

Sundanese Values and Ideology on Film “*Rocker Balik Kampung*” (2018) by Uli Rahman

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ABSTRACT

Film has been the means of communication. In addition, it has been recognized to be mediated quasi-interaction which shows a monological manner in term of the communication between the contents and the audience. It also can portray the representation of a certain culture in a particular country, specifically Indonesia. In addition to the local culture, Sundanese is the second ethnic majority that mostly dwell in the province of West Java. What is more, the ethnicity still shows rare portrayals on film since there are not many movies that incorporate the Sundanese culture into their stories. *Rocker Balik Kampung* (2018) by Uli Rahman is one of the films that integrates Sundanese culture to be the big theme. It focuses on a Sundanese rocker who has successfully made a living in the metropolitan city. Moreover, the chief of his village sends a messenger to look for him and bring him back to the village since he is going to get promoted to become the next chief in the village. Furthermore, he experiences dilemmas since he needs to encounter some protests from the notable village elder. This research was aimed at investigating Sundanese values and ideology on *Rocker Balik Kampung* (2018) by Uli Rahman. The research used qualitative approach through semiotics analysis by Roland Barthes. The analysis utilized denotation and connotation level of signs through various scenes on the film. The data collection technique was done using document analysis. The result showed that *Somèah* values and the ideology of *Cageur*, *Bageur*, *Bener*, *Singer*, and *Pinter* are really prominently depicted on the film.

Keywords: Sundanese; cultural values; ideolo

BACKGROUND

Sundanese people are those living in West Java. In fact, they speak Sundanese language in their everyday life (Fauzi & Junita, 2016). In addition, they are also recognized to be the second most lived ethnicity in Indonesia whose position is placed after the top one, Javanese tribe. The total population of this ethnic is 15,5% of the people in Indonesia, and 39 million Sundanese people actually live in West Java, Banten, and Jakarta (Kumparan, 2020). In the era of technology, it is a need to show up one's traditional culture in order to identify one's identity in a nation. This occurrence not only happens in the real life, but it also occurs through the representation in the media (Fauzi & Junita, 2016).

By making one's culture prominent in the media, it is expected that their existence is represented. Following this trend, film is one of the means in making this possible. Additionally, the reason is that film is the medium of communication, and it always allows the

interaction between the audience and the message (Fathurizki, 2018). Nowadays,

movies have been appreciated to try depicting the way of living of Sundanese people. However, the movie that portrays the culture of Sundanese people is not many found in Indonesia. In other words, it is very rare to look for the film that represents the Sundanese tribe.

In actual practice, the most notable character from Sundanese ethnic that always appears in the film is Kabayan. It is narrated that Kabayan lives in a remote village that wanders about to the metropolitan city. This character has been incorporated in most of Sundanese-based movies in Indonesia. Moreover, not does it only appear in the movie, but the representation is also presented in the famous TV soap opera, namely *Preman Pensiun* (2015). Soap opera is chosen inasmuch as it vividly depicts the real life of freeman living in Bandung.

In actuality, the media shows the Sundanese culture that has been embedded in their daily life even though their appearance looks tough, and they have wandered from a

village to a city, to another city, and to another country (Fauzi & Junita, 2016). Indeed, Bandung is the capital city of West Java where the metropolitan vibe of living is portrayed and still embraces the Sundanese values within its practice. This title of soap opera has opened audience's eyes in understanding the Sundanese values and ethics. The trend is eventually successful to urge the film that incorporates Sundanese characters in it, especially the depiction of the character's wandering to the city and making a good living in a city.

Furthermore, the philosophical practice of Sundanese people is shown through the values of *Somèah Hade ka Sèmah*. What is more, the ideology means that the people are identified to be friendly, be nice, and welcome every guest or stranger who visits their house. In fact, the community rally upholds the values of politeness towards everyone, especially the elders. It is why Sundanese community is known to show their kindness and friendliness to others without looking at their backgrounds (Hidayat & Hafiar, 2019).

Further, it has been internalized and rationalized in the ethics of this community. Substantively, it has appeared to be the brand personality of the tribe itself. Also, it leads to some benefits either for the community or the other people out there. Hidayat and Hafiar (2019) point out that it is very essential to promote *Somèah Hade ka Sèmah* coming from the tribe in the outer world as the brand personality of the kindness, friendliness, and politeness.

