

The Meaning Of Family Conflict In Perayaan Mati Rasa Film: A Roland Barthes Semiotic Analysis

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Abstract

This study aims to analyze the meaning of family conflict in the film *Perayaan Mati Rasa* directed by Umay Shahab using Roland Barthes semiotic approach. Family conflict is not merely an interpersonal event but a cultural construction shaped by social values and power relations within the family structure. As a form of mass media, film plays a significant role in representing and constructing social realities through visual and verbal signs. This research employs a qualitative method with semiotic analysis at three levels of meaning: denotation, connotation, and myth. The data consist of nine selected scenes categorized into three family conflict orientations: lose-lose, win-lose, and win-win. The findings reveal that lose-lose orientation represents emotional avoidance and repression, the win-lose orientation highlights domination and unequal power relations between siblings, while the win-win orientation portrays reconciliation through empathy and open communication. At the myth level, film constructs and simultaneously critiques cultural beliefs regarding first

born authority, masculinity, and ideal family harmony. Overall, Perayaan Mati Rasa represents family conflict as a complex emotional process and emphasizes the importance of communication openness in achieving constructive conflict resolution.

Keywords: Family Conflict, Film, Semiotics, Roland Barthes

INTRODUCTION

Family conflict is a common social phenomenon that emerges from differences in emotional needs, perspectives, and roles among family members (Lestari, 2016). Conflict within the family does not merely reflect interpersonal disagreement, but also represents deeper psychological tension and communication breakdown (Rahmayanty et al., 2023). In contemporary Indonesian society, increasing cases of domestic disputes indicate that family relationships are vulnerable to emotional instability and power imbalance (Ritonga & Harahap, 2024). Therefore, family conflict must be understood not only as a social event but also as a cultural construction shaped by norms, expectations, and hierarchical relations within the family structure.

From a semiotic perspective, family conflict can be examined as a system of signs that produces layered meanings. Roland Barthes develops a two-order signification model in which meaning operates at the levels of denotation, connotation, and myth (Hoed, 2008; Sobur, 2014). At the first level, denotation refers to the literal or surface meaning of a sign. In cinematic texts, denotative meaning appears through visible elements such as facial expressions, tone of voice, gestures, body positioning, and spatial

distance between characters. These signs present conflict as observable interactions within the narrative.

At the second level, denotative signs function as signifiers that generate connotative meanings. Connotation refers to associative, emotional, and cultural interpretations attached to a sign. In the context of family conflict, silence may connote emotional repression, raised voices may signify dominance, and physical distance may represent alienation. These connotative meanings are not neutral; they are shaped by shared cultural values and social experiences.

Barthes further explains that when connotative meanings become naturalized and widely accepted within society, they form what he calls myth. Myth is not falsehood, but a system of ideological meaning that makes cultural constructions appear natural and unquestionable (Sobur, 2014). In family contexts, myths may include beliefs such as the expectation that first-born children must be strong and authoritative, that men should suppress emotional vulnerability, or that family harmony must be preserved even at the cost of emotional expression. Through this semiotic framework, family conflict in film can be interpreted as a cultural text that constructs and reproduces ideological meanings about authority, emotional control, and reconciliation.

Film, as an audio-visual mass medium, plays a significant role in representing and shaping social reality (Prasetya, 2019). Cinematic elements such as framing, lighting, dialogue, and *mise-en-scène* function as symbolic structures that guide audience interpretation (Nasirin & Pithaloka, 2022). The film *Perayaan Mati Rasa*, directed by Umay Shahab, portrays sibling relationships after the sudden loss of their parents. The narrative

emphasizes emotional distance, power hierarchy, suppressed grief, and eventual reconciliation. Through its visual and verbal signs, the film constructs family conflict not only as narrative tension but as a representation of broader cultural beliefs regarding sibling roles and emotional expression.

