

REPRESENTATION OF *ALONE TOGETHER* IN FAMILY COMMUNICATION IN THE FILM "NANTI KITA CERITA TENTANG HARI INI"

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ABSTRACT

Effective family communication is the basis for creating a good family. Families that fail to create good communication patterns can create an imbalance in communication between family members. This triggers the existence of alone together as represented by the family in the film "Nanti Kita Cerita Tentang Hari Ini". This study aims to examine the existence of the alone together phenomenon in the film "Nanti Kita Cerita Tentang Hari Ini". Alone together itself is a situation where someone will feel alone even though they are in a crowd. The benefit of this research is to study the phenomenon of being alone together that is around us, especially in the family. This study uncovers film representation using a qualitative research method, namely semiotics by John Fiske. This semiotic analysis has three levels, namely the level of reality, the level of representation, and the level of ideology. The results of the analysis of the three levels show that the film "Later We Tell About Today" shows the phenomenon of being alone together experienced by several family members. This feeling of being alone together is triggered by authoritarian family communication patterns.

Keyword: Family Communication, Film, Alone Together, Representation, Semiotics

ABSTRAK

Komunikasi keluarga yang efektif menjadi dasar untuk terciptanya keluarga yang baik. Keluarga yang gagal dalam menciptakan pola komunikasi yang baik dapat memunculkan ketidakseimbangan dalam komunikasi antar anggota keluarga tersebut. Hal ini memicu adanya *alone together* seperti yang direpresentasikan oleh keluarga dalam film "Nanti Kita Cerita Tentang Hari Ini". Penelitian ini bertujuan untuk mengkaji adanya fenomena *alone together* tersebut dalam film "Nanti Kita Cerita Tentang Hari Ini". *Alone together* sendiri merupakan keadaan di mana seseorang akan merasa sendirian meskipun sedang berada di tengah keramaian. Manfaat dari penelitian ini yaitu untuk mempelajari

fenomena *alone together* yang ada di sekitar kita, terutama dalam keluarga. Penelitian ini menguak representasi film dengan menggunakan metode penelitian kualitatif, yaitu semiotika oleh John Fiske. Analisis semiotika ini memiliki tiga level, yaitu level realitas, level representasi, dan level ideologi. Hasil analisis dari ketiga level tersebut adalah rupanya film "Nanti Kita Cerita Tentang Hari Ini" menunjukkan fenomena *alone together* yang dialami oleh beberapa anggota keluarga. Perasaan *alone together* ini dipicu oleh pola komunikasi keluarga monopoli atau otoriter.

Kata Kunci: Komunikasi Keluarga, Film, *Alone Together*, Respresentasi, Semiotika

INTRODUCTION

Interactions made in a family are very influential on the formation of character development in family members, especially in children. This is proven as many as 75% of adolescents experience the phenomenon *alone together* which is influenced by family interactions in research conducted by (N. A. Putri et al., 2020). Based on these realities, researchers want to study the phenomenon *alone together* in a family communication through the representation of the film NKCTHI (Nanti Kita Cerita Tentang Hari Ini). Previously, this research has been conducted by (Faza & Soedarsono, 2022) with the title "Family Communication: Representation in the Film Nanti Kita Cerita Tentang Hari Ini (NKCTHI)". In addition, research on the representation of family diffusion in NKCTHI films has been examined by (Gracia et al., 2021). The difference with this study is, Researchers specifically review the phenomenon *alone together* through the study of deep representation of family communication in the NKCTHI film.

In general, film is one of the mass media that produces sound and images that move quickly so as to generate interest (Tamam & Fuady, 2021). A survey conducted on people aged 23-30 years stated. The number of Indonesian film connoisseurs is 11% ahead compared to foreign film connoisseurs (Asri, 2020).

The message and meaning of film representation are conveyed through two elements, namely cinematic and narrative. When one of these elements disappears, then the film can't rise. The NKCTHI film (Nanti Kita Cerita Tentang Hari Ini) became one of the films that received a good response. The film is adapted from the novel by Marchella FP. This NKCTHI film tells about the life of a family that has complex conflicts. The film is able to reach its climax when the family conflict arises and the role of Aurora is performed (Faza & Soedarsono, 2022).

Related with the family communication patterns in the NKCTHI film, family communication theory is strongly emphasized in this study. Family communication has a dependencies level which is very tall and complex (Prasanti & Limilia, 2017). Family communication is carried out systematically involving parents as communicators and children as communicants where it has a reciprocal relationship and influences each other (Rahmawati.N Gazali, 2018). Family is described as a relationship between an object with several ropes that are tied and form a certain pattern. If there is a slight obstacle to one of the ropes, it can cause shock to other rope ties (Runtiko & Santoso, 2021). Interaction which made by the family means the family is a channel for emotions for its members, both good and bad emotions.

