

## REPRESENTATION OF FAMILY COMMUNICATION IN THE FILM “BILA ESOK IBU TIADA” THROUGH FISKE’S LENS

Intan Idiani<sup>1</sup>, Euis Ammelia<sup>2</sup>, Dian Mustika Intan<sup>3</sup>

<sup>1,2,3</sup>Universitas Maritim Raja Ali Haji Tanjung Pinang, Indonesia

\*Corresponding Author: [intanidiani@umrah.ac.id](mailto:intanidiani@umrah.ac.id)

### Article Info

#### Article history:

Received : 10 May 2025

Revised : 20 May 2025

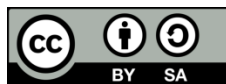
Accepted : 30 June 2025

Available online

<http://jurnal.uinsu.ac.id/index.php/analytica>

E-ISSN: 2541-5263

P-ISSN: 1411-4380



*This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license*

### ABSTRACT

*This study analyzes the representation of family communication in the film "Bila Esok Ibu Tiada" using John Fiske's semiotic framework. The film tells the story of a mother, Rahmi, 's struggle to maintain the integrity of her household after her husband's departure. A descriptive qualitative approach was used, with data collection techniques through non-participant observation of the film. Data analysis was conducted at Fiske's three levels of meaning: Reality Level, Representation Level, and Ideology Level, by identifying visual, audio, and cinematography technical codes. The results of the study show that the film effectively displays the breakdown in communication and the mother's loneliness through behavior, gestures, dialogue, and environment. The conflict peaks when the children realize their mother's absence and find the results of the hospital examination, triggering profound emotional changes. Representation codes, such as the use of shaky cam and changes in rhythm editing from dynamic to slow, as well as melancholic music and gloomy lighting, strengthen the emotional impact and meaning. At the ideological level, the film highlights the mother's infinite sacrifice and the tension between modern individualism and the traditional family collectivism value. The Kintsugi philosophy becomes a metaphor for reconciliation, encouraging children's awareness of the importance of family ties. In conclusion, the film successfully constructs a complex meaning about the importance of appreciating the presence of parents and repairing broken family relationships through layered semiotic elements.*

**Keywords:** Semiotics, John Fiske, Family Communication, Indonesian Film

## 1. INTRODUCTION

Communication within the family plays an essential role in shaping individual character and social dynamics. Interaction between family members, both verbal and nonverbal, is the foundation for the development of emotions, cognition and

values. The family is often the primary social unit that reflects tradition and culture, so its communication patterns have their own uniqueness.

Film is a medium that has a strong attraction for the audience. Film as an entertainment medium has become a culture because it contains music, stories, events and also meaning (Solli Nafsika & Huda, 2021). Through visual and audio narratives, films not only function as entertainment, but also as a means of forming meaning and reinterpreting the social reality faced by the audience. In the context of communication science, films become a space for dialogue between message makers and audiences, where the messages conveyed can be received, interpreted, and even debated in various ways according to the audience's experience and socio-cultural background.

Family communication is a process of exchanging feelings, ideas, information and views between family members, which means that the family itself is the smallest social unit in society. The family consists of parents, namely father and mother, and also children (Oxianus Sabarua & Mornene, 2020). In a family, a person carries out communication activities in the form of speaking, listening, reading, writing, to form a character that can...made into provision by a child to carry out socialization activities in public.

One approach that can be used to understand the communication process in film is semiotic analysis. John Fiske, a communication expert, developed a semiotic theory that emphasizes the importance of signs and codes in the formation of meaning in mass media, including films. According to Fiske, the reality shown in films does not exist naturally, but is the result of construction through various social codes that are divided into three levels: reality, representation, and ideology. Each of these levels shapes and directs the way the audience understands the message to be conveyed.

