

Representation of Social Harmonization in The Film Get Married

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ABSTRACT

Indonesia as a plural country, the identity of the people varies from ethnicity to social structure, so social harmonization discourse is a topic of achievement in its society. Film is one of the media in reproducing the representation of a reality. In movies, reality comes through codes, symbols, and symbols. This study aims to describe the reality of social harmonization present in the film Get Married. This research is qualitatively descriptive and semiotic analysis methods from Roland Barthes, in semiotics Barthes divides three stages namely denotation, connotation, and myth. The results of the analysis of social harmonization messages in the film Get Married, denotatively harmonized messages are often represented in the form of respect, happiness, joyful laughter, even the impression of sadness always ends with happiness, social harmonization attitudes are always interpreted with pleasure and happiness. Connotation of social harmony representation is shown how to foster social relations that have a variety of different community backgrounds between upper and lower class groups, it is represented through dimensions such as coding clothes and also gestures between the two different groups, but can foster social harmonization, and myths refer to the culture of hospitality and politeness as capital in establishing social harmony, Despite the social gap in identity, a culture of hospitality and courtesy has always been key to social harmony.

Keywords: *Film, Semiotic, Representation, Pop Culture, Social Harmonization*

INTRODUCTION

Indonesia is socially known as a plural and multicultural society, because it consists of various kinds of tribal identities, races, and even social structures, so it is undeniable that the problem of social harmony sometimes becomes a primary issue in social communication at the level of society, social itself is a term in social science that questions society as its primary object, while the word 'ism' in the final affix of the word social (socialism) is ideological devices based on the principle of a general election of its people (Soekanto, 2005) see the hustle and bustle of Indonesia's background as an archipelago country where, the people are known as people with diverse identities, ranging from social structure to ethnicity. So, no doubt the complexity of the social discourse problem triggered film activists to raise and integrate these social themes into their film works. Including the film "*Get Married*", which contains social reality that discourses on the problem between social gaps in a layer of society in fostering socially harmonious relationships.

Get Married is a film from Hanung Bramantyo which was released in 2007. In the same year, *Get Married* made Hanung Bramantyo awarded at the Indonesian Film Festival as the best director. The film sheds a lot of light on social phenomena. The fictional film tells about the lives of 4 young people who admit themselves as the most frustrated young people in Indonesia, the 4 young people are Mae (played by Nirina Zubir), who has an obsession with being a policewoman, but her parents are put in the secretarial academy and have a bachelor's degree, Eman (played by Aming) who has ambitions in politics, and became a true politician, instead being put in pesantren by his parents, Beni (played by Ringgo Agus Rahman) who dreamed of becoming a boxing athlete but entered agricultural school, and Guntoro (played by Desta who always dreamed of being a sailor and could travel the world, instead dealing with Computers (Wikipedia, Get Married 2007).

According to Subardi (2001) there are several characteristics of a harmonious society that can be described as follows: *First*, how individuals show equal rights from various layers of individuals, so that a harmonious society is the release of various selfish interests between individuals, *second* there is a role and function to be responsible between individuals in order to foster mutually beneficial relationships, *third* the airy nature of accepting differences, how to build mutual understanding, respect, respect, and love between layers of individual members of society, *Fourth*, a form of justice in obtaining rights over himself as an individual of society, without prejudice or exaggeration *Fifth*, in life between individuals must represent freedom, without pressure, intimidation, dictatorship, manipulation and all manifestations Colonization.

Film is a work of art that is quite unique because in the film we are given an interesting picture of social, political, and cultural issues (Prasetya, L. T. (2022) therefore, as a medium of expression in the branch of art according to Sobur (2015) that film as a medium of communication through the expression of art its beauty can be used as a medium of entertainment, distribution of information, and provide stories of events, music, drama and technical presentation to the wider community.

Heider (1991) added that film can be the result of construction from combining the senses of sight and hearing that have a plot, theme or content of the story from the capture of social reality that occurs around or where the film was created. In addition to the results of social construction, film also has functional advantages among other types of media as an effective communication message conveyor, because of its modern and popular nature, so that the film's message is a message statement between the filmmaker (communicator) to the audience (audience).