In addition to semiotic analysis, family conflict in this study is examined through conflict orientation theory, which categorizes responses to conflict into three orientations: lose-lose, win-lose, and win-win (Lestari, 2016). The lose-lose orientation reflects avoidance and emotional withdrawal; the win-lose orientation indicates domination and unequal power relations; while the win-win orientation emphasizes empathy and constructive communication. By integrating Barthes' semiotic model with conflict orientation theory, this study seeks to reveal how meanings of family conflict are constructed at the levels of denotation, connotation, and myth within the film narrative.

Therefore, this research aims to analyze the meaning of family conflict in *Perayaan Mati Rasa* using Roland Barthes' semiotic approach, focusing on how visual and verbal signs produce layered meanings and construct cultural myths regarding family roles, authority, and emotional reconciliation.

METHODOLOGY

This study employs a qualitative descriptive method using Roland Barthes' semiotic analysis. Qualitative research allows in-depth interpretation of symbolic meaning within media texts (Mahendra et al.,

2024). The object of this research is selected scenes from the film *Perayaan Mati Rasa* that depict family conflict between siblings.

Data were collected through observation and documentation techniques by repeatedly watching the film and identifying relevant scenes, dialogues, gestures, and visual compositions related to family conflict representation.

The analytical framework follows Barthes three levels of signification (Hoed, 2008), that is Denotation literal meaning of visual and verbal signs, Connotation emotional and cultural associations, and Myth ideological meanings that become normalized within society.

The data analysis framework in this study systematically follows Barthes's three levels of signification:

- a. Denotative Analysis: Identifying the literal meaning of visual signs (such as framing, facial expressions, body positions) and verbal signs (dialogue) appearing in the scene.
- b. Connotative Analysis: Interpreting the emotional and cultural associations attached to these signs to discern the implicit messages behind the characters' interactions.
- c. Myth Analysis: Revealing the ideological meanings normalized in society, as reproduced or constructed by the film, regarding the roles of family members and authority.

To ensure the focus of the analysis, the researcher selected nine key scenes representing each conflict orientation (three scenes per orientation). The validity of the data in this study was strengthened through theoretical triangulation, namely by integrating Barthes's semiotic theory with the theory of family conflict orientations. This was done to ensure that the researcher's interpretation was based on a solid theoretical foundation and was able to provide a comprehensive picture of how the meaning of family conflict was constructed in the film's narrative.

To maintain analytical focus, each conflict orientation (lose-lose, win-lose, win-win) was analyzed through three selected scenes. Data validity was strengthened through theoretical triangulation by integrating semiotic theory and family conflict orientation theory (Subhaktiyasa, 2024).

THEORITICAL REVIEW

A. Film as a Medium for Social Representation

Film is a mass communication medium that functions not only as a means of entertainment but also as a representation of social reality, capable of constructing meaning through a system of visual and verbal signs. According to Prasetya (2019), film is a construction of reality formed through various cinematographic elements such as camera angles, lighting, dialogue, character expressions, music, and image editing. All of these elements work together to convey a message to the audience.

Representation in film is not an objective reflection of reality, but rather a social construction influenced by ideology, culture, and the filmmaker's perspective (Hall, 1997). Therefore, every scene in a film contains signs that can be interpreted beyond their literal meaning. The

audience not only receives visual information but also interprets the social, cultural, and moral values represented in the film's narrative.

In the context of mass communication, film has the ability to shape public perceptions of various social issues, including family conflict. Representations of conflict in films often present depictions of power relations, interpersonal communication, conflict resolution, and the construction of cultural values that develop in society (Latief & Utud, 2024). Therefore, analyzing films is crucial for understanding how media constructs social reality through visual symbols.