Other than family communication, phenomena *alone together* also became main discussion at this research. Turkle stated, *alone together* is a condition in which a person is engrossed in his own world when he is with many people so that the sense of being with others is less meaningful (Anshori, 2020). The emergence of this attitude *alone together* will have an impact socially, values, and norms on a person (A. R. Putri, 2022).

One of the roles highlighted in the NKCTHI film is the role of Aurora who feels distant from her family despite being in the midst of the warmth of her family. *Alone together* is a new concept that is very likely to be represented in this film. With this background, researchers intend to find out about *alone together* in the NKCTHI film. Researchers used John Fiske's semiotic method to reveal the representation of *alone together* in family communication in the NKCTHI film.

RESEARCH METHODS

This study using qualitative methods. Qualitative research examines everything experienced by research subjects such as behavior, perception, motivation, action and others which are made thoroughly by describing in the form of words and language that utilize various natural methods (Moleong, 2018). Qualitative methods prioritize the process and data quality where data can be collected through interviews, direct observation, or related official documents (Rahmat, 2009)

This research is focused on studying the phenomenon *alone together* in family communication which included in the film "Nanti Kita Cerita Tentang Hari Ini" (NKCTHI). This study used John Fiske's semiotic analysis approach to dissect the NKCTHI film. Semiotics is a very broad branch of science and creates special branches where semiotics is oriented towards the method of study (*decoding*) and the method of creation (*encoding*) (Sigit Surahman, 2014). According to John Fiske, semiotics is a study related to signs such as sign systems, the science of signs, and about signs from all kinds of works that communicate meaning in society (Andhani & Putri, 2017) grouped into three levels; The first is the reality level, that is, the existence of some specific social code has done by *encode* to events that are on television. The social code in question is: appearance, costume, face, environment, behavior, way of speaking, expression, and gestures. Second is the representation level, which is using technical code to perform *encoding*. Technical codes in question such as camera, lighting, editing, music, and sound. The third is the ideological level which has a role to move all conventional representation codes that aim to form representations such as narrative, conflict, character, action, dialogue, *setting* and *casting* (Faza & Soedarsono, 2022).

RESULTS AND DISCUSSION

The results of this study found the phenomenon of *alone together* caused by family communication patterns in the NKCTHI film which is described in three levels of semiotics, such as the reality level, representation level, and ideology level.

Reality Level

At the reality level, researchers describe several codes that describe the phenomenon of *alone together* in family communication through the film. The codes in question include appearance, costume, face, environment, behavior, way of speaking, and expression. After research, it can be seen that this film consists of five main casts in one family, including: Father, Mother, Angkasa (eldest child), Aurora (middle child), and Awan (youngest child).



Figure.01: This scene depicts Angkasa showing an expression of anger towards his father.

First, in terms of appearance. Father has a wrinkled appearance, grayed hair, and no mustache. Mother has a similar appearance. Wrinkles in Mother are not very visible and her hair is still healthy. Mother and Father have always been neat-looking. Next is Angkasa, who has burly posture and dashing. In addition, Angkasa looks like a youth with age range around late 20s with slightly disheveled hair. Then Aurora, the woman with slightly “tomboyish” appearance (Esterlita, 2019) love with the freedom. Meanwhile, Awan has a more feminine appearance than Aurora.

Second, costume. Father was always neatly dressed in a collared shirt and trousers. Then, Mother, Angkasa, and Awan dress neatly and sometimes informally. Aurora dresses more casually like using shirt without sleeves and collars. In addition to clothes, they also use additional accessories. Mother and Father wear wedding rings, and Mother using earrings on his ears. Then Angkasa wears a watch on her left hand and Aurora wears three bracelets on her right wrist. Awan use a lot of "casts" (Pakpahan et al., 2022) in every scene as the result of an accident and used a white watch on his right hand.

Third, environment. In this film, the five characters spend a lot of time in the home environment and at work. Examples are scene (Irawan et al., 2019; Pasek et al., 2020) Angkasa who is being scolded while using a device when meeting and scene Aurora spent a lot of time in the studio.

Fourth, behaviour. This aspect explains how the phenomenon *alone together* influential and influenced by family communication. Father's loving, assertive, and caring character makes father an authoritarian figure (Bun et al., 2020). Furthermore, Father is too focused on Awan so that Angkasa and Aurora feel secondary. Unlike Father, Mother has a very caring attitude and embraces her three children. When Awan are noticed more by Father, with her sensitivity, Mother will embrace and talk to Angkasa and Aurora. But on the other hand, Mother also showed an attitude *alone together*. Mother rarely speaks and feels alone, sad, and depressed. It is caused by family communication patterns that are not so good and pressure from a husband.

