Proceedings Bali Bhuwana Waskita: Global Art and Creativity Conference
2026, Volume 6, page 269-282, ISSN 3026-233X (online)
DOI: https://doi.org/10.31091/bbwp.v6i1.704

Representation of Reality and Social Construction in the Film *Mengejar Untung*

Ni Kadek Dwiyani[a*], Ni Made Verayanti Utami[b], Kitsada Tung Chawal[c], I Nengah Sudika Negara[a], Ni Putu Tisna Andayani[a]

[a]Indonesian Institute of the Arts Bali, Indonesia
[b]University of Mahasarawasti, Indonesia
[c]Petchabury Rajabhat University, Thailand

ABSTRACT

Film is not merely a medium of entertainment but also a cultural medium through which social reality is represented, interpreted, and constructed. This study analyzes the representation of reality and social construction in the short film *Mengejar Untung* (2008), directed by Ringgo Agus Rahman. The film portrays Syarkawi, a scavenger who lives with his child under economically limited circumstances.

This study employs a descriptive qualitative method through film-text analysis, focusing on scenes, dialogue, characters, settings, properties, and audio-visual elements. Stuart Hall's theory of representation is used to examine how the film produces and assigns meaning to social reality, while Peter L. Berger and Thomas Luckmann's theory of the social construction of reality is employed to analyze how reality is formed through habits, interactions, and social relationships. Charles Sanders Peirce's semiotic theory is used as a supporting approach to interpret cinematic signs.

The findings indicate that *Mengejar Untung* does not merely reflect poverty as an economic condition but constructs its meaning through narrative and cinematic language. Social reality is represented through scavenging work, economic limitations, the relationship between father and child, and the meanings attached to money. At the same time, poverty is presented from a humanistic perspective through humor, affection, hope, and strategies of survival. Social construction is manifested through work routines, family relationships, and everyday interactions that shape the characters' understanding of their social circumstances. The film therefore functions as a space for the production of meaning, demonstrating that social reality on screen is not an objective reflection but a representation constructed through narrative, visual, and cinematic choices.

KEYWORDS

Representation, Social Reality, Social Construction, Short Film, *Mengejar Untung*

***Corresponding Author**
nikadekdwiyani@isi-dps.ac.id

OPEN ACCESS

©2026 The Author(s). Published by Pusat Penerbitan LPPM Institut Seni Indonesia Bali. This is an open-access article under the CC-BY-NC-SA license.

Introduction

Film is a cultural product capable of presenting social reality through audio-visual language. Reality presented in film cannot simply be understood as a direct reproduction of everyday life. When reality is transformed into film, processes of selection, organization, signification, and meaning-making occur through narrative and cinematic elements [4]. Film, therefore, does not merely record reality but also contributes to shaping how audiences understand that reality.This relationship between film and reality has long been an important concern in film studies. Bazin, for example, places the question of realism at the center of cinematic representation and emphasizes the distinctive relationship between cinema, photographic images, and the world they represent. From this perspective, the cinematic image may create an impression of proximity to reality, but the meaning of that reality remains influenced by cinematic choices and modes of presentation [2]. This issue becomes particularly significant when films portray the lives of social groups situated within particular social and economic conditions. Representations of poverty, work, family, and social relations are never entirely neutral because they are mediated through the filmmaker's perspective. The selection of characters, settings, dialogue, conflicts, properties, camera work, sound, editing, and even the use of humour contributes to determining how a particular reality is understood. Nichols emphasizes that representation in film involves the ways in which social issues are presented to viewers through style, rhetoric, and narrative technique [8]. Although his discussion primarily concerns documentary, this perspective is useful for understanding the broader principle that audio-visual representation is shaped by formal and narrative choices. The reality presented on screen is therefore mediated by the conventions through which filmmakers organize experience.

