



## Comparative Analysis of Charlie Chaplin Animations: *Safari at The Park* and *The King in The Ring* Using Peirce's Triadic Theory

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**Abstract.** This study analyzes visual signs in the Charlie Chaplin animations *Safari at The Park* and *The King in The Ring* using Charles Sanders Peirce's semiotic framework, focusing on icons, indexes, and symbols. Film and animation communicate meaning through visual elements such as gestures, facial expressions, movements, and character interactions, making them rich for semiotic analysis. Using a descriptive qualitative method, the research identified and categorized visual signs in both animations. Results show that icons, which resemble real-world objects, dominate by establishing story settings natural safari environments in one animation and competitive boxing arenas in the other. Indexes reveal cause-and-effect relationships, demonstrating how gestures, expressions, and actions convey danger, fatigue, or emotional shifts. Symbols convey conventional or cultural meanings, such as Charlie Chaplin's bowler hat and cane representing his comedic identity, a championship belt symbolizing victory, or a rose indicating affection. While both animations use the same types of signs, the intensity and focus vary with the narrative context: *Safari at The Park* emphasizes situational and natural elements, whereas *The King in The Ring* highlights competition and emotional reactions. This study confirms that Peirce's triadic model effectively explains how meaning is constructed in animation through dynamic visual communication.

**Keywords:** Animation Studies; Semiotic Analysis; Sign Classification; Triadic Model; Visual Communication.

### 1. INTRODUCTION

Film and animation are visual communication media that convey meaning through a series of signs that can be interpreted by the audience. Every visual element such as body movement, facial expression, setting, and interaction between characters has a representative function in constructing particular messages. According to Martin (2005), film is a complex system of signs because it combines images, movement, and visual context which together construct meaning. Therefore, film and animation can be understood as visual texts that have a structure of signs and can be analyzed to reveal the messages contained within them.

In semiotic studies, a sign is understood as something that represents something else and produces meaning through a process of interpretation. Saussure (1916) states that a sign consists of a signifier and a signified, showing that meaning is constructed through a system of signs. This concept was later developed by Charles Sanders Peirce, who introduced a triadic model consisting of representamen, object, and interpretant (Peirce, 1931–1958). The representamen refers to the form of the sign, the object is what the sign refers to, and the interpretant is the meaning formed in the mind of the interpreter. According to Joesoef & Adrallisman (2016), this triadic relationship allows a more comprehensive understanding of how meaning is constructed. Peirce also classifies signs into icon, index, and symbol, where icons are based on resemblance, indexes indicate a causal or factual connection, and symbols depend on social conventions (Joesoef & Adrallisman, 2016; Indriyani, 2023). Through this

model, meaning is seen as dynamic and continuously produced through interpretation (Chandler, 2007).

The character of Charlie Chaplin is known as an icon of visual communication who delivers messages through body language, gestures, and facial expressions without verbal dialogue. The dominance of visual elements in conveying meaning makes works featuring Chaplin highly relevant to be studied semiotically. The animations *Safari at The Park* and *The King in The Ring* from the Chaplin & Co. series present various scenes that are rich in visual signs, including interactions between the main character and other figures, spontaneous body movements, and expressive reactions that represent particular situations. These visual elements function not only as components of humor and entertainment, but also as signs that convey meanings related to danger, panic, power, competition, and the relationship between characters and their environment. The presence of these meaningful visual signs indicates that the animations contain deeper layers of representation that can be examined through a semiotic perspective (Buckland, 2000).

Previous studies on semiotic analysis in film and animation indicate that visual media function as complex systems of signs that construct meaning through various representational elements. According to O'Halloran (2022), semiotics involves multiple meaning-making resources such as images, gestures, sounds, and interactions that work together to produce meaning in visual texts. Similarly, Astari & Alamsyah (2024) explain that films consist of interconnected elements including images, movements, and expressions that can be analyzed as systems of signs conveying particular messages. Furthermore, Mahalingam & Daniel (2024) highlight that animation, despite appearing simple, contains complex semiotic structures that generate meaning through visual and narrative components. In relation to theoretical frameworks, Joesoef & Adrallisman (2016) state that Charles Sanders Peirce's triadic model enables a more comprehensive analysis of meaning construction, while Soegiarto et al. (2020) argue that meaning emerges through interpretation rather than residing within the sign itself. Likewise, Widodo & Artiningrum (2022) point out that semiotics is a dynamic cognitive process involving human perception. These findings reinforce the relevance of semiotic analysis, particularly Peirce's framework, in examining how meaning is constructed through visual signs in animation.

