

WE WILL TELL YOU THE REPRESENTATION OF FAMILY COMMUNICATION IN TODAY'S FILM: ANALYSIS OF SEMIOTICS ROLAND BARTHES

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Abstrak

Film menjadi salah satu cara efektif untuk merepresentasikan dinamika hubungan keluarga. Selain berfungsi sebagai hiburan, film juga dapat menggambarkan berbagai isu sosial, salah satunya adalah komunikasi keluarga yang penuh tantangan. Tujuan penelitian untuk menganalisis bagaimana komunikasi keluarga direpresentasikan dalam film "Hari Ini Akan Kita Ceritakan Nanti" dengan menggunakan pendekatan semiotika Roland Barthes. Penelitian ini menggunakan metode penelitian kualitatif deskriptif, yang lebih menekankan analisisnya pada proses penyimpulan deduktif dan induktif. Sumber data yang diambil berasal dari film Hari Ini Akan Kita Ceritakan Nanti yang akan dianalisis secara menyeluruh. Peneliti menganalisis tanda-tanda yang terdapat dalam film dengan menggunakan pendekatan semiotika Roland Barthes yang mencakup tingkatan denotatif, konotatif, dan mitos. Hasil penelitian menunjukkan bahwa film Hari ini Akan Kita Ceritakan Nanti mempersentasikan nilai-nilai keluarga yang diangkat dari pandangan Islam

Kata Kunci: *Film, Representasi, Komunikasi Keluarga, Roland Barthes, Komunikasi Islam*

Abstract

Movies are one of the effective ways to represent the dynamics of family relationships. In addition to serving as entertainment, movies can also depict various social issues, one of which is family communication that is full of challenges. The purpose of the research was to analyze how family communication is represented in the film "Today We Will Tell Later" using Roland Barthes' semiotic approach. This study uses a descriptive qualitative research method, which emphasizes more on the process of deductive and inductive inference. The source of the data taken comes from the film Today We Will Tell Later which will be analyzed thoroughly. The researcher analyzed the signs contained in the film using Roland Barthes' semiotic

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approach which included denotative, connotative, and mythical levels. The results of the study show that the film *Today Will We Tell Later* presents family values raised from Islamic views

Keywords: Film, Representation, Family Communication, Roland Barthes, Islamic Communication.

INTRODUCTION

Among the various forms of media that can convey stories or messages, films are one of the effective ways to represent the dynamics of family relationships. In addition to serving as entertainment, movies can also depict various social issues, one of which is family communication that is full of challenges (Fifi Asmawati, 2023). The film "*Today We Will Tell Later*", which was released in 2023, raises the theme of conflict between family members, especially between a father and his eldest son. This film shows how the family communication pattern in the film is not only a storyline, but also a reflection of the issues experienced by the family in life. In this film, we see various dynamics in family communication that are interconnected, from the tension between father and son to the child's efforts to become a better father figure than his own father (Aulianto & Iskandar., 2024). This film provides a very in-depth picture of the importance of healthy communication in the family to resolve conflicts and strengthen relationships between family members (Garis et al., 2019). The film "*Today We Will Tell Later*" depicts the dynamics of communication in a complex family. In the context of modern society, communication between families is often influenced by various factors such as social, economic, and cultural pressures (Ritonga, 2021). From the semiotic analysis, researchers can understand how the symbols and signs in the film represent major issues in family communication (Putri Rachmah Wijaya, 2023).

Communication serves as the main means in forming relationships between individuals, especially in the context of the family. As the core of a social group, the family has a big role in shaping the character of children (Mubarok, 2024). Communication in the family environment must run smoothly to create a harmonious atmosphere and support the emotional growth of children (Diniasti et al., 2021). There are two types of communication, namely direct communication and indirect



communication (Alfikri, 2022; Samosir, 2023). This indirect communication causes many misunderstandings that cause communication to be ineffective. Therefore, even though it is now practical because of the media, direct communication must still be carried out frequently (Simamora et al., 2024).

