

Identity Expression of Father and Children Relationship in The Gara – Gara Warisan Film

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ABSTRACT

Film is one of the mass communication media that is quite effective in conveying messages. A film is often made to represent reality and problems that occur in people's lives, including family issues and parenting. The father's role in parenting also makes an important contribution to the child's development. Experiences shared with a father will influence a child's behavior into adulthood. One of the films that raises this issue is the film Gara-Gara Warisan (2020) which tells about a family conflict where the father has favoritism towards his children. This study aims to analyze how the identity expression of the relationship between father and son is portrayed in the film. By using Roland Barthes' semiotic analysis and Geert Hofstede's cultural dimension, he looks at how Indonesian culture influences collective ways of thinking and human behavior, including the issue of parenting. This research shows that there are several scenes that depict the influence of Indonesian cultural dimensions on the father's upbringing, such as the high power distance between father and son, uncertainty avoidance in the future and career of the child, restraint (restraint) on freedom, collectivism in parenting, masculinity, femininity, and future orientation (long term orientation) that will be faced by the family.

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1. Introduction

Film is an innovative work and product that comes from a medium. Film has a lot of educational, informational, persuasive and entertainment value which has a lot of meaning for the audience. In addition to functioning as a medium of entertainment, film can also be used as a medium for conveying information and messages, this in the film has various stages of creation such as dialogue and scenes that are easy for the audience to understand. In a film there is an act of communication between actors, the communication is in the form of a verbal dialogue between the players so as to create a form of communication. The communication is then disseminated to the public as a scene that has a storyline for the audience to enjoy (Syamsul, 2016). Film is part of mass communication which has an audio-visual nature and its purpose is to convey a social or moral message to the audience. Because of the reality that grows and develops in the community, films are created with an atmosphere that is almost the same as what is felt by the audience. This causes when watching and after watching, the audience can feel the sensation of closeness to the scene shown in a film. Not only a scene, but also the intent, purpose and message of the film shown (Rahman, 2020).

One of the films that gives a close impression and feels the sensation of closeness in every scene is the film Gara – Gara Warisan by director Muhadkly Acho which was released on April 30, 2022. The film Gara – Gara Warisan received 574,830 viewers and became one of the films with the highest number of viewers in 2022 (Indra, 2022). This film was one of the nominees for the Indonesian Movie Actor Awards (IMAA) in the categories of favorite male lead and best male lead actor (Sri, 2022). In addition, this film is also one of the nominees for the 2022 Indonesian Journalist Film Festival trophy in the categories of best comedy genre film, best director, best lead actress, best supporting actor, best supporting actress, screenwriter, and image editor (Ruly, 2022). This film tells the story of a family consisting of 3 children who will later fight over the inheritance

from their father. Stories like this film are not uncommon for us to encounter in our surroundings. The various conflicts that arise within the family are packaged in such a way that this film feels warm yet tense. The visualization of the film can be seen in figure 1 below.

Figure 1. Movie Poster Gara-Gara Warisan



(Source: <https://www.imdb.com/> accessed on 7 February 2023, 19.07 WIB)

Gara-Gara Warisan tells a story of a guest house owner and also a father named Dahlan with his three children who never get along. His first son named Adam who always blamed his father for his failures. Her second child named Laras is a very independent and idealistic person. Then the third is his son named Dicky, he is the youngest child of his father's favorite who has always lived pampered since he was little and had an impact on his life when he grew up to become a difficult child to manage. This film presents a balanced portion of drama and comedy and the comedy or jokes used are quite light and easy to understand. The number of views of this film can be seen in Figure 2 below.

Figure 2. Film Achievements of Gara-Gara Warisan



(Source: <https://www.imdb.com/> accessed on 9 February 2023, 12.15 WIB)

However, this film becomes so complicated when Dahlan's wife dies and their lives begin to change. Starting from Dahlan who remarried, until the various problems that arose. This film also becomes very complicated when the father, Dahlan, never gets along with his son and spoils his youngest child because of the guilt he has. The film Gara-Gara Warisan shows the style of parenting and communication between father and father that is interesting to discuss, especially by looking at the social and cultural dimensions that surround it, which often makes it difficult for children to express themselves to their father and become so rebellious. This will be interesting if discussed using Roland Barthes' semiotic analysis and Geert Hofstede's cultural dimension as an analytical tools that can see how Indonesian culture influences the parenting style of the father

to his child by discussing it using Hofstede's six cultural dimensions, namely power distance, individualism vs collectivism, masculinity vs femininity, uncertainty avoidance, restraint vs indulgence, and long term orientation. This film was also chosen because it is one of the many Indonesian films that discusses the relationship between fathers and children in the film. In addition, this film is a film that has been watched by many people, as many as 573,830 viewers, but not many people have analyzed this film because this film is still a relatively new film. Based on this background, the researcher wants to examine the identity expression that occurs between the father and son in the film *Gara – Gara Warisan* by using Roland Barthes' semiotic analysis and Hofstede's cultural dimension analysis.

