

## Semiotic Analysis of Family Communication in the Film *Later, We'll Talk About Today*

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### Abstract

*Film is the result of current technological developments and film is also one of the media in mass communication. In a film, there must be symbols and signs hidden from every scene in it. These symbols and signs have the meaning in them. As in the film *Nanti Kita Cerita Tentang Hari Ini*, in this film there is a family communication that happen and contains symbols and signs in the communication. This study purpose to know the kind of family communication in the film *Nanti Kita Cerita Tentang Hari Ini*. The methodology used is a qualitative research with the semiotic approach of Roland Barthes. The data uses primary data from cutscenes and scenes from the film *Nanti Kita Cerita Tentang Hari Ini* and secondary data from the literature to support primary data. The results of this study there are three kinds of family communication, is symbolic communication in the kind of a hand pointing gesture shows an attitude of anger, holding hands and stroking the shoulders shows a calming and embracing attitude showing the attitude that parents will always love their children. Non-verbal communication in the kind of bowing the head shows an attitude of worrying about the child's condition, supporting the chin and glaring eyes showing an angry attitude. And verbal communication.*

### Keywords

Communication; family communication; film; symbols and signs



## I. Introduction

Communication is something that cannot be separated from daily activities and is an important thing in this life to interact with humans with one another. One form of communication is mass communication. Mass communication is usually communicated by the mass media and is intended for many people. Ordinary people usually see the mass media only television, radio only, but on the other hand they do not see the film is also part of the mass media. It is said to be a mass media because the film is a communication that uses channels in the form of media to connect communicators and communicants, the audience is also diverse ranging from various types of social status, education level, caste level and others, so that it can cause a certain effect (Beely, 2015).

The development of the current era as well as the development of science and technology makes filmmakers compete to produce more creative works. This is because, there are more and more filmmakers and competitors in terms of cinema. Films today are not only as entertainment media with purely economic or commercial purposes, but films also aim to change people's views about an issue that is broadcast, and filmmakers have their own expectations of the films produced (Wibawa, 2013). Film as a mass communication tool has the ability to cover many social segments that can function and benefit the general public.

In a film, of course there is communication, not only communication between individuals or between groups, communication also occurs within a family. Talking about

communication in the family, every parent has their own way of educating and raising their children to become someone who is useful for himself, his family, the surrounding environment and the country. In general, the parent's way is right so that their child grows up as they expected. But on the other hand, there are ways that parents can turn a child into the wrong person, not what they want them to be.

In the family communication, of course there are symbols or signs that occur and are carried out. the meaning and meaning of symbols or signs used to convey something in the media is very dependent on the views of people or media and all organizations that manage it. Likewise in films, certain symbols or signs used are representations of reality that must be sought and understood as a form of communication, even a description of the social and cultural reality of the participants. This is where semiotic analysis exists and emerges to understand the true meaning and meaning of a symbol or meaning used in these communication activities (Ibrahim & Sulaiman, 2020).

This research is interesting to study because researchers will look for forms of family communication in the film *Later We Tell About Today*, which is carried out between parents and their children, and look for symbols and signs when communication occurs and interpret these symbols and signs (Rahman, 2020) . By determining the scene that shows the communication between parents and their children, the researcher will examine what forms of communication occur in the film, both verbal communication, nonverbal communication, group communication, written communication and symbolic communication. After obtaining the forms of communication in the family, then the researcher will be able to conclude the dominance of the forms of family communication that parents do to their children in the film *Later Stories About Today*.

The research conducted before this was a study entitled *Representation of Family Communication Patterns in the Blue Lines Cave Film* by Melisa Fransisca Liemantara, Fanny Lesmana, & Megawati Wahjudianata in 2021. In this study, researchers examined how the description of family communication patterns in the film *Dua Garis Biru* was. This previous research has differences with the research that the researcher will do. Namely, the object that is highlighted to be research material is the *Two Blue Lines Film* in 2020 and the object that the researcher will do is the film *Later We Tell About Today* in 2020. Previous research used semiotics with John Fiske's data analysis technique. Meanwhile, the research that will be conducted by the researcher uses the semiotic analysis method of Roland Barthes.

The purpose of this study, namely to determine the meaning of symbols with semiotic analysis of the form of family communication in the film *later we story about today*.

## **II. Research Method**

In this study, researchers will use qualitative research with a semiotic approach to Roland Barthes. According to Sukmadinata, 2005 The basis of qualitative research is a constructivism which assumes that this reality is multidimensional, interactive and in an exchange of social experiences which can be interpreted by each individual. With a semiotic approach, according to Lechte, Semiotics is a theory about signs and significations. pay attention to anything that can be expressed as a sign. A sign is all things that can be taken as a signifier that has an important meaning to replace something else (Sobur, 2016).