Moreover, the Sundanese cultural Ideology of *Cageur*, *Bageur*, *Bener*, *Singer*, and *Pinter* (healthy, kind, right, creative and smart) are considered to be the most apparent local wisdom that is always shown through its practice

in the real condition. In addition, the ethics is named *Gapura Pancawaluya* (the gate of five pillars of completeness) which is used to obtain the highest moral state of a person (Setyo & Utami, 2021). What is more, the pillars are also supported by the value of persistence.

Furthermore, Setyo and Utami (2021) explicates that *Cageur* means the bodily and spiritual health within a person. Second, *Bageur* signifies that it is a character of kindness, friendliness, and not arrogance, stated in a Sundanese value of *Teu Adigung Adiguna, Teu Gede Hulu*. Third, *Bener* is identified to be right pertaining to the obedience towards law and the loyalty to the law of religion. Fourth, *Singer* shows a characteristic of creativity which comprises the multitalented state (*Masagi* and *Jembar Ku Pangabisa*), active characteristics (*Rapèkan*), creative condition (*Rancagè*), and innovative ideas (*Motèkar*). Fifth, *Pinter* is the value of presenting one's all knowledge (*Luhung Ku Ilmu, Sugih Ku Pangarti*). All in all, these points are sustained by the characters of persistence, high-dedicatedness, and commitment (Setyo & Utami, 2021).

Another value portrayed in the soap opera is that the Sundanese male characters often internalize the ideology of *Silih Asah* (mutually exchanging thoughts and information and solving problems), *Silih Asuh* (keeping good communication and maintaining relationship), and *Silih Asih* (mutually helping and taking care of each other). Also, these values are applied to all statuses without discriminating others. Lastly, the love to family is another portrayal that Sundanese characters have. It means that the Sundanese wanderers are expected to come back to their homeland as there is nothing more comfortable than the place where they come

from. Living together with family is narrated through the saying of *Riung Mumpulung* or *Bengkung Ngariung Bonghok Ngaronyok* (Utaridah, 2015).

Rocker Balik Kampung (2018) is one of the movies selected since it has been successfully shows the life of Sundanese rocker whose life is glorious in the city. Nonetheless, his life is lost in track and is lacking of inspiration anymore. In the end, he is expected to come back to his village to be the succeeding chief village substituting the existing one who is no longer able to lead the hamlet. The dilemma happens within the psychology of the main character named Joe Santani, alias Juhana, as he was repelled from the country because he had violated the cultural ethics and conducts of not playing rock music.

The film integrates the dialogues utilizing mostly Sundanese language and portrays the Sundanese values coming from the attributes that the characters wear and play. The setting takes place in Bandung and Sukabumi where there is a community that still embraces the ancestral tradition like *Seren taun*, notably *Kasepuhan Sinar Resmi* (Novirdayani, 2018). It has been also promoted by the provincial government of West Java as the latest and the newest film which depicts the life of Sundanese people with a touch of modernity in it since the movie with the Sundanese portrayals have been rarely showed on TV (Jabarprov, 2018). The most intriguing part of the film is that the values of *Somèah* and the cultural ideology of *Cageur*, *Bageur*, *Bener*, *Singer*, and *Pinter* are prominently represented in the characters in the movie, in particular Joe Santani or Juhana as the main male character.

Ultimately, it is very rare to analyze films related to Sundanese culture since there are only a few movies that present such a culture. Moreover,

there are many researches concerning the film and the Sundanese values, yet the analysis takes the soap opera instead of a film. Thus, it is novel to examine the film associated with the depiction of Sundanese ideology in the research. In accordance with the aforementioned thoughts, the research analyzes “Sundanese Values and Ideology on Film “*Rocker Balik Kampung*” (2018) by Uli Rahman” through the lens of semiotics by Roland Barthes of denotation and connotation resulting from the analysis of the related scenes and dialogues in the movie.

RESEARCH METHOD

This research paper explicates the portrayals of Sundanese values and ideology in the film, namely “*Rocker Balik Kampung*” (2018) by Uli Rahman. The research involved qualitative approach through critical paradigm. Additionally, qualitative research comprises “interviews, documents, and observation in order to understand and explain a social phenomenon” (Cresswell, 1998). Also, the research incorporated the semiotics theory, denotation and connotation, by Roland Barthes. Furthermore, Heriwati (2016) contends that semiotics also explains the convention which allows the signs to have meanings. In respect of semiotics, Ferdinand De Saussure importantly contributes to the study.

