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Representation of Parental Communication in *Nanti Kita Cerita Tentang Hari ini* (2020)

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ABSTRACT

Family is the primary socialization agent, parents as important figures have the responsibility to educate and raise their children, one of which is through communication. But, in this day, there is still a lot of disharmonies in the family caused by several factors such as the lack of parental communication education from parents to children. On the other hand, a harmonious atmosphere can be built if there is an attitude of openness and good communication within the family, both verbally and non-verbally. Departing from this matter, the researcher further discussed the topic of family communication through the film, *Nanti Kita Cerita Tentang Hari Ini* as a reflection of similar cases in real life. This research uses Charles Sanders Pierce's semiotic method through signs, objects, and meanings. The results show that the father character has a dominant role with harsh communication that has a negative impact on the child, while the mother applies responsive communication that helps the growth of a positive personality in the child. Although the mother's role is not dominant, her parental communication serves as a balance to the father's communication in the family

INTRODUCTION

Parents, as important figures, have the responsibility to educate and raise their children, recognizing that the family is the primary agent of socialization. According to Ruli (2020), the family is the most important place in everyone's life, because from the moment a child is born in the world, he is with his parents and is educated by his parents. Meanwhile, a family is a small social group consisting of father, mother, and children. They live together by marriage, descent, or adoption in one household (Ritzer in Anwar, 2022).

Today, many parents and children still struggle to achieve family harmony. Family disharmony refers to an unstable condition caused by some family members not fulfilling their roles, so that the family role structure does not function properly (Rokan et al., 2017). Basically, communication is a very important and necessary thing in this world. Parental communication is the process of relationship building between parents and children, both verbal and nonverbal, which takes place in everyday life in the family environment (Jatmikowati, 2018). The use of parental communication as a research study is interesting because researchers are of the opinion that there are still many parents who have not established good communication with their children, because of which there is a closed attitude and disharmony in the household.

The issue of disharmonious relationships between parents and children can be seen through various media sources. The researchers took film as the object of research because film is an audio-visual art form that has moral messages that can be understood and used as lessons for people who like films. Film production is generally based on realities found in people's lives (Leony et al., 2022). Films are used to communicate by using audio-visual presentations to convey messages to the general audience (Viriya & Susilo, 2023). In this research, a family film that shows the relationship between parents and children is brought up.

In Indonesia, there are many family films that have attracted the interest of the public. These films include *Cek Toko Sebelah*, *Susah Sinyal* and *Kulari ke Pantai*. The film *Cek Toko Sebelah* (2016), directed by Ernest Prakasa, tells the story of a conflict in a small family where the youngest son (Erwin) has a more successful career than his older brother (Yohan). When his father's (Koh Afuk) health deteriorates one day, he wants to hand over his grocery store to Erwin, and Yohan, the eldest son, is jealous and feels that his father has favoured him, while Yohan, as the oldest son, feels that he is better suited to continue the business. Unfortunately, Koh Afuk found it difficult to trust Yohan, who was always rebelling.

Furthermore, *Susah Sinyal* (2017) depicts the disharmonious relationship between a single mother and her son, where the mother (Ellen) is so busy with her work that she has no time for her son. However, on one occasion they are able to talk to each other in a concentrated way without distraction, and finally communication can be more open. Meanwhile, Riri Riza's *Kulari ke Pantai* (2018) shows a mother (Uci) struggling to take care of two children, her biological son (Sam) and her nephew (Happy), who have very different personalities and don't like each other. The poor relationship between Sam and Happy makes the holiday trip to the beach a challenge that must be managed with proper parental communication and harmonious family relations.

In this research, parental communication is further examined through one of the family films. This film is *Nanti Kita Cerita Tentang Hari Ini* by Angga Dwimas Sasongko, produced in 2020. The film *Nanti Kita Cerita Tentang Hari Ini* is interesting to study because there are many scenes that show parental communication as well as being considered as a sign in this study. Based on that, the researcher wants to see the representation of parental communication through the signs that exist in each scene. Furthermore, to see the signs and characteristics of parental communication that appear in the film *Nanti Kita Cerita Tentang Hari Ini*, the author will reveal the meaning by referring to the sign, object and interpreter to see the signs that

represent how parental communication is depicted in the film.

In this film, disharmony is portrayed from the point of view of each family member, where each member has their own different views and attitudes. In a family, communication is one of the most important components to understanding and forgive each other. Through communication, children and parents face the challenges together and accept the imperfections of each family member.