In addition, films also often show how parents apply appropriate communication patterns to their children, so that they can be an example in building harmonious family relationships. This research will use Roland Barthes' theory with a semiotic analysis approach, which consists of three stages: denotation, connotation, and myth. This study aims to examine the representation of family communication in the film "Today We Will Tell Later" through Roland Barthes' semiotic approach. In the previous research that became the reference for this research was entitled "Representation of Family Values in Film Nanti Kita Stories About Today". In the study, the NKCTHI film represents family values such as trust, tolerance, responsibility, mutual support and family tradition at a denotative level through verbal narratives such as storylines, dialogues, behaviors and actions. Meanwhile, at the connotative level through non-verbal signs that act as supporting elements for the meaning of family values (Asmarani et al., 2023). In the myth aspect, it is found that there is a meaning of family values that is in accordance with the meaning of family values based on the reality that exists and applies in society. This study aims to analyze how family communication is represented in the film "Today We Will Tell Later" using Roland Barthes' semiotic approach. This analysis includes the identification of the denotative, connotative, and mythical meanings contained in the film (Prabowo, 2023). In addition, this study also seeks to relate the representation of communication shown in the film with the concept of family communication in Islam, such as *birrul walidain*, *qawwamah*, and *musyawarah*, which are described in QS. Luqman 14, QS. An-Nisa 34, and QS. Ash-Shura 38.

Through Roland Barthes' semiotic analysis, the film "Today We Will Tell Later" can be explored more deeply, revealing how the signs conveyed in this film can be understood by diverse societies, ranging from age, educational background, ethnicity, race, to religion (Novalia et al., 2023). From research related to the film "Today We Will Tell Later", the



author draws a formulation of the problem, namely how to form family communication in the film "Today Will We Tell Later" "? What is the representation of Islamic communication in the film "Today We Will Tell Later"? how can Roland Barthes' semiotic approach be applied in this analysis? how Roland Barthes' semiotic approach is methodologically applied to answer these questions?.

LITERATURE REVIEW

Family Communication Patterns

In the Great Dictionary of the Indonesian Language, pattern means a fixed form or structure. While communication is a relationship or relationship, communication comes from English, namely "communication" is the root word of "communis" which means the same or the same meaning in a thing (Hasbina & Putri, 2024). The definition of communication in terminology, according to communication experts, refers to human relationship activities that usually occur directly or indirectly in daily life. While the communication pattern referred to here is a system of delivering messages from communicators to communicators with the intention of changing the opinions, attitudes or behaviors of communicators (Ali & Queens, 2023). It can be defined that family communication patterns are the means used by family members to exchange information, resolve conflicts, and build relationships through daily interactions. This pattern affects family dynamics, trust levels, and harmony (Fahida, 2021). Family communication is a process of continuous exchange of verbal and nonverbal messages between family members and forms the dynamics of family relationships.

Family communication theories that are widely referred to, such as Family Communication Patterns Theory (Koerner & Fitzpatrick, 2002), emphasize that communication patterns in families are formed through two main orientations: conformity (uniformity of values and beliefs) and conversation (freedom to express thoughts and feelings). These two orientations influence how families manage conflict, build emotional closeness, and transmit values between generations. Family communication is an organization that uses words, body language, intonation, actions to create image expectations, express feelings and share understanding. Seen from the definition above, words, body language, intonation, and actions

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contain the intention to teach, influence and provide understanding. While the main purpose of this communication is to initiate and maintain interaction between one member and another so that effective communication is created (Alfiyahsari et al., 2023; Mira Susanti, 2023).

