

## Representation of Father and Son Relationship in Film Mencuri Raden Saleh (Roland Barthes' Semiotic Analysis)

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### Abstract

The film Mencuri Raden Saleh, one of Angga Dwimas Sasongko's works, is one of the first films in Indonesia to introduce the concept of the heist genre. This film tells the story of a group of students who initially did not intend to steal a historical painting, namely the Arrest of Prince Di Pongoro. The formulation of the problem in this study is: How is the Representation of Father and Son Relationship in the Film Mencuri Raden Saleh? With the aim to be achieved in this study to find out the representation of the relationship between father and son in the film. This research uses a qualitative analysis approach using Roland Barthes' semiotic theory. Data collection in this study came from 2 sources, namely primary data and secondary data. Primary data mapping serves to obtain the source of the film Mencuri Raden Saleh obtained from a *streaming* application (Netflix), then for secondary data this research uses supporting reading sources such as journals, news, books or readings whose case studies are still related to the film. The validity of the data used is the source triangulation technique. The results of this study obtained a pattern of loving relationships between the closeness of a father to a child and also a child to a father, which shows a sense of care, care, and affection, even though some of them are facing problems.

### Introduction Section

Film, is a mass media platform category that is categorized into audio-visual artworks that can be enjoyed by the audience aiming to convey the message of the director through film (Febriyanti et al., 2020). Films basically have the ability to create meanings and impressions that open the interpretation of the audience and filmmakers through images and audio visuals. In addition, film also has the ability to change the way people see things, ideas, or even thoughts in media, such as film, showing a certain perspective on reality (Syahrudin Fabanyo et al., 2022).

The message in a film can also be translated by seeing and understanding from various factors, signs and points of view. The era of the creative industry always creates new sensations in providing fantasy space to be presented to film connoisseurs by looking at a sign in the scene (Oktaviani, 2019). In semiotic terms it is explained that this includes the science that understands the meaning of signs, Because semiotics itself examines symbols in a context that can be interpreted especially in a movie (Djawad, 2016).

Related to signs, representations also have a relationship of functional characteristics to describe a meaning of something in physical and non-physical form from processed assumptions and reconstructions in each individual human being. (Aldrian & Azeharie, 2022). Therefore, in the process of understanding the significance of a sign in cinema, it is also necessary to pay attention to the type or genre of the film itself.

In the development of the digital era, cinema has now varied genres and Treatment. It's drama, action, horror, etc. One of the genres in the world of cinema is Heist or theft, Heist is a genre of fictional films that belong to the concept of crime films. Genre films Heist In general, it displays various crimes ranging from robbery strategies, manipulation and duplication of something. As we understand today, few cinematographic references are used in heist genre films but are no less competitive in the audience market. In addition, from the composition of the scenes taken, many actions are quite dangerous and tense (Aditia Primary, 2023).

The film Mencuri Raden Saleh is one of the works of Angga Dwimas Sasongko written with Husein M, including the first Indonesian film to bring the concept of the heist genre. This film tells the story of a group of students who at first did not intend to steal Raden Saleh's painting identically having the historical power of "Arrest of Prince Diponegoro", but for some reason made them steal the painting. The film with a duration of 154 minutes produced by Visinema Pictures presents a film in which there are many variations of meanings and signs with differences in delivery by each background character.

Actors and actresses play a role in this film, with each role having an important task in stealing the attention of the film Arrest of Prince Diponegoro. Iqbal who plays the character Piko as the main character and the leader of the painting theft team at the Presidential Palace can be described as a forger, Angga as Ucup and Amanda as Fella. There is also Agniny as Sarah, Umay as Gofar, and Ari Ilham as Tuktuk. Angga Dwimas Sasongko has described some very different and unique motivations based on the names given, in the hope that this film is not just about heists but rather a screaming of how

complicated people who do not have high power in politics and how important the relationship of a father is to each of his children.

The pattern of father and son relationship in the film *Mencuri Raden Saleh* is a concept of lighter and also a sweetener in the genre Heist This time, because of the opposition, the role of the father in the film has always been a person who can be used as an exemplary queen and who is always respected by his children. Vice versa, when looking at it from the point of view, a father would want to always be proud to see his children, especially reliable and brave men. Like the concept of father-son relationship in research, according to Lamb in the journal, the influence of a father's involvement in the development process of adolescent boys will provide a feeling that is easily accepted because in intellectual function and ability a child will be much better self-confidence if he gets support from a father (Maharani & Andayani, 2003).

In this study, the relationship between father and son is also an important consideration because the relationship between father and son is a dynamic that rarely occurs in a family (Hudoyo & Mulia, 2016). The importance of a father's relationship does not mean the involvement of time that is always there for his child, but the pattern of influence of emotional attitudes that will be the meaning of a sign of closeness and harmony. In the form of closeness, it is often symbolized by a person with a character who feminism Like mothers, it does not mean that the pattern of closeness of fathers does not have an important effect, it is precisely the bond of a father's thinking is far needed when learning about self-confidence in responding to an event that must be addressed loyally and wisely (Mubiar Agustin, Yeni Rachmawati, 2021). Thus, the importance of the relationship between father and son does not mean the pattern of closeness between the two of them but how a child can take a good attitude and maturely about the problems he faces at some point in the future, through the way the father talks to him.