Film *Bila Esok Ibu Tiada* is an interesting example to analyze through John Fiske's semiotic perspective. In addition to highlighting family dynamics and a mother's sacrifice, this film also presents various symbols, codes, and narratives that are full of meaning in interpersonal communication and family communication. Thus, a semiotic analysis of this film not only reveals the hidden meanings behind the visuals and dialogues, but also enriches our understanding of how communication messages are constructed and interpreted in the context of Indonesian culture. Researchers use film as an object of study because film is one of the fields of semiotics applied in communication and because films are often constructed from various types of signs (Mudjiono, 2011).

The film *Bila Esok Ibu Tiada*, released on November 14, 2024 and directed by Rudi Soedjarwo, is a family drama that touches the hearts of many viewers. This film tells the story of the struggle of a mother named Rahmi (played by Christine Hakim) in maintaining the integrity of her household after the departure of her husband, Haryo (Slamet Rahardjo). Rahmi must face various challenges, including economic problems and conflicts that arise between her four children: Ranika

(Adinia Wirasti), Rangga (Fedi Nuril), Rania (Amanda Manopo), and Silence (Yasmin Napper). Her children, who are growing up, are starting to get busy with their own personal lives, often forgetting their mother's sacrifices and presence.

The peak of Rahmi's emotional burden is seen when she chooses to hide her serious illness from her children, even planning to go to her husband's hometown in Pekalongan to calm herself down alone, without telling them. This behavior, although based on affection and sacrifice, visually and narratively shows the emotional burden she carries alone, as well as the lack of communication channels that allow her to share her vulnerabilities with her children.

The film successfully provokes the emotions of the audience, often bringing them to tears, through its emotional depiction of the mother-daughter relationship. Christine Hakim, as a senior actress with extraordinary experience, was praised for her deep performance as Rahmi, who perfectly conveyed the message of love and loss. Themes such as loss, adjustment, and efforts to repair a broken relationship are at the core of the film's narrative.

Cinema, as a form of mass communication, has a great capacity to reflect and even shape social perceptions, including regarding family structure and dynamics (Arlina & Nuraeni, 2022). Feature films, in particular, have the unique ability to contain compelling stories and convey them through visual and audio elements that support the atmosphere, allowing the message to be well received by the audience. Communication within a family is a complex process of conveying messages, often in the form of information, advice, or direction. This process is unique because each family member has a different role in the interaction (Fikri, 2023).

In the context of Indonesian cinema, family drama films often explore complex and diverse communication patterns. Previous studies have analyzed the representation of family communication in popular films such as "Nanti Kita Cerita Tentang Hari Ini" (NKTHI) and "Dua Garis Biru" (Utami et al., 2024). These films show that Indonesian cinema does not only present a picture of an ideal family, but also critically reflects the challenges of communication in modern families. Conflict and dysfunction are often the central narratives, which can be seen as a reflection of shifting values or social pressures in contemporary society. Such depictions serve as a social mirror, encouraging the audience to reflect on the dynamics of communication in their own families and the importance of valuing relationships before it is too late, in line with the message that the film "Bila Esok Ibu Tiada" wants to convey (Wulandari & Wahidah, 2025)). This shows that films have a role beyond mere entertainment; they also educate and provoke critical thinking on relevant social issues.

Based on this background, this study formulates the main problem: how is the representation of family communication in films? "Bila Esok Ibu Tiada" constructed through John Fiske's semiotic framework at the levels of reality, representation, and ideology? The purpose of this study is to analyze the

representation of family communication in the film using John Fiske's semiotic framework at all three levels of meaning, identify the semiotic codes used to describe the dynamics of communication between family members, and reveal the hidden meanings and ideologies underlying the depiction of family communication. The theoretical benefits of this study are to add to the treasury of Indonesian film semiotic studies, especially in the context of family communication, and to provide a deeper understanding of how films construct social meaning. Practically, this study is expected to increase audience awareness of the importance of healthy communication in the family and encourage reflection on their own family dynamics (Sani et al., 2022; Dalimunthe & Saputra, 2021).