According to Hartley in (Wibowo, 2019), representation in the context of media, language and communication can be in the form of images, words and sequences that represent ideas, emotions, and facts. Barker in (Adji & Meilinawati, 2019) explained that representation is an interpretation or description of what exists in the world socially, which then leads us to explore a meaning.

According to Hall (2005), there are two forms of representation, namely systems and language. In this context, the system can take the form of objects, subjects, and events, both related and unrelated. As for language, the nature of language is different from region to region and country to country, but language still has the power to give the same meaning. In the field of research on film works, the system can be seen as the visual details of each scene, where it is also useful as a support for the representation of characters and events that appear in a film. Meanwhile, language refers to supporting the visualization of the film with sound details through the pronunciation of words by the actors in the film.

METHODS

Researchers adopt the constructivist paradigm, which interprets reality by constructing meaning from activities or events. As film and semiotic analysis are among the objects of this study, researchers find the constructivist paradigm particularly suitable for uncovering the concealed meaning of films. This research employs a descriptive approach with a qualitative methodology to explore the meaning of films that might not be overtly visible. The study utilized the semiotic

analysis method based on the fundamental principles of semiotics as outlined by Charles Sanders Pierce.

Semiotics is a scientific discipline that investigates signs and their significance (Kriyantono, 2020, p. 222). The term "semiotics" originates from the Greek word Semeion, which denotes sign or indication, and refers to the interpretation of these signs. The researchers in this study employed Pierce's theory of semiotics. The Pierce model comprises three components: sign, object, and meaning. A sign is a physical entity that can be perceived by the five senses. An object is a representation or referent that represents a sign, and meaning is the concept produced in one's mind in relation to the object represented by the sign.

The practical application of this research method within a comprehensive research context involves several stages. Firstly, researchers conducted non-participatory observations of the film *Nanti Kita Cerita Tentang Hari Ini* on Netflix. Secondly, the researchers observed parental communication scenes in the film. Lastly, they recorded and categorized the pertinent scenes for analysis in this study. Fourthly, the researcher halted the use of the film scene and captured photographs using a mobile device rather than screenshots, as Netflix prohibits such actions and deems them unlawful. Subsequently, representative images of the encountered scenes were incorporated into the research documents for analysis according to Pierce's semiotic concept, which includes signs, objects, and meanings. Finally, the results of the analysis conducted on the film *Nanti Kita Cerita Tentang Hari Ini* led to a conclusion.

Unit Analysis refers to the closely related components or focus of research, including objects, individuals, organizations, groups, or specific social phenomena. In this study, the visual signs in the film *Nanti Kita Cerita Tentang Hari Ini* which was released on 2nd January 2020, are the units analyzed. Visual scenes will be filmed and analyzed using Charles Sanders Pierce's triadic model of sign, object, and interpretant.

This study utilized two data sources: primary and secondary data. Primary data was collected through non-participatory observation of parental communication in the film "We'll Tell You About Today." Secondary data, which refers to complementary data obtained indirectly, was taken from Kaharuddin's (2021) explanation. Primary data

was collected through non-participatory observation of parental communication in the film "We'll Tell You About Today." Secondary data, which refers to complementary data obtained indirectly, was taken from Kaharuddin's (2021) explanation. Abbreviations such as *Nanti Kita Cerita Tentang Hari Ini* should be explained upon first use. A clear and concise presentation of data collection without subjective evaluation is the objective of this section. Primary data was collected through non-participatory observation of parental communication in the film "We'll Tell You About Today." Secondary data, which refers to complementary data obtained indirectly, was taken from Kaharuddin's (2021) explanation. In this study, the researchers employed secondary data sources related to representation theory, along with various concepts related to research, gathered from books, journals, and articles as supporting material.

Furthermore, researchers conducted a data analysis technique by selecting relevant film scenes

that depict parental communication. The visual images are entered into a table structured according to semiotics-based analysis techniques developed by Pierce, consisting of three elements: signs (sign), object and meaning (interpretant)..

RESULTS AND DISCUSSION

To identify instances of parental communication, researchers analyzed the film *Nanti Kita Cerita Tentang Hari Ini* for indicators of such communication. These indicators are determined by various characteristics that constitute forms of parental communication. Then, the researcher analyzed several scenes in the film *Nanti Kita Cerita Tentang Hari Ini* that depict parent-child communication. The researcher collected five scenes through screenshots and used them as research material for analysis.



