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SEMIOTIC ANALYSIS OF THE MORAL VALUE IN THE FILM BIG WORLD 2024

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Abstract

The film Big World 2024 tells the story of Liu Chunhe, a person with cerebral palsy who strives to live a normal life. The film conveys a moral message through signs, symbols, and scenes. Using a semiotic approach based on the theory of Charles Sanders Peirce, this study aims to uncover the meaning of the moral message in the film Big World 2024, specifically regarding how moral values are represented in Liu Chunhe's life journey. The objectives of this study are to identify and analyze the visual and narrative signs in the film Big World 2024 that represent the struggles of the main character, Liu Chunhe, as a person with cerebral palsy, and to uncover the moral messages conveyed in the film Big World 2024 through a semiotic approach based on Charles Sanders Peirce's theory. The method used in this study is qualitative through a semiotic approach, employing a descriptive qualitative research design. The results and discussion of the study indicate that the film *Big World 2024* represents moral values such as independence, a never-give-up spirit, empathy, and the importance of family support. The conclusion of this study analyzes the film Big World 2024, which depicts the struggles of Liu Chunhe, a person with cerebral palsy, through visual and narrative signs that convey moral messages of independence, a never-give-up spirit, empathy, and the importance of family support. The novelty of this study lies in the connection between the analysis of signs and moral meanings and socio-psychological implications, which expands the understanding of the role of media in shaping public perceptions of disability.

Keywords: Big World 2024, Charles Sanders Peirce, Disability, Moral Message, Semiotics

INTRODUCTION

The 2024 film *Big World* is a Chinese film directed by Yang Lina and written by You Xiaouying. The film features (Jackson Yee) in the lead role as Liu Chunhe, a young man with cerebral palsy; Chen Su Qun, played by (Lin Xiaojie); , as the grandmother; and Chen Lu, played by (Jiang Qinqin), as Chunhe's mother; as well as (Zhou Yutong) as Ya Ya. The film tells the story of Liu Chunhe, a 20-year-old with cerebral palsy who is determined to live a life just like anyone else. Cerebral palsy itself is a condition that cannot be cured, but it also does not worsen over time. Individuals with this condition face difficulties in performing daily activities and may experience impairments in speech, vision, and hearing. Although Liu Chunhe has physical limitations, she

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continues to strive toward her aspirations and never gives up in the face of her circumstances. (Taufan, 2025) .



Figure 1. The movie Big World 2024
Source: fandango.com JPG

In the 2024 film Big World, there is a scene depicting a lack of empathy toward a person with cerebral palsy. This is illustrated in a scene where the character boards a bus, and the passengers' reactions which show discomfort and indifference symbolize the difficulty of accepting individuals who are different. The issues raised by this film extend beyond the struggle of an individual facing physical limitations; they also explore the role of family support as a crucial element in shaping the moral values and character strength of the main character, as well as how to cope with social pressures, such as the lack of empathy from those around them. Additionally, it is worth examining how the film constructs the visual and symbolic representation of individuals with cerebral palsy.

Media, as a visual communication medium, plays a crucial role in shaping public opinion and social representation (Khasanah & Rohimi, 2025) Visual communication occurs when a message is conveyed to the audience using visual media, with the eyes serving as the sensory receptor to understand information from the communicator to the recipient (Dewi & Fathoni, 2023) The knowledge regarding visual semiotics presented by Sheree, Josephson, James D. Kelly, and Ken Smith (2020) explains that images and visual elements can convey messages and meanings to viewers when observing visual phenomena. Visual studies encompass film, advertising, and semiotic approaches focused on specific contexts. In a number of published studies , sign analysis generally focuses on two domains: Non-Verbal (text, gestures, actors, costumes, and as depicted in visuals) and Verbal (dialogue, sound, or sound-based communication).

The stigmatized representation of people with disabilities in the media and discriminatory treatment of the disability community have been highlighted by disability rights activist Paul Hunt, According to Hunt, the media portrays disability as either a "superhuman" figure or as an object of pity; this misconception then fosters the view that people with disabilities are a group that society must pity (Rahmi, Gemiharto, & Limilia, 2021) . This biased representation fosters a misconception in society that people with disabilities are not viewed as equals, but rather as a group deserving of pity or regarded as extraordinary simply for performing daily activities; therefore, the way people

with disabilities are portrayed in the media significantly influences how the public understands and treats them.