To analyze the representation of family communication in this film in depth, John Fiske's semiotic framework is used. Semiotics is the science that studies signs and meanings in a sign system (Fikri, 2023). Fiske (2017) argues that semiotics is the study of signs and how they work. It focuses specifically on how signs and meanings are constructed in media texts and how messages are communicated to audiences. Fiske's framework divides television codes, which are relevant to film as a media text, into three main levels: the Level of Reality, the Level of Representation, and the Level of Ideology. This approach allows for a comprehensive analysis of how meaning is constructed in media texts, from the visible elements to the underlying social values and ideologies.

Family communication is defined as a symbolic interaction process that shapes, maintains, and changes family relationships (Faza et al., 2022). Devito (2012) identify four patterns of family communication: The Equality Pattern (equality of role and credibility), The Balanced Split Pattern (equivalent but with specific skills), The Unbalanced Split Pattern (dominance of one individual due to perceived expertise), and The Monopoly Pattern (large dominance of one party, often patronizing and making unilateral decisions) (Liemanlara et al., 2021). These patterns are relevant to analyzing the distribution of power, roles, and interactions in film. At the Reality Level, events are signified as reality through everyday visual and audio codes, including appearance, environment, clothing, behavior, conversation, gestures, voices, and expressions. At the Representation Level, reality is transformed into technical media codes such as shooting techniques, editing, music, lighting, and narrative, shape how the audience "sees" and "feels" reality. The Ideological Level is the deepest level, where the meanings of the levels of reality and representation are connected to broader social codes, such as values, beliefs, and dominant ideologies (e.g., individualism, feminism, class, materialism, or capitalism) (Fikri, 2023).

Several previous studies have utilized semiotics to analyze family communication in Indonesian films. Nanti Kita Cerita Tentang Hari Ini (NKTHI) analyzed using John Fiske's semiotics to reveal problematic family communication patterns due to secrets and trauma (Faza et al., 2022). Film Dua Garis Biru analyzed for the representation of family communication patterns influenced by socio-

economic background and values, as well as issues of openness and taboos in sexual education. This analysis also identifies the feminist ideology that influences decision-making in Dara's family (Liemantara et al., 2021). Film *Devil's Servant 2* Communion also uses John Fiske's semiotics to identify communication patterns of equality, separate balance, and monopoly through characterization, images, and visual meaning (Fikri, 2023). These studies consistently demonstrate the effectiveness of Fiske's semiotic framework in unpacking layers of meaning in films, from surface visuals to ideological values.

The application of Fiske's semiotics in the study of family films in Indonesia confirms its relevance as a powerful analytical tool for understanding how socio-cultural issues related to family are represented and interpreted in local contexts. The novelty of this study lies in the in-depth analysis of the film *Bila Esok Ibu Tiada*, a recent work that has not been studied much semiotically, particularly with a focus on the dynamics of family communication through the lens of John Fiske, which will provide a fresh perspective on how contemporary family issues are represented in Indonesian cinema.

## 2. RESEARCH METHOD

A research paradigm is a researcher's perspective on reality. It includes how they understand phenomena, the methods they use to study them, and how they interpret their results (Pujileksono, 2015).

This study will use a critical paradigm. This seeks to uncover the true reality and help people imagine a better future. The critical paradigm is also highly recommended for research methods such as discourse analysis, framing, and semiotic analysis (Muslimin, 2018).

With these considerations, this study will use a qualitative method with a semiotic analysis method. The qualitative method was chosen because of its ability to dig deep into data, which means it can help researchers understand the meaning behind the phenomena being studied (Sugiyono, 2015).

John Fiske's semiotic model is the main theoretical framework used. This model analyzes signs at three levels: the level of reality (how physical reality is represented), the level of representation (how signs are encoded and meaningful), and the level of ideology (how representations shape and reinforce social ideologies). Each of these levels will be analyzed systematically to reveal the hidden meanings in the film.

