

Representation of the Message of Ta'awun in the Film "Kukira Kau Rumah" by Umay Shahab

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Abstract

This study examines the representation of ta'awun, or long-helping, in the film Kukira Kau Rumah by Umay Shahab through Charles Sanders Peirce's semiotic analysis. This film was chosen because it raises the issue of mental health and social relationships that are full of values of empathy and caring. The aim of this study is to find out how the value of ta'awun is represented through visual and verbal signs that appear in various film scenes. The method used is a descriptive qualitative method with semiotic analysis techniques, which include three main elements: icons, indices, and symbols. The results of the study show that icons appear in facial expressions, gestures, and actions of characters that represent empathy and support. The index is seen through the character's actions, which arise from a sense of care and a desire to help. The symbol reflects a broader moral meaning as a form of mutual assistance in emotional and social aspects. As a form of novelty, this study shows that the representation of ta'awun in films extends beyond concrete assistance to include affective dimensions such as empathy, attention, and psychological strengthening, thereby enriching the perspective of Islamic communication studies through film media. In conclusion, the film Kukira Kau Rumah not only explores psychological issues but also emphasizes the importance of human values and empathy between individuals as a tangible manifestation of ta'awun in everyday life.

Keywords: Ta'awun; Representation; Film; Kukira Kau Rumah; Umay Shahab.

INTRODUCTION

Today, in this modern era of technological advances, human life has undergone many changes. Many people are preoccupied with their own affairs, leading to individualism, in which individuals prioritize personal interests over the common good. Gradually, this leads humans to forget that they are fundamentally social creatures who cannot live alone and always need others. As a result, asking for help or simply helping others has become complex and rare. This advancement presents a challenge in itself, as modern communication no longer occurs face-to-face but is greatly facilitated by mass media. Mass media also play a primary role in conveying information to the broader public. It serves not only as a communication tool but also as a source of entertainment and education, and as a promotional platform for various purposes. Mass media have become an integral part of everyday life, as we see in

watching television, reading the news, or listening to music. Because of this close relationship, it's hard to separate the media's influence from society. Indirectly, mass media help shape society's perspectives on issues such as gender, race, and social class. Through its content, the media acts as a mirror of social life, reflecting society's reality with all its strengths and weaknesses. (Angel, 2022) Some consider the media to be independent, while others believe societal values and culture influence it. In general, the media plays a significant role in shaping social, political, economic, and cultural views and behavior. (Basuki Agus Suparno, Widodo Muktiyo, 2016) This has resulted in the erosion of values of togetherness and social concern, such as cooperation, empathy, and mutual assistance. This situation is further exacerbated by the rise in cases of mental health disorders such as depression, bipolar disorder, and anxiety, which are prevalent among the younger generation. However, many families and communities still lack the awareness and understanding to provide emotional and social support. This is where the value of mutual assistance, a teaching in Islam that emphasizes helping one another in good deeds, becomes crucial. This value extends beyond material aid to those experiencing hardship. (Qomaro & Oktasar, 2018) As Allah SWT says:

وَتَعَاوَنُوا عَلَى الْبِرِّ وَالتَّقْوَىٰ وَلَا تَعَاوَنُوا عَلَى الْإِثْمِ وَالْعُدْوَانِ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ شَدِيدُ الْعِقَابِ ﴿٢﴾

"Help you in (doing) righteousness and piety, and do not help you in committing sins and enmity. Fear Allah, indeed Allah is very severe in punishment." (Q.S. Al-Ma'idah [2] 5).