Umay Shahab's film "Perayaan Mati Rasa is a clear example of how audiovisual media represents the dynamics of sibling relationships after the loss of a parent. Through its choice of framing techniques and dialogue, the film constructs sensitive issues such as emotional distance, the power hierarchy between siblings, and suppressed grief. The family conflict here is positioned not only as a catalyst for narrative tension but also as a representation of broader cultural beliefs regarding the roles of family members and how emotions should be expressed. Analysis of this film is crucial because it helps us understand how visual signs on screen can reveal deeply rooted social myths in Indonesian society, such as the authority of the eldest son or the masculine norm that demands men always appear strong.

Thus, examining film as a medium for social representation means acknowledging that film is a dynamic cultural text. Film not only records what happens in society but also provides a framework for viewers to observe, understand, and reevaluate their roles within the social structure, particularly within the smallest sphere: the family. Through a semiotic approach, we can examine how the technical elements of film transform into ideological messages that influence how we perceive social truths.

B. Roland Barthes' Semiotics

Semiotics is the study of signs and how they generate meaning in social life. One of the most influential figures in the study of semiotics is Roland Barthes. Barthes developed Ferdinand de Saussure's concept of semiotics by expanding the process of meaning into two levels of signification: denotation and connotation, which later developed into myth (Barthes, 1977; Sobur, 2014).

Denotative meaning is the first, literal meaning, or what is directly visible. In film, denotation can take the form of a character's facial expressions, dialogue, color, costume, or visible body movements. However, meaning does not stop at the denotative level.

At the second level, signs generate connotative meanings influenced by social experiences, culture, ideology, and the emotions of society. Connotation allows a scene to have a deeper meaning than its mere visual appearance. For example, a silent scene in a family conflict not only means someone is not speaking, but can also be interpreted as a form of communication agreement, emotional distress, or psychological trauma.

Furthermore, Barthes explains that connotations that are continuously produced in society will develop into myths. Myths are systems of meaning that make a cultural construct seem natural and are considered truths that do not require further investigation (Hoed, 2008). In the context of Indonesian families, for example, there are myths that the eldest child must be a strong figure, that men should not show sadness, or that family harmony must be maintained despite expressing emotions.

Using Barthes's semiotic approach, this study seeks to uncover how the film "*Perayaan Mati Rasa*" constructs the meaning of family conflict

through the relationship between denotation, connotation, and myth that emerges in each scene.

C. Family Conflict Theory

Family conflict is an inseparable part of the dynamics of family life. Conflict arises from differences in needs, goals, interests, and communication styles between family members. Lestari (2016) explains that family conflict is not always negative, but can be a means of relationship growth if resolved through open communication and mutual respect.

According to Wood (2010), interpersonal conflict within families is influenced by the communication patterns that develop among family members. When communication is closed, dominant, or avoids the problem, the conflict tends to develop into a destructive conflict. Conversely, open communication will result in constructive conflict resolution.

Lestari (2016) categorizes organizational conflict into three forms:

- a. Lose-Lose Orientation, which is a situation where both parties experience losses due to choosing to avoid conflict or suppress emotions.
- b. Win-Lose Orientation, which is a conflict in which one party wins through domination or power over the other.
- c. Win-Win Orientation, which is conflict resolution through open communication, empathy, compromise, and the search for joint solutions so that all parties benefit.

The relationship between these three conflicts forms the basis for this research analysis to examine how family conflict.

DISCUSSION

"Perayaan Mati Rasa" Film is a touching cinematic exploration of grief, communication, and power structures within a small Indonesian family. The film's narrative centers on the relationship dynamics between two siblings, Ian and Uta, who must navigate their lives after the sudden loss of their parents.

The title "Perayaan Mati Rasa" is not merely a metaphor, but rather a representation of the defense mechanisms adopted by the characters to cope with unbearable trauma and grief.

Plot-wise, the film depicts how profound loss can create emotional distance rather than closeness. Ian, as the eldest son, bears the heavy burden of becoming the new "head of the family." On screen, Ian is often shown isolated or standing alone, a visual choice that denotatively suggests loneliness, but connotatively symbolizes the mental burden he bears as the firstborn son.