The short film *Mengejar Untung* (2008), directed by Ringgo Agus Rahman, is relevant to this context. The film portrays Syarkawi, a scavenger who lives with his child. Economic conditions, work, family relationships, and events associated with money constitute important elements of the narrative [5]. The lives of people from lower socioeconomic backgrounds are not presented solely as a matter of material deprivation but also through everyday experiences involving human relationships, humour, affection, and efforts to survive. A previous study of *Mengejar Untung* examined the film through Charles Sanders Peirce's semiotic perspective. Dwiyani demonstrated that the film contains several social issues, including economic problems, socialization, social stratification, and education, which can be interpreted through Peirce's semiotic categories [5]. The study provides an important foundation for understanding the social signs contained in the film. However, the present study extends that perspective by positioning the film not merely as a collection of signs but as a space for the representation and construction of social reality. Stuart Hall's perspective is employed to examine how reality acquires meaning through representation. Hall explains that "representation is the production of meaning through language" [7] In film, language is not limited to verbal dialogue but also encompasses visual language, sound, gestures, settings, and various cinematic codes used to produce meaning. Poverty, for example, does not simply appear as an objective fact but is represented through particular signs and particular ways of portraying characters' lives. This understanding can be strengthened through Stam, Burgoyne, and Flitterman-Lewis, who explain the importance of cinematic semiotics in understanding how filmic signs operate through

various codes, narrative structures, and systems of meaning. Their discussion of the cinematic sign demonstrates that film communicates through a complex interaction of visual, narrative, and cultural codes [11]. Meanwhile, Berger and Luckmann conceptualize everyday reality as something formed through social processes. Repeated actions can become patterns that are subsequently perceived as normal or taken for granted. They explain that repeated actions "become cast into a pattern" [3]. This concept is relevant to examining how work, family relationships, money, and social interaction in *Mengejar Untung* shape the characters' everyday social reality. Goffman's perspective on everyday interaction further supports this analysis. He explains social interaction through the metaphor of performance, in which individuals present themselves and their activities to others within particular social situations [6] This perspective is useful for examining how Syarkawi performs his social roles as a worker, father, and member of a particular socioeconomic environment.

Based on this background, this study focuses on two main questions: how social reality is represented in *Mengejar Untung* and how social construction is formed through the characters' lives and cinematic language. The study aims to demonstrate that film is not merely a mirror of society but a space in which reality is selected, interpreted, and constructed into an audio-visual experience.

Methods

This study employs a descriptive qualitative approach to examine the representation of reality and social construction in the film *Mengejar Untung*. The research object is the film *Mengejar Untung* as a cinematic work. The study examines the film as a whole, particularly its narrative and visual construction of social reality, including social relationships, economic conditions, cultural values, and everyday life. The unit of analysis refers to the specific elements within the film that are selected and examined as data. These include relevant scenes, dialogues, character interactions, gestures, settings, properties, visual symbols, and other cinematic elements that demonstrate the representation and construction of social reality. Thus, while the film *Mengejar Untung* constitutes the research object, the selected scenes and their narrative and visual elements constitute the units of analysis. Data are collected through observation and documentation by repeatedly viewing the film and identifying scenes relevant to the research objectives. The data are analyzed using Stuart Hall's theory of representation, Berger and Luckmann's theory of the social construction of reality, and Charles Sanders Peirce's semiotic theory. The analysis focuses on how cinematic elements construct meanings about social reality and how these meanings reflect, negotiate, or reproduce existing social structures.Through this approach, the study demonstrates that *Mengejar Untung* does not simply mirror social reality but actively selects, organizes, and constructs reality through cinematic language.

Result

This study employs a descriptive qualitative method using a film-text analysis approach. The qualitative approach is appropriate because the research object is an audio-visual text that requires interpretation of signs, meanings, narratives, and social contexts represented in the

film. The primary data source is the short film *Mengejar Untung* (2008), directed by Ringgo Agus Rahman. The research data consist of scenes, dialogue, characters, settings, properties, facial expressions, gestures, visual composition, and sound elements relevant to the representation of reality and social construction. Data were collected through repeated observation of the film, documentation of relevant scenes, categorization of the data according to thematic concerns, and interpretation of the relationships between narrative and cinematic elements. The analysis was conducted in three stages. First, forms of social reality representation in the film were identified. Second, the processes of social construction manifested through habits, interactions, and social relationships were analyzed. Third, cinematic signs were interpreted using Peircean semiotics as a supporting approach. The primary analytical frameworks are Stuart Hall's theory of representation and Berger and Luckmann's theory of the social construction of reality. Peircean semiotics is used to explain how particular objects and actions acquire meaning through signs. Through this approach, the analysis goes beyond identifying what is presented in the film to examine how it is presented and what social meanings are constructed through that representation. The analysis also considers the cinematic dimensions of representation emphasized in film studies. Narrative structure, visual composition, setting, characterization, sound, and editing are treated as interconnected elements through which meaning is produced. This approach corresponds with Stam, Burgoyne, and Flitterman-Lewis's understanding of cinema as a system of signs in which cinematic meaning emerges through the interaction of multiple codes. Stuart Hall positions representation as a fundamental process in the production of meaning. According to Hall, representation concerns the relationship between concepts in the human mind and the language used to communicate those concepts. He describes representation as "the link between concepts and language" [7].