Figure 1. A Father's Anger to His Guilty Son



Figure 2. Father's Demands to Firstborn to Take Care of His Sister



Figure 3. Father's Anger at Daughter who Ride a Motorbike Home



Figure 4. A Mother's Efforts to Soothe Her Child



Figure 5. A Husband's Domination of His Wife and Children in the Family

Based on the five scenes above in Figures 1-5, researchers found parental communication represented as follows:

1. Figures 1 depicts emotionally charged family interactions. The first image shows a father dressed in light blue with a neat and authoritative look, while his gestures indicate serious thinking. The boy and girl outside the door show expressions of guilt and fear. In the next image, the adult male reprimands the boy sternly while the boy frowns, while the girl pleads with the father not to get angry at the boy. The third image shows the brother standing in front of the door with his eyes closed and crying, perhaps because of his mistake that made his sister sick. In the last

picture, the father kisses the hand of the daughter who is lying down with a cut forehead, showing an affectionate relationship in the middle of a hospital setting. This scene reflects parental communication with authoritarian features, where the father shows his anger and assertiveness to his children which has an impact on their emotional expression. Parental communication in the family is mastered by the father by applying the authoritarian type of communication.

2. In Figure 2, a man dressed in red with an angry face enters the administration area of the hospital, indicating an aggressive and assertive character. Figure 2 depicts a woman in medical care with cast hand and green and

light brown clothes, depicting a caring and delicate personality. In Figure 2, a woman is drinking water to calm her mind, while a man looks back with a strong eyebrow mark. Figure 2 shows the interaction between a father and his children; the red-clad father is demanding of his eldest son, while the eldest son and daughter in hospital conditions show guilt and head bowing. This scene illustrates the father's authoritarian and favorites communication towards his children, creating an atmosphere of tension and conflict within the family. Authoritarian parental communication is done in a harsh and demanding way from parents without any compromise.

3. In Figure 2, various scenes depicting the interaction between different characters are shown. In the first image, a low angle shot adds a dramatic feel. The second image shows a medium long shot with a man and a woman talking, shown from behind the man's head. In the picture, the woman's appearance with a yellow blouse and gray pants depicts a cheerful yet serious personality. The third image depicts a man dominating the conversation with a haughty attitude, while in the fourth image, the woman with a watch on her right hand shows a perfectionist and emotional personality. These scenes illustrate the complexity of interactions and dynamics between characters, and reflect aspects of their personalities through clothing, facial expressions, and gestures. All these scenes relate to the theme of dominant paternal communication, which can have a negative impact on a child's psychology, as seen in Awan's reaction to his father's dominance and harsh appearance. Children who receive authoritarian communication have moody personalities, irritability, stress, pressure, and do not feel happy so that the relationship between parents and children becomes not close.
4. Figure 4 is a medium close-up (MCU) that shows the human body from the chest border to the top of the head. It uses a bird's eye angle, where the camera is above the object to create a sense of vulnerability and empathy. A long-haired woman is seen looking to the left

and touching the arm of the short-haired woman beside her with her right hand. This shows the long-haired woman empathizing with the short-haired woman and trying to engage her in conversation. However, the short-haired woman turns her head towards the window, indicating her disappointment and unwillingness to be spoken to. The monochrome room setting with dim lighting suggests a mysterious and sad impression. The long-haired woman communicates with the short-haired woman through expressions, eye gaze, and hand touches, depicting authoritative type parenting communication that is responsive and empathetic. Mothers participate in parental communication by implementing authoritative communication that provides opportunities for compromise based on agreement between parent and child about life values.

5. In Figure 5, the shot uses a high angle to capture a broad impression. A man stares upwards with an expression of anger and wonder, lips slightly parted to signify surprise. The blue shirt worn depicts truth and confidence, the sunglasses show courage, and the gold ring on the ring finger indicates marriage. A woman is wearing a gray blazer, indicating an independent personality, and the gold head is a symbol of elegance and wisdom. Figure 5 uses a medium close-up, showing a woman with an anxious expression, and another woman with a sharp gaze showing anger. In Figure 5, a medium long shot shows three people with diverse expressions, a man commanding, a short-haired woman looking anxious, and another woman with a serious expression. In Figure 5, a low angle is used, the sad woman is seen from below, and the man speaks pleadingly to the woman. The setting shows a family room with a warm and cozy atmosphere. The whole picture shows the dynamics of parental relationships and communication between men and women in different situations. Different types of parental communication will have different effects on children in terms of behavior.

In this study, researchers analyzed parental communication in the film *Nanti Kita Cerita Tentang Hari Ini* as a process of building a relationship between parents and children. The film portrays both parents, with a dominant father figure who prioritizes his children's education. However, a mother also has a role in implementing parental communication to her children, even though her position may not be equal to that of the dominant father. Rather, she serves as a balancer when the father is not present. The film reveals to its audience that differences can exist between fathers and mothers in terms of how they apply parental communication to their children within families.