Ta'awun is defined as mutual assistance or reciprocal cooperation between parties. (Sarif, 2015) In today's digital era, communication occurs not only in person but also through various mass media, including film. Film, as a mass communication medium, can represent social realities and convey moral messages to the broader community. Mass communication is the process of conveying messages from a source to recipients through media such as newspapers, television, and the internet, and it plays a vital role in shaping public opinion and influencing people's behavior. Films, as part of mass media, not only function as entertainment but also as a tool to convey social values and norms. (Suprayitno, 2024) A film is a short story presented in audiovisual form, packaged in a unique way using camera work, editing techniques, lighting, and a script. Films can present information, describe processes, explain complex concepts, teach skills, shorten or lengthen time, and influence attitudes. (Hari Wibowo, 2023) Film plays a unique role in society compared to other media. Besides serving as an effective mass medium for conveying ideas and concepts, film is also an art form that expresses creativity and depicts human life. Films come in various genres, including comedy, drama, horror, and science fiction. However, Indonesian audiences are more drawn to dramas that depict everyday life. (Berliana & Abidin, 2023) In influencing audiences, a film's power lies in its emotionally engaging combination of audio and visuals, as well as the director's ability to bring the story to life. With the right direction, a film can present a compelling, heartfelt story, play on emotions, and leave a lasting impression on its audience. (Arif Budi Prasetya, 2019) Indonesian films remain fundamentally a space for directors and audiences to engage

in reflective dialogue through the messages they convey. While not always popular in the industry, films can still convey meaning through dialogue, visuals, sound, and other audiovisual elements. In this regard, semiotics is used to understand how these signs shape meaning, how films are produced and interpreted, and how their messages can reflect or critique power relations and values within society. (Toni, 2025)

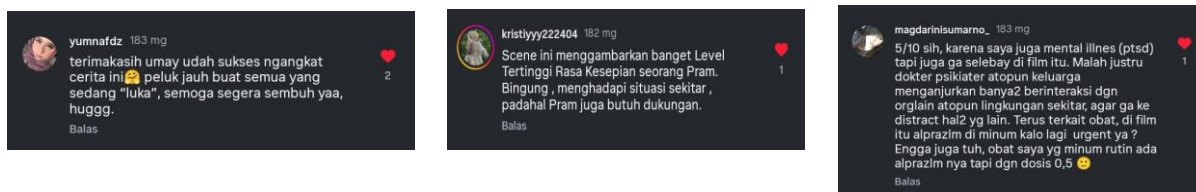
The phenomenon of film analysis is currently a topic of considerable interest among researchers and journal writers. Films are viewed not only as entertainment but also as works of art imbued with meaning and social messages. Through analysis, researchers attempt to decipher the symbols and hidden meanings behind each scene and dialogue. One widely used approach is Charles Sanders Peirce's semiotic analysis, which helps understand how visual and verbal signs in films shape meaning and influence how the audience interprets the story and the message conveyed. Visual elements in films play an important role in communicating the value of ta'awun (mutual assistance) to the audience. The problem-solving in this study is carried out through the application of Peirce's semiotic theory, thereby highlighting the aesthetic aspects and revealing the meaning behind the visual signs that represent the practice of ta'awun in a social context. This analysis examines the relationship between signs, social reality, and audience perception to understand the value of the mutual assistance displayed. Thus, this study provides an essential foundation for the study of communication and media education, enriches academic insight into the representation of ta'awun in Indonesian films, and contributes to more reflective, value-based film production practices. (Fitriani et al., 2025) Research conducted by Nurma Yuwita (2018) used Charles Sanders Peirce's semiotic analysis method to examine the representation of nationalism in Hanung Bramantyo's film Rudy Habibie. This study examines the objects and interpretations of film scenes to uncover the meaning of nationalism within them. The results show that nationalist values are reflected in Rudi's determination to build Indonesia, his plans for national Development across various fields, his parents' moral messages, and a poem about Mother Earth that expresses devotion to the homeland. BJ Habibie's film not only serves as entertainment but also as a medium to rekindle the spirit of nationalism among the younger generation. (Nurma Yuwita, 2018) In addition, research conducted by Maya Purnamasari et al entitled "Representation of the Search for Self-Meaning in the Film Soul (A Study of Charles Sanders Peirce's Semiotic Analysis)" uses Charles Sanders Peirce's semiotic approach to study the meaning of the character Joe Gardner's struggle to find his identity. The results of this study indicate that the film Soul represents the search for self-meaning through various symbols such as spirits, cats, doors, badges, and depictions of life that reflect the human spiritual journey. This research demonstrates that the film Soul is not only entertainment, but also a medium for reflection on the meaning of life and the process of self-discovery. (Sari et al., 2022) Next, research by Paramitha Amelia Putri and Arie Prasetyo examines the films First Love, Second Love, and Third Love using Charles Sanders Peirce's semiotic analysis. The results of this study indicate that Gina