Film as Representation

Film is a medium that has the unique power to communicate messages through a combination of visual, audio, and narrative elements. Movies serve not only as entertainment, but also as educational media, social reflection, and meaningful communication tools (Marcella & Azeharie, 2023). In general, film is a series of motion pictures that are arranged in such a way as to create the illusion of movement (Laily & Wati, 2023). There are many main components in the film, such as narration, cinematography (visualization), direction, audio and music, editing, and acting and artists. Representation can be interpreted as a process that conveys a certain meaning. Representation is an important element in the process of production and exchange of meaning among people. In simple terms, representation is a form of production of meaning produced through language or other symbols (Batubara et al., 2024). In the context of film, it includes the depiction of characters, cultures, social classes, values, and norms in society (Husaina et al., 2018). Roland Barthes' Semiotic Analysis

Semiotics is the study of signs and sign systems, which include symbols, images, sounds, and other elements used to communicate and convey meaning to the audience. In the context of film, semiotics analyzes how visual, verbal, and symbolic elements interact to form a larger narrative and message (Laily & Wati, 2023). Each of these visual elements carries a certain meaning, both explicitly and implicitly, for example, images can contain certain symbols such as the use of red as a danger sign or the use of furniture that depicts family warmth (Emeraldien et al., 2023). Dialogue can contain hidden meanings, such as being conveyed through verbal irony, such as what the characters say is different from the actual meaning intended or with the reality that is happening (Herman, 2019).

In semiotic analysis, the meaning of a film is constructed not from just one single element, but from the interaction between various signs (Dewi et al., 2017). Semiotics theory emphasizes that meaning is formed through the relationship of social conventions that have been agreed upon



by society. For example, a character's **facial expressions** combined with **emotional dialogue** can emphasize the feelings or internal conflicts experienced by the character. Likewise, the **symbolism of objects** in films can provide clues about hidden motives in stories that can only be understood if they are related to a social or cultural context (Putri Rachmah Wijaya, 2023). Film as a cultural medium not only depicts reality, but also forms meaning through certain representations. To read these meanings, Roland Barthes' semiotic analysis is used, which distinguishes between denotative (literal) and connotative (symbolic/cultural) meanings. Through this approach, interactions between characters, dialogues, expressions, and other visual elements can be analyzed as signs that represent family communication patterns in depth and indirectly.

RESEARCH METHODS

The research uses a descriptive qualitative research method, which emphasizes more on the process of deductive and inductive inference as well as on the analysis of the dynamics of the relationship between observed phenomena, using logic (Rosmilawati, 2024). Qualitative research is an approach to conducting research that is oriented to natural phenomena or phenomena which is commonly called naturalistic inquiry, or field study (Zuchri Abdussamad: 2021). The purpose of this research using qualitative research methods is to understand and describe the representation of family communication in the film "Today We Will Tell Later" through a semiotic approach. This research focuses on an in-depth analysis of the messages conveyed in films, both directly (denotation) and hidden messages (connotations and myths).

The approach taken in this study is the semiotic approach of Roland Barthes denotation, which analyzes how the daily interactions between family members are depicted in the film, as well as how the surrounding environment reflects the dynamics of a family. In contrast to denotation, the connotation stage focuses on conveying emotions through film elements, such as shooting, word choice in dialogue, and the movements of the actors. Connotation analysis also includes the use of colors or properties that appear in films to convey cultural values and messages. For example, the dining room may illustrate the value of togetherness in the family, or a father's assertive voice signifies the role of leader in the family. The last



stage is to identify myths, in this analysis the research will see if this film raises traditional myths that exist in society, such as the dominance of the role of parents or the obedience of children to parents.

The source of the data taken comes from the film *Today We Will Tell Later* which will be analyzed thoroughly. The data to be collected includes; dialogue, scenes, character interactions, and also the cinematographic elements (color, lighting, and shooting). Because this research raises the concept of semiotics which means it is a science that studies the structure, types, typologies, and relationships of signs in their use in society (Hidayati, 2021). Data collection was conducted using direct observation techniques and documentation studies by watching films, recording scenes relevant to the focus of the study, and identifying visual and audio elements that support family communication in film. To ensure the validity of the study, the researcher will use data triangulation, i.e. by comparing the findings obtained from various elements of the film (dialogue, visuals, and symbols) with existing theories about family communication and semiotics. To ensure reliability, the study will adopt clear and structured procedures in each stage of the analysis and will use detailed records of the interpretations obtained from the film.