Previous research on Character Representation of fathers' relationship patterns in their children in the film *Later we tell about today* (2021). With the title *Representation of Father Characters in the NKCTHI Film: Later We Tell About Today*. Using the same method, namely descriptive qualitative semiotics. The purpose of this study is to know how the representation of close relationships between father and son produces harmonious forms of closeness in family relationships and provides an overview of the role of a father as a caregiver (Silvanari, 2021).

Other previous research on the moral message of the role of a father can motivate and educate someone Jokowi so that it can be useful for many people around him. This research is entitled *Representation of the Role of Fathers in Educating Children in Jokowi's Film*. Using the same method, which is qualitative, using data collection methods through observation strategies and documenting, the goal is to find out the role of a father when trying to educate children in Jokowi's film. With the results of parents' educational patterns, especially the role of a father in teaching the meaning of tolerance and help (Gesti Daryanti et al., 2018).

Relevant previous research is used to make it easier for the author to identify strategic steps in preparation, starting in terms of theory and concept, then researchers use previous research sources as benchmarks and supporting references. Previous research such as that carried out by Weisarkurnai, (2017) with the title *Representation of Moral Messages in Rudy Habibie Film by Hanung Bramantyo (Roland Barthes Semiotics Analysis)*, in the study using the theory of Rolland Barthes. Using the same method, qualitative, with data collection techniques through observation and documentation then the aim is to find out the meaning of moral messages denotation, connotations, and myths in Rudy Habibie's film. This study found that the moral message in Rudy Habibie's film is First, assuming the relationship between man and God, second looking at the relationship between humans, and the third looking at the social environment. The element of paternal relationship pattern is also discussed in this study because the form of motivation from the father makes Rudy Habibie have a strong determination and aspiration with the aim of being useful for others. The similarity of previous research with this study is that the media object is the same about studies in film media. The second equation in the study uses the same approach theory, namely Rolland Barthes. The difference between this study compared to this study is that the main subject is different, Bagus Fahmi Weisarkurnai examines the representation of moral messages in Rudy Habibie's film, while the researcher examines the meaning of signs in the father-son relationship in the film *Mencuri Raden Saleh*.

Another previous study, *Father Involvement, Father-Child Relationship, And Attachment In The Early Years*, was conducted by Cabrera, (2020) with similar studies about the relationship between father and son. With the results of the study inconclusive is a broad social policy viewpoint to highlight the empirical and theoretical relationship between paternal relationships, father-son involvement, and father-son attachment. While the difference between this research and the current research is the subject of research because the current research focuses more on film representation, so that it can generalize related to the relationship between father and son through media representations such as films.

Researchers take a stand to study this film, because according to the researcher's point of view this film has many implied meanings in a father-to-child relationship. Although this film is a heist genre, this film also shows various philosophies of the meaning of fathers from the perspective of a person in a capable family (official), a father in a middle-class ordinary family, and a father who is in an indigent family. Many marks are given by these filmmakers to understand how realistically economic strata affect many things such as authority. Behind the dynamics of conflict, a father always wants to give the best for a child through his own actions and motivations. This film also has a good message and hope, especially to be taken from various lessons from events that occur to be used as lessons in everyday life.

From the following explanation, the formulation of the problem in this study is "How is the representation of the relationship between father and son in the film *Mencuri Raden Saleh*?" With the goal to be achieved in this study, namely to find out the representation of the relationship between father and son in the film *Mencuri Raden Saleh*.

**Roland Barthes' Semiotic Theory**

Semiotics in the study of etymology can be interpreted as "Semeion" which has a meaning that is a sign. In connectedness, a message can be conveyed and easy to receive because of the sign. One of the figures who has an important contribution to the study of semiotics is Ferdinand de Saussure, because he coined a term in sign language in the form of "marked / signified" (signified) and "the marker" (Signifier). (Rosfiantika E, Mahameruaji J, 2017). The nature of the signifier is the same as the character of language, which can be heard, conveyed, written or read, while the signifier is the character of the mental language or other deepest meanings. Because semiotics study the rules of function for both delivery and reception of a message (Wijayanto & Iswari, 2021).

The assumption of the sign or signifier community can be interpreted into a language that is easily digested by various groups, namely something that can be said or listened to and anything that can be written and read, while the sign is a meaning that is difficult to be accepted by the community (Rosfiantika E, Mahameruaji J, 2017).

On research conducted by Rosfiantika E, Mahameruaji J (2017) There are several basic keys to easily understand the concept of semiotics, including:

Semiotics is concerned with how meaning is constructed and conveyed through the medium of a text, especially through stories.

The focus of the view in semiotics is a sign contained in something.

In every relationship has a relationship of meanings to remember, which among them become symbols signs are quite important, because from each language can be searched and processed related to analogies.

Language is important in explaining the meaning of signs because it is often used to explain how a word is worth using.