S. Noer's film represents the phenomenon of the sandwich generation, individuals who bear the economic and emotional burdens of both parents and children. Through visual symbols and dialogue, the film depicts the conflicts, empathy, and struggles of this generation. Overall, this film can serve as a social lesson about the importance of maintaining a balance in life, financial awareness, and efforts to break the cycle of intergenerational burdens. (Putri & Prasetio, 2024)

Like the film "Kukira Kau Rumah," which conveys many moral messages, Umay Shahab's "Kukira Kau Rumah" (2022) premiered in theaters on February 3, 2022, running 1 hour and 30 minutes. It addresses mental health and the importance of social support in the healing process. Through the characters of Pram, Ibu, and the two friends who provide emotional support to Niskala, this film conveys the value of ta'awun (religious brotherhood) through caring and empathy for others. This representation shows that ta'awun is not only material assistance, but also moral and emotional support, which is very meaningful for individuals facing problems. The semiotic theory used by the researcher is Charles Sanders Peirce. In the initial stages of the research, the researchers gathered documentation from the director of Kukira Kau Rumah, Umay Shahab, on social media posts. In the posts, he stated that the film not only addresses mental health issues but also emphasizes the importance of a support system, or the support of those closest to him in life. These posts also served as expressions of gratitude and tributes to the four most important people in his life, who inspired the film's creative process.



Researchers also recorded various netizen responses in the post's comments section. Most praised the film for successfully addressing emotional pain and loneliness and for offering encouragement and moral support to those struggling. However, some critics felt the film's depiction of mental health was not entirely accurate, particularly regarding social interactions and drug use. These differing views provide valuable insight into how the value of ta'awun, or the spirit of mutual assistance, is represented in the film, from both critical and appreciative perspectives.



Based on the description above, this study aims to determine the representation of the message of ta'awun in the film "Kukira Kau Rumah" by Umay Shahab from the semiotic perspective of Charles Sanders Peirce.

RESEARCH METHOD

In this study, the researcher used a descriptive library research method. This method not only depends on reading activities but also requires the ability to critically analyze the content to uncover hidden meanings and draw in-depth conclusions from the material. (Dr. Amir Hamzah, 2020) This research was conducted holistically and presented in a descriptive form, using words and language that reflect the true meaning in accordance with the natural or actual context. The subject of this research is a semiotic analysis of the film I Think You Are Home, on the background explained above. The focus of this research is the analytical representation in the film, I Think You Are Home, by Umay Shahab. The data analysis technique was carried out in three stages: (1) identification of signs in the form of dialogue, expressions, and visual scenes; (2) interpretation of the meaning of signs based on Charles Sanders Peirce's semiotic theory (icons, indexes, symbols); and (3) concluding the representation of the ta'awun message in the film. Peirce describes the relationship between iconic, indexical, and symbolic signs in the following form:

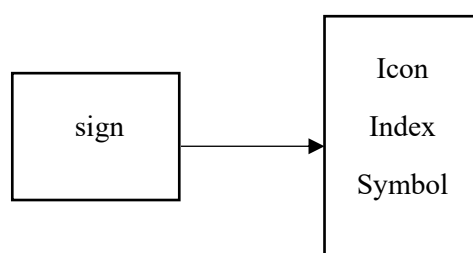


Figure 1. Relationship between icons, indexes, and symbols

An icon is a sign that has a shape or set of properties similar to those of the object it represents. This means that the sign resembles the thing it refers to, making it easily recognizable by humans through visual or semantic similarity. An index is a sign that indicates a direct relationship between the sign and its object, usually due to a natural cause-and-effect relationship. Through an index, readers or viewers can understand the meaning due to the tangible connection between the sign and the event depicted.