The film poignantly highlights the myth of masculinity and the authority of the firstborn in Indonesian culture, where a man is expected to be strong, never cry, and assume complete control over family decisions.

The main tension arises from the differences in how Ian and Uta process their grief. Uta, as the younger sibling, often feels unheard and her presence ignored under the shadow of her older sibling's authority. This creates a win-lose conflict, where Ian tends to dominate interactions and even resorts to verbal threats to maintain hierarchy. The audience is treated to scenes filled with suffocating silence, such as a moment at the dinner table

that depicts a complete breakdown in communication. This silence reflects a lose-lose orientation, a situation in which all parties suffer because they choose to suppress their emotions in order to maintain a false sense of family harmony.

However, the film's true strength lies in its journey toward reconciliation. One of the most poetic narrative elements is the use of a song left behind by their late father. This song symbolizes an unfinished emotional legacy. When Ian and Uta finally sit down together to continue the song, the film shifts to a win-win orientation. Music becomes a universal language capable of breaking through the walls of "numbness" they have built. This moment isn't just about finishing a song, but about reconnecting their broken hearts.

The film's emotional climax is achieved through an acknowledgement of vulnerability. Through a heartfelt apology and a hug between Ian, Uta, and their mother, the film deconstructs the myth that strength means not having feelings. "*Perayaan Mati Rasa*" (Numbered Celebration) ultimately becomes a "celebration" in a different sense—a celebration of the courage to feel again, to be hurt again, and ultimately to love each other again as a whole family.

Through rich visual symbols, Umay Shahab successfully conveys the message that open communication and empathy are the only way out of the labyrinth of self-enclosed grief.

1. Lose-Lose Conflict Orientation

The lose-lose orientation perceives conflict as harmful to all parties, leading individuals to avoid confrontation and suppress emotions. In the film, this orientation is represented through scenes that show emotional withdrawal and silence. These scenes signify emotional restraint and the belief that expressing feelings may worsen the conflict. Culturally, this reflects the myth that emotional suppression is necessary to maintain family harmony.

- a. The first data show a scene in which Ian is standing alone without any dialogue. At the denotative level, this scene merely presents Ian standing by himself. However, at the connotative level, this posture represents conflict avoidance and emotional restraint. The myth constructed in this scene is the belief the men, particularly first born sons, are expected to be strong and refrain from expressing their emotions openly.



- b. The second data depict Uta and Dinda waiting for Ian in the dining room. Denotatively, this scene shows an act of waiting, yet connotatively it illustrates emotional distance and ineffective communication among family members. The emerging

myth suggests that family conflict can be left unresolved and is believed to fade away on its own over time.



- c. The third data present Uta crying in front of Ian. Denotatively, the scene represents an expression of sadness, while connotatively it reflects the accumulation of suppressed emotions resulting from unresolved conflict. This scene construct a myth that crying is perceived as a sign of weakness, leading emotions to be frequently suppressed within family relationship.



2. Win-Lose Conflict Orientation

The win-lose orientation is characterized by domination and unequal power relations. In *Perayaan Mati Rasa*, this orientation appears in scenes where one sibling simposes authority over another. These interactions signify hierarchical family roles, particularly the cultural myth that older siblings possess greater authority and legitimacy in decision making. As a result, conflict resolution becomes one sided and emotionally damaging.

- a. Ian verbally accuses Uta. Denotatively this scene portrays an argument, whereas connotatively it reflects Ian's attempt to maintain a dominant position as the older sibling. The myth formed is the belief that first born children possess greater authority within the family.



- b. Uta feeling disregarded by Ian. Denotatively, this scene conveys an expression of emotion, while connotatively it represents an imbalance of power relations within the family. The prevailing myth suggest that the voices of younger siblings are often considered less important than those of older siblings.