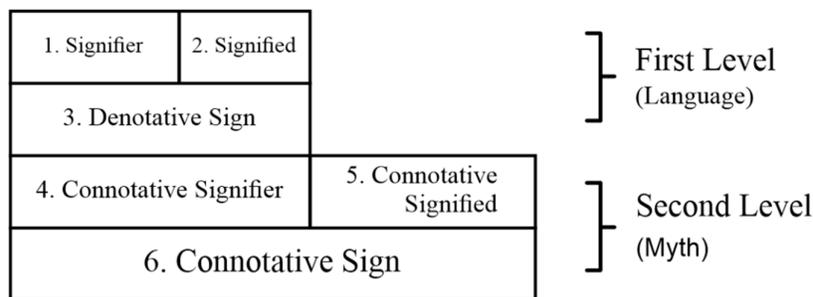


Figure 1. Roland Barthes Sign Map

(Source: Wibisono & Sari, 2021)

According to Roland Barthes, denotation is a sign whose signifier has a high degree of conformity to produce its true meaning (Ayu Famila Putri et al., 2023). Connotation is described through communication that occurs in an emotional attitude that meets the feelings of its users (Fitriani, 2023). Myth according to Roland Barthes is a meaning or social value that is considered reasonable by certain groups of society, but provides a view of the value of the form of interaction at a certain time (Kinanti Erste Panggayuh Putri et al., 2023).

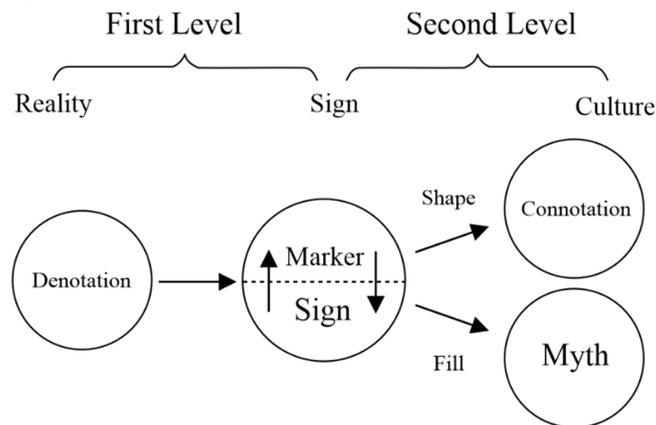


Figure 2. Two Important Commandments of Roland Barthes

(Source: Wibisono & Sari, 2021)

Based on the image above, it means that the first step is the relationship between the markers (Signifier) and omens (signified). Markers (Signifier) represents the elements of form and content while the signifier (signified) represents a concept or element of meaning. The unity of the relationship between these signs and markers is often called a sign. Myths appear at a certain point in time, disappear and are replaced by other myths. Therefore, myths work like the depiction of certain meanings based on the historical and cultural values of Society (Wibisono & Sari, 2021).

The reason researchers chose Roland Barthes' semiotic theory to use was to show the denotation, connotation and myth of a sign (Barthes, 1977). According to Barthes, the purpose of semiotics is to investigate things that can be information in the form of structures and signs (Nasirin & Pithaloka, 2022). In addition, this pattern is more structured in understanding the study of social strata.

### ***Representation of Father-Son Relationship in Mass Media***

According to Stuart Hall, representation in a culture can change over time as well as with social and political development. The meaning of the interpretation of symbols and signs on the representation is likely to change. Our form is represented in the culture or media that causes the way others see us. Through social practices, representation can belong to a part of the culture that is preserved (Hall, 1997).

In Hartley's concept of film representation, the context of the media can be clearly depicted both ideas and ideas when the process of uniting stories, scenes, characterizations, places of time, and atmosphere can be retold. The significance in the film representation is to describe something that is in a film that is considered to have certain characteristic values that are more important (Egziabher & Edwards, 2013).

Mass media is a means in the process of delivering messages and information widely and is not so difficult to reach by various elements of society. Thus mass media is divided into 2 categories, namely electronic mass in the form of radio, TV, film while print period media is in the form of magazines, newspapers, books, and bulletins (Istiqomah & Kristanty, 2021)

According to Pratista, the world of cinema itself is divided into several types of categories, one of which is a fictional film that has a freer imagination pattern or does not have to match the actual events. The key is mainly based on the legal relationship of causality or causation in a conflict (Sutanto, 2017). The characterization also has continuity because there are several characters who play important roles such as protagonists and antagonists. Genre Heist in the film *Mencuri Raden Saleh* is included in the category of fiction films because of the process of interference from humans in the preparation of ideas, ideas, Script and also figures who are directly related to the events that are happening.

The process of character building of the mass media itself can be interpreted by combining the supporting elements of the process pre until time post production in the kitchen of a film. This point of view assumes that the interactions that are established in the film will be related to ideology and culture where it can be managed according to imagination in the script and narrated according to the wishes of the writer and director in a film.

Sobur in a journal Anwar & Wulandari (2022) Media shapes social reality, but they convey second-hand, unbalanced, biased, and inaccurate reality. Film is considered an ideal tool to convey the realities of life without involving ideological debates.

The parent in the family serves as the first educator for a child. The ability of parents to provide attention, time, and support also serves to meet physical, mental, social, emotional, and spiritual needs so that it can motivate in building mental character. In each stage of development, parents guide children including a process that includes various actions and interactions carried out by parents in order to give birth to the character of a student who is in accordance with his expectations in the future (Daulay, 2022).

Relationships in a father's family environment have a very important role to lead his family. Thus the role of a father has a fairly heavy responsibility, because in addition to leading must also be able to educate and also provide welfare in the family. However, a father can also make people who are rich in advice, as provisions for his children to educate them to become people of character and useful for others (Silvanari, 2021).

Thus, involvement in the relationship between father and son in the film *Mencuri Raden Saleh* makes an example and learns that a father has special authority in maintaining control over children, not as a tool in every freedom in something, because the principle of family is mutual help and protection not the other way around.