There are three scenes in the film *Nanti Kita Cerita Tentang Hari Ini* that depict fathers educating their children. In one scene (Figure 1), the father expresses anger towards his eldest son for failing to care for his younger brother. In another scene (Figure 2), the father demands that his eldest son be responsive in taking care of the youngest brother. The third scene (Figure 3) shows the father's anger towards his daughter for arriving home on a motorcycle. All three scenes demonstrate that the father's actions are a type of parental communication that employs authoritarian methods. Authoritarian communication, also known as authoritarian parenting, is characterized by harsh methods of disciplining children, where parents impose limitations and punishments. Communication between parents who employ authoritarian parenting is one-sided and focuses solely on the parents, without allowing the child to express themselves. Meanwhile, excessive control by parents imposes limitations on children's lives, as they are always bound by rules and are obliged to comply with expectations of parental authority. Putri et al. (2023) suggest that authoritarian communication styles can result in toxic relationships between parents and children, thus indicating the negative impact on nurturing and educating children.

A toxic relationship involves one party feeling attacked, demeaned, unsupported, or misunderstood by the other party (Kusumastuti, 2023). If children are raised with authoritarian communication, it can have negative effects on their mental health, as evidenced by signs of depression such as moodiness, aloofness, and silence. This is evident in various still images captured from the film *Nanti Kita Cerita Tentang Hari Ini*, including a child's sad facial

expression, crying, and head-bowing. In addition, children often show hesitation and fear in acting due to feelings of inferiority, lack of confidence, and weak communication skills in social situations (Putri et al., 2023).

An example of an implementation of the authoritarian type of communication is a parent who forbids a girl to stay at a friend's house without giving a clear reason behind the rule. Unlike the way fathers do, a mother in the film *Nanti Kita Cerita Tentang Hari Ini* applies parental communication by providing opportunities for open discussion to children along with reasons for their actions. This can be seen through the scene in Figure 4 and Figure 6, where a mother when seeing her child being disappointed immediately responds to comfort and make her child calmer by giving the opportunity for the child to ask questions and then provide relevant explanations related to things that made the child feel disappointed before.

The mother in the movie used a type of communication called authoritative, where parents are attentive to their children's needs and display love by allowing them to express their thoughts and feelings. They also articulate the reasons behind their instructions and the positive and negative outcomes of each behavior (Yusuf in Novitasari & Nur, 2022). Children who receive interactive and two-way authoritative communication have good mental health, seem to be happy, are polite, are easy to get along with, are empowered, can control themselves, and are independent.

In the family depicted in the movie *Nanti Kita Cerita Tentang Hari Ini*, the father appears more assertive than the mother. This is evident in a scene where the father, sitting alone with the mother, instructs her to summon the children to a room. The mother fulfills the request and gathers the children, and the father then asserts his dominance by speaking while standing, while the rest of the family remains silent. Departing from the idea of the father being more dominant than the mother, it can be concluded that the father plays a part in controlling parental communication within the family.

The way in which each parent communicates with their children has various effects. Figure 5 illustrates how a child reacts when the father expresses anger -remaining silent and looking down. Meanwhile, in Figure 5, when the mother looks sad and disappointed with tears in her eyes, the child

responds with empathy by kneeling and verbally encouraging her. This occurs because the mother is attentive to her child's emotions and needs when communicating with them. It is also common for the mother to allow the child to ask questions and negotiate about the life values that they hold. Authoritative communication from mothers can create more interactive, open, and harmonious relationships with their children. Monalisa (2018) further notes that parents who communicate authoritatively can establish effective discipline attitudes in their children without resorting to anger or excessive demands. Therefore, it can be concluded that the effects of each type of parental communication on children may vary.

Related to the idea of showing things to people, the movie *Nanti Kita Cerita Tentang Hari Ini* gives an illustration of real life, where media demonstrates its role in framing reality. The media presents social issues to help the audience comprehend the message and why things happen in life. In this study, the researchers aim to explain the parent-child communication within a family depicted in the film *Nanti Kita Cerita Tentang Hari Ini*. The film uses representation to showcase reality. Barker's (Adji & Meilinawati, 2019) interpretation or picture of human life is presented, leading viewers to explore its meaning. Croteau and Hoynes said that representation can highlight different things, even those that receive less attention in the community (Wibowo, 2013, p. 149).