Therefore, this study analyzes the visual signs in *Safari at The Park* and *The King in The Ring* by applying the semiotic framework of Charles Sanders Peirce, particularly his classification of signs into icon, index, and symbol, in order to compare how these signs construct meaning within the two animations.

## 2. RESEARCH METHOD

This study uses a descriptive qualitative research design to analyze and compare the visual signs in the Charlie Chaplin animations *Safari at The Park* and *The King in The Ring*. This method is chosen because the research aims to describe, interpret, and compare the signs that appear in the animations. The objects of the study are the animated episodes *Safari at The Park* and *The King in The Ring*, focusing on visual signs that can be categorized as icons, indexes, and symbols. The data consist of scenes, characters' facial expressions, body movements, interactions between characters, and other visual elements. The primary data source is the animations themselves, while supporting data are obtained from books and journals discussing semiotic theory, particularly the theory of Charles Sanders Peirce. The data are collected by watching the animations, identifying scenes that contain signs, documenting relevant scenes, and classifying the signs into icons, indexes, and symbols. The data are then analyzed using Peirce's triadic model, which includes sign (representamen), object, and interpretant, to explain how meaning is constructed through visual communication in the animations. Furthermore, the results of each animation are compared to identify similarities and differences in how icons, indexes, and symbols construct meaning.

## 3. RESULT AND DISCUSSION

### Results




This section presents the findings in the form of systematically organized data tables followed by an in-depth discussion. The data consist of visual signs identified in the two animation episodes, *Safari at The Park* and *The King in The Ring*, which are classified into three categories based on Charles Sanders Peirce's semiotic framework: icon, index, and symbol. Each table displays selected scenes along with their corresponding representamen, object, and interpretant to illustrate how meaning is constructed through visual elements, while also providing a clear and structured comparison between the two animations. The discussion further elaborates on the similarities and differences in the use of visual signs, highlighting how each narrative context influences the interpretation and meaning-making process.

**Table 1.** Safari at The Park Data.





Type of Sign	Data	Representamen	Object	Interpretant	
1. Icon	Rhinoceros 	Visualization of a rhinoceros	Wild animal in a safari.	Dangerous animal that causes chaos at the park	
	Safari Vehicle 	Visualization of a safari vehicle	Vehicle that is usually used for safari activities.	Transportation used in safari parks to carry or transport wild animals	
	Hotdog Stand 	The image of the hotdog stands where Charlie sells food in the park.	Food stall	Place where Charlie works and becomes the source of the conflict that attracts the rhino.	
	Charlie Chaplin 	Animated image of Charlie Chaplin.	The real Charlie Chaplin in the real world.	The audience recognizes the character as representation of Charlie Chaplin	
	Charlie makes hotdog 	A picture of Charlie holding a roll, twisting it, and inserting a sausage	The process of making/cooking hot dog in real life	The audience understands that Charlie is making food (hotdog)	
	Safari Park 	Images of the park's surroundings	A real safari park	The audience interpreted it as a natural recreation area	
	Safari Park Visitors 	Visualization of people or visitors present in the safari park area.	People who come to the park to carry out activities	The audience understand that the place is a and frequently visited by people.	
	2. Index	Scene at 2:16 	The rhino's pupil enlarging.	The hotdog logo as a food object.	The audience interprets that the rhino is attracted to the food and may want to approach or chase the hotdog.
		Scene at 2:45 	The child's gesture pointing behind Charlie	The presence of the rhino behind Charlie.	The audience understands that the child is warning Charlie about the danger.
		Scene at 	The child crying	The belief that Charlie has died in the rhino enclosure.	The audience understands that the child feels sad because they think



	5:11 			Charlie did not survive.
	Scene at 1:00 – 1:04 	The man's gesture of glancing at his watch while standing in front of the safari park area.	The situation of waiting or anticipating something that has not yet occurred.	The audience understands that the man is waiting and feels that time is passing slowly, which suggests impatience or boredom.
3. Symbol	Rhino Guards 	The visual of the rhino guards trying to control the situation.	Maintaining order and security.	The guards as a symbol of authority and human efforts to control a dangerous situation.
	Successful Rhino Capture 	Visual of the characters standing together for a photo after the rhino was successfully got into enclosure.	Characters' success in overcoming the dangerous situation caused by the escaped rhino.	The audience can interpret this group photo as a celebration of their success in controlling the situation and as a sign that peace has returned to the park.
	Charlie Chaplin 	Visualization of the bowler hat and cane used by Charlie Chaplin	Charlie Chaplin's character identity as a classic comedy figure.	The audience can interpret the bowler hat and cane as symbols of Charlie Chaplin's character.