Meanwhile, a symbol is a sign whose meaning is formed based on social or cultural agreement. In other words, a symbol is understood because society shares the agreed-upon definition of the sign. (Magefira et al., 2025)

RESULTS AND DISCUSSION

The results found from the excerpts from the film "Kukira Kau Rumah" (I Think You're Home) demonstrate the message of ta'awun through several aspects represented using Charles Sanders Peirce's semiotic analysis, namely:

1. Dialogue and Narrative



Image 1.1. Minute 4:52

When Dinda says, "Just leave it alone for now. Let him be alone for now," to Oktavianus during Niskala's relapse.

In the scene, Dinda's clearly audible words become iconic because they describe her efforts to restrain her friend's actions to avoid worsening the situation. The index of the statement is revealed through the cause-and-effect relationship, which shows Dinda's empathy for Niskala. She understands that Niskala needs space to be alone when relapsing and therefore chooses not to force interaction with others.

Meanwhile, the symbol that appears in the statement reflects the value of ta'awun, or mutual assistance, which is not always manifested through physical actions but can also be expressed through an attitude of understanding, giving space, and maintaining others' comfort.



Image 1.2 minute 27:10

The scene where Pram says "not now" in the cafe parking lot to Niskala when asked, "Are you always like that? Alone, in a corner, singing. Is your life that lonely?"

In this scene, the role's speech serves as an icon because it is a form of verbal expression that directly reflects his feelings. Pram's emotional changes indicate this sign: feeling lonely before, then changing after Niskala's presence, which provides him with attention and understanding. Meanwhile, the symbol that emerges from this situation embodies the value of ta'awun (reciprocity) through emotional support and mutual understanding. This meaning demonstrates that mutual assistance is not only manifested in concrete actions, but also in presence and empathy that can soothe someone's feelings.

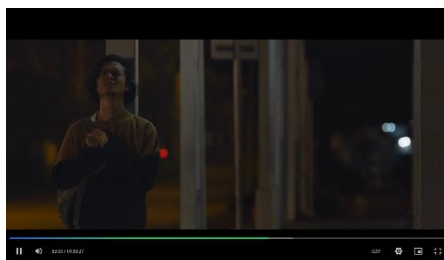


Image 1.3, minute 53:33

The scene where Pram is leaning on the side of the road and says, "Pram knows Mama is busy, she doesn't have time to listen to this. Only Niskala can hear me, really listen to me," with a sad and hopeful expression.

In this scene, the visual of Pram's body leaning back, with a sad face, serves as an icon because it depicts his emotional state, filled with sadness and loneliness. The index of this sign is seen through the expressions and words that emerge from feelings of loneliness and a desire to be understood by others; meanwhile, the symbol in this scene represents the value of ta'awun as a need for emotional support. This shows that helping each other does not always have to be expressed through physical actions; it can also take the form of providing understanding, empathy, and space for someone to share their feelings.

2. Cinematic visuals



Image 2.3, minute 4:14

Dinda and Oktavianus are anxious and worried when Niskala's illness relapses during a class presentation.

In this scene, Dinda and Oktavianus' panicked facial expressions and anxious gazes serve as icons, visually conveying genuine concern for Niskala's condition. The index of this sign is seen through the attitude of both of them who immediately tried to help and calm Niskala, indicating a causal relationship that the feeling of worry arose because Niskala was having a relapse meanwhile, the symbol of this action reflects the values of solidarity, care and ta'awun (mutual assistance) which not only live in social culture, but are also in line with Islamic teachings which emphasize the importance of helping each other in goodness.