According to Charles Sanders Peirce, semiotics is the part of a symbol that is the word, while the object is what is referred to as the sign. Meanwhile, the interpretant is the symbol that exists in the human mind regarding the object it refers to as a sign. In Peirce's model, meaning emerges through a sequence of signs that function as interpretants, so that each statement becomes a reaction or result of the previous statement. This has the potential to generate a broader response, making it accessible to others. (Dewintha & Purwanti, 2022) . Charles Sanders Peirce is known for his triadic model and trichotomy concept, which consists of the following elements: a) The representamen refers to the form that is accepted or functions as a sign. b) The object is the entity referred to by the sign, that is, the thing represented by the representamen and connected to the reference. c) The interpretant is the meaning formed in a person's mind regarding the object referred to by the sign. (Alfaroqi, 2022) . An analysis of the film Big World 2024, which tells the story of Liu Chunhe, a person with cerebral palsy who strives to realize his dream of becoming a teacher and attending Normal University; although this film is socially relevant and rich in meaning, academic studies on it remain limited, particularly through the semiotics of Charles Sanders Peirce.

Previous research by (Widiyarto, 2020) on the film *Koala Kumal* highlights character education values and moral messages such as discipline, independence, hard work, empathy, and creativity. The similarity with this study lies in the focus on character and moral values present in the film. However, the difference is that Sigit's research emphasizes character education values relevant to learning, whereas this study on the film *Big World 2024* encompasses broader social, humanitarian, and existential values. The research gap lies in the scope: previous studies have not explored moral messages of a humanitarian and existential nature, such as discrimination, the struggle for identity, and the meaning of life, which are actually dominant in the film Big World 2024. The objectives of this study are to identify and analyze the visual and narrative signs in the film Big World 2024 that represent the struggles of the main character, Liu Chunhe, as a person with cerebral palsy, and to uncover the moral messages conveyed in the film Big World 2024 through Charles Sanders Peirce's semiotic approach.

RESEARCH METHODS

Research Approach and Type

This research employs a semiotic approach. Semiotics is the study of signs, symbols, and symbolic processes. The term "semiotics" derives from the Greek word for "sign" (semion). Charles Sanders Peirce is known for his triadic model and trichotomy concept, which explains that a sign consists of three interrelated main elements. First, the representamen is the form or manifestation that appears as a sign, whether in the form of an image, symbol, sound, or gesture that can be perceived by the five senses. Second, the object is what the representamen refers to that is, the thing referred to or represented by the sign, thereby possessing a specific meaning beyond itself. Third, the interpretant is the act of interpretation, or the meaning that arises in a person's mind when they perceive the connection between the representamen and the object. Therefore, the interpretant is the result of the mental process that links the sign to the object it denotes, thereby enabling the meaning to be understood (Alfaroqi, 2022) .

The type of research employed is qualitative descriptive research, which aims to address a problem by utilizing collected data through the steps of data presentation, analysis, and interpretation. (Alfaroqi, 2022) . Therefore, this research approach involves collecting information in the form of data such as words, images, or human behavior without using numerical data.

Sampling Technique

The object selection technique in this study employs purposive sampling. According to Arikunto (2006), purposive sampling is a sampling technique that is not conducted randomly, nor based on specific regions or strata, but rather based on specific considerations related to the research objectives. In other words, the sample is intentionally selected according to specific criteria deemed relevant to the research focus. The criteria for selecting scenes were based on scenes showing Liu Chunhe engaging in activities typical of a person without disabilities specifically, those demonstrating an independence not commonly seen in people with disabilities, scenes showing a never-give-up attitude or a sincere effort to achieve a goal, scenes depicting social discrimination or a lack of empathy from society, and scenes regarding the emotional support provided by the family to the main character, Liu Chunhe, who has cerebral palsy.

Data Collection Techniques

Data collection techniques are methods used to obtain the necessary information for a research study. The selection of these techniques is crucial because it impacts the validity and reliability of the research findings. Therefore, the chosen techniques must align with the research objectives, the type of data required, the availability of resources, and relevant ethical considerations . In practice, researchers typically combine several data collection techniques to obtain a more comprehensive picture of the issue under study. (Iba & Wardhana, 2024) . In this study, the researcher collected information through the observation method by directly observing the object of study. The object in question is the film Big World 2024; after watching the film several times, the researcher then analyzed it by filtering scenes related to the moral message in Big World 2024, and subsequently analyzed them using Charles Sanders Peirce's theory. After the data related to the moral message in the film Big World 2024 was collected, the author grouped the data into scenes

used to gain an understanding of the signs and symbols that appear in the film Big World 2024. This study concludes with findings regarding the understanding of the moral message.