2. Methode

Research is classified on purpose, and the level of naturalness of the object to be studied. The research method used by researchers is qualitative research using a semiotic analysis *approach*. Semiotics is used as a science of social knowledge that has a bond that has a basic unit which is usually called a "sign". Semiotics is usually used as an approach to analyzing media texts with the assumption that media is communicated with a set of signs. Semiotics itself is used as an approach in examining something that has a relationship with, for example, literary works, texts in the media (Andriyani, 2022).

This research was conducted using qualitative research methods using Roland Barthes' model of semiotic analysis. Through this model, will analyze the signs in a message. Roland Barthes was a structuralist thinker who actively practiced Saussure's *linguistic* and semiological models. Saussure's structuralist semiology places more emphasis on *linguistics*, while Barthes' semiotic theory is often used to examine signs in the form of advertisements and the like. Semiotics Roland Barthes uses denotation, connotation and myth as the key to analysis. Through this theory, a film cannot only be examined in terms of what is written, but can also arrive at the myth behind it (Andriyani, 2022). Semiotics is literally the science of signs, semiotics is used by researchers to find out the meaning of a language, symbol or sign. Roland Barthes' semiotics is composed of two levels of language, at the first level is language as an object and the second level is metalanguage (Lustyantie, 2016).

For data collection, researchers used data collection techniques obtained from various sources which were divided into two, namely primary and secondary data sources.

a. Primary data source

Primary data sources are data sources that directly provide data to researchers (Sugiyono, 2013). Primary data, for example, is data obtained from interviews between researchers and informants. In this case the primary data source was obtained directly from the film because of the legacy in an electronic file in mp4 format.

b. Secondary data source

According to (Tokan, 2016) secondary data sources are data sources obtained by researchers through other people or several secondary data sources used by researchers, namely:

(1) Written sources

Written sources are sources of data and additional materials that come from books, scientific magazines, sources from archives, personal documents, and official documents. Journals and curriculum vitae are also included in written sources. In this case, what is related to the focus in supporting the research that will be carried out is sorting journals, archives and personal documents related to films due to inheritance, both hard files and soft files.

(2) Visual Scenes

Scene Visual is a valuable descriptive data. The existence of a Visual Scene as data or as a support towards generating data. In general, photos are not used singly in analyzing data. The visual scene taken in this study is a photo related to the film because of inheritance

To analyze the data, the researcher used Hofstede's theory of semiotics and cultural dimension theory. The data analysis technique used in this study is qualitative data analysis, with

the concept of Miles and Huberman. According to Sugiyono (2013: 246) suggests that activities in qualitative data analysis are carried out interactively and continuously until complete, so that the data is saturated. Activities in data analysis, namely data collection, data reduction, data display, and conclusion drawing/verification.

1. Data Collection (Data Collection)

In this study, data collection was carried out through observation and documents. For the observation of the data obtained, it is written down to make a transcript. When enough data has been collected, the next thing to do is to reduce the data.

2. Data reduction

The next stage is data reduction. Data reduction is a result of field notes with a process of summarizing, selecting and focusing on the things that are needed for research. In this study, the data obtained was very large, so a data reduction process was needed to select, summarize and focus on the data resulting from the data collection process to make it easier for researchers to carry out the next stage.

3. Data Presentation (Data Display)

Presentation of data is processing semi-finished data into written form. Presentation of data can be done in the form of brief descriptions, tables, or others. In this study, after data reduction was carried out and the data needed for the research had been selected, then the selected data was processed and interpreted so that it would finally be presented in the form of descriptive text.

4. Conclusion or Verification

The last stage carried out is to draw conclusions, from a series of activities in the research process, a conclusion can be drawn regarding the strategy applied in conveying the message.