**Table 2.** The King in The Ring Data.

Type of Sign	Data	Representamen	Object	Interpretant
1. Icon	Charlie Chaplin 	Animated image of Charlie Chaplin.	The real Charlie Chaplin in the real world.	Recognition of Charlie Chaplin.
	Park and Visitors 	Animated image of a park and its visitors.	A real park and its activity in the real world.	Understanding that it is an open space or a recreational place with park visitors.
	Boxer Character 	A tall, large animated figure with big muscles and a threatening pose.	A boxer	The audience understands the character as a fighter who will fight Charlie.

	Boxing Ring 	Image of a boxing ring in the cartoon.	A real boxing ring in the real world.	The audience understands that the place is a fighting arena.
	Bell 	A signaling bell in the cartoon.	A real bell	The audience understands that the bell is a marker of rounds in the boxing arena.
	Camera and Cameraman 	Image of a camera held by a cameraman.	real world activity of cameramen using camera.	The audience understands that the boxing match is being recorded or covered.
	Spectators 	Figures of spectators cheering and clapping.	Spectators of a boxing match.	The audience understands that they are viewers watching the fight.
2. Index	Scene at 2:09 	Charlie falls down.	He trips over something.	The fall indicates a direct physical cause, showing that the action happens because of the obstacle.
	Scene at 2:31 	The ringing bell.	The start of the match.	The bell directly signals that the round has begun.
	Scene at 3:49 	Charlie's exhausted expression.	Fatigue after the first round.	His tired face indicates his physical exhaustion.
	Scene at 4:08 	The sudden change in Charlie's energy and behavior during second round.	The influence of the comic he sees.	The comic triggers a mental shift that directly affects his actions.
	Scene at 5:42 	The referee raising Charlie's hand.	The decision of victory.	This gesture directly indicates that Charlie is the winner of the match.

	<p>Scene at 1:28</p> 	<p>Charlie raises his index finger as a “no” gesture</p>	<p>His rejection of the child’s interest in boxing</p>	<p>The gesture directly indicates refusal, showing his disapproval of boxing</p>
	<p>Scene at 1:42</p> 	<p>Charlie’s sudden interest and attentive expression</p>	<p>The presence of the attractive referee</p>	<p>His change in attitude indicates that his interest is triggered by visual attraction</p>
	<p>Scene at 3:02</p> 	<p>Charlie’s shocked expression</p>	<p>Opponent’s appearance</p>	<p>His reaction indicates fear of his opponent’s strength</p>
	<p>Scene at 3:41</p> 	<p>The bell ringing for the second time</p>	<p>The pause or break in the match</p>	<p>The bell indicates that the fight is temporarily stopped, possibly due to unsafe conditions</p>
	<p>Scene at 5:20</p> 	<p>The audience’s tense reactions</p>	<p>Charlie being heavily beaten by his opponent</p>	<p>Their tension indicates concern and awareness of the intense situation</p>
	<p>Scene at 5:26</p> 	<p>The cameraman actively recording</p>	<p>The tense and dramatic moment in the match</p>	<p>The act of filming indicates that the moment is significant and worth capturing.</p>
3. Symbol	<p>Charlie Chaplin</p> 	<p>Visualization of the bowler hat and cane used by Charlie Chaplin</p>	<p>Charlie Chaplin's character identity as a classic comedy figure.</p>	<p>The audience can interpret the bowler hat and cane as symbols of Charlie Chaplin's character.</p>
	<p>Championship Belt</p> 	<p>The championship belt held by the sailor.</p>	<p>The concept of victory, power, and champion status in a boxing match.</p>	<p>The audience interprets the belt as a sign of dominance and success.</p>

<p>Rose</p> 	<p>The rose given by Charlie to the female judge.</p>	<p>The concept of love, affection, or romantic intention.</p>	<p>The audience understands this gesture as an expression of emotion or attraction.</p>
<p>Thumbs-Up Gesture</p> 	<p>Charlie's thumbs-up gesture.</p>	<p>The idea of approval.</p>	<p>The audience interprets this gesture as a sign of reassurance or readiness.</p>