According to Santrock, the role of a father also has a special relationship in family relationships, not just as the head of the family but as someone who has a spirit of responsibility in the process of education and moral teaching (educator), A father must also be able to provide for his family (economic provider), A father is also able to be a nanny for his own child instead of just giving him pocket money (caregiver), The superior character of a father is able to condition and recondition his children so that they can be controlled and disciplined properly, the other side of the character that must be possessed from a father is to be able to make wise decisions (decision maker) (Tamam F & Fuady, 2021).

Involvement in a father's relationship in parenting in building character towards his child is not necessarily always said to be fully good, by looking at the cause and effect that occurs it can be assumed that each relationship has an average point of view that they consider good. It is assumed that good for one's own family is not necessarily good for others, and vice versa, which is good for others, not necessarily good for one's own family. Therefore, the pattern of father and son relationships in the film *Mencuri Raden Saleh* can be an example in examining the symbols that exist in the character of the relationship between father and child.

According to Gottman and DeClaire, the relationship in the involvement of a father's role has a fairly important capacity than mothers, especially in the fields of how he speaks, relationships between children and their peers, appreciation of academic and non-academic achievements, to the way they treat women and men. A minimal son will get parenting from a father will affect the mentality that causes an imbalance in masculine patterns and will be more inclined towards femininity (Maharani & Andayani, 2003).

The involvement of paternal relationships in Indonesia does not detail much of his role compared to the role of a mother, because many have the view that men are only second caregivers and as breadwinners for their families. In reality, a

father also has an important role, especially in creating Mindset to every child, especially to a man, that a son is also the second backbone in his family (Khasanah & Fauziah, 2020).

The relationship between father and son of each culture also has characteristics as diverse as those of Hebit or his habits, education, economy, and social can influence his way of thinking. Just like from families that are capable in economic and social terms, especially those that prioritize the integrity of the family's good name, education and career levels can be the main hope, there are also those who in low social life make children as a shortcut to help find income to meet their family life. The priority aspect of a child can be a special consideration in living daily life, but certainly still pay attention to the name of culture in the family itself (Satrianingrum & Setyawati, 2021).

The different roles of a father and a mother are actually included in the usual categories, which is more important is that both support each other for the best for all. The role of a mother is often defined by various things, that's why the role of the father is only centered in one thing which is to make a living for his family. Meanwhile, the role of the father will be much more meaningful, especially in the process of learning self-maturation.

The father's relationship apart from being a means of relationship and learning process related to maturity, a significant contribution helps in the process of determining and compiling self-esteem, identity so that it can stand on its own feet in accordance with the development of adolescence. Conflicts that often occur in a man usually make the process towards a stronger identity, with the adaptation from the time of a father to a child certainly gets the good and bad sides. The bright side is like getting a relationship that can be beneficial while the bad pattern is like problems that have been through and are still wounded. In fact, a father always educates his children by sharing conflicts and events that are happening to be used as provisions and experiences (Widiastuti & Widjaja, 2004).

## Method

This research uses a qualitative analysis approach using theory to examine this research is Roland Barthes' semiotics. The qualitative approach aims to obtain or be able to understand related events that occur like what and how experienced by research, such as behavior, point of view, actions, ways of speaking, motivations and others which can later become a unity by being described through words (Wiharja, 2023). While semiotics is analyzing from an event into meaning, because the study space is so wide in the scope of a film that it gives meaning to the important message behind it (Nasirin & Pithaloka, 2022). This study will examine the signs of father and son relationships found in the film *Mencuri Raden Saleh*. The sign will be processed to obtain the results of research data, in the form of scene or Shot which becomes the inner meaning throughout the film. The focus of semiotics in this study uses theories from Roland Barthes which aims to find out the representation of the relationship between father and son in the film *Mencuri Raden Saleh*.

Data collection from this study from 2 sources, namely primary data and secondary data. In the mapping itself, the primary data serves to get the source of the film '*Mencuri Raden Saleh*' obtained from the streaming application (Netflix). Then, for secondary data this study uses supporting reading sources such as journals, news, books or readings whose case studies are still related to the film.

The sampling technique of this study uses the technique purposive sampling by means of sampling with consideration of certain data (Etikan, 2016). The sample that the researchers took will not be taken randomly but determine certain data that matches the pattern of father and son relationships in the film *Mencuri Raden Saleh* which shows a sign. The data collection technique is in the form of observation and documentation by applying concepts Roland Barthes' semiotics is used as an analytical method in qualitative research by explaining the existing meaning of scene pieces or scenes (Dr. Sandu Siyoto, SKM., M.Kes & M. Ali Sodik, 2015).

The object or unit of analysis in this study will be taken from 8 scenes in the form of dialogue snippets from the players' conversations in the film, especially showing a sign of father and son relationships in the film *Mencuri Raden Saleh*. The sign in question will be a description processing material so that it becomes the result of useful research data showing messages through gestures, expressions and dialogues or sentences spoken by characters that are useful for showing or strengthening the perception of the message conveyed (pieces of script / script).

The process of analyzing the collection of these data by making observations on the film that shows the relationship between father and son, especially in the pattern of signs utilizing the approach of Roland Barthes' semiotics in the form of signification or signs or markers, as well as connotations (hidden), denotations (clear) so as to conclude those related to the myth (pure value). The signs that appear can be verbal signs such as conversations that appear, besides that non-verbal signs also appear in the scenes shown in the film, with the aim of finding out the representation of the relationship between father and son in the film *Mencuri Raden Saleh*.