Image 2.1 minute 04.29

Dinda holds Niskala's hand during a relapse.

In this scene, the handshake becomes an icon because it visually represents closeness and an attempt to comfort someone in a difficult situation. The index of this sign is seen in its cause of appearance: when Niskala experiences a relapse, the handshake becomes a tangible form of genuine concern and worry. Meanwhile, the symbol of this action conveys deeper meanings: friendship, solidarity, and the value of ta'awun (mutual assistance), which extends beyond a cultural context to manifest comprehensive humanity.



Image 2.2 minute 29.25

The scene where Niskala accompanies Pram as he sings his own Song on stage.

In this scene, Niskala's presence, standing and singing with Pram on stage, serves as a visual icon of genuine togetherness between the two. The index of this sign is seen in Niskala's presence at Pram's side, providing direct support, indicating that she wants to help and strengthen Pram, who is struggling

to express himself. Meanwhile, the symbol of this scene represents the value of ta'awun (mutual assistance) in the form of moral support, namely strengthening each other through presence, togetherness, and sincere empathy.



Image 2.4 minute 46.41

The scene where Niskala's mother and Dinda are calming Niskala down after a relapse and trying to give him a sedative.

In this scene, the gesture of hugging and giving medicine serves as an icon because it visually conveys a real act of helping someone in need. The index of the sign is seen through the cause of its appearance, namely, the unstable condition of Niskala, so that the action becomes a form of direct concern for the people around him. At the same time, the scene's symbol represents the value of ta'awun in the form of family affection and support from friends, reflecting the meaning of helping each other through attention and warmth towards those who are sick.



Image 2.5 minutes to 01.04.25

The scene where Niskala is hugging Pram.

In this scene, the hug between Niskala and Pram serves as an icon, visually embodying the tangible manifestation of affection and empathy between the two. The index of this sign is evident in its appearance: Niskala's unstable emotional state, so the hug is a sign of Pram's concern and desire to calm her. Meanwhile, the symbol of this scene reflects the value of ta'awun, expressed as mutual support and comfort amid difficulties. This shows that the form of help is not always material, but can also be present through presence, empathy, and a sense of security given to others.

Representation of the Message of Ta'awun in the Film ... (Annisa Dea Syifani¹, Suslina Sanjaya², Ade Nur Istiani³)

No	Visual	Narrative	Duration	Meaning of Ta'awun
1.	Dinda's words to Oktavianus were, "Just leave it for now. Let him be alone first."		04.52	Helping each other through an attitude of understanding, giving space, and maintaining the comfort of others.
2.	Pram said, "Not now," when Niskala asked, "Are you always like this? Alone, in a corner, singing. Is your life that lonely?"		27.10	Helping in the presence and empathy to calm someone's feelings.
3.	Pram said, "I know you're busy, and I don't have time to listen to this. Only Niskala can listen, and she can really listen to you."		53.33	Helping each other in the form of empathy, and space for someone to share feelings.
4.		Pram's sad and hopeful expression	53.33	Helping each other through empathy and providing space for someone to share their feelings.
5.		Dinda and Oktavianus' panicked facial expressions and anxious gazes	04.14	Help in the form of empathy and compassion in kindness.
6.		Dinda holds Niskala's hand.	04.29	Helping each other in moral support and inner peace given with sincerity.

7.	Niskala, who stood and sang with Pram on stage.	29.25	Helping each other in the form of moral and emotional support, not physically, but through presence and togetherness, which gives strength to others.
8.	The scene of Niskala's mother and Dinda calming Niskala down, who is having a relapse and trying to give him a sedative.	46.41	Helping each other is born from love and concern for others, especially within the family and friendship circles.
9.	The scene of Niskala hugging Pram.	01.04.25	Helping each other in kindness based on empathy, compassion, and inner support.