## 3. RESULT AND ANALYSIS

### *Reality Level*

At the level of reality, the film "*Bila Esok Ibu Tiada*" constructs a representation of family communication through observable social codes, such as appearance,

environment, behavior, conversation, gestures, and character expressions. This film depicts the conflict between children, namely Ranika, Rangga, Rania and Hening who compete for ego and forget their mother's sacrifice. This visualizes the rift in family communication.

The dialogues in the film often show a lack of open communication or misunderstandings between family members. Rahmi, the mother, often expresses her loneliness after her husband left her and her children became busy. However, on a realistic level, the film also subtly shows how Rahmi tends to suppress her feelings, a behavior that is manifested from her desire to protect her children's feelings. When she finds out that she has a serious illness, Rahmi chooses not to tell her children about her condition, even planning to go to her husband's hometown to calm down without their knowledge. This behavior, although based on affection and sacrifice, visually and narratively shows the emotional burden she carries alone, as well as the lack of communication channels that allow her to share her vulnerabilities with her children.

For example, in the early scenes after Haryo's departure, the tension in communication within the Rahmi family is very pronounced. Ranika, as the eldest child, is depicted wearing more formal clothing, which denotatively indicates a shift in her role as the "backbone of the family". However, connotatively, this clothing also implies a heavy burden of responsibility and a transition from a warm sibling relationship to a more authoritarian role, similar to a parent figure. When Ranika speaks in a firm tone and serious expression to try to arrange plans and also manage the family, her younger siblings Rangga, Rania, and Hening often show reluctant expressions, avoidant gestures and sometimes fight what Ranika is saying. This behavior connotatively depicts the resentment, fear, or feeling of being controlled that they experience, indicating obstacles to open and empathetic communication. The home environment, which should be a place of refuge, may feel quieter or more tense compared to the flashbacks of the family's past. This silence connotatively symbolizes the emptiness left by the father and the widening emotional distance between the siblings.

This depiction implicitly communicates a shift from egalitarian to hierarchical sibling communication. It represents a common family response to crisis: a strong, sometimes overbearing, leader emerges. While this attempt is intended to provide stability, it can inadvertently inhibit open communication and foster resentment. It highlights the complex interplay between leadership, power dynamics, and the health of communication within a grieving family unit. The film uses subtle visual and behavioral cues at the level of reality to show how this shift in power affects the quality of communication, leading to a more tense and less supportive family environment.

Furthermore, Rahmi's efforts to unite her children are also represented at the level of reality. Rahmi often tries to talk to her children in the family room which may feel warm but with slightly dim lighting, connotatively emphasizing the

sadness or fatigue she feels. Rahmi uses a soft tone of voice, a hopeful but also tired facial expression, and embracing or calming gestures. Her dialogue is an invitation to "support each other" and "live side by side in peace". However, the children may show mixed expressions of regret and egoism that are still dominant. This connotatively depicts their internal struggle between affection for their mother and unresolved personal ego, indicating the difficulty of achieving true reconciliation. This representation shows that communication that focuses on reconciliation and healing efforts is faced with obstacles of ego and old wounds, and that the process of achieving peace is not easy and takes time.

The characters' clothing or appearance also serves as a marker. Rahmi's simple clothing contrasts with her children's more modern and neat clothing, which shows their busy professional lives. This contrast not only shows differences in status or lifestyle, but also subtly communicates the shift in priorities and life focus between generations in the family.

The use of these reality codes allows the viewer to intuitively feel the tension and emotional distance between family members, even before explicit dialogue is spoken. The dysfunction of family communication is not only present on a verbal level, but is also strongly expressed through non-verbal cues and even the physical conditions of the environment. The film uses these elements of reality as powerful visual markers to convey the emotional state and relationships between characters, building empathy and understanding of the family's internal dynamics.

### *Representation Level*

At the representation level, film encodes observed reality through cinematic technical codes, such as shooting techniques (camera), lighting, editing, background music, and sound effects. These elements serve to actualize the character, narrative, action, dialogue, and setting of the film.