After the data analysis stage is carried out, it is also necessary to pay attention to the validity of the data collected. In this study, test the validity of the data (validity) by using data triangulation techniques. To determine the validity of the data the author uses triangulation techniques. According to Sugiyono (2013) what is meant by triangulation is as a data collection technique that combines various data collection techniques and existing data sources. Triangulation is a research technique by collecting data which simultaneously tests the credibility of the data, namely checking the credibility of the data with various data collection techniques and various data sources. One common strategy that is widely used in qualitative research methodology is triangulation. This technique is considered very easy and simple to achieve research objectives. Triangulation is a validation approach based on seeking conclusions from the results obtained by using several observations, data source methods, and/or a scientific perspective. As a result, "triangulation" is said to be successful if the research results yield the same conclusion. In other words, with triangulation, researchers can recheck their findings by comparing them with various sources, methods, or theories (R. Burke & Larry, 2014)

Triangulation as a data checking technique is divided into four types, namely (Meyta & Triani, 2018):

1. Source triangulation

Source triangulation means getting data from different sources using the same technique.

2. Triangulation method

Data collection techniques in the triangulation method use different techniques to obtain data from the same source. Method triangulation is an attempt to check the validity of data or check the validity of research findings.

3. Researcher triangulation

This triangulation is by utilizing other researchers for the purpose of re-checking the degree of confidence in the data, so that it can help reduce deviations in data collection.

4. Theory triangulation

This triangulation is based on the assumption that certain facts cannot be checked for their degree of confidence with one or more theories.

Of the four triangulations, source triangulation will be used by researchers. Through this technique the researcher will make observations by testing the credibility of the research data by checking the data that has been obtained. Finally, by comparing the results of interviews with the contents of a related document. The technique will make a difference in each comparison but the most important thing is to be able to find out what makes the difference in those sources.

3. Result and Discussion

The research was conducted by analyzing scenes that give signs or symbols directly or indirectly about the relationship between fathers and children in the film *Gara-Gara Warisan*. To identify these problems, the researcher takes five *scenes* that have been analyzed using Roland Barthes' semiotic theory and Hofstede's theory of cultural dimensions as follows:

Figure 3. Scene 1 (01:45 – 02:04)



Source : <https://layarxxi.cc/gara-gara-warisan-2022/> , accessed April 30 2023, 04. 30 WIB

Meaning of Denotation: While eating together at the dinner table, Dahlan came with martabak. However, the martabak brought by Dahlan only contained one variant which was Dicky's favorite variant.

Connotation Meaning: The meaning to be conveyed in this scene is that there is a difference in treatment from Dahlan to his other children. This can be seen when Dahlan frowned, showing his distaste for Adam's question regarding other food flavor variants and stated that Dicky liked the variant he brought. The difference in this treatment can also be seen in Adam's expression when he saw Dicky with a smile and inversely saw Adam with a wrinkled facial expression. So that it caused Adam to feel disappointed with what his father conveyed, this can be seen in Adam's sitting position, which was originally leaning forward to slumping and moving backwards.

Myth: Because they occupy the youngest position in the house, the last child (the youngest child) often gets special behavior from their parents which often makes their siblings feel jealous. This *scene* shows that there is a very striking difference in the treatment shown by Dahlan to his children by giving attention and special treatment to Dicky compared to his older brother, Adam.

Cultural Dimension: In this scene the principle of the cultural dimension that is visible is the principle of *restraint*. This can be seen when Adam asks about his wishes and preferences but Dahlan refuses. According to Agus Sujanto (in Zola, Ilyas and Yusri 2017), children occupy a distinctive position in general and then show distinctive types as well, thus requiring other treatment, service or discussion, so as not to harm the child himself, harm other children or harm the family. In this case, as the first child, Adam is required to be able to give in and have a minimal bargaining point compared to his other siblings. This *restraint* principle was applied by Dahlan to Adam by providing a limit by not following his wishes and being expected to act "properly" as the eldest brother who was expected to be able to give in.

The cultural dimension of *high power distance* also found that can be seen when Dahlan was more dominating than the other people on the table and he refused other people's requests and questions which showed the power he had in there.

Figure 4. Scene 2 (03:05-03:41)



Source : <https://layarxxi.cc/gara-gara-warisan-2022/> accessed April 30 , 2023, 04 28 WIB

Meaning of Denotation: The father (Dahlan), Adam, and his wife who are in the dining room are discussing the test results of the child who was selected to take part in the national football team selection. By holding the selection invitation form, Dahlan went against the wishes of his son and wife who wanted to continue the selection as a national football team player because it was seen as just a hobby and not a serious profession and had definite career prospects like in big companies.

