas Film Sumatera Utara. *Jurnal Unpad*, 3.
- Prasetya, A., Retnasary, M., & Azhar, D. A. (2022). POLA PERILAKU BERMEDIA SOSIAL NETIZEN INDONESIA MENYIKAPI PEMBERITAAN VIRAL DI MEDIA SOSIAL. In *Desain JOURNAL OF DIGITAL COMMUNICATION AND DESIGN (JDCODE)* (Vol. 1, Issue 1).
- Putri, E. A., & Maulianza, M. (2022). Bullying terhadap Perempuan dalam Film “Imperfect.” *Prosiding Jurnalistik*, 42–50.
- Rohmah, M. (2024). Pesan Singkat Film Budi Pekerti: Beretika dalam Bermedia. *AL MIKRAJ Jurnal Studi Islam Dan Humaniora*, 4, 1–15. <https://doi.org/10.37680/almikraj.v4i02.4396>
- Sari Rahayu, I. (2021). ANALISIS KAJIAN SEMIOTIKA DALAM PUISI CHAIRIL ANWAR MENGGUNAKAN TEORI CHARLES SANDERS PEIRCE (Vol. 15, Issue 1). <http://journal.ubm.ac.id/>
- Sasmita, U. (2018). *Representasi Maskulinitas Dalam Film Disney Moana (Analisis Semiotika Charles Sanders Pierce)*. <http://jurnal.untad.ac.id/jurnal/index.php/Kinesik/>
- Saverina, T., Duto H, D., & Sylvia, M. (2019). *Perancangan Kampanye Sosial Peduli Korban Kecelakaan di Jalan*.
- Soecipto. (2019). *Penanganan Konten Provokatif di Media Sosial dalam Pendekatan Hukum Siber* (Issue 1). <http://ojs.uninus.ac.id/index.php/teknologinusantara>
- Zannettou, S., Sirivianos, M., Blackburn, J., & Kourtellis, N. (2018). *The Web of False Information: Rumors, Fake News, Hoaxes, Clickbait, and Various Other Shenanigans*. <https://www.researchgate.net/publication/324419031>