The validity test or validity test in this study uses a data source triangulation technique that has a function to double-check data information obtained from several different sources (Kasiyan, 2015). Just as researchers compare primary and secondary data sources that have been obtained. Primary data includes the results of dialogues or sentences spoken by characters to show the relationship between father and son, then secondary data in the form of a set of literature studies from journals, the internet, books, articles and other sites that support the context of the study in this study to be credible.

## Results and Discussion

### Results

Table 1. The meaning of the denotation and connotation that appears in *scene 1*

Minutes	09.08-11.15
Denotation	Piko visits his father who is in one of the prisons in Bandung. even though they have to spend their money to go back and forth from Jakarta to Bandung.
Connotation	A boy's affection and care for his father.

Analysis:

This scene shows the activity between Piko and his father who are talking about something in a prison in Bandung. The purpose of Piko meeting his father in addition to longing for him also shows a very deep affection. The form of Piko's affection in the scene can also be interpreted through the following narrative dialogue:

- Piko's father : Habis ini kamu balik Jakarta lagi?  
 Piko : (Just nodding his head and looking at his father's face)  
 Piko's father : Ngga habis duit kamu bolak balik terus?  
 Piko : Duit bisa dicari pah, ntar juga datang lagi, saya kangen pahh (the answer is relaxed and convincing)  
 Piko's father : (After drinking water) papah tuh cuma ngga mau nambahi beban kamu, kalau makin besar kebutuhan kamu makin banyak. Kalau kamu bolak balik terus setiap minggu kaya gini sampai 18 tahun kedepan apa ngga masuk akal?  
 Piko : Kan papah sendiri yang bilang kalo papah dijebak. (talks start serious) Mana temen-temen papah? Hidup enak setiap hari duitnya ratusan miliar. Kalau sampai suatu hari aku ketemu sama temen-temen papah (while pointing to his father) Om Retno, Om Budian pasti pah (insisting that he wanted to avenge him)  
 Piko's father : Mau apa lagi setelah itu Pik? (invites Piko to think realistically) ngga akan ada habisnya  
 Piko : Terus udah? udah nih effort kita dah habis ngga ada yang bisa kita lakuin lagi buat banding lagi pah?  
 Piko's father : (look around first to make sure it's safe no one sees this conversation) Ada lawyer temen papah yang katanya bisa bantu prosesnya, tapi mereka minta 2 miliar untuk membuka lagi kasusnya (nodding their heads to Piko, as if giving a code to help him find the money)

The form of shooting in the scene uses a two-shot technique with a mixture of shots such as medium shot, medium close up and close up. Shooting with such techniques also gives meaning to the focus of the closeness of their relationship and also the topic of their conversation. So that the scene becomes a representation of a child's affectionate relationship with his father.

The meaning of the denotation contained in the scene shows the longing of a child who visits his father in prison. The meaning of connotations in scene This shows affection and concern for the case that traps his father can be locked in prison, thus making his son Piko want to appeal and intend to take revenge on his father's friends who have used him. The form of struggle for a boy's affection for his parents will always exist if in the process of becoming an adult he judges that it is very influential on the psychological and mental in living his days. However, it is not necessarily obtained by all children if the family environment alone is not complete or a child who no longer lives with his parents. Thus, usually a child will always try to care for and understand his time with parents (Adawiah, 2017).

Table 2. The meaning of the denotation and connotations that appear in scene 2

Minutes	15.25-16.05
Denotation	Sarah, who is an only child after the death of her father, must be forced to find a solution to immediately find a new place to live for her because the house she uses now is an official house and is given time to move for 1 year.
Connotation	The longing of a child who is in the single parent phase because his father left him once had a memorable momentum.

Analysis:

This scene shows that Sarah is being given advice by her mother, who doesn't like dating a painter because it is not certain that in the future she will be a person who can be seen or have a clear career direction. But on the other hand, omanya also reminded about the transfer of her official house and how and where to go. Listening to the advice given by her mother almost every day she remembered the moment with her father before she fell asleep to sleep.

The meaning of the denotation on scene shows that Sarah is tired of her responsibilities as an only child left behind by her father's departure and must immediately get a replacement house to live in for her and her mother. On the other hand, Sarah also had to pursue a scholarship to continue her studies. The meaning of connotations in the scene was a sense of longing and sadness when seeing his father's picture frame so that he remembered the moment with his father. The instinct

of a daughter, especially an only child, when left by a father is that her longing makes her confused between having to be tough and longing. This pattern indicates that a child's sense of closeness to his father is so close that it takes time for the maturation process. The responsibilities of a father and mother should have equal weight, so a process is needed together in educating a child. However, it is different from the weight of the educational pattern when the child is only in the phase single parent, Where there will be a change in attitude by the child either emotional, aloof, daydreaming or deviant. Parenting single parent There will be a finding where the child misses one of his parents' services, it is proof that one of the two leaves a trace of memories that resonate and make him want to always be remembered. Although it does not rule out the possibility that the child's education pattern, a single parent can give birth to a child who has a brave, strong, independent character and is always tough to whatever problems come to him (Aldatya Prakoso et al., 2023).