This concept indicates that reality does not automatically possess a single fixed meaning. Meaning is constructed through systems of language and signs. In film, these systems may include dialogue, images, color, lighting, costumes, settings, sound, music, gestures, and editing techniques. Therefore, when a film portrays a scavenger, what is represented is not merely an individual's occupation but also a series of meanings concerning work, social class, economic conditions, and social position. These meanings are constructed through the combination of signs selected by the filmmaker [10]. Barthes' concept of myth further demonstrates that cultural signs can carry meanings beyond their immediate or literal references. A visual element may therefore become associated with broader cultural ideas and social values through processes of signification [1]. In *Mengejar Untung*, objects and everyday activities can similarly operate beyond their literal functions and become associated with economic struggle, family, and survival.

Berger and Luckmann view social reality as the product of human interaction. Everyday reality is formed through habits and actions that occur repeatedly. Such habits may subsequently become taken-for-granted patterns that are perceived as part of ordinary life. The concept of social construction can be used to examine the relationship between individuals and society [3]. Individuals construct reality through their actions and interactions, while simultaneously existing within social realities that have already been established. In *Mengejar Untung*, scavenging work, the father-child relationship, the meaning of money, and the ways in which

the characters respond to economic limitations can be understood as elements of the construction of everyday social reality.

Goffman's discussion of everyday social interaction complements this perspective by showing how social roles are performed and negotiated through interactions with others (Goffman). Syarkawi's identity is therefore not determined solely by his occupation but also emerges through his relationships with his child and his social environment. Peircean semiotics is used as a supporting theoretical framework for interpreting signs in the film. Peirce conceptualizes the sign through the relationship among the *sign*, *object*, and *interpretant*. These three elements enable objects and actions in the film to be understood not only according to their literal forms but also according to the meanings that emerge within particular contexts [9].

Stam, Burgoyne, and Flitterman-Lewis further emphasize the importance of cinematic codes in the production of meaning. Their discussion of the cinematic sign provides a theoretical basis for understanding how images, editing, narrative, and visual conventions work together to construct meaning [11]. This approach helps explain how objects such as money, clothing, work equipment, the living environment, and particular actions become signs referring to specific social conditions. Semiotics therefore supports the analysis of representation and social construction by clarifying how meaning is produced through signs, which will be explained as below:

a. Representation of Poverty through the Character of Syarkawi

The representation of poverty is one of the central aspects of *Mengejar Untung*. Syarkawi's economic condition is portrayed through his occupation as a scavenger and through the limited resources available to him. However, the film does not present poverty merely as an object of suffering. Syarkawi is portrayed as an individual with character, desires, humor, affection, and the capacity to make decisions. This representational strategy produces a more humanistic portrayal of poverty. The audience is not simply encouraged to see "a poor person" but to recognize a human being with a social and emotional life.



Picture 1. Character Syarkawi
(Source: Dwi, 2026)

From Hall's perspective, this demonstrates that representation is a process of meaning production. Poverty acquires meaning through the way characters, settings, dialogue, and Syarkawi's actions are positioned within the narrative. The film therefore does not simply present an economic condition but constructs a particular way of viewing the lives of people from lower socioeconomic backgrounds. Bazin's discussion of cinematic realism is also relevant here because the apparent realism of the image does not eliminate the role of cinematic selection. The camera can make an environment appear immediate and familiar, but what the audience sees remains determined by framing, duration, composition, and narrative context [2].

b. Scavenging Work as the Construction of Everyday Reality

Scavenging in the film is not merely a character background. It constitutes an important part of everyday life that shapes Syarkawi's identity and social experience. The routine of collecting objects that have economic value demonstrates how work becomes a repeated practice undertaken to fulfill basic needs. From Berger and Luckmann's perspective, the repetition of such actions forms patterns that become part of everyday reality. At the level of representation, scavenging also functions as a social sign.