The data in this study uses primary data obtained from cutscenes and scenes that show the form of communication between parents and their children in the film *Later We*

Tell About Today. While secondary data, obtained from the library collected to support the primary data in this study. The technique of data collection is by the way the researcher will see, observe and record the scenes in the film *Later We Tell About Today*, which are related to the purpose of the study. After getting a scene of communication between parents and their children, the researcher will analyze the signs and markers.

The sample that the researcher will use in this study are several scenes in the film *Later We Tell About Today*, where the scene shows how there is communication between parents and their children. The data analysis technique in this study uses semiotic analysis from Roland Barthes with sign categories Denotation, Connotation and Myth to interpret the scenes performed by the characters, which are related to the research objectives. If the form of communication is nonverbal, the researcher will mention the communication. If the form of communication is a symbol, the researcher will analyze the meaning of the symbol. If the form of verbal communication, the researcher will write a dialogue that is conveyed by parents to their children.

Data validity is very important in research because it involves the validity of the data to be analyzed. The validity of the data that will be used in this study uses triangulation theory. Meanwhile, the validity of the theory in this study uses the semiotic theory of Roland Barthes. According to Barthes, Language is a sign system that reflects the assumptions of a certain society at a certain time. Roland divides the meaning of a language into two systems, namely the denotation system and the connotation system.

### III. Result and Discussion

#### 3.1 Symbolic Communication Form



*Figure 1. Space Scene with Dad*

The sign of the scene above is as follows, this scene was taken at night in front of the hospital which shows the scene of the father's conversation with Angkasa. Angkasa is wearing a blue shirt, and his father is wearing a red shirt. With dim lighting. For the marker itself from the scene above, namely the existence of symbols or symbols that appear in this scene, namely Father's hand pointing at Angkasa's chest, indicating that father is scolding Angkasa because of the condition experienced by his younger brother, Awan. Father was angry because he thought that Angkasa could not take care of his sister, so an accident occurred which broke his sister's hand. The lighting is dimmed to show at night.

The denotative meaning here is that the father figure is communicating with the Angkasa figure. Seen in the scene, the character Ayah is angry with the character Angkasa for not being able to take care of the character Awan, his sister, resulting in an accident. While the connotative meaning of the scene above is that if there is an incident of a child experiencing an accident, the older child will surely be blamed. For the myth, the connotation meaning is that the older brother is responsible for what happens to his sister, and if something happens to his sister, the older brother will be blamed first. This is in accordance with the myth that applies in families in Indonesia, namely that the older brother is the oldest among the siblings (Di, 2021).



*Figure 2. Father's Scene with Clouds*

The sign of the scene above is as follows, the scene was taken at night in the living room of their house and shows the scene of the father talking with the clouds. Cloud wearing a cream colored shirt is holding a black bag with a sore hand on the left and his father is wearing a navy blue shirt and wearing brown trousers. This scene has a painting background and there are several sofas with sofa cushions and reading lamps standing in the corner of the room with green plants underneath. The lighting of this scene is moderately bright but slightly dim. For the markers in the scene above, there are signs or symbols that appear in this scene, namely the father's hand pointing to his own chest, which shows that the father is angry because Cloud came home late at night.

The denotative meaning is that the father figure is communicating with the cloud character. In the scene above, the character of Ayah is angry because the character of Awan comes home late at night with an unknown person. Meanwhile, the connotative meaning of the above scene is that a woman coming home late at night with someone her parents don't know will make her parents angry. For the myth of the meaning of this connotation is a woman who comes home late with a man who is not clear who it is, will make parents feel worried and afraid. Because in family culture in Indonesia, the role of parents always has great control in making choices (Di, 2021).



*Figure 3. Mother scene with Aurora*

The sign of the scene above is, this scene was taken at noon in Aurora's room and shows a scene between the mother character and Aurora's character. This scene takes place on Aurora's bed. There is a night light to the right of the mother which is dimly lit. There are some wall hangings and some decorations on Aurora's bed and there is a writing desk to the left of the bed. The lighting is dimmed, there is only sunlight from the Aurora's bedroom window. For the marker in the scene above, there is a sign that appears in this scene, namely the mother holding Aurora's hand, which indicates that the mother is trying to calm Aurora. Aurora's gaze that looked at the window showed that she was disappointed and seemed not to want to talk to her mother. The lighting was dimmed to show disappointment with what Aurora's parents had done. The sun shining from the window showed the warmth between the two of them.