Table 3. The meaning of the denotation and connotation that appears in scene 3

Minutes	37.30-39.14
Denotation	Permadi shows a video recording showing Piko's father in Bandung prison, threatening Piko.
Connotation	Piko's feelings of worry and fear when his father's condition in prison wants to be threatened.

Analysis:

In this scene, Permadi is depicted as a former president, where he threatens Piko to exchange a replica of his Raden Saleh painting for the original painting at the State Palace. By taking advantage of the momentum of the annual exhibition event organized by the National Gallery. So the opportunity that can be done is when the process of moving paintings from the State Palace to the National Gallery. If he does not do what Permadi asks, his threat will make Piko's father suffer more in prison.

The meaning of the denotation contained in scene It shows a former president named Permadi threatening Piko by showing a video recording of his father's activities in Bandung prison to comply with his desire to replace Raden Saleh's original painting at the State Palace during an annual exhibition organized by the National Gallery. The meaning of the connotation contained in the scene is to show the emotional expression of Piko who experiences fear of what will happen to his father if he does not obey the request from Permadi. In addition to this worry, his affection for a father becomes a relationship with the emergence of emotional attitudes described by the look on his face as well as emotions, disappointment, fear and resentment. Seeing Piko's affection for his father is quite high, Permadi is also sure that Piko will not disappoint a father suffering in prison, in other words, he will definitely accept the offer from the former president. Affection is the natural instinct of every human being from the moment they are born, because with affection will give birth to a sense of love and belonging. The form of affection is when a person is afraid that the person he loves will leave or disappear from his life. The nature of affection will definitely give birth to the name love, where affection will always look eternal, thus making a relationship between the bound does not want to be separated (Aldatya Prakoso et al., 2023).

Table 4. The meaning of the denotation and connotation that appears in scene 4

Minutes	45.07-46.15
Denotation	Tutuk and Gofar damaged the engine of one of the customer's cars that got into his father's car because it was used for wild racing.
Connotation	Advice from a father to his son to take responsibility for the problems committed.

Analysis:

In this scene, Tutuk and Gofar are scolded by their father for being caught taking away a workshop customer's car and using it for racing betting actions until the car engine has a problem. The shooting in this scene uses the long shot technique to widely find out the non-verbal movements made by the father in scolding his son.

The meaning of the denotation that occurs in this scene gives an idea of the process of coaching a child who makes a mistake, as Tutuk and Gofar did after damaging the car engine of one of his father's workshop customers so it makes sense to get anger and advice from him. The meaning of the connotation obtained in the depiction in the scene It's feelings of guilt and fear after damaging one of his father's customers' cars. This feeling of guilt leads Tuktuk and Gofar to behave more maturely with the consequences they receive having to be responsible for reimbursing the cost of car engine damage resulting from their wild racing actions. The form of responsibility from parents is to shape the character of a child's behavior so that he can become a good person and dare to be responsible (Khasanah & Fauziah, 2020).

Table 5. Denotational meanings and connotations that appear in scene 5

Minutes	01.28.48-01.31.05
Denotation	Piko's father gave advice and motivation for what Piko was facing even though Piko himself did not convey his problem.
Connotation	Boys tend to make mistakes in their activities and are afraid to tell their fathers about what really happened.

Analysis:

The following scene shows Piko visiting his father in Bandung prison. However, the conversation this time was not as usual

because Piko's mood itself was overshadowed by the conflict of the problem at hand. Piko's feelings come to be met with expressions of fear and guilt, especially when it could be a cause of disappointment for his father. On the other hand, Piko's father, who was confused about Piko's arrival with a gloomy and lethargic look on his face, made him confused about what really happened to his son Piko. The instinct, feelings, and approach of the father if a child comes with such a condition will be nothing but to be questioned regarding the problems that are happening and given advice and motivation so that the hope of a father of his child is able to survive more firmly in all the conditions he is experiencing. The form of care, affection and attention from Piko's father by giving him advice in the scene can also be interpreted through the following narrative dialogue:

- Piko's father : Ada apa Pik? (asking about Piko's gloomy face)  
Piko : (only dare to stare without explaining something)  
Piko's father : Kamu bisa cerita sama papah. Pik, lihat papah, kenapa? (again convinced Piko's feelings to dare to tell him)  
Piko's father : Sarah hamil? (trying to make a guess that Piko responded to the meaning of his gloomy face) terus apa? (while rubbing his face because Piko won't speak either)  
Piko's father : Kamu anak papah yang kuat, dari yang papah kenal didunia ini hanya satu yaitu kamu. Orang yang paling tegar, yang pernah papah temuin, jadi apapun itu kalau kamu ngga bisa cerita sama papah, papah cuma bisa pesen satu Pik, HADEPIN! (while holding Piko's hand and convincing him to survive the problems he faces)  
Hadepin seperti apa yang biasanya Piko lakukan! (while patting Piko on the shoulder to reassure)  
Jangan percaya sama orang lain, Pik! (while looking into Piko's eyes, before returning to his cell) Believe in yourself (then leave)  
Piko : Pahh! (calling his father who is about to leave) hati-hati ya

The meaning of the denotation that occurs in the scene scene It is obvious that a father who gives advice and motivation to his child when he is just facing a problem. It may seem normal for a father to try to strengthen the heart of a child, but for a child it is included in the charge energy in dealing with problems to be calmer and not rash. Here Piko's father tries to approach by asking about what really happened to Piko or what happened to him so that it gives an expression that can be interpreted as not being okay. The meaning of the connotations that occur in the scene This is the answer to Piko's silence, namely because of fear, confusion and feelings of guilt about the problems he is facing. Although after that a little enlightenment through the advice and motivation given by his father to always be tough on whatever form of problem condition. On the other hand, the form of Piko's silence is a reason not to increase the burden on his father's mind, because it is a form of resolving personal conflicts in him so as not to damage the relationship between the two.