There are three ways of using Hall's representation, as outlined in Surahman's (2014) work. Firstly, a reflective approach focuses on language's function as a mirror, which reflects a meaning. In this approach, meaning is formed using objects, ideas, figures, and real-life events. For instance, this study's researchers analyzed how parental communication is portrayed in films using symbols or signs, where signs are screenshots of scenes from different movies. By examining the setting, characters' expressions, and events portrayed in a scene, researchers can interpret the significance of a particular sign.

Additionally, intentional communication, whether through spoken or gestured language, plays a crucial role in conveying meaning to the audience. The deliberate approach involves creating meaning through various methods or one's own effort. *Nanti Kita Cerita Tentang Hari Ini* attempts to

communicate a message regarding family dynamics, depicting the establishment of parent-child relationships in the movie. Meanwhile, in the deliberate approach, the researcher tries to understand the meaning of new signs in the film by interpreting them.

Thirdly, in the constructionist approach, meaning is created through nonverbal language, such as the physical work produced. In simpler terms, humans as communicators create meaning in their work, not the objects themselves. The study constructed the film *Nanti Kita Cerita Tentang Hari Ini* to illustrate how fathers and mothers in a family educate and raise their children differently, with more dominant parties. The researchers created the structure by using Pierce's triadic model, consisting of signs, objects, and meanings associated with movies.

As a popular form of mass media, movies are loved by the public as they provide easy-to-understand entertainment that is readily accessible. Filmmaking is a great way to develop new story ideas that are relevant and can convey messages to the audience using technology and audio-visual advantages; the film *Nanti Kita Cerita Tentang Hari Ini*, which highlights family issues, is a good example.

The film portrays a strained parent-child dynamic in the Narendra family. Mr. Narendra's character depicts a father who enforces stern disciplinary methods, pressures his children into compliance, displays affection through physical means, and punishes them for their errors. As a result, the children frequently feel despondent and are unable to express themselves fully until they reach adulthood. A good relationship between parents and children can be created through open communication where both parties exchange ideas, reach compromises, and express themselves freely to establish a cohesive understanding.

There is a difference between parental communication depicted from *Nanti Kita Cerita Tentang Hari Ini* with other films discussed in previous research, such as Febriyanti et al. (2019) who saw representations in the film *Ibu Maafkan Aku dan Han* (2018) with their research on single mother conflicts in *Susah Signal*. However, both studies only talk about how moms communicate with their children, not both parents as we did in this study. This also reflects a change in the results of past

research on parental communication, where some studies didn't discuss the importance of both parents communicating with their kids. The researchers conducted a study to explore how parents communicate with their children in a family setting. They used film to analyze the communication and roles of both parents, specifically the father and mother. They also looked for any dominant figure, such as a father, who regulates communication within the family. The study aimed to understand the various ways parents communicate with their children.

Through images and objects that are displayed and interpreted to create meaning, the film *Nanti Kita Cerita Tentang Hari Ini* portrays a lack of understanding among parents when it comes to communication with their children. This is illustrated by the father's misguided approach to raising and molding his child's personality, which he does through his own strict methods without first considering the potential consequences. Departing from this, what causes disharmony in the relationship between parents and children in the Narendra family? In other words, *Nanti Kita Cerita Tentang Hari Ini* aims to encourage parents to prioritize communication and harmony within the family.

CONCLUSION

In order to better understand how parents communicate with their children, we use semiotic analysis to examine how parents communicate with their children in *Nanti Kita Cerita Tentang Hari Ini*. The study focuses on five film scenes and analyzes various elements like shooting angle, technique, color, dialogue, and nonverbal cues to explore the representation of parent-child communication.

The findings indicate that the paternal figure portrayed in the film holds a significant position in regulating parental communication within the household. This, in turn, leads to discord and reduced openness in parent-child relationships. The use of a domineering communication style and excessive expectations by the father has a negative effect on the mental health of the child, as shown by signs of depression such as moodiness, detachment, and calmness. In contrast, the mother in the film employs responsive communication and prioritizes compromise, resulting in an interactive interaction with the child. Children receiving this type of communication develop a more positive personality,

are polite, able to control themselves, and become independent. Although the mother's role is not dominant, her parental communication serves as a counterbalance to the father's communication in the family.

Furthermore, this study indicates that the impact of parental communication on child development differs depending on the communication style used. This study is expected to have contributions in both academic and practical aspects. Specifically, the researchers recommend conducting more detailed and comprehensive research on the portrayal of parental communication in films. The objective is to enhance comprehension regarding the significance of parental communication in maintaining harmonious family relationships.

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