RESULTS

Research Results



Figure 1. Scene where Liu Chunhe folds clothes
Source: Big World 2024 film JPG

Representation: A scene of Liu Chunhe, who has physical limitations, trying to fold clothes.
Object: A daily activity that is usually simple, but becomes a major challenge for people with cerebral palsy.
Interpretant: Chunhe's effort symbolizes perseverance, independence, and the desire not to always rely on others.

Scene 1 shows that an activity that seems simple to others becomes a major challenge for people with disabilities. However, Liu Chunhe's determination to fold clothes demonstrates a spirit of independence and her struggle to overcome her limitations. Therefore, it can be concluded that this scene represents Chunhe's effort to remain an active participant in daily life despite her physical limitations.



Image 2. Scene of Liu Chunhe washing dishes
Source: Big World 2024 Movie JPG

Representation: A scene of Liu Chunhe washing dishes in the kitchen.
Object: A simple domestic activity that requires physical coordination.
Interpretant: Chunhe's actions demonstrate perseverance and independence in carrying out household responsibilities, despite her physical limitations.

This scene shows that washing dishes, an activity that most people find easy, is actually a challenge for Liu Chunhe due to her physical limitations. Nevertheless, she continues to try to complete the task with patience. It can therefore be concluded that this scene represents Chunhe's perseverance and independence in fulfilling her household responsibilities despite facing limitations.



Figure 3. Liu Chunhe tries to work
Source: Big World 2024 JPG

Representation: A scene of Liu Chunhe trying to find a job and eventually being hired at a café.
Object: The struggle to secure employment amidst physical limitations and social stigma.
Interpretation: This scene underscores Liu Chunhe's determination and optimism in achieving economic independence, while also illustrating that people with disabilities can contribute to society when given the opportunity.

This scene shows Liu Chunhe trying to get a job at a café, revealing the reality of discrimination often faced by people with physical disabilities in the workplace. Initially, Chunhe's abilities were doubted due to physical limitations perceived as hindering productivity. This reflects the real-world conditions documented in numerous studies, where workers with disabilities are often viewed as unqualified or considered a "burden" by both employers and coworkers. However, Chunhe demonstrates resilience by training hard, even memorizing the entire menu while walking, to prove that she is capable of performing her job well. According to , discrimination against workers with disabilities frequently occurs, for example, in the recruitment process, termination, training, assignment, promotion, compensation, benefits, and dismissal. This relates to this scene where Liu Chunhe is doubted by the café owner because of his disability, but Liu Chunhe tries hard to prove that he can work well.



Image 4. Liu Chunhe learning to drive
Source: Big World 2024 JPG

Representation: A scene of Liu Chunhe earnestly learning to drive.
Object: The process of learning a new skill that requires physical coordination, focus, and courage.
Interpretant: This scene represents Liu Chunhe's effort to overcome her limitations, as well as her determination to achieve independence and prove that her disability does not hinder her growth.

This scene demonstrates that the process of learning to drive for Liu Chunhe is not merely a skill-building exercise, but also a symbol of struggle and courage in facing new challenges. This underscores that with strong willpower, people with disabilities are also capable of mastering skills that some consider difficult. Socially, this scene critiques discriminatory views that often assume people with disabilities are incapable of mastering complex skills, including those related to mobility. The social implication of this representation is the importance of providing opportunities and support for people with disabilities to develop a broader range of life skills, including in the area of transportation. Psychologically, this scene also delivers an inspirational message that the struggle to overcome physical limitations can foster self-confidence and break down the stigma that tends to belittle the capabilities of the disability community.



Figure 5. Falling on the bus
Source: Big World 2024 Film JPG

Representation: A scene where Liu Chunhe falls inside the bus because the driver brakes suddenly. The driver approaches him and suggests that Chunhe reduce the frequency of his bus rides, while other passengers remain indifferent.
Object: A discriminatory situation and a lack of social empathy toward people with disabilities in public spaces.
Interpretation: This scene illustrates how people with disabilities often face stigma, are perceived as incapable, and do not receive the support they deserve from their surroundings.

This scene shows that accessibility and equal treatment for people with disabilities remain issues in public spaces. The driver's suggestion that Chunhe reduce his mobility, along with the indifference of other passengers, reflects the social stigma that disability is viewed as a weakness rather than a condition that requires accommodation. This underscores the reality that discrimination remains deeply ingrained in society.