Usage close-up Rahmi's face (Christine Hakim) intensely highlights the expression of sadness, loneliness, or deep sacrifice. This technique strengthens the emotional message that is to be conveyed, making the audience feel the depth of the mother's emotions. On the other hand, the use of medium shot or long shot when children interact in conflict, or when they sit far apart in the living room, can indicate physical or psychological distance between them. Techniques shot-reverse-shot used to indicate ineffective or tense dialogue, where each character speaks from their own point of view without really listening.

In the scene where Rahmi's children realize their mother is not at home and find out the results of the hospital examination, and find out that Rahmi went alone to Pekalongan, editing plays a crucial role in building tension and emotional impact. At first, the editing is very dynamic, with cut which is fast and the rhythm increases as the children panic and search for Rahmi in every corner of the house. The transition between shot showing each child checking a different room would create a sense of urgency and confusion. However, once the results of the checks

are found, the editing slows down drastically, perhaps with freeze frame moment on the medical document on the shocked expression of the children who found it, to give maximum emotional impact. Transition to the next scene, where the children begin to process the information and realize the implications of their mother's departure, using fade to black or dissolve which is slow, indicating a shift in mood from panic to sadness, regret, and emptiness. Usage jump cuts or montage short can also be used to show quick flashbacks of moments where they neglected Rahmi, reinforcing the deep sense of guilt.

In the scene of Rahmi's children arguing, the film often uses the technique close-up upon the character's face. Denotatively, this is a shot that zooms in on the character's face. However, connotatively, close-up This creates intimacy, inviting the audience to empathize deeply with the characters' internal emotional states, and emphasizes the personal impact of family conflict. The use of melancholic or moving background music, such as the song "Setengah Mati" by Ghea Indrawati, accompanies these scenes, with increasing intensity as the characters' emotions peak. This music connotatively implies a sense of loss, longing, and the emotional burden of their journey, effectively guiding the audience's emotional response. In doing so, the film technically manipulates the audience into feeling the depth of emotion experienced by the characters, emphasizing that family communication is not just about words, but also about unspoken feelings and the emotional impact of interactions. This reinforces the message of the importance of empathy in family communication.

Dim or dark lighting in scenes showing Rahmi's loneliness or gloomy conflicts can create a gloomy and depressing atmosphere. On the other hand, bright lighting in flashback scenes showing the warmth of the family in the past will create a contrast that highlights the lost happiness, especially when Rahmi is gone, the flashback scene about Mother in the memories of her children shows a great sense of loss felt by her children.

### *Ideology Level*

At the ideological level, the film "Bila Esok Ibu Tiada" organizes all elements from the level of reality and representation to convey deeper social and cultural meanings, values, and myths that it wants to instill in the audience.

The film strongly highlights the role of the mother as the main foundation of family life and a figure who sacrifices unconditionally. This reflects the patriarchal ideology or Indonesian cultural values that place mothers in a central position and often demand unlimited sacrifice. Rahmi's dialogue emphasizing "unconditional affection" even though her children often forget her sacrifice is a strong ideological marker of the ideal role of mothers in society.

Rahmi's decision to suppress her illness and go alone to Pekalongan without telling her children is the ultimate manifestation of the ideology of maternal sacrifice. This action ideologically reinforces the image of the mother as a figure



who bears the burden alone in order to maintain the peace and happiness of her children, even if it means sacrificing her own health. The discovery of the examination results and her secret departure by the children ideologically highlight the children's "blindness" to the mother's sacrifice, which is only realized when the mother is no longer there. This serves as a critique of a society that often underestimates the role and sacrifice of a mother (Rahmadani et al., 2022).

The ego conflict between children who are busy with their own lives can be interpreted as a representation of the ideology of individualism that is starting to erode the collectivism values of traditional families in Indonesia. Children who are "increasingly separated by the busyness of their lives" show a shift in priorities from family harmony to personal achievement. The film implicitly criticizes the negative impact of the modern individualistic lifestyle on family ties.