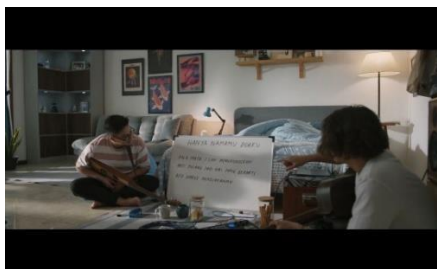
- c. Ian threatening Uta. At the connotative level, this scene illustrates conflict resolution through coercion. The myth constructed is the normalization of verbal aggression as part of family conflict dynamics.



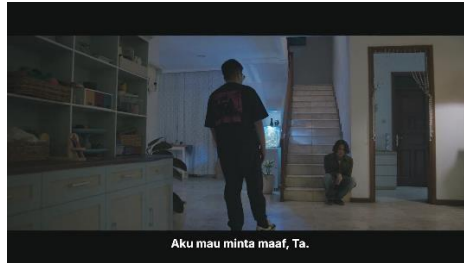
3. Win-Win Conflict Orientation

The win-win orientation presents conflict as an opportunity for mutual understanding and emotional growth. The film depicts reconciliation through shared memories, apologize, and emotional openness. These scenes represent the shift toward empathy and acceptance. The underlying myth emphasizes the idea of an ideal family that resolves conflict through communication and forgiveness.

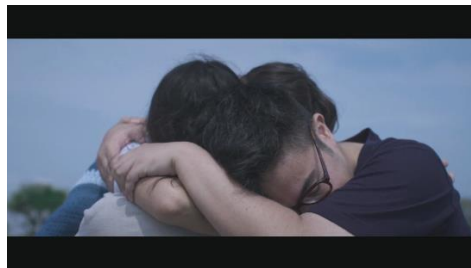
- a. Ian and Uta continuing a song left by their father. Denotatively, this scene portrays a shared musical activity, while connotatively is signifies a process of emotional reconciliation. The emerging myth suggests that family memories possess the power to reunited fractured relationships.



- b. Ian apologizing to Uta. Connotatively, this scene reflects emotional awareness and acknowledgment of wrongdoing. The constructed myth emphasizes that apologizing is a form of emotional maturity within the family.



- c. Ian, Uta, and their mother embracing one another. Connotatively, this scene represents conflict resolution through empathy and acceptance. The myth formed is the portrayal of an ideal family that is capable of mutual forgiveness.



CONCLUSION

This research shows that the film *Perayaan Mati Rasa* not only depicts family conflict as a series of dramatic events, but also represents various cultural constructs regarding relationships between family members. Roland Barthes's semiotic analysis reveals that each scene contains multiple meanings, ranging from denotation and connotation to myth, reflecting social values regarding the authority of the eldest son, masculinity, emotional control, and the importance of reconciliation within the family.

The results indicate that the lose-lose orientation reflects the tendency of family members to avoid conflict through emotional

suppression. The win-lose orientation demonstrates the dominance of power that creates unequal relationships between siblings. Meanwhile, the win-win orientation demonstrates that open communication, empathy, and forgiveness are paths to more constructive conflict resolution.

However, this research still has several limitations. The analysis focused only on nine scenes, thus not being able to describe the entire dynamics of the film's narrative. Furthermore, the study used a semiotic approach, so the results are still interpretative based on the researcher's perspective.

Practically, this research is expected to serve as a reference for academics, communication students, and film practitioners in understanding the representation of family conflict through film. For filmmakers, the results of this study demonstrate that films play a crucial role in raising public awareness about the importance of interpersonal communication and healthy conflict resolution within families.

For future research, it is recommended that analysis not only utilize Roland Barthes's semiotic approach but also combine it with Stuart Hall's representation theory, Norman Fairclough's discourse analysis, or audience reception analysis to gain a more comprehensive understanding of how film messages are produced, represented, and received by the public. Future research could also compare several family-themed films or employ mixed methods with audience interviews to examine how the meanings constructed in films are truly understood by audiences.

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