RESULTS AND DISCUSSION

Based on the results of observation after watching the film *Today We Will Tell Later* as a whole, the researcher looked at the communication patterns used and analyzed using Roland Barthes' semiotic analysis to understand the meaning of denotations, connotations, and myths, to show the representation of family communication patterns in the film *Today We Will Tell Later*. The level of conversation is seen from the extent to which the characters in the film express their opinions and discuss. The film *Today We Will Tell Later* is a prequel to the film *"Later We Tell About Today"*. In this film, it is different from *NKCTHI* because this film tells more about the beginning of Narendra's meeting with Ajeng and also touches on the relationship between the father and his eldest son Angkasa.

This film dissects more deeply the contents of the head and also the development of the characters created by Marcella FP in her novel which is neatly stitched together by Angga Dwimas Sasongko with a fairly striking format. If previously Angga presented the perspective of the children in the



family, now he actually gives the spotlight to the figure of young Narendra before becoming stiff and hated by his children. In the film, the audience is invited to understand Narendra's thoughts after going through his struggle to get Ajeng, which turns him into protective, rigid, and dominant because of his sense of loss and cornering in his past. Angkasa, haunted by her father's authoritarian attitude, seeks her part with Lika and chooses to stay away from home, but she forgets that the wound in her heart has not healed.

In the Islamic view, family communication is also a tool to solve problems and also to convey information, but it is also a form of worship that reflects piety to Allah (Komarudin, 2020). The definition of family is the first madrasah which is common among Muslim families as in the postulates of the Prophet Muhammad PBUH *"Every child is born in a state of fitrah, then it is his parents who make him a Jew, a Christian, or a Magi."* (HR. Bukhari and Muslim). In good communication in the family, parents teach their children to pray, fast, give alms, noble morals, and stay away from the prohibitions of Allah SWT. Family communication patterns in Islam are also taught to resolve conflicts wisely Islamic communication patterns encourage conflict resolution in the family wisely and not emotionally. Deliberation is the main approach in finding solutions. The researcher took the concept of family communication in Islam contained in QS. Luqman: 14 i.e. birrul walidain, QS. An-Nisa: 34 about qowwamah, and QS Ash-Shura: 38 about deliberation.

The Concept of Family Communication Birrul Walidain

QS Luqman : 14

وَأَنْ جَاهِدَكَ عَلَى أَنْ تُشْرِكَ بِي مَا لَيْسَ لَكَ بِهِ عِلْمٌ فَلَا تُطِعْهُمَا
وَصَاحِبُهُمَا فِي الدُّنْيَا مَعْرُوفًا وَاتَّبِعْ سَبِيلَ مَنْ تُمَّ إِلَيَّ مَرْجِعُكُمْ فَأُنَبِّئُكُمْ
بِمَا كُنْتُمْ تَعْمَلُونَ

"And We command man (to do good) to his parents. His mother had conceived him in an increasingly weak state, and weaned him in two years. Give thanks to Me and to your parents. Only to Me shall you return."



In this verse, it is clear that the encouragement to do good to the elderly, as well as the elaboration of the conditions, struggles, and sacrifices experienced by a mother during pregnancy to breastfeeding. This confirms that a child has an obligation to be grateful and grateful to his parents, which in turn is a form of gratitude to Allah SWT (Sari et al., 2020). Obedience to parents is very important, except in matters related to shirk, where in such situations, obedience is not allowed. However, doing good to parents is still mandatory. Like in the scene when Ajeng is looking for a blood bag and is helped by Narendra who was also in the hospital at that time due to an accident. This scene is at 12.13 to 13.00 and 21.12 minutes when Ajeng introduces Narendra to his mother who has passed a critical period.