The discovery of Rahmi's disappearance and the results of her examination are ideologically a turning point that forces the children to face the consequences of their individualism. The shock and regret they feel are ideological markers that the values of collectivism and the importance of family ties must be prioritized. This incident subtly communicates that ignoring communication and the emotional needs of family members, especially parents, will lead to deep regret. The film encourages the audience to reflect on the values of togetherness and caring for each other in the family, as the antithesis of an individualistic lifestyle that is often alienating.

The most prominent example at this level is Hening's dialogue about the philosophy of Kintsugi. In one scene, Hening explains this philosophy to her sister, while holding a cracked glass that has been repaired with gold. Her dialogue goes: "Do you know what this is? Kintsugi, when the pottery is broken or cracked, then it is repaired using gold. Japanese people believe that this is their way of celebrating imperfection. Ms. Nika repaired it, although not using real gold, but Ms. Nika did it. Ms. Nika is the first person and the most responsive person to meet you in prison". Denotatively, Hening is explaining an art practice and relating it to her family's condition. However, connotatively, the Kintsugi object itself implies resilience, the beauty found in imperfection, and the fundamental value of repair. Hening's explanation implies hope, wisdom, and a deep belief in the family's ability to heal. The gold used for repair implies self-esteem and the idea that the repaired relationship becomes more valuable precisely because of the journey through the cracks.

Through this scene, the film actively constructs a myth that "fractured families can be repaired and become stronger." This is a powerful ideological statement about family resilience (family resilience) and the importance of reconciliation. The film challenges the conventional wisdom that breakups or conflicts are the end of a bond, instead promoting the value of unity and acceptance of wounds as integral to growth and strengthening. This is in line with the idea that family ties are not just based on blood relations, but are also formed by mutual understanding

and support in the face of adversity. The philosophy of Kintsugi, as presented in the film, goes beyond mere plot device to become a powerful ideological statement. It naturalizes the idea that family breakdown is not a failure, but rather an opportunity for increased strength and beauty. It promotes certain cultural values of perseverance and reconciliation within the family structure, implicitly challenging individualistic tendencies (such as the egos of children) by framing collective healing as the superior outcome.

The presence of a character that dominates decisions or communication, namely Ranika's role as the eldest child who is responsible for taking care of the family after her father died and may be too dominant, this reflects a monopoly or unbalanced communication pattern. This ideologically shows the power structure in the family where one party has greater authority.

The film not only tells a family story, but also serves as a social commentary. It promotes the ideology that even though society is moving towards individualism, traditional family values, especially the role of the mother as the glue, remain fundamental and should be cherished. This is a strong moral message embedded in the film's narrative, aimed at influencing the views and behavior of the audience.

### **Synthesis of Meaning of Family Communication Across Semiotic Levels**

John Fiske's semiotic analysis of the film "Bila Esok Ibu Tiada" reveals how codes from the Reality Level, Representation Level, and Ideology Level interact to form the meaning of complex family communication. At the Reality Level, the film displays the rift in the relationship through visual and audio codes such as the children's selfish behavior, gestures of indifference, and dialogues that show Rahmi's loneliness. The discovery of Rahmi's absence from home, followed by the discovery of the results of the hospital examination and the fact that she went alone to Pekalongan, dramatically changes the reality of family communication from passive dysfunction to active crisis. Rahmi's sad facial expression, the children's hurried gestures, and the atmosphere of the house that may feel empty become visual and audio markers of communication dysfunction (Khariana et al., 2023).