**Discussion**

**Table 3. Results Data.**

Type of Signs	Similarities	Differences	Interpretation
Icon	Both episodes feature visual objects that resemble the real world and use Icon as a basis for building the story's setting so that the audience immediately understands the context (safari vs. boxing match).	<ul style="list-style-type: none"> <li>Data 1 focuses on the natural environment</li> <li>Data 2 focuses on the arena of competition and sports.</li> </ul>	The icons in both episodes are influenced by the story setting, where the environment determines the types of visual objects that appear.
Index	Both episodes show cause-effect relationships and reactions to an event.	<ul style="list-style-type: none"> <li>The index in data 1 represents a common or simple reaction in a dangerous and situational situation.</li> <li>In data 2, the reactions are more numerous and complex, and appear more dramatic due to the many physical actions.</li> </ul>	The Index in both episodes show that meaning is formed through cause-effect relationships, but the intensity in both episodes is influenced by the type of conflict.
Symbol	Both use symbols that have conventional meaning and are generally understood.	<ul style="list-style-type: none"> <li>Data 1 focuses more on situational conditions.</li> <li>Data 2 appears more emotional, as the symbols in this data represent feelings.</li> </ul>	Symbols show that meaning is not only from the visuals, but from social and cultural agreements in the context of the story.

**Table 4. Data Percentage.**

No.	Type	Safari at The Park		The King in The Ring	
		Amount	Percentage	Amount	Percentage
1.	Icon	7	50%	7	31.82%
2.	Index	4	28.57%	11	50%
3.	Symbol	3	21.43%	4	18.18%
	Total	14	100%	22	100%

The results of this study indicate that the use of visual signs in animation can be effectively analyzed through a semiotic approach. This finding is in line with O'Halloran (2022), who states that semiotics is the study of signs and meanings involving various resources such as images, movements, and bodily actions within a semiotic phenomenon. In the two analyzed animations, *Safari at The Park* and *The King in The Ring*, meaning is constructed not only through dialogue but also through visual elements, thereby reinforcing the relevance of the semiotic approach in analyzing visual media as suggested by Astari & Alamsyah (2024).

### **Icon**

In both animations, icons are the most dominant type of sign due to their direct resemblance to real-world objects. Icons function to help the audience easily recognize the context of the story without requiring verbal explanation. In *Safari at The Park*, icons are represented through visual elements such as a rhinoceros, safari vehicles, the safari park environment, and visitors. For example, the rhinoceros as a representamen closely resembles the real animal, making the object a wild animal in nature. The interpretant formed in the audience's mind is the perception of danger, strength, and potential chaos. This indicates that icons not only represent physical forms but also convey contextual meanings. Similarly, in *The King in The Ring*, icons appear in elements such as the boxing ring, boxers, audience, and the match bell. These elements directly represent the world of sports and competition. The audience can immediately recognize that the setting is a fighting arena. Therefore, icons in both animations serve the same function, which is to establish the setting and context visually. However, there is a significant difference in their use. In *Safari at The Park*, icons emphasize the natural environment and wildlife, whereas in *The King in The Ring*, icons focus on human competitive activities. This shows that the use of icons is strongly influenced by the narrative setting and theme of the animation. In terms of icons, this study is consistent with Wigoyo & Kumala (2023), who explain that icons have a resemblance-based relationship with the objects they represent. In addition, this finding supports Mahalingam & Daniel (2024), who argue that animation contains complex systems of signs despite appearing visually simple. Thus, icons in both animations demonstrate that visual resemblance is the main strategy in building the audience's initial understanding.

### **Indeks**

Indexes in both animations show a clear cause-and-effect relationship between the sign and its meaning. Unlike icons that rely on resemblance, indexes depend on factual or logical connections. In *Safari at The Park*, indexes are shown through reactions to dangerous situations. For instance, a child pointing behind Charlie indicates the presence of danger (the