Meaning of Connotation: The connotation to be conveyed in this scene is that there is a dispute between Dahlan and Adam and his wife regarding Adam's desire to take part in the national football team selection. Changes in Adam and his mother's expressions and gestures in the form of frowning foreheads and gloomy faces can be seen when they question Dahlan's decision against his son's wish to participate in the selection, showing a deep sense of disappointment. This form of emotion can also be seen in Adam's tears that fell when the refusal was conveyed by his father. Unequal power relations are also illustrated by the position between Dahlan, his wife, and Adam, who have unequal positions in the discussion. Adam and his mother, who sat opposite each other in this matter, had a lower position than their father, Dahlan.

Myth: As the head of the family, the father has a dominant role in directing the future of the child, especially in parenting styles in Asian countries, including Indonesia. This *scene* shows the absolute power that Dahlan has among all the other members of his family. The dining room which is usually used for warm conversations with family here is described as a place that does not reflect the warm feeling between families due to Dahlan's attitude which tends to be authoritarian.

Cultural Dimension: In this scene there is a situation which shows that the father has the highest power in the family, especially in making decisions. In parenting styles in Asian countries in particular, between parents and children there is always a distance that seems far away. A research also shows findings where it is important for parents in Asian countries to provide guidance to their children, one of which is by providing control over choices (Tan, 2012). The cultural dimension of *high power distance* can be found in this scene where neither the child nor the wife has the power to reject the father's wishes against Adam's choice to participate in the selection for the national football team. While the dimensions *are high Uncertainty avoidance* was also found where Dahlan considered that being a soccer player was not a promising profession for the future. The stigma that is firmly attached to the athlete profession as a job that is less promising and unstable, in this case, became the basis for Dahlan to direct his son not to take part in the selection. In this scene, there is also a cultural dimension of *long term orientation*, which is found in the scene of his father going against his will. Dahlan's decision is a decision that has implications for the future regarding the profession of being a soccer athlete which is a job that does not have a promising future. Another dimension that can be read in this scene is the *masculinity dimension* which is illustrated by Dahlan's firmness in making a decision.

Figure 5. Scene 3 (09:44 –10:13)



Source : <https://layarxxi.cc/gara-gara-warisan-2022/> accessed on 30 April 2023, 02.42 WIB

Meaning of Denotation: Dahlan is calling Dicky to inform him that he has sent money to Dicky and Dahlan also reminds Dicky not to buy drugs anymore and offers Dicky to come home for a while.

Connotation Meaning: The meaning to be conveyed in this scene is that there is a secret between Dahlan and Dicky regarding Dahlan sending money to Dicky, this can be seen when Dahlan speaks in a whisper and looks back to check and holds the right arm that holds the cellphone with his left hand. In addition, this scene also shows Dicky's uncomfortable expression, this can be seen when Dicky speaks in a rushed tone, and Dicky interrupts Dahlan's conversation and turns off the phone unilaterally. Then, in this scene there is an expression of joy and pride from Dahlan, this can be seen when Dicky says that he is no longer using drugs and his words are immediately greeted by Dahlan with a smile and a sense of pride.

Myth: There are differences in treatment between families that cause children to always feel dependent. This can be seen in Dicky who continues to depend on Dahlan and falls into drugs. In this scene also shows that in the middle of the family there is secrecy between one and another caused by differences in treatment.

Cultural Dimension: The cultural dimension that emerges is *low uncertainty avoidance*, this can be seen in Dicky's lifestyle which is comfortable with uncertain situations such as calls to perform, he even refuses his father's invitation to return home. house and prefer to live outside amid uncertainty of schedule and income. This was due to the parenting style that Dahlan gave to Dicky which gave Dicky freedom and obeyed all of Dicky's wishes since childhood, so that it had an impact until Dicky reached adulthood. Giving freedom to children to do anything turns out to be very not conducive to the formation of children's character, giving freedom to children is usually called permissive parenting. The application of permissive parenting can cause adolescent children to not have good self-control or to act as they please and feel that they are not an important part of their parents (Habibi, 2015).

Figure 6. Scene 4 (05:00 – 05:20)



Source: <https://layarxxi.cc/gara-gara-warisan-2022/>, accessed April 30 2023, 04.33 WIB

Meaning of Denotation: Dahlan discussed with Laras regarding his desire for Laras to continue his studies and leave his mother to the nurse to take care of him.