Picture 2. Character Syarkawi with his Son
(Source: Dwi, 2026)

Work equipment, the environment in which objects are collected, clothing, and the character's activities collectively construct an image of his economic position. Occupation therefore functions simultaneously as social reality and cinematic sign. From Goffman's perspective, occupation also contributes to the performance of social identity. Syarkawi presents himself through his daily activities and interactions, while others may recognize and interpret him through the social role associated with his occupation [6].

c. Money as a Sign of Economic and Social Value



Picture 3. Syarkawi Makes Money by Selling the Ring He Found
(Source: Dwi, 2026)

Money is one of the significant objects in the construction of the narrative. Materially, money possesses a particular nominal value. However, within Syarkawi's life, that value acquires broader significance because it is connected to basic needs and aspirations. From a Peircean perspective, money can be interpreted as a sign that extends beyond its economic function. It refers to need, effort, luck, and the character's social condition. Such meanings emerge because the object is situated within the context of a life characterized by limited economic resources.

At this point, the title *Mengejar Untung* becomes particularly relevant. The expression "mengejar untung" literally refers to pursuing profit or benefit, but within the narrative it can also suggest the pursuit of opportunity and hope. The film demonstrates that for people with limited resources, even a small economic gain may carry significant meaning.Barthes' concept of myth is useful for understanding how an ordinary object such as money can become associated with wider cultural meanings. Money may signify not only economic exchange but also success, security, opportunity, and social aspiration. In the film, these meanings are transformed by the economic circumstances of the character, making money a central sign within the narrative [2].

d. The Father-Child Relationship as Social Construction

The relationship between Syarkawi and his child constitutes an important element in the construction of the film's social reality. The relationship demonstrates that economic life cannot be separated from family relationships. Father and child interact not only in relation to material needs but also through affection, attention, conflict, and everyday communication.



Picture 4. Syarkawi and His Son Interaction
(Source: Dwi, 2026)

The relationship illustrates how the family functions as an initial social environment in which values and social practices are formed. From Berger and Luckmann's perspective, repeated interaction produces patterns of relationships that become part of the characters' subjective reality. From Hall's perspective, meanwhile, the relationship acquires meaning through the film's selection of scenes, expressions, dialogue, and actions presented to the audience.

Goffman's theory helps explain the relational dimension of these interactions. Social identity is continuously performed within particular situations, and the roles of father and child are expressed through gestures, communication, expectations, and everyday behavior [6].

e. Setting as a Marker of Social Class

Setting plays an important role in constructing social representation. The living and working environments of the characters do not merely provide locations for events but also communicate information about their living conditions. Simple spaces, working environments associated with scavenging activities, and everyday objects collectively function as visual signs of economic circumstances. Cinematically, setting helps establish context before the audience receives information through dialogue.



Picture 5. Syarkawi's House
(Source: Dwi, 2026)

The environment in which Syarkawi and his child live also communicates their position within the social hierarchy. The condition of the surrounding space, access to facilities, and dependence on public or shared facilities become visual indicators of socioeconomic circumstances.Nichols' discussion of audiovisual representation is relevant to this dimension because social meaning can be communicated through the organization of space, visual style, and narrative presentation [8]. Setting consequently becomes more than background; it participates in constructing the social world of the film.

f. Humor as a Strategy of Social Representation

An important characteristic of the film is its use of humor in presenting everyday problems. Humor enables economic difficulties and the lives of people from lower socioeconomic backgrounds to be represented without relying exclusively on a heavy dramatic approach. The use of humor does not necessarily eliminate the social problem. Instead, humor can function as a narrative strategy for bringing the issue closer to the audience. Viewers can recognize the character's difficulties while also understanding how he responds to them.



Picture 6. Humour's Scene
(Source: Dwi, 2026)

This form of representation demonstrates that people from lower socioeconomic backgrounds cannot be reduced to the category of "poor." They have the capacity to joke, love, hope, and develop strategies for survival. Humor therefore functions as both a means of character construction and an aesthetic strategy for representing social reality. From a semiotic perspective, humor may also disrupt an expected interpretation of a social sign. Stam, Burgoyne, and Flitterman-Lewis emphasize the importance of cinematic codes in shaping spectators' interpretations. The combination of narrative, performance, editing, and visual signs can therefore transform potentially serious social situations into comic experiences without necessarily removing their social significance [11].

g. The Child's Body and Money as Signs

The relationship between the child's body and money creates a dramatic situation that reinforces the film's central theme. When money becomes part of an action or conflict, it acquires symbolic significance beyond its nominal value. Within Syarkawi's economic circumstances, money represents the result of effort and possesses practical value. When it becomes involved in an unexpected situation, the resulting conflict demonstrates the vulnerability of the character's economic condition.