Image 6. Attempting to teach at a school but being rejected due to physical disability
Source: Film Big World 2024 JPG

Representation: A scene showing Liu Chunhe enthusiastically trying to teach children, but the school later refuses to allow her to stay due to her physical condition.
Object: The exclusion of people with disabilities from employment and formal education due to physical stigma.
Interpretant: This scene shows that even though Liu Chunhe has the ability and passion to be a teacher, social barriers in the form of discrimination remain a real obstacle for people with disabilities in realizing their aspirations.

Discrimination against workers with disabilities frequently occurs; an example cited is the refusal to provide appropriate facilities to employees with physical disabilities that would support their ability to work (Mulyani, Sahrul, & Ramdoni, 2022) . This relates to the scene where Liu Chunhe is doubted by the principal regarding her ability to teach the children because the principal perceives her limitations. Socially, this representation critiques workplace discrimination, which often closes off opportunities for people with disabilities.



Figure 7. Grandmother gives a hug to support Chunhe's work
Source: Big World 2024 JPG

Representation: The scene where the grandmother hugs Liu Chunhe and provides emotional support to keep her motivated in her job search.
Object: Family support as a source of motivation and emotional strength for people with disabilities.

Interpretation: This scene illustrates that the family's role is crucial in fostering Liu Chunhe's self-confidence and fighting spirit to face life's challenges.

This scene shows that although Liu Chunhe often faces rejection and discrimination from the outside world, she still draws strength from her grandmother's love and support. The hug is not only an expression of family love but also a symbol of moral reinforcement that assures Chunhe she is not alone in her struggle. This support takes the form of empathy, care, and attention toward someone, thereby creating a sense of comfort and making the individual feel heard. Generally, sources of emotional support come from those closest to us, such as family or a partner. Emotional support for individuals with visual impairments is typically obtained from the family as the closest unit. When a child faces problems or difficulties in achieving academic success at school, the family plays a crucial role as a listener to their grievances and by providing attention, so that the child feels more cared for and supported (Rosalina & Apsari, 2020).



Figure 8. Grandmother offering support while Chunhe practices the drums
Source: Film Big World 2024 JPG

Representation: The scene of the grandmother accompanying Liu Chunhe as he learns to play the drums, showing an enthusiastic expression and sharing in the joy of seeing her grandson's enthusiasm.
Object: The warmth and emotional support from the family in fostering the development of a person with a disability's talents.
Interpretation: This scene represents the importance of the family's role as the primary motivator capable of fostering self-confidence and happiness for Liu Chunhe as he engages in the activities he loves.

This scene demonstrates that family emotional support is not merely present in the form of advice or hugs, but also through direct involvement as Chunhe explores his interests and talents. The grandmother's enthusiasm reflects full acceptance and pride in Chunhe's efforts, which simultaneously affirms that individuals with disabilities need a space for appreciation so their potential can flourish. The grandmother's presence displaying enthusiasm and sharing in her granddaughter's joy reflects empathy, care, and full acceptance of Chunhe's condition. Psychologically, such representation serves as a reinforcement of positive identity for people with

disabilities, affirming that they are not merely individuals with limitations, but subjects deserving of appreciation, space for expression, and opportunities to grow.

DISCUSSION

Scenes 1 & 2 show Liu Chunhe performing daily activities such as folding clothes and washing dishes. When analyzed using Charles Sanders Peirce's theory, the Representamen is demonstrated through these scenes of household activities, while the Object referred to is Liu Chunhe's condition as a person with cerebral palsy, which makes simple tasks challenging due to his abnormal physical condition. Meanwhile, the Interpretant that emerges is the understanding that despite her physical limitations, Liu Chunhe still strives to complete her tasks independently.

The moral message that can be drawn from Scenes 1 & 2 in the film *Big World 2024* is Independence. This aligns with research conducted by the * , which explains that Activities of Daily Living are tasks inseparable from every person. For individuals with typical physical abilities, these activities are not difficult to perform; however, for people with disabilities, these seemingly simple activities often become obstacles. Independence for people with disabilities is a state in which they are able to perform daily activities, or at least able to perform activities without assistance from their surroundings, so that they are not viewed as a burden and remain able to contribute to activities they can undertake. Therefore, the scene featuring Liu Chunhe in the film *Big World 2024* demonstrates a real-life example of how people with disabilities can build independence according to their abilities and needs.