12.13-13.00 Minutes



Figure 1 Conversation between narendra and ajeng (Source: Netflix)

- Narendra** : Sorry for the families of the train accident victims too?
- Ajeng** : My mother had a blood disorder. Action must be taken immediately. But the blood supply here is running low. Earlier, the Red Cross called back and forth and there was no answer. My father is also out of town.
- Narendra** : This afternoon my brother also did not survive because he ran out of blood stock. Eh... I mean maybe I should come there to the Red Cross.
- Ajeng** : Yes... (Ajeng hurriedly moved away).
- Narendra** : Madam. I can take it to the Red Cross if I need a friend. Maybe my appearance like this usually gets attention.



The meaning of the denotation is when Narendra asks Ajeng if he is a member of the accident family and then Ajeng tells about his mother's condition and Narendra offers to help Ajeng find a blood bag. The meaning of the implicit connotation is when Ajeng panics and cares about his mother's health which reflects the concept of *birrul walidain* (filial devotion to parents). Ajeng's attitude of looking for a solution so that his mother survives shows his responsibility as a child in Islam to take care of his parents. In society, a girl is mostly responsible for taking care of her parents even though she is married.

21.12 minutes

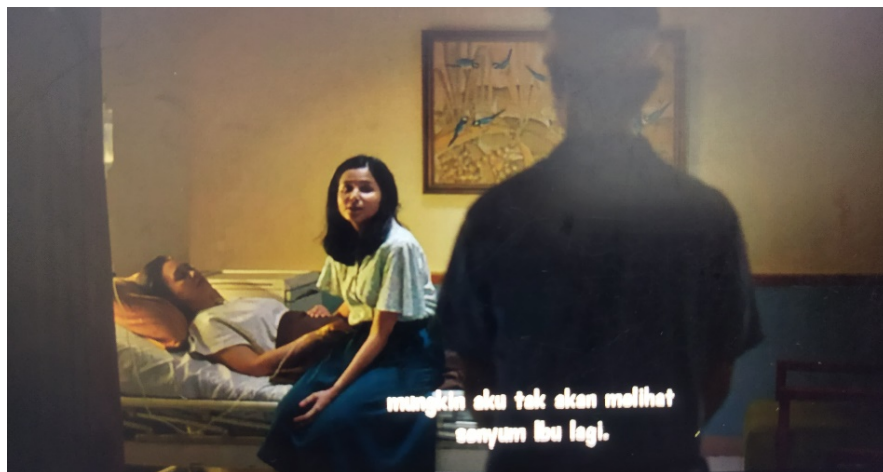


Figure 2 Ajeng Thanks Narendra (Source: Netflix)

Ajeng : If it hadn't been for you, maybe I would never have seen my mother's smile again. Thank you again.

Narendra : (Narendra Ngangguk)

The meaning of the denotation is clearly seen when Ajeng thanks Narendra for helping him get a blood bag for his mother. Meanwhile, the meaning of the connotation is when Ajeng shows gratitude because his mother has passed a critical period. The myth is found in Narendra who at that time became a stranger and actually became a savior which reinforces the myth that help often comes from the unexpected.

Qawwamah in Family Communication

Qawwamah (قوامَة) is derived from the root قام (qāma) which means "to uphold" or "to take care of." In the context of the Islamic family, this term



refers to the role of a man (husband or father) as a leader and a figure responsible for nurturing, guiding, and protecting his family in accordance with Islamic teachings (Nuroniya, 2022). Qawwamah is also mentioned in QS. An-Nisa verse 34:

الرِّجَالُ قَوَّامُونَ عَلَى النِّسَاءِ بِمَا فَضَّلَ اللَّهُ بَعْضَهُمْ عَلَى بَعْضٍ وَبِمَا أَنْفَقُوا مِنْ أَمْوَالِهِمْ ۚ

"Men (husbands) are in charge of women (wives) because Allah has made some of them (men) more than others (women) and because they (men) have provided for part of their wealth".

In the context of family communication in Islam, qawwamah is not interpreted as male domination over women. On the other hand, qawwamah refers more to the responsibility of a husband or father in guiding his family. This task includes educating wives and children in accordance with Islamic teachings. In carrying out its role, the communication that is built must be filled with wisdom, gentleness, and justice, similar to the example set by the Prophet (Hukumah et al., 2022). The application of Qowwamah in us see in the scene at the minute 1.35.45 where Narendra tries to find a job and even becomes a part-time dishwasher to provide for his wife's Ajeng. In this scene, there is no dialogue because it only plays the struggle of Narendra who does any work so that his and Ajeng's daily needs are met without the help of his parents anymore.