What is more, Saussure theorizes of the triangle of signs consisting of sign, signifier, and signified. First of all, signifier is the picture, sound, smell, and any other kinds of signs. Second, signified is defined as the meaning from the aforementioned sorts of signs. Third, Sign is the relation between Signifier and Signified that is arbitrary. Later, the theory was also proposed by Roland Barthes by expanding it into levels of meanings like denotation and connotation (Fanani, 2013). Further, the object of the research

is the film “*Rocker Balik Kampung*” 2018 by Uli Rahman. The research instrument was the scenes and dialogues regarding the life of Joe Santani from his way of living as a rocker in a metropolitan city to his life in the village focusing on the cultural values and ideology that he has internalized within himself while interacting with others.

RESULT AND DISCUSSION

In order to explicate the aforementioned problem identifications, there are six scenes taken with the specific time and duration involving the the values of *Somèah* and the cultural ideology of *Cageur*, *Bageur*, *Bener*, *Singer*, and *Pinter*. The discussion of the research is as follows,

1. Scene 1. 00:21:35 – 00:21:55 (20 seconds)

Denotative Meanings

Juhana comes to *Sinar Asih* village and has an intention to visit Abah Rahman. Not only does Abah Rahman welcome him, but Andini, Abah Rahman’s daughter, and Gani, Andini’s son, also do the same thing. In addition, Abah Rahman and Gani are wearing Sundanese traditional clothing for men (*Pangsi* and *Iket Sunda*), Andini is wearing Sundanese traditional clothing for women (*Kebaya*), and Juhana is wearing T-shirt and tight black jeans with black boots and *Iket Sunda*. Moreover, Juhana also greets them using Sundanese traditional greeting, *Sampurasun*, while bowing his body and doing namaste gesture, namely *Sembah*, which is replied ‘*Rampes*’ by the hosts. Additionally, the house is constructed in Sundanese traditional architecture, *Imah Jolopong*.

Connotative Meanings

The connotative meanings conveyed through the scene is *Somèah Hade ka Sèmah* which shows the friendliness, politeness, and kindness to the guests coming to one’s house.

Also, the guests need to perform the same thing in order to respect the hosts. The word that the guests usually say when visiting one’s house is *Sampurasun* while bowing the body and doing namaste gesture which signifies “Excuse me” in English, and the hosts will reply *Rampés* while also bowing the body and doing *Sembah* which means “You are forgiven” in English (Isnaini, 2021).

This scene signifies that Juhana really appreciates the culture of the village by wearing *Iket Sunda* and greeting Abah Rahman, Andini, and Gani respectfully even though he has been exposed to the metropolitan way of living as a successful rocker. In reality, Hidayat and Hafiar (2019) state that *Somèah Hade ka Sèmah* is categorized as the brand personality of Sundanese people which represents the life style that the people do in their standard of living. In other words, Sundanese people always uphold the values of respecting others and maintaining a good communication and relationship with other people which are portrayed through the ideology of *Silih Asuh* (Utaridah, 2015).

2. Scene 2. 00:26:40 – 00:28:10 (1 minute 20 seconds)

Denotative Meanings

Abah Rahman and Juhana are walking down the village passing by some *Imah Jolopong*, the houses of the villagers, in *Sinar Asih* village. Additionally, Juhana is wearing *Iket Sunda* and a black T-shirt with black jeans and boots, and Abah Juhana is wearing *Pangsi* and *Iket Sunda*. They are taking a walk to go to the hill nearby the village. Moreover, Abah Rahman is confirming that Juhana is intended to substitute his position and the chief of the village because he has been spiritually and physically ready to lead.

Connotative Meanings

The scene signifies Juhana's representation of a physically and spiritually fit person to be elected for becoming the chief village. Connotatively, it results in the ideology of *Cageur* as one of five pillars of completeness (*Gapura Pancawaluya*). *Cageur* is signified to be someone who possesses the very well-managed health in physical and spiritual states (Setyo & Utami, 2021). Juhana is believed to substitute Abah Rahman's position as the chief village since Abah Rahman has already got the sight associated to the will of Juhana's father, Abah Dadang.