Furthermore, at the Level of Representation, the technical codes of cinematography reinforce this reality. The use of close-up, the intense expression of Rahmi, the melancholy music, and the dramatic lighting effectively reinforce the emotions and meanings that are being conveyed. In the discovery scene, the use of shaky cam, cut, the rapid pacing, and the drastic change in background music from tense to melancholic, effectively manipulate the audience's emotions, deepening empathy for the mother's loneliness and sacrifice, as well as the children's shock and regret. The dynamic editing at the beginning of the scene and the drastic slowing down when the documents are found and when Rahmi dies, as well as the use of fade to black or dissolve for transitions, effectively building tension and directing the audience's emotions. Dim lighting in conflict scenes between children or medium shot which shows the physical distance between them

further emphasizes the tension and alienation. These technical codes not only present reality, but also direct the audience to feel and understand the emotional meaning behind it.

Finally, at the Ideological Level, the meanings of the two previous levels are connected to broader social values. Rahmi's unconditional sacrifice is held up as the central ideology of the mother's role in Indonesian culture, while the children's ego conflicts represent the tension between modern individualism and traditional family collectivism values. The Kintsugi philosophy used as a metaphor offers an ideological narrative of reconciliation and strengthening family ties despite wounds. The discovery of Rahmi's passing and illness ideologically becomes a catalyst for the children to realize the impact of their individualism and the importance of family collectivism values, reaffirming the often invisible ideology of maternal sacrifice. Thus, close-up on Rahmi's sad face (Representation) reinforces the reality of her loneliness (Reality), which is then connected to the ideology of the mother's unrequited sacrifice (Ideology). This shows that each level of semiotics does not stand alone, but rather builds meaning in layers.

The findings of this study have significant implications for understanding contemporary Indonesian family dynamics. The film "Bila Esok Ibu Tiada" reflects the communication challenges that often occur in modern families, where busyness, personal ambition, and ego can erode strong family ties. However, at the same time, the film strongly highlights the importance of reconciliation, forgiveness, and appreciation for parents, especially the mother figure who is often the glue of the family. The film functions as a medium for education and social reflection, reminding viewers of family values that are often overlooked amidst the hustle and bustle of everyday life. This strong moral message is expected to encourage viewers to value time and relationships with those closest to them more before it is too late.

#### 4. CONCLUSION

John Fiske's semiotic analysis of the film "Bila Esok Ibu Tiada" has comprehensively revealed the representation of complex and often dysfunctional family communication. At the Reality Level, the film displays the rift in the relationship through visual and audio codes such as the selfish behavior of children, gestures of indifference, and dialogues that show Rahmi's loneliness. The discovery of Rahmi's absence from home, followed by the discovery of the results of the hospital examination and the fact that she went alone to Pekalongan, dramatically changes the reality of family communication from passive dysfunction to active crisis. At the Representation Level, the use of cinematographic techniques such as close-up. The intensity of Rahmi's expressions, the sad music, and the dramatic lighting effectively strengthen the emotions and meanings that are intended to be conveyed, especially in the scene where Rahmi's

sick note is found and when Rahmi is found fallen in the bathroom using ashaky camand the dynamic and drastically slowed-down editing rhythm changes to build tension and emotional impact. Finally, on the Ideological Level, the film highlights the ideology of maternal sacrifice and the tension between modern individualism and the traditional family collectivism values, where the Kintsugi philosophy offers a narrative of reconciliation and strengthening of family ties. This discovery event becomes an ideological turning point that forces the children to face the consequences of their individualism and realize the importance of more open communication. Overall, the film effectively uses visual, audio, and narrative elements to convey a profound message about the importance of appreciating the presence of parents and repairing broken family relationships before it is too late.