Picture 7. The Child and the Money Given By a Woman's Scene
(Source: Dwi, 2026)

The sign therefore illustrates the relationship between economic needs and everyday experience. An object with relatively small nominal value may acquire considerable significance when situated within the life of someone with limited resources. The child's body consequently becomes connected to the economic imagination of the father. This unusual narrative situation transforms a bodily experience into a source of economic hope. Through comedy, the film exposes the extreme consequences of economic pressure while simultaneously maintaining a humorous tone. Barthes' approach allows the body and money to be read not simply as literal objects but as cultural signs whose meanings emerge through their narrative

association. The significance of these elements is produced through their placement within a specific social and economic context (Barthes).

h. Social Reality as a Constructed Reality

The overall analysis demonstrates that social reality in *Mengejar Untung* can be understood through two layers of construction. The first is social construction within the characters' everyday lives. Work, family, habits, interactions, and the meanings attached to money constitute their everyday reality. These elements are produced through repeated social practices and become part of the characters' understanding of their circumstances. The second is cinematic construction. This reality is selected and reorganized through narrative, characterization, setting, dialogue, camera work, sound, editing, and humor. What is presented to the audience is not the entirety of social reality but a reality that has undergone processes of selection and organization.



Picture 8. Syarkawi's Environment
(Source: Dwi, 2026)

From Hall's perspective, this process produces representation. From Berger and Luckmann's perspective, the characters' lives demonstrate how social reality is formed through repeated actions and interactions. These two perspectives reveal the relationship between social reality and media representation. Bazin's perspective further helps distinguish between the apparent realism of cinematic images and the constructed nature of cinematic presentation. Even when film creates an impression of reality, the camera, framing, editing, and narrative organization mediate the viewer's experience of that reality [2]. In *Mengejar Untung*, this construction produces a representation of poverty that is not based solely on deprivation. Economic limitations are presented alongside family relationships, humor, affection, and hope. This approach allows viewers to perceive people from lower socioeconomic backgrounds as subjects possessing agency rather than merely as objects of social concern. Film can therefore be understood as a space for the production of meaning. It does not merely show what happens in society but also offers particular ways of understanding what happens.

Discussion

The findings demonstrate that *Mengejar Untung* occupies a complex relationship between reality and construction. The film addresses issues that can be found in social life, particularly economic conditions and the lives of people from lower socioeconomic backgrounds. However, it does not present reality objectively or in its entirety. Reality undergoes processes of selection and transformation when incorporated into the structure of film. The filmmaker determines which characters are presented, which conflicts are selected, which spaces are used, which dialogue is spoken, and how scenes are constructed. Representation of reality therefore always contains a constructive dimension.

This corresponds with Hall's argument that meaning is not naturally inherent in an object but is produced through systems of representation. A scavenger, for example, does not signify only an occupation but may also evoke meanings of poverty, struggle, perseverance, or even humor, depending on how the character is constructed. Berger and Luckmann's theory, on the other hand, helps explain that such construction is grounded in everyday social life. Repeated work, family relationships, and the ways characters treat money are social practices that form their everyday reality. Goffman's theory further indicates that everyday reality is experienced through social performances and interactions. Syarkawi's identity is expressed through the roles he performs in relation to work, family, and his social environment. These roles contribute to the audience's understanding of him as a social subject rather than merely as a representative of poverty {6].

There is therefore a reciprocal relationship between social reality and film representation. Social reality becomes material for film, while film organizes that reality into a representation that can shape how audiences understand social life. Nichols' discussion of representation is useful in understanding this process because the organization of social issues through style, rhetoric, and narrative determines how viewers encounter the represented world **[8]**. Although *Mengejar Untung* is a fictional short film rather than a documentary, the principle remains relevant: cinematic form participates in the construction of social meaning. The film's comedic approach is particularly important to this representational process. Comedy creates distance from the seriousness of economic hardship while simultaneously making the issue accessible. The audience can laugh at the absurdity of the situation while recognizing the difficult social circumstances underlying it. This demonstrates that cinematic representation is not simply a matter of content but also of form. The same social issue can generate different meanings depending on the genre, visual style, narrative structure, and cinematic strategies used to present it.