An attitude that channels positive energy in every relationship, both children to their parents or vice versa, is a form of reducing worry about the problems being faced, with the aim that both can understand each other's emotional conditions. At the same time, it can reduce feelings of sadness so that what needs to be done is to take care of each other and support each other against the problems that are happening. With verbal support alone it can be enough to respond to problems that occur (Sahfitri, 2020).

Table 6. Denotational meanings and connotations that appear in scene 6

Minutes	01.37.37-01.40.18
Denotation	Piko's father gave a perfect plan regarding Permadi's desire to get Raden Saleh's painting, with a reciprocal agreement of 2 billion money to be appealed.
Connotation	A father's feeling that he does not accept when a child is sacrificed or scapegoated in a problem.

Analysis:

This scene shows Permadi coming to Piko's father to complete the agreement they previously agreed with regarding the plan to steal Raden Saleh's paintings and also money worth 2 billion to appeal to the Supreme Court through a great lawyer. However, it is unexpected that the permadi actually only scapegoated Piko's father and Piko himself for the revenge action carried out by the permadi related to his political career. Permadi actually used Piko and his friends as people who stole the painting Arrest of the Prince in Ponogoro by Raden Saleh himself. Piko's father felt unacceptable when he did not get the Supreme Court judge promised by Permadi to help him in the trial appeal. However, the feeling of disapproval became overflowing when it turned out that the player used by Permadi was his own son.

The meaning of the denotation that occurs in this scene is Piko's father's attempt to get out of prison soon through his own efforts by negotiating with a former president named Permadi. Permadi granted bail of \$2 billion to lawyers as well as judges who assisted him in the appeal process at the Supreme Court. The requirement to get it all is by making a plan on how to steal the painting of the Arrest of the Prince in Ponogoro by Raden Saleh whose position is inside the independent palace. The meaning of the connotations that occur in this scene is a betrayal committed by Permadi for lying and using Piko and his father as scapegoats for the theft of the painting Arrest of the Prince in Ponogoro by Raden Saleh. The painting is actually more than just a historical painting, but behind it is just a tool used to take revenge on the state for the case that made

the political career of Permadi and his son named Rama extinct. Piko's father felt very unacceptable that his son was treated in his evil plan in the theft of paintings. Here the character side of a father feels unacceptable if his child is threatened by others because it is one of the proofs of efforts to protect his child. Father's involvement in relationships with a child, one of which is being able to provide a sense of security when needed (Dick, 2004).

Table 7. The meaning of the denotation and connotation that appears in scene 7

Minutes	02.16.15-02.18.20
Denotation	Piko was surprised by the presence of his father who blocked his car when he was about to take the painting away from Permadi's house.
Connotation	Misunderstandings that occur create interpersonal conflicts in the relationship between father and son.

Analysis:

In this scene, Piko is suddenly blocked by his car when he is wandering away from Permadi's house with a painting with Ucup. Unexpectedly, the one who blocked his car was his own father, this is where the conflict of dispute that made the misunderstanding between the two occurred. In their debates and quarrels in this scene can also be interpreted through the following narrative dialogue:

- Piko : Apa-apaan ini pah? (asked his father by pushing and hitting his father)  
 Piko's father : Harusnya ujungnya ngga kaya gini Pik.  
 Piko : Kenapa pah, kenapa? Harusnya bisa bebasin papah!  
 Piko's father : Ngga ada yang bisa ngebebasin papah! Permadi ngga cuma ngejebak kamu tapi ngejebak papah juga Pik.  
 Piko : "Jangan percaya sama orang lain" (his father's phrase when Piko visited his father in prison) ini maksudnya apa?  
 Piko's father : Cuma ini satu-satunya cara untuk menyelamatkan papah Pik. Seandainya ada acara lain, maafin papah Pik (while leaving Piko and taking the car Piko drove before)

The meaning of the denotation that occurs in the scene is the arrival of Piko's father who stopped the car driven by Piko and Ucup and tried to take the car and his painting because according to his father it became a gate to freedom without any other way. Although his father subconsciously Piko did not know that the painting was not a painting of the Arrest of the Prince in Ponogoro by Raden Saleh but another painting that was deliberately used as a backup plan by Piko. The meaning of connotations in the scene scene This is a misunderstanding that causes conflict between the two, so that there is a sense of disacceptance or tenuousness in the relationship between the two. But on the other hand, if the conflict can understand each other or can be resolved properly, it makes each of them have a more mature attitude and even increases the closeness of their relationship. A good conflict management pattern between parents and children can also affect the openness of each individual, with the form of effective communication and mutual understanding of feelings will form a comfortable space in exchanging feelings to solve problems without excessive disputes (Hailiyah et al., 2023).

Table 8. Denotational meanings and connotations that appear in scene 8

Minutes	02.23.24-02.23.53
Denotation	Permadi asks to find the culprit who has ruined his birthday party and take the painting.
Connotation	Father endured anger even though he was upset with what Rama had done to his son.