The denotative meaning is that Aurora's character thinks that the problem that her parents have covered up is a fatal thing. So that Aurora's character feels very disappointed with her parents, and wants to be alone in her room. However, the mother character enters and calms the Aurora character and tries to explain why the mother and father character cover the problem. Meanwhile, the connotative meaning of the above scene is that every parent tries to cover up what is going on in their family so that their children don't know and don't think about the problem. From this connotation, there is a myth that is taken, namely that every parent will cover up problems that occur in the family so that their children do not know it. Because they feel that their children do not need to know about the problems their parents face.



*Figure 4. Hugging with his two children*

The sign in the scene above is that this scene was shot at noon in the parents' room and shows a hugging scene with all family members except Angkasa. Parents sit on the



edge of the bed and their children are on the floor half standing. The lighting tends to be dim with the night light on and there is a beam of light from the door. While the markers in the scene above are symbols and hugs. This sign indicates that father and mother really love Aurora and Cloud. And have regretted what they have been hiding and doing behind their children. The beam of light from the door indicates the audience is focused on seeing the hugging scene.

The denotative meaning of the scene above is that each family will have their own story. As in the scene above, the mother and father figures are seen embracing their children after a problem occurs. Because the figures of Mom and Dad feel sorry for covering up this big problem. Meanwhile, the connotation of the above scene is that every parent will do the best for their children, even if it means lying to them. The myth that can be deduced from the connotation meaning is that every parent will really love their children in their own way. This happens because of the role of parents who are able to reconcile the whole family (Di, 2021).



*Figure 5. Space Scene with Dad*

The marker that appears is a symbol or sign of embracing which means that the father is trying to win the heart of Angkasa who has been disappointed with him. The bowing of the sky shows that the Space is trying to accept the events that have occurred.

The denotative meaning of the scene above is that the Ayah and Angkasa figures are communicating, fostering communication so as not to appear “cold” because after problems in the family occurred, the Ayah figures were seen throwing jokes at Angkasa figures to change the atmosphere of communication. While patting the shoulder which means that the character of Ayah wants to be closer to the character of Angkasa. While the connotation meaning, a father even though he looks cold, but his heart will still try to be close to his children. Shows that parents really love their children regardless of the conditions that have occurred. From the meaning of these connotations, it can be concluded that the myth is that parents will always love their children, through any means of communication. Because, in society, parents must be warm to their children. This happens because the gestures and expressions shown by the Angkasa character to the father figure indicate that they are happy to receive a sign of affection and receive support from Narendra. (Di, 2021).

### 3.2 Forms of Non-Verbal Communication



*Figure 6. Scene in the car*

The sign of the scene is that this scene was taken at night and took place in a car while traveling. With dim lighting there are only streetlights that highlight in the car. In the car were Father, Mother, Angkasa and Aurora who headed to a restaurant to celebrate father and mother's wedding anniversary. As for the markers seen in this scene, the car stopped suddenly because dad almost hit a cat, and dad decided to go home instead of continuing the journey to the restaurant. From this scene, it can be concluded that there is nonverbal communication that occurs, namely if someone almost or even bumps into a cat, bad things will happen. Father's hand was holding his nose which indicated he was thinking about something. So the trip to the restaurant was not continued and headed home. The light is dimmed so that the audience gets carried away in the scene.

The denotative meaning of the above scene is that while on the way to a restaurant to have dinner with the family, suddenly in the middle of the journey, the character of Father accidentally bumps into a cat. After that, the character of Father stopped for a moment to think and decided not to have dinner together at the restaurant and turn back home. As for the connotative meaning, the scene above shows that the character of Ayah is worried because the character Awan is at home, and the character of the father almost hit a cat, which is often interpreted that bad thing will happen. The myth that comes from the meaning of this connotation is that a father who is worried about his child will prioritize his child more than himself.



*Figure 7. Space and Father's Conversation*

The sign that can be seen from the scene above is Angkasa wearing a black suit and Father also wearing a black suit with a blue undershirt. Behind them is Aurora's work which is being exhibited in an exhibition. The lighting was dim, there was only light from Aurora's work. On the right there is a person who is walking down. Meanwhile, as a marker, father is seen glaring at Angkasa which shows that Father is scolding Angkasa. And the expression on Angkasa's face that seemed flat showed that she was tired of everything that happened with her sister, she was always being blamed and cornered.

The denotative meaning of the scene above is that the character of Angkasa is being scolded by the character of the father because the character of the father feels that the character of Angkasa cannot take care of his sister. His younger brother who has not come to the event, even though the figure of Angkasa has been given the responsibility by the character of the Father to take care of and bring his sister to the event. While the connotation, a father will always worry about the condition of his children when they are outside the home. From the meaning of this connotation, the myth is that a parent will always worry about the condition of their children. In the traditional family myth, the duty as the eldest brother is to look after and guide his younger siblings when parents cannot find time to accompany their children (Di, 2021).