Scenes 3 and 4 depict the protagonist's efforts to earn money to fulfill her desire to attend a regular public university and learn to drive; when analyzed through Charles Sanders Peirce's theory, the Representamen is evident in the scenes where Liu Chunhe searches for a job and practices driving. The Object referred to is the social reality where most people with disabilities often face structural barriers in gaining access to employment and achieving mobility independence. Meanwhile, the Interpretant that emerges is the understanding that despite facing obstacles and occasional rejection, Liu Chunhe does not stop trying; she continues to fight to realize her desire to be independent and recognized as equal to others.

The moral message of Scenes 3 & 4 is never to give up on one's aspirations. This aligns with research from ", which explains that for people with disabilities, their limitations should not serve as barriers to continued growth and achieving success. By continuing to nurture their interests, talents, and hobbies, they must remain capable of demonstrating their abilities, becoming reliable individuals, and excelling in specific fields. Thus, Liu Chunhe's determination reflects the same reality: striving to work and contribute, provided one does not give up easily much like learning to drive.

Scenes 5 & 6 depict Liu Chunhe boarding a bus, but the people around him show little empathy when he falls; then, in Scene 6, there is a refusal for Liu Chunhe to teach elementary school children. When linked to Charles Sanders Peirce's Theory of Representamen, the representamen emerges through the scene of Liu Chunhe falling from the bus and the school's rejection. The object referred to is the social reality where people with disabilities often face a lack of empathy from the general public, as well as stigma that labels them as individuals deemed unworthy or incapable of fulfilling certain professional roles. The interpretant that emerges is the understanding that

discrimination whether in the form of everyday apathy or structural rejection in the worlds of education and employment remains a major barrier preventing people with disabilities from being recognized as equal to others.

The moral message that can be drawn from Scenes 5 & 6 is empathy and equitable access for people with disabilities. This film emphasizes that physical limitations are not a reason to exclude or reject their presence, but rather a reality that should be accepted with an inclusive attitude. This aligns with research cited in, which explains that people with physical disabilities are more vulnerable to stigmatization because their physical characteristics are clearly visible and difficult to hide, thereby often becoming the subject of negative stereotypes; this stigmatization stems from prejudice, which in turn gives rise to discrimination both explicitly through exclusion, restrictions, and harassment, and implicitly through body language or demeaning attitudes. Thus, the scene where Liu Chunhe is rejected and ignored serves as a vivid reflection of such discrimination, and serves as a reminder that empathy and fair treatment are key to creating an inclusive society for people with disabilities.

Scenes 7 & 8 depict the grandmother providing emotional support to Liu Chunhe. When analyzed using Charles Sanders Pierce's theory, the Representamen is demonstrated through the grandmother's presence offering hugs, attentive gazes, and enthusiasm as her granddaughter attempts to play the drums. The Object referred to is the social reality regarding the importance of emotional support and family presence in the lives of people with disabilities. The emerging interpretant is the understanding that emotional support can serve as a source of inner strength, provide a sense of security, and foster self-confidence for people with disabilities to continue their struggle in the face of various obstacles.

The moral message in Scenes 7 & 8 is the importance of family support, which aligns with research conducted by (Marpaung & Sahrani, 2025) explaining that the realization of potential for people with disabilities is significantly influenced by the family environment even more so than other factors. Supportive attitudes from parents, teachers, and the learning environment help individuals, including those with disabilities, to regulate themselves and achieve success. People with disabilities who receive strong social support from their environment, particularly their families, tend to have higher subjective well-being (Ahmadi, Nafis, & Restendy, 2023) . Thus, the scene featuring Grandmother Liu Chunhe in the film Big World 2024 underscores that emotional support from family is not merely an expression of affection but a crucial factor in shaping motivation, resilience, and the realization of potential among people with disabilities.

CONCLUSIONS

This study demonstrates that the film Big World 2024 portrays Liu Chunhe's struggle as a person with cerebral palsy through visual and narrative cues that emphasize the values of independence, perseverance in pursuing a goal, empathy, and equitable access, while her grandmother's emotional support underscores the importance of the family's role in building self-confidence. The novelty of this study lies in the connection between sign analysis and the construction of moral meaning and socio-psychological implications, thereby expanding our understanding of the role of media in shaping public perspectives on disability. Practically, these findings encourage filmmakers to present inclusive representations, provide educators with media literacy tools to instill values of empathy and justice, and strengthen disability advocates' efforts in demanding equal accessibility. Thus, film proves to be not merely entertainment but also an applied communication medium that shapes the social discourse on respect for people with disabilities.

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