Analysis:

This scene depicts Permadi who is disappointed and holds back anger at Rama, the son he loves but has made negligence at his birthday party, so chaos occurs even the painting Arrest of the Prince in Ponogoro by Raden Saleh is taken back by Piko and his team. It can be seen that Permadi just rubbed Rama's head without yelling or scolding him and he only asked his aide to find out who was behind the chaos in his party.

The meaning of the denotation seen in the scene scene This looks furious about what is happening in the chaos at his birthday party, coupled with the disappearance of the painting Arrest of the Prince in Ponogoro by Raden Saleh. After that, Permadi ordered his aide to find out who was the culprit who caused the chaos. The meaning of connotations in this scene is Rama who is afraid of anger from his father because one of the causes of chaos occurs because of his negligence. Seeing this incident creates interpersonal conflict between their relationships even though Permadi does not enforce Rama harshly. Here it can be seen that a father as a parent who has (authority ranking) that is, having the power to rule and give rules to others, with the aim of realizing expectations from parents to children to show that they are interdependent on each other (Fiske, 1992)

## Discussion

Film can also be referred to as a medium of representation because it is seen as quite effective in the process of delivering messages to the community, by connecting in terms of language, music, text, and action both in terms of narrative and in visual verbally and non-verbally (Emiliya Larasati, 2022). In addition to film as a medium of representation, film is also included as Mirror of reality (reflects the reality of reality) where films can also function as depictions of daily life that occurs

in society so as to give birth to a message in the form of meaning (Fitri et al., 2023). Movies also have the ability to change the way people see things, ideas, or even thoughts in media, such as movies, showing a certain perspective on reality (Syahrudin Fabanyo et al., 2022).

Seeing from the results of research, the film *Mencuri Raden Saleh* tells about a loving relationship that a child has to his father or vice versa. Like Piko's affectionate relationship with his father which dominates in storytelling other than theft from paintings.

Family is the place where you first learn meaning in everyday life to form good character. The formation of mental character here is in the form of instilling traits in order to create a dynamic and harmonious relationship. In a family if it can walk peacefully, comfortably, peacefully will always emit a positive aura for the surroundings and even warm relations can be established in the family (Hyoscyamina, 2011).

The foundation of happiness in a relationship, especially in the family, is affection. In addition to making the foundation and also the foothold to always create harmony in order to always avoid disasters called divisions, separations, disputes and even destruction in a relationship (Hyoscyamina, 2011). Affection also has character traits such as tolerance and voluntary or can be interpreted by being a good person in any case without expecting in return in the form of rewards (Aldatya Prakoso et al., 2023). From the results of research on film *Mencuri Raden Saleh* in the father-son relationship that occurs often shows a pattern of closeness both verbally and non-verbally.

With affection also needs a pattern or form of good and structured communication. Where can create a good attitude of influence, improve good social relations, and be able to cultivate a sense of neighbor. Effective and open communication is also the key to sticking together in a relationship without covering up what is happening so that it can establish quality communication (Oxianus Sabarua & Mornene, 2020). Ineffective communication or can be said to be bad will cause the form of relationship quality is also stretched because it can cause disputes and misunderstandings (Zuhri, 2009). At Scene 5 and 7 in the results of research in this film is evidence related to ineffective forms of communication due to misunderstanding between father and son relationships. When they can explain the chronology in a structured manner, it is possible to make them understand each other's circumstances so as to prevent conflicts and differences in views.

Parents provide education hard, aggressively and often physically enforce children easily to make it a mental wound that will be difficult to disappear. Because this will always imprint as a bad experience for him, until the consequences will be losing confidence in a relationship (Setianingsih, 2017). The mentality that is always instilled by a father to a child is mental in how smart he is to face the problems at hand, the way of thinking, confidence and also courage in making decisions. In this case, the film *Mencuri Raden Saleh* also depicts a child who must dare to be responsible and always go through problems without running.

Looking at the results of research that are in accordance with the concept of Roland Barthes, this film slightly alludes to myths related to father and son. If you look at the meaning of the role of the father in the Javanese family is sharpen which has the meaning of always providing guidance. The point here is that the father is a pioneer in terms of providing direction, guidance and motivation, not only that but also being able to set a good example (Fatmasari & Sawitri, 2020). But the role of the father in status *Single Fighter* Must be able to balance the position in other words also able to replace the duties of a mother, as well as providing spiritual support, relationship closeness, attention, love and also enough affection (Fakhri et al., 2023).

## **Conclusion**

In the analysis of the results of research on the film *Mencuri Raden Saleh* about the relationship between father and son that shows a pattern of closeness that is quite important, which is closely related to the approach of a family and mutual love for each other. This study in addition to discussing the form of relationships is also related to the problems faced as a process of maturation through intrapersonal conflicts in the form of misunderstandings due to ineffective forms of communication. This form of ineffectiveness also has a connection to the myth in the form of the role of a father who generally earns a living for his family, but here the role of the father must be able to concurrently play the role of a mother. The meaning of the representation of the relationship between father and son in the film *Mencuri Raden Shaleh* is a form of affection including although not involved openly but non-verbally. It can be proven by the pattern of closeness between Piko and his father.

It should be noted that in a close relationship that has a relationship of affection, it should be able to care through mutual understanding of the condition and try to know the feelings that are being felt without judging the fact of the events in front of the eyes that may also be bitter to feel.

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