With the power of the medium of film like that, it is not surprising that film is also one of the means in reproducing representations of media reality, as expressed by Marcel Danesi (in Wibowo, 2013) that representation is defined as how the use of symbols as a means of connecting, describing or imitating things that are physically felt, understood, and imagined

Then Stuart Hall further describes representation (in Theo, F., Hadi, I. P., & Budiana, D, 2022), that there are two processes in representation. First, mental representation, the concept of "conformity" that exists in our personal head (conceptual

map). Abstract is the formation of this mental representation. The second is "language" which has a role in a process of constructing meaning. Still in abstract form that is in our heads, then changed or translated into "language" that is understood, that is where the concept turns into a sign of certain symbols that we understand. The relationship between "something", "conceptual map", and "language/symbol" is symbolic at the heart of the production of meaning in a language. The combination of these three elements is commonly called representation.

In movies, the representation of a reality is present through text, the text here can be in the form of codes, symbols, symbols, to colors. Roland Barthes' semiotics is a good reason for reference in the course of representation which refers to the process of reality, via words, sounds, images, or their combinations (Fiske, 2004). So that the problem of the reality of social harmonization as the subject and the film as the medium as an object in the study is considered sufficient to investigate how to describe the reality of social harmonization present in the film *Get Married* through language representations such as symbols, codes, symbols, to colors in the film.

METHOD

This research is a qualitative research that is descriptive in nature. This type of qualitative research aims to explain the phenomenon as deeply as possible, if the data collected is in-depth and can explain the phenomenon under study, there is no need to look for other sampling (Kriyantono, 2008: 58). While the analytical method in this study uses Roland Barthes' semiotic analysis method.

Roland Barthes' semiotic method analysis is a scalpel tool in seeing signs of discourse on a representation of media reality, Barthes works in three stages, namely denotation, connotation and myth. Denotation is an order that describes the relationship between signifiers and signifiers within signs and between signs in external reality. Simply put, denotation is what you see first. While connotation describes the interaction that takes place when a sign meets the feelings or emotions of its users with its socio-cultural values, on the basis of denotational meaning. While myths are stories used by a culture to explain or understand some aspect of reality or nature. For Barthes himself, myth is a way of thinking from a culture about something, a way to conceptualize or understand something (Barthes, 2010).

FINDING AND DISCUSSION

In this study, borrowing from Barthes' analysis, namely Barthes' semiotics, where in his point of view there are three stages in interpreting a set of reality in a text, namely denotation, connotation, and myth. Denotation looks at how a text ranging from code, symbol, color is displayed as what is seen directly, marked as a marker. Then the connotation explains the second sign of how our emotional and subconscious connections are present in reality in the text. And lastly, myth sees a position between denotation and connotation that is in reality produced in the form of culture. As stated by Mandoki (2012) that humans present reality through the sharpness of the sensations obtained by humans.

So researchers tried to investigate how the representation of social harmony that filmmakers tried to present in the film *Get Married*. Here are some snippets observed by researchers and have a picture of the message of social harmony in it.

Scene 1

In scene 1 at the duration of 00 Hours 29 Minutes 34 Seconds, it denotatively



depicts between an old man named Jaja Miharja who plays the character of Mae's father, who is a main character in the film *Get Married* and a burly young boy, named Bob, who is a bodyguard of a man named Rendy girlfriend of Mae, Bob visits the parents' house with a friendly and polite situation, and Mae's parents' welcome to Bob was warmly welcomed, this can be seen from the cheerful expressions of both parties, while having an interactive dialogue full of laughter.

In terms of the connotation of representation of the relationship between Mae's parents and Bob, this can be seen from the dimension of fashion style, where Jaja Miharja seems to be a simple and ordinary style that only uses sarongs, plain shirts and peci. While the dimensions of Bob's style are typical of urban appearance with a T-shirt that reads Volcom which is a famous street fashion brand, and complete with blonde hair, and jeans worn by Bob further thicken the representation of the social gap between Mae's parents and Bob, although it can be seen from the gesture of Bob who is humble starting from the position of the head lowered and the position of the arms crossed implies the process of appreciating the interlocutor, so that there is a form of respect in the interaction of such communication. Although there are indications of age differences and social status gaps, social harmony is tried to be represented through shooting angles using zoom medium, but the focus of static images that are straight or equalizing the positions of Mae and Bob's parents is memorable that social harmony is being established.

So the myth if you look at the Denotation and Connotation, visualizing the momentum between the two parties, namely Mae and Bob's parents, who try to be represented starting from the angle of shooting, Visual language in this case in the form of symbols, codes and symbols used, and gesture play, basically it shows the nature of social harmonization that is trying to be interpreted through the characteristics of politeness-politeness culture, how to respect and respect each other between individuals even though the social structure of Mae and Bob's parents are from different circles of society.