Moreover, Angkasa behaves lovingly and cares for his family. He has an obedient attitude to his parents. However, on the other hand, Angkasa also bears the heavy burden of having to prioritize Awan over its personal interests. In this film, Angkasa does not show an attitude of *alone together*, but only the attitude of a young man who is full of pressure and burden and harbors anger towards his father. Until finally Angkasa reveals all the burden, pressure, and anger that he has been pent up so far (Figure 1.1). Then Awan, just like Father and Angkasa, this *alone together* attitude is not shown in Awan's character. Awan only felt sick and tired of the excessive attention given by the father. For example, when Awan was fired, Father immediately called Awan's boss to get

her rehired. This caused Awan to be furious with her father because she always felt managed, limited in her life, and always pampered.

Then Aurora, the character Aurora is the character who most shows the phenomenon of *alone together*. Aurora was often alone in her studio and in her room. For example, when the *scene* of eating together, she prefers to go to the studio. Another example is when the family is chatting. Aurora will avoid, especially when Father is complimenting or talking to Awan. The phenomenon of *alone together* in Aurora is caused because the father's attention is more inclined to Awan. When Aurora tells her accomplishment during swimming practice to her father, she doesn't appreciate Aurora and instead tells Aurora to teach Awan. From the analysis above, it can be seen that the emergence of the phenomenon of *alone together* is caused by poor family communication patterns. This is also supported by changes in a person's social relationships where events are actually not in accordance with what she expected.

Fifth, ways of speaking and expressions. Fathers rarely smile and are firm since the death of his son. Father's way of speaking is quite firm and his tone speech is tall. Meanwhile, Mother often shows a sad expression and rarely smiles. Mother's way of speaking is smooth with a low tone of speech. Then, Angkasa has a stern facial expression and smiles quite often, The tone of speech is subtle and low. As for Aurora, she had an annoyed expression, sad, flat, and rarely smiled or laughed. In addition, Aurora talk often short and ignorant. Among their family members, Awan is the one who expresses the most. Awan have a cheerful personality and often shows happy expressions. Her speaking also always vibrant.

Representation Level

Representation level from NKCTHI film use three signs, such as camera *shot*, lighting, *editing* and *sound* supporter. In the representation level there are also other elements such as narrative, action, characters, expressions, dialogue and so on. As well as representation that serves to interpret something by understanding the similarity of the ideas background, concepts, and images so that they can be absorbed, imagined, and felt physically (Ardia, 2015).



Figure.02: Footage of the scene when Father approaches Awan. The type of shot used in this footage is a medium long shot.

First, the narrative element. In the NKCTHI film, each *scene* has a different narrative. This narrative element is very influential for strengthening the context and conditions that exist in each *scene*. Although the narrative elements in each *scene* are different, each scene is continuous with each other. An example of this happened in the *scene* above, where Mother and Father approached Awan to make sure she was okay. While on the other hand there is an Aurora scene that feels uncared for. In the context

and situation above, it can be noticed that different *scenes* still have a relationship between other *scenes*.

Second, elements of action, character, and expression. In the NKCTHI film, all the characters have different characteristics. These characteristics contains various things such as how to speak, facial expressions, and actions performed. Like the picture above, Father's figure has a firm character and the expression shown in the *scene* is a fear of Awan being left alone at home. In addition, the mother's character is also worried about Awan with facial expressions like a mother figure who is full of affection for her child. Another character is Awan who has the character of a child who is looking for his identity. In the *scene* above, Awan's actions and expressions were shocked because his entire family did not go to eat outside because he was not present. In addition, there is one character who describes the phenomenon of *alone together*, which is the portrayal of Aurora, where Aurora's expression looks sad because her parents are more worried and pay attention to Awan.

Third, the dialogue element. The dialogue in the film *scene* is very supportive and builds context so that the audience feels included in the storyline. The phenomenon of *alone together* in this *scene* can be seen when Aurora says "I want to go to the studio" to her family members with a disappointed expression because she didn't go out to eat just because Awan didn't come. This can be said to be an *alone together* phenomenon because Aurora feels alone in the midst of her family. In addition, Aurora also felt that her father interacted more with Awan and Angkasa than her.

In addition to several elements, at this representation level there are also five *scenes* with different types of *shots* taken such as long shot, medium long shot, medium shot, medium close-up shot, and close-up shot. The lighting, editing, and *sound* in this film also strengthen the phenomenon of *alone together*.