In spite of Juhana's past of being kicked out of the village due to his interest in Rock music, Abah Rahman has put a trust on Juhana to be the next chief that can contribute to the village's welfare. In fact, it is relative to *Silih Asih* which is indicated as exchanging thoughts and information and solving problems. It is also supported by Abah Rahman's saying, "*Hidép tos diamanatan pikeun jadi gaganti Abah di lembur Sinar Asih ieu, dumasar kana wasiat ti abah hidép, Abah Dadang, takdir mah teu ningali hidép siap atawa henteu.*" (You have been suggested to substitute my position in this Sinar Asih village based on the will from your father, Abah Dadang, the destiny does not rely on whether you have been ready or not).

3. Scene 3. 00:33:40 – 00:33:50 (10 seconds)

Denotative Meanings

The scene portrays Juhana and Gani who are walking in the bank of a fish pond surrounded by the nature of Sinar Asih village with a mountain and a forest. *Imah Jolopong* is also shown accentuating the nature scenery. In addition, Juhana is wearing *Iket Sunda*, a black T-shirt with a Rock band image on it, tight jeans, and black boots. Meanwhile, Gani is wearing *Iket Sunda* and *Pangsi* with sandals. Furthermore,

Gani is asking Juhana to help him learn the Rock music since Gani is very excited about Juhana's skills on it. However, Juhana is refusing Gani's begging due to his bad past memory over playing the music in the village. In the end, Juhana changes his mind and teaches Gani to play it. What is more, Juhana give his lovely guitar to Gani and supports him to join a Rock competition, yet Juhana tells Gani to play it secretly.

Connotative Meanings

The scene connotes the kindness of Juhana to Gani because of his interest, persistence, and seriousness toward Rock music. It presents the portrayal of *Bageur* as an ideology that is owned by Sundanese people, in particular Juhana. In fact, Setyo and Utami (2021) contend that *Bageur* is associated to the characteristics of friendliness, kindness, and not arrogance. In fact, the philosophy of *Teu Gede Hulu* and *Teu Adigung Adiguna* which mean not arrogance to other people. Juhana intends to assist Gani in proceeding his excitement over playing Rock music, yet Juhana still recalls his past memorials of being kicked out of the village due to playing Rock music. Nonetheless, he tries to forget it and move on his life to the better tomorrow. As a matter of fact, it is referred to *Silih Asih*, mutually helping and taking care of other people (Utaridah, 2015).

4. Scene 4. 1:03:55 – 1:04:20 (25 seconds)

Denotative Meanings

This scene shows Kang Koswara, Usep, and Ubed are standing in front of the villagers giving information on the violence done by Juhana. They are wearing *Iket Sunda* and *Pangsi*. The people are also wearing *Iket Sunda* and *Pangsi* for men and *Kebaya* for women. Their background is *Imah Jolopong*. Moreover, Usep and Ubed look hurt due to being attacked by

Juhana because they threatened Juhana using an arm-sized bamboo before the scene happened. Further, Kang Koswara influences the people to kick Juhana out of the village because he is believed to bring condemnation. In addition to the condemnation, the water turbine that he has constructed was burned down and Abah Rahman unexpectedly suffers from an illness. He also says that the ancestors do not like something modern, and they must keep making the original Sundanese culture pure.

Connotative Meanings

The connotative meanings delivered through this scene is that Juhana is considered to be the one's bringing a curse to the village inasmuch as he carries and performs a modern way of living as opposed to the existing traditional culture. They suspect that Juhana brings about the condemnation to Sinar Asih village. In actual practice, it signifies that Juhana fails to internalize the value of *Bener*. Additionally, Setyo and Utami (2021) state that the ideology of *Bener* must be internalized within one's body and soul to obey the law and to be loyal to the cultural ethics.

Since Juhana likes and practices Rock music which is considered to not fit in this ideology, he is compelled to move out of the village. It is done as a sacrifice to repurify the culture. Also, Juhana is believed to hurt Usep and Ubed who are told by Kang Koswara to attack and threaten Juhana because he is Kang Koswara's competitor in running for the village chief. Thus, Juhana is known to not embody the ideology of *Silih Asah* in terms of not acting in a cultural belief of *Bener* (Utaridah, 2015). What is more, he does not give a very good model of carrying out the traditional ideology of *Bener*. Hence, he does not suit to be the next chief corresponding to Kang Koswara, Usep, and

Ubed's viewpoint.