Stam, Burgoyne, and Flitterman-Lewis's discussion of film semiotics reinforces this argument by emphasizing that meaning in cinema emerges through interconnected cinematic codes rather than through isolated images [11]. Consequently, the social meaning of *Mengejar Untung* is produced through the interaction of character performance, setting, narrative, dialogue, objects, humor, and audiovisual form. Barthes' concept of myth also helps explain how ordinary objects and situations can acquire broader cultural meanings. Poverty, money, work, family, and humor are not merely narrative elements but signs through which cultural meanings can be

communicated and naturalized (Barthes). Film consequently functions as a space for the production of meaning. It does not simply represent what occurs in society but also provides a particular framework through which social experiences can be understood.

Conclusion

Mengejar Untung (2008) represents social reality through Syarkawi's life as a scavenger and his relationship with his child. This reality is constructed through economic circumstances, work, family relationships, the meaning attached to money, and the characters' social environment. Poverty is not represented solely through material limitations but also through humor, affection, hope, and strategies of survival. From Stuart Hall's perspective, the film does not simply reflect reality but produces meaning through systems of signs and cinematic language. The representation of poverty is constructed through the interaction of narrative, visual elements, setting, dialogue, character development, sound, and humour.

Berger and Luckmann's perspective demonstrates that the characters' social reality is formed through habits, actions, and interactions within everyday life. Work routines, family relationships, and the characters' responses to economic difficulties contribute to the formation of their subjective and social reality. Peircean semiotics strengthens the analysis by demonstrating how objects, actions, and visual elements acquire meaning within particular social contexts. The perspectives of Stam, Burgoyne, and Flitterman-Lewis further emphasize that these meanings emerge through interconnected cinematic codes. Goffman's perspective highlights the importance of social interaction and role performance in understanding Syarkawi's identity, while Barthes provides a framework for understanding how everyday objects and situations can acquire broader cultural meanings. Bazin, meanwhile, helps clarify the relationship between cinematic realism and the mediation of reality through film form.

Mengejar Untung can therefore be understood as a cultural text that brings together social reality and cinematic construction. The reality represented in the film is not an objective reality transferred intact onto the screen, but a reality that has been selected, interpreted, and constructed through narrative and audio-visual language. The film consequently becomes a space through which social issues are communicated and simultaneously reinterpreted by audiences. Its representation of poverty demonstrates that social reality can be presented not only through suffering and deprivation but also through human relationships, humor, affection, and hope. In this sense, *Mengejar Untung* illustrates the role of film as both a medium of represent

References

[1] Barthes, Roland. *Mythologies*. Translated by Annette Lavers, Hill and Wang, 1972.

[2] Bazin, André. *What Is Cinema? Volume I*. Translated by Hugh Gray, University of California Press, 1967.

[3] Berger, Peter L., and Thomas Luckmann. *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Doubleday, 1966.

[4] Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. 12th ed., McGraw-Hill Education, 2017.

[5] Dwiyani, Ni Kadek. "Pemaknaan Isu Sosial dalam Perspektif Semiotika Pierce pada Film Pendek 'Mengejar Untung.'" *Sandyakala: Prosiding Seminar Nasional Seni, Kriya, dan Desain*, vol. 1, 2019, pp. 133–142.

[6] Goffman, Erving. *The Presentation of Self in Everyday Life*. Anchor Books, 1959.

[7] Hall, Stuart, editor. *Representation: Cultural Representations and Signifying Practices*. Sage Publications in association with the Open University, 1997.

[8] Nichols, Bill. *Representing Reality: Issues and Concepts in Documentary*. Indiana University Press, 1991.

[9] Peirce, Charles Sanders. *Semiotic and Significs: The Correspondence between Charles S. Peirce and Victoria Lady Welby*. Edited by Charles S. Hardwick, Indiana University Press, 1977.

[10] Sobur, Alex. *Semiotika Komunikasi*. Remaja Rosdakarya, 2006.

[11] Stam, Robert, Robert Burgoyne, and Sandy Flitterman-Lewis. *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism, and Beyond*. Routledge, 1992.

[12] Turner, Graeme. *Film as Social Practice*. 4th ed., Routledge, 2009.