Scene 2

Harmony is also recorded in scene 2 at a duration of 1 hour 38 minutes 49 seconds. Denotationally, the scene depicts the atmosphere of marriage between Mae and Rendy after a conflict of misunderstanding between Rendy's group who are from urban society, and the youth group from Mae's village, which incidentally is not from the upper class. It can be seen from the atmosphere built from the scene is an atmosphere of happiness, although the expression gestures are mimically shown quite varied, some overflow happiness by laughing cheerfully, smiling warmly, celebrating hugs, but there are also confused faces, but the manifestation of happiness is still conveyed.

Connotationally The meaning of harmony is represented through the atmosphere built in scene 2, starting from Mae's parents, namely Mae's father and mother, the head of marriage, and people from Mae's other villages, have different non-verbal languages. Jaja Miharja as Mae's father gave a thumbs up gesture and a cheerful smile to Mae who had celebrated the 'sacred' procession of a wedding even though her future husband Rendy was socially from an upper-class family, and it was very different from Mae's family who was not from the upper class. Mae's father accepted the difference and congratulated his son and daughter-in-law. Then the gesture from Meriam Bellina who plays Mae's mother shows happiness by hugging her husband, hugging is a sign of unconditional happiness, which means that the form of unconditional freedom is a manifestation of happiness from the action and reaction to seeing Mae and Rendy who are getting married.

Mythically Shows the same perception of 2 individuals who show pleasure in their child's arranged marriage. All forms of different mimics and gestures of happiness are a form of hospitality culture that is often seen in social phenomena of society, no doubt the very warm hospitality is often used as a benchmark of the characteristics of the Indonesian nation. The smile is a very common non-verbal gesture implying how individuals receive equality for the right to exist of others, and the gesture of showing thumbs is a sign of broad acceptance of social differences from different societal dynamics, while Epi Sunandar who acts as the ruler shows an expression of confusion but the message of happiness is still conveyed.



scene 3

Seen in scene 3 at a duration of 1 hour 39 minutes 09 seconds denotatively the scene shows Mae hugging tightly her future husband, Rendy, with a battered face after the war between Rendy's group and the youth group in Mae's village, Rendy still has a happy look when meeting Mae. It also seems that Mae's friends welcomed the momentum of the marriage between Mae and Rendy, with a warm aura interspersed with joyful laughter, which did not forget to add the celebration of clenching both hands upwards further showing the atmosphere of happy social harmony between the elements of society involved.

Then connotatively, the representation of social harmony is interpreted as how emotional relationships are built through language codes, one of which is in the form of clothes worn by Mae and Rendy, as it is known that social gap is the main discourse that is often seen in the film *Get Married*, it is not surprising, in a situation that is 'sacred' marriage also distortion of the social gap is also felt, where Rendy who is dressed in street wear T-shirts is met by Mae who is wearing clothes Wedding customs, where the momentum creates harmony regarding the acceptance of different characters, plus the hug scene adds to the impression of harmonious intimacy between two different individuals in character. The cheers between Mae's best friend and Rendy's group who incidentally had clashed with each other in the previous scene, made the release of boundaries between social circles to establish harmonious social relations.

Then the researcher indicated that the myth in the scene was about social harmonization that leads to mutual understanding, respect, respect and love between levels of society in each individual. In the end, differences do not provide a distinction between one individual and another, but these differences provide meaning about the uniqueness of each individual person, although in character they are different but in terms of obtaining rights, humans are still the same.

CONCLUSION

That the film medium is able to represent reality in the form of text through coded language, symbols, colors to gestures. Based on the results of the analysis of the discussion above, it can be concluded that the message of social harmony in the film *Get Married* denotation of the message of harmony is often represented in the form of respect, happiness, joyful laughter, even the impression of sadness always ends with happiness, social harmonization is always interpreted with pleasure and happiness. Connotation of social harmony representation is shown how to foster social relations that have a variety of different community backgrounds between upper and lower class groups, it is represented through dimensions such as coding clothes and also gestures between the two different groups, but can foster social harmonization, and myths refer to the culture of hospitality and politeness as capital in establishing social harmony, Despite the social gap in identity, a culture of hospitality and courtesy has always been key to social harmony.

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