Figure 3 Narendra is looking for a job (Source: Netflix)



In this scene, the meaning of the denotation is Narendra who is very difficult to find a job and has to focus on his studies. The meaning of the connotation is the depiction of a man who is responsible for his wife's life. The meaning of the myth is that not only the husband has to work, but a wife can also help the household economy.

3. The Principle of Deliberation in the Family

Deliberations or shura (الشورى) is one of the important principles in Islam that emphasizes the importance of discussion and decision-making together by prioritizing wisdom and justice (Khaidarulloh, 2020). In the family sphere, shura means that each member has the right to express his or her opinion in the decision-making process related to daily life at home. As explained in QS. Ash-Shura 38:

وَأَمْرُهُمْ شُورَىٰ بَيْنَهُمْ

"... And their affairs are (decided) by deliberation among them..."

In the context of Islamic family communication, shura is the main method to build harmony in the household. As the head of the family, the husband has the primary responsibility, but he also needs to listen to the aspirations of all family members before making decisions (Saladin, 2018). The decision taken must reflect the principles of justice and must not harm any party. Families that practice shura tend to be more harmonious, because each member feels valued and has a voice in the family's journey. Scene at minute 55.56 – 57.59.

55.56 – 57.59 minutes



Figure 4 Angkasa tells his suspicions about his wife (Source: Netflix)



- Narendra** : Who is billy? You can't tell me about Lika, but if you want to make a fuss at your father's place, you have to know why.
- Angkasa** : Billy is cheating on Lika
- Narendra** : Do you have proof?
- Amgkasa** : Billy is an old friend of Lika in Jakarta, well, he moved here and that makes Lika often go to his place.
- Narendra** : The reason you are not strong enough to conclude that they are cheating.
- Angkasa** : That's clear, Billy has been chasing Lika for years. Surely he will take advantage of the current situation.
- Narendra** : That's assuming you aren't necessarily right.
- Amgkasa** : So we go there to find the answer
- Narendra** : In what way? How to force people to confess? If you come to be impressed with emotions, you can't, you have to calm down first.

Narendra pulled his car over.

Listen, you have to be ready with 2 possible answers. If your assumption is wrong you must be prepared for the consequences, if your assumption is correct, you must also be prepared with all your feelings. It's not easy to do both.

The meaning of the denotation can be seen when Narendra asks Angkasa who Billy is and Angkasa conveys his speculation that Billy is an affair from Lika. The meaning of the connotation found in this scene is that Narendra shows a calm and thoughtful attitude, reminding Angkasa not to act rashly. Angkasa immediately concluded that Lika cheated on her based on the fact that she often met Billy. This illustrates the myth that often arises in society that closeness between men and women always leads to a romantic relationship or infidelity.

CONCLUSION

The film "Today We Will Tell Later" not only offers the story of family drama, but also depicts the reality of communication within the family, intergenerational conflicts, and challenges in marriage. Using Roland Barthes' semiotic approach, the film showcases how literal,



emotional, and ideological meanings are intertwined, forming stories that are highly relevant to everyday life. The communication pattern between Ajeng and his father does not reflect the principles of Islamic communication because it is not based on honesty, patience, and compassion. Conflicts between fathers and sons due to differences in social status indicate a lack of openness and deliberation, which should be part of the Islamic communication pattern. This film shows how unhealthy communication patterns in the family affect relationships between family members. The story presented in a film indirectly displays several scenes that depict communication in the family. In addition, films also often show how parents apply appropriate communication patterns to their children, so that they can be an example in building harmonious family relationships. The process of the relationship between father and eldest son is not new in cinema, but there are many scenes between Angkasa and Narendra that are quite interesting to watch.

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