Connotative Meaning: The meaning to be conveyed from this scene is that there is hope from Laras for his mother's recovery, this can be seen when Laras insists on not continuing his studies and says that his mother will surely recover. In addition, there are differences of opinion between Dahlan and Laras, in where Laras wants to continue taking care of his mother until he recovers

and doesn't want to give his mother to the nurse. Meanwhile, Dahlan wants Laras to continue his studies and leave it to the nurse to take care of his wife. This scene shows an expression of hope that appears from Dahlan for Laras to continue his studies, this can be seen by Dahlan's sitting position leaning forward. Then there is also the gloomy expression shown by Laras, this can be seen from the gloomy expression on his face and the direction of the gaze that is directed downwards, apart from that there are also heavy inhalations and sighs.

Myth: Differences of opinion between parents and children are common. In this scene, Laras' great hope for his mother's recovery becomes the most prominent thing, while Dahlan's disbelief in his wife's recovery is the opposite of what Laras had hoped for. The demand from his father to continue his studies is a demand for Laras who is trying to cure her mother. Dahlan's feeling of rejection and distrust of Laras's hopes became emotional for Laras, especially for someone who is caring for someone who is seriously ill.

Cultural Dimension: The cultural dimension that can be found in this scene is the collectivist cultural dimension, this can be seen when Dahlan wants Laras to continue his studies and let his mother be cared for by nurses every day. Through this scene, it can be seen that Dahlan has thought of all things related to common interests, but Laras opposes this so that he still wants to take care of his mother alone. In addition, there is also a cultural dimension of *restraint* which shows that Laras' life is continuously regulated by the father without any freedom for what he wants and decides. Hofstede (in Prihanto et al, 2013) argues that decisions are choices among various alternatives, choices between types of activities proposed to solve problems. Thus, based on the data obtained by parents in making decisions, they have used various considerations. To solve a problem, decision-making activities become an alternative solution to find a bright spot on the problem. The decision-making process plays an important role in renewal (Prihanto et al, 2013).

Figure 7. Scene 5 (20:36-21:00)



Source: <https://layarxxi.cc/gara-gara-warisan-2022/>, accessed April 30 2023, 04.33 WIB

Meaning of Denotation: In the midst of the rainy conditions, Dahlan, who was in tears, tried to persuade Laras not to leave the house after learning that his father had remarried.

Connotation Meaning: The connotation to be conveyed in this scene is existence the guilt implicitly shown by Dahlan when he told Laras that he had a new wife after the death of his wife, Salma. This guilt was also seen by Dahlan to Laras by shedding tears and begging him not to leave the house. Dahlan's attitude is empathetic and tends to avoid wider conflict by not prolonging his explanation of why he chose to remarry.

Myth: The biological mother is an irreplaceable figure for children, and Laras is no exception. Dahlan's decision to remarry was a hard fact to accept. This is also illustrated by Laras' attitude, which expresses his emotions by crying and chooses to leave the house. Stigma regarding stepmothers who still have a negative image in society, such as the notion that marriages are only done for the sake of wealth is also the reason for Laras' rejection of this.

Cultural Dimension: The cultural dimension that can be found in this scene is the cultural dimension of *femininity* where in dealing with his problems with Laras, Dahlan tends to use his empathic side and communicates in a tone that tends to be more subtle when dealing with his daughters. In expressing their feelings, women tend to use their emotions compared to men (Sprecher, S., Sedikides, C., 1993). The researcher sees that Dahlan's attitude, which does not

extend his explanation of why he chose to remarry, shows that he has a feminine side, namely an attempt to avoid conflict with Laras.

4. Conclusion

After conducting research using Roland Barthes' semiotic analysis and Hofstede's cultural dimension analysis on the film *Gara – Gara Warisan*, the researchers obtained the result that the identity expression of the relationship between father and son is shown through various visual signs and audio signs. Researchers see that the parenting style and relationship between father and son in the Dahlan family has an interesting complexity, such as the presence of very *high power distance, restraint, long term orientation, collectivity*, and also a combination of *masculinity* and *femininity* in parenting. where at certain moments the femininity side is shown by Dahlan in communicating with his son. One other interesting thing is that there is a different cultural dimension when Dahlan faced Adam and Dicky, where he applied *high uncertainty avoidance* when dealing with his first child. Conversely, *low certainty avoidance* was found when he communicated with Dicky. This shows that there is a real sense of favoritism in Dahlan's parenting style for his children. Based on this analysis, it can be concluded that the comparison and analysis that has been carried out by Geert Hofstede on Indonesian culture still has a high level of relevance and has even been reproduced in films. This relevance and accuracy which is still quite high can also be taken by researchers as research suggestions, where film analysis by combining semiotic theory and cultural dimensions is still an interesting research potential to be discussed further in the future.

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