*Figure 8. Dad's Conversation with Aurora and Clouds*

The sign of the scene above is that there are figures of Father, Aurora and Cloud. Aurora and Cloud sat far apart on a black sofa with two sofa cushions. Aurora wore a black shirt and looked down and put her hands on her stomach. Cloud is wearing a cream colored shirt. While the father in the gray shirt stood with his face down and his hands supporting his body. There is a photo frame on a corner shelf and a curtain behind the sofa. Lighting is obtained from wall lamps with light that is not too bright. The marker from the picture above is a cloud with a blank stare feeling guilty for making the Aurora exhibition a mess. Aurora with her arms crossed on her stomach was annoyed by everything that happened. Father looking down indicates he is angry and sorry for causing a mess at the Aurora event.

The denotative meaning of the scene above is that the character of Ayah is seen scolding the character Aurora and the character Awan because of the problems that occurred in the event. Aurora's character is annoyed because she thinks that her father has ruined the show. The character of Awan feels disappointed with the character of Ayah because the character of Awan is always considered a child by the character of the father. So that makes him unable to do what he likes. While the connotative meaning is that fathers will always give what he thinks is good for their children even though the method is not in accordance with what their children want, so conflicts occur. For the myth of the meaning of this connotation is that parents will want their children to be good people, even though the way of educating them is wrong or inappropriate. This shows that a father uses the ego of the role of the head of the family to cover his shortcomings as a nurturing father role but corners his children's mistakes as mere excuses (Di, 2021).

### 3.3 Forms of Verbal Communication



*Figure 9. Dad talking to Cloud*

The scene marker above is Dad wearing a white plaid shirt and wearing glasses. The lighting is bright enough to be illuminated by lights from behind. Here Father communicates with Cloud.

Awan : "Well, Mom, I'm not coming today."

Father: "Why? The reservation is at 8 o'clock. What are you doing?"

Awan : "Want to do mockups, the deadline is tomorrow for presentation."

Father: "Cloud, you can postpone it later after you leave the restaurant."

The denotative meaning of the scene above is that the character of Ayah is making sure that the character Awan does not go to a restaurant for dinner and asks what the reason is. The character of Ayah is seen forcing the character of Awan to join, but the character of Awan still does not participate. While the connotation meaning is a parent will always expect their child to participate in family events even though they have other events. For the myth of the meaning of this connotation, if one of the family members does not participate in a family event, the event will feel that something is missing or incomplete. The role of the father who has prioritized the important things in the family (Di, 2021).



*Figure 10. Dad chatting with Angkasa*

The sign of the scene above is that Dad is wearing a white plaid shirt with both long sleeves folded up to the elbows, and wearing glasses. Dim lighting indicates that this scene took place at night. In this scene, Dad is communicating with the Sky and is heard by Aurora's voice. The contents of the conversation are as follows:

Father: "Just take Lika here, Ang. Dad wants to make delicious food, everyone is happy right?"

Angkasa : (Just glance at the father).

Aurora : "I'm going to the studio."

Father: "Ra..."

The denotative meaning is that the father figure invites all family members and also friends from the Angkasa figure to eat together at home, but the Aurora character refuses the father's invitation on the grounds that he wants to go to the studio. While the connotative meaning is that parents will do something to establish closeness between parents and their children, even though their children refuse. For the myth, the meaning of this connotation is that the closeness between parents and children is something that must be established. This can break the general family myth that not only a wife does domestic work (housework) but a husband can also do things such as cooking and preparing dinner for his wife and children (Di, 2021).

After obtaining the meaning of denotation, connotation and myth, as well as the meaning of symbolic communication, verbal and nonverbal. It can be concluded that the meaning above is different from the research on semiotic analysis of the film *Keluarga Cemara* conducted by Rizqi in 2020, togetherness in the family is something that must be maintained. Meaningtogetherness in a family is very important, under any circumstances, if you want to fall, you must support one another, give encouragement, and a happy state must also feel the same. Motivating each other in the family is also an important thing to do. Not only that, the warmth and togetherness in the family can create comfort and a sense of caring for each other.

## IV. Conclusion

The results of this study there are three forms of family communication, namely symbolic communication in the form of hand pointing gestures show anger, holding hands and stroking shoulders show calming attitude and embrace showing attitude parents will always love their children. Non-verbal communication in the form of bowing head showing attitude worrying about the child's condition, propping his chin and glaring eyes showing an angry attitude. And verbal communication that has meaning like what is said by the characters.

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