## References

- Arlina, T., & Nuraeni, R. (2022). John Fiske's Semiotic Analysis: Representation of Social Criticism in *Pretty Boys*. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 5, No.2, 15430–15440. <https://doi.org/10.33258/birci.v5i2.5427>
- Dalimunthe, M. A., & Saputra, R. (2021). Re-definisi Superioritas Kulit Putih Terhadap Kulit Hitam Dalam Film *The Help*. *Avant Garde*, 9(02), 198-209.
- Devito, J. A. (2012). *The Interpersonal Communication Book Thirteenth Edition* (13th Ed.). Pearson Education.Inc.
- Faza, N. H., Dewi, ;, & Soedarsono, K. (2022). KOMUNIKASI KELUARGA: REPRESENTASINYA DALAM FILM NANTI KITA CERITA TENTANG HARI INI. 10 Nomor 1Juni 2022. [https://doi.org/https://doi.org/10.25299/medium.2022.vol10\(1\).9042](https://doi.org/https://doi.org/10.25299/medium.2022.vol10(1).9042)
- Fikri, M. A. (2023). Pola Komunikasi Keluarga Dalam Film *Pengabdi Setan Setan 2 Communion*. In *DIGICOM : Jurnal Komunikasi dan Media* (Vol. 3, Issue 1).
- Fiske, J. (2017). *Cultural And Communication Studies: Sebuah Pengantar Paling Komprehensif*. Jelasutra.
- Khairana, K., Lubis, M. W., Sazali, H., & Dalimunthe, M. A. (2023). Representasi Feminisme Pada Film *Penyalin Cahaya Photochopier* (Studi Kasus Keadilan Pada Pelaku Pelecehan Seksual). *Jurnal Pendidikan dan Konseling (JPDK)*, 5(1), 167-173.
- Liemantara, M. F., Fanny Lesmana, & Megawati Wahjudianata. (2021). *JURNAL E-KOMUNIKASI PROGRAM STUDI ILMU KOMUNIKASI UNIVERSITAS KRISTEN PETRA, SURABAYA* Representasi Pola Komunikasi Keluarga dalam film *Dua Garis Biru*.
- Mudjiono, Y. (2011). *KAJIAN SEMIOTIKA DALAM FILM*. In *Jurnal Ilmu Komunikasi* (Vol. 1, Issue 1). [www.kompas.com](http://www.kompas.com)
- Muslimin, N. (2018). *Bikin Film Yuk! Araska*.
- Oxianus Sabarua, J., & Mornene, I. (2020). *LOGO Jurnal Komunikasi Keluarga dalam Membentuk Karakter Anak*. *International Journal of Elementary Education*, 4(1), 82–89. <https://ejournal.undiksha.ac.id/index.php/IJEE>
- Pujileksono, S. (2015). *Metode Penelitian Komunikasi Kualitatif*. Kelompok Intrans Publishing
- Rahmadani, I., Atikah, N. N., Pratama, D. A., Dalimunthe, M. A., & Sazali, H. (2022).

- Analisis Semiotika Poster Film Horor KKN di Desa Penari. *Professional: Jurnal Komunikasi dan Administrasi Publik*, 9(1), 161-168.
- Sani, D. A., Suheni, M., Aisyah, S., Khairiza, D., & Dalimunthe, M. A. (2022). Analisis Semiotika Psikologi Komunikasi pada Film Ku Kira Kau Rumah. *Professional: Jurnal Komunikasi Dan Administrasi Publik*, 9(1), 155-160.
- Solli Nafsika, S., & Huda, A. S. (2021). Estetika : Perspektif Semiotika dan Semantik pada film Salam dari Kepiting Selatan. 2.
- Sugiyono. (2015). *Metode Penelitian Pendidikan*. Alfabeta.
- Utami, N. T., Hastuti, H., & Putra, Muh. R. A. (2024). Analisis Semiotika Pola Komunikasi Keluarga pada Film “Noktah Merah Perkawinan.” *JOPPAS: Journal of Public Policy and Administration Silampari*, 5(2), 135-144. <https://doi.org/10.31539/joppas.v5i2.8446>
- Wulandari, W., & Wahidah, N. (2025). ANALISIS UNSUR INTRINSIK PADA FILM “BILA ESOK IBU TIADA” KARYA NUY NAGIGA. *Journal Metamorfosa*, 13(1), 31-46. <https://ejournal.bbg.ac.id/metamorfosa>