Long shot is used which allow us to see their surroundings. *Long shot* is focused on objects that are visible in their entirety and broad in view from the viewer's eyes. For example, when Awan was walking down the stairs after getting out of the train. *Medium long shot* is usually used when there is a *scene* that shows the overall movement of the character. When Father talks and approaches Awan (Figure 1.2), on that *scene* there are all the characters included and Aurora looks sad because she feels alone and no one cares about her. This makes it clear that there is a phenomenon of *alone together* experienced by Aurora.

Medium shot showing the waist to the head, used to determine the movements of body language and expressions that are being felt. For example, when in the hospital, it shows different movements and facial expressions of Awan, Mother, and Aurora. The *medium close-up shot* is used to display expressions on their characters in more detail and focus camera highlighting from the chest to the head. *Medium close-up shot* is one type commonly used in film. An example is in the *scene* at the dinner table, when little Aurora tells that she became a winner when swimming but Father paid more attention to Awan. In this case, the expression and type of *shot* used are very appropriate and the *scene* shows the phenomenon of *alone together* because Aurora felt ostracized and lacks affection from her father.

Close-up shot is used to show the face and movement in detail so that the expression shown is clearer. The image shown is from neck to head. The NKCTHI film shows the climax of the conflict where all family members gather in the living room and each child vents what has been felt. Especially Aurora who has always felt that she has lost herself and experienced *alone together* because of her father's attitude.

Lighting code, *editing* and *sound* (Ardiansyah et al., n.d.; Imanto, 2007) interrelated by many *shots* type where this movie frequently use *medium shot* and *medium close-up shot*. Every *shot* in *scenes* which are edited has lighting and selection *sound* corresponding and support *alone together*. *Lighting* selection in this film using *low contrast* type on some *scenes* such as in hospitals, dinner tables, and during family conflicts in the living room.

Ideological Level

The ideological level is a level that represents the film through several codes organized in ideological codes such as communist, patriarchal, liberal, individualist, and others (Pah & Darmastuti, 2019). At the level of ideology created, patriarchy is exposed to the father figure. Patriarchal culture is a form of male domination over women. Patriarchy is usually interpreted as "father's power", where women are dominated by men (Novarisa, 2019).



Figure.03: This scene shows a conflict in which Aurora says that her family has lost her a long time ago. This represents "alone together".

The existence of this patriarchal culture is evidenced by the father role who has a firm nature and strong "authoritarian" spirit (Rakhmawati, 2015). This is strengthened in *scene* in the hospital when Awan had an accident and when at home she often stay in the studio without join the family gathering.

In addition, this patriarchal ideology is evidenced in the *scene* where Father insists to Angkasa that he must take care of his younger siblings and be responsible for everything that happens to his sister, especially Awan. As the youngest child, Awan received more attention than other siblings. For example, when Awan has an accident, then Father's main target is Angkasa. This strengthens the proof that the father figure adheres to a patriarchal culture where Angkasa as a man must dominate than his younger siblings.

The differences in characters that each actor has triggers conflict. It culminates in a final conflict where past events are uncovered and each family member expresses their own feelings. This research shows that the results of *alone together* are represented by NKCTHI film, one of which is shown through the scene of Aurora saying that her family has lost her a long time ago (Figure 03). This is proof that Aurora feels the phenomenon of *alone together* even though she is with her family. Another example when Aurora felt that her father was too focused on her sister Awan and Father who interacted more with Angkasa so that Aurora felt they forgot about her existence.

By looking at this level, in addition to the patriarchal culture depicted, the family communication pattern in this film is a "monopoly pattern" (Sari, 2019). This monopoly pattern is similar to the "authoritarian pattern" (Rakhmawati, 2015), in which parents

demand that their children obey all their wishes without rebuttal. The existence of authoritarian patterns by Father towards other family members could give rise to phenomenon *alone together* felt by those family members. Authoritarian parenting is a parenting pattern carried out by parents to children by forcing, regulating, and being harsh. Parenting patterns like this can cause bad growth and children development, one example is the emergence of *alone together* in the growth and children development because they cannot voice their opinions.

CONCLUSION

From the results of this research analysis, it can be concluded that the film *Nanti Kita Cerita Tentang Hari Ini (NKCTHI)* is a film that represents poor family communication. The monopoly pattern or authoritarian pattern used in family communication makes communication between family members unbalanced. This can be seen in the results of the analysis of three semiotic levels by John Fiske, which are the reality level, representation level, and ideology level. At the reality level, this *alone together* analysis is seen through the code of appearance, costume, face, environment, behavior, speech and expression. At the representation level, analysis *alone together* uses camera code, lighting, *editing*, and *sound*. Lastly, the ideological level, where this NKCTHI film depicts a patriarchal ideology, which is the men dominate more than women. The father figure who has a patriarchal spirit and applies an authoritarian attitude towards his family is what causes the phenomenon of *alone together* felt by family members.

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