rhinoceros). The representamen (the pointing gesture) refers to the object (hidden threat), and the interpretant is the audience's understanding that Charlie is in danger. Another example is the rhinoceros' reaction to a hotdog, indicating that the animal is attracted to the food and is likely to approach it. In contrast, indexes in *The King in The Ring* are more dynamic and complex. For example, the sound of the bell signals the start or pause of the match, Charlie's exhausted expression indicates physical fatigue, and the referee raising Charlie's hand signifies victory. These examples show stronger and more varied cause-and-effect relationships due to the intense physical interactions in the boxing context. This comparison indicates that indexes in *Safari at The Park* tend to be simpler and situational, whereas in *The King in The Ring*, they are more dramatic and intense. This difference is influenced by the type of conflict presented, namely natural danger versus structured competition. Regarding indexes, the findings of this study are also in line with Nasution et al. (2025), who state that indexes have a causal or logical relationship with the objects they refer to. These findings reinforce the view that meaning in signs does not only come from their form but also from factual relationships within a specific context, as explained in Peirce's triadic theory by Joesoef & Adrallisman (2016).

### ***Symbol***

Symbols are signs whose meanings are based on social and cultural conventions. In both animations, symbols play an important role in conveying deeper and more abstract meanings. In *Safari at The Park*, symbols include elements such as the guard, which represents authority and human control over dangerous situations. In addition, the group photo taken after successfully capturing the rhinoceros symbolizes success and the restoration of order. These meanings are not derived from visual resemblance but from socially agreed understandings. In *The King in The Ring*, symbols are more varied and emotional. For instance, the championship belt symbolizes victory and power, the rose symbolizes affection or romantic intention, and the thumbs-up gesture represents approval or confidence. These symbols indicate that meaning is constructed not only through actions but also through cultural conventions understood by the audience. The main difference lies in their focus. Symbols in *Safari at The Park* are more situational, whereas in *The King in The Ring*, they emphasize emotional meaning and interpersonal relationships. In terms of symbols, this study finds that symbolic meaning is highly dependent on social and cultural conventions understood by the audience. This is in line with Indriyani (2023), who states that symbols derive their meaning from socially agreed conventions within society.

#### 4. CONCLUSION AND SUGGESTIONS

This study has demonstrated that animation, as a form of visual media, functions as a complex system of signs that construct meaning through various visual elements. By applying Charles Sanders Peirce's semiotic framework, particularly the classification of icons, indexes, and symbols, this research reveals how meaning is produced and interpreted in the two selected animations, *Safari at The Park* and *The King in The Ring*. The findings indicate that visual communication in animation does not rely solely on dialogue, but is strongly supported by gestures, facial expressions, movements, and interactions that serve as meaningful signs. The analysis shows that icons are the most dominant type of sign in both animations, as they provide a direct resemblance to real-world objects and help the audience easily recognize the setting and context of the story. In *Safari at The Park*, icons are largely associated with the natural environment and wildlife, while in *The King in The Ring*, they are related to the world of sports and competition. This confirms that icons play a fundamental role in establishing the narrative background and guiding the audience's initial understanding of the visual text.

Furthermore, indexes in both animations highlight the importance of cause-and-effect relationships in meaning-making. However, the level of complexity differs between the two. In *Safari at The Park*, indexes tend to be simpler and situational, often reflecting immediate reactions to danger. In contrast, *The King in The Ring* presents more varied and dynamic indexes, influenced by intense physical actions and competitive interactions. This suggests that the nature of the conflict significantly affects how indexes are constructed and interpreted within the narrative. In terms of symbols, the study finds that both animations utilize culturally and socially agreed meanings to convey deeper messages. Symbols in *Safari at The Park* are more focused on situational conditions, such as authority and the restoration of order, while symbols in *The King in The Ring* tend to express emotional and interpersonal meanings, such as victory, affection, and approval. This difference indicates that symbolic meaning is highly dependent on the context of the story as well as the audience's shared cultural understanding.

The comparison between the two animations highlights that although the same types of signs are used, their function and intensity are influenced by the narrative setting, type of conflict, and thematic focus. This reinforces the idea that meaning in visual media is not inherent in the signs themselves, but is actively constructed through the interaction between the sign, its object, and the audience's interpretation. This study confirms that Charles Sanders Peirce's triadic model provides an effective and comprehensive framework for analyzing visual signs in animation. It also emphasizes the significance of semiotic analysis as a tool for understanding how meaning is communicated beyond verbal language. In addition, this

research contributes to the broader field of semiotics by showing that even simple animated works contain complex systems of meaning that can be critically examined. Future studies are recommended to explore other forms of visual media or incorporate additional semiotic approaches in order to gain deeper insights into the process of meaning-making in visual communication.

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