CONCLUSIONS AND RECOMMENDATIONS

Conclusion

Based on Charles's semiotic analysis of Umay Shahab's film "Kukira Kau Rumah," the film conveys the value of mutual assistance through various signs, including dialogue, narration, and cinematic visuals. The value of ta'awun in this film is shown not only through acts of mutual aid but also through expressions, gestures, and interactions that reflect empathetic concern and human warmth in addressing emotional and psychological problems. An analysis of iconic, indexical, and symbolic signs revealed that the film visualizes forms of mutual assistance with layered meanings. At the iconic level, the film offers concrete representations of helping behavior, such as Dinda's gentle words to her friend, holding hands, hugging, and the togetherness on stage, which symbolizes moral support. At the

index level, these actions reveal a causal relationship arising from empathy and concern between characters. Every emotional response, facial expression, or body gesture in the film is a sign that each individual has a natural urge to care for and help others when they see others in trouble. In contrast, at the symbolic level, this film shows ta'awun as a social and spiritual value rooted in Islamic culture and teachings, where helping is not always a physical act but can also be realized through presence, emotional support, and an attitude of mutual understanding.

The message of ta'awun in the film *KuKira Kau Rumah* is presented in a simple but touching way through the relationships between characters such as Dinda, who understands Niskala's condition without forcing her, Pram, who gives Niskala a sense of security, and family support that comes in the form of affection, showing that proper help begins with empathy. This film successfully depicts that caring is not consistently demonstrated through big words or heroic actions, but through small things that bring peace to others. Furthermore, the film conveys the value of ta'awun in today's social context, particularly in addressing the often-overlooked issue of mental health. The characters in the movie support each other not only out of compassion but also out of an awareness of the importance of human existence as social beings who need one another. Thus, the message of ta'awun not only functions as a moral value but also as an invitation to the audience to be more sensitive to the surrounding environment and to strive to be a source of goodness for others. Overall, the film *KuKira Kau Rumah* presents a narrative with deep meaning through cinematic symbols and touching dialogue. This film shows that the spirit of helping each other is not only part of religious teachings but is also a human inner need to feel connected, understood, and loved. The value of ta'awun shown in this film is a reminder that, in this individualistic life, presence, empathy, and caring are the most sincere and meaningful forms of help we can give others.

Suggestion

From the film *KuKira Kau Rumah*, viewers can learn about the importance of social sensitivity and empathy toward those around them who are struggling mentally and emotionally. This film teaches that every individual has internal conflicts that aren't always visible, so awareness is needed to understand and be there for others. Simple support, such as listening to someone's concerns, taking the time to accompany them, or simply giving a warm hug, can be a form of ta'awun (respectful relationship) with significant meaning in everyday life. The human values presented in this film offer a critical reflection on how humans should care for each other, not only through grand actions but also through sincere empathy and minor, real concerns. Filmmakers, especially directors, are advised to continue reinforcing humanist messages and the value of mutual assistance in their future works. Film has immense power as a communication medium, capable of influencing public opinion. By presenting narratives that

emphasize the importance of solidarity, empathy, and mental health, directors can help develop a younger generation that is more mindful of its feelings. By more broadly representing the value of ta'awun, cinematic works can be an effective means of building a culture of cooperation and humanitarian awareness amid increasing social individualism. For further research, researchers can study other films with similar themes, whether from the social, family, or psychological drama genres. Studies could focus on forms of empathy and social cooperation in different contexts, such as family, educational, or urban settings. Furthermore, further research could draw on more diverse theoretical approaches, such as communication psychology, media sociology, or cultural studies, to enrich, deepen, and contextualize the understanding of the values of ta'awun and humanism in film.

The audience hopes that films like *Kukira Kau Rumah* will not only be entertainment but also a means of self-reflection. Through the stories and characters presented, the audience can learn the meaning of being present for others and understand that even the smallest action can have a significant impact on someone who is struggling mentally or emotionally. Thus, the value of ta'awun is understood not only as a religious concept but also as a universal humanitarian practice to be applied in everyday social life.

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