5. Scene 5. 00:51:55 – 00:52:10 (15 seconds)

Denotative Meanings

Juhana is in his room wearing *Iket Sunda* and *Pangsi*. Also, he is sitting down facing his work of water turbine to light up the village with a renewable energy. It is recognized that he has graduated from the bachelor of engineering admitting to Abah Rahman. He is alone in his room at night while constructing a design of the water turbine. In fact, Sinar Asih village is running out of oil for the oil lamps. Thus, the idea of water turbine pops out of Juhana's mind to substitute the oil energy for lighting up the houses in the village.

Connotative Meanings

Through this scene, it connotes that Juhana is a smart modern man who has graduated from the faculty of engineering at a university. Moreover, he has designed the turbine to produce electricity for the village. It means that Juhana practices the ideology of Pinter in accordance with *Gapura Pancawaluya* (the gate to the five pillars of completeness). As a matter of fact, he has applied his knowledge in developing the village to be better. It is in line with the philosophy of *Luhung Ku Elmu, Jembar Ku Pangabisa, Jeung Sugih Ku Pangarti* which means that he has very broad knowledge and very wide ranges of skills (Setyo & Utami, 2021). Hence, he has implemented the ideology of *Silih Asah* by solving the collective problem and *Silih Asuh* by helping others (Utaridah, 2015).

6. Scene 6. 1:20:10 – 1:23:50 (3 minutes 40 seconds)

Denotative Meanings

The scene shows Juhana's picture on newspaper. It is the headline news which reads "Crazy Joe Jadi Ketua Adat". In the news,

Juhana is wearing a black leather jacket, *Iket Sunda*, and a black T-shirt. It is known that he is a successful rocker with a call name, Crazy Joe or Joe Santani. Furthermore, he has also helped and taught Gani to arrange music. In actuality, the music is an innovative genre of a combined traditional Sundanese music and modern Rock music which is performed on the day he is inaugurated to be the village chief.

Connotative Meanings

The scene depicts the ideology of *Singer* which presents that Juhana is very multitalented in a variety of skills spanning from engineering to musical skills. Besides, he is also active in promoting Gani's band by coaching it himself and polishing Gani's idea of integrating traditional music element with modern Rock music (Setyo & Utami, 2021). Moreover, Setyo and Utami (2021) add that the ideology is also shown through multitalented state (*Masagi*), active characteristics (*Rapèkan*), creative condition (*Rancagè*), and innovative ideas (*Motèkar*). Therefore, he can make a good village leader as Abah Rahman has believed with his vision by leaving behind Juhana's past. In this scene, Juhana has applied the ideology of *Silih Asah* (exchanging ideas and solving problems), *Silih Asih* (maintaining relationship with others), and *Silih Asuh* (helping and taking care of others) (Utaridah, 2015).

Mythological Meanings of All Scenes

These all scenes have depicted the Sundanese cultural values and ideology. As a matter of fact, Sundanese tribe has internalized the values of *Somèah*, *Cageur*, *Bageur*, *Bener*, *Singer*, and *Pinter* through the philosophy of *Silih Asah*, *Silih Asih*, and *Silih Asuh*. Sundanese people are suggested to have these values and ideology whenever they are. Since it is the attitudes and characteristics of Sundanese

people, it is deemed to be the brand personality over the local wisdom. Embodying these values and ideology is considered to be the ideal Sundanese person whenever they are in their homeland, in the city, and in another country (Fauzia et al., 2020).

CONCLUSION

There are six scenes selected to be explained through semiotics which portrays *Somèah* values and the ideology of *Cageur*, *Bageur*, *Bener*, *Singer*, and *Pinter* which are internalized within *Silih Asah*, *Silih Asih*, and *Silih Asuh*. The film has given a vivid representation of Sundanese people when it comes to appreciating their cultures. In fact, those Sundanese people who live all over either the country or the world also embody the values and ideology. What is more, these are all incorporated in the film as a kind of popular culture so that the vast majority of people grasp the culture. Even though Juhana has been a successful rocker in the city, he is portrayed to not forget the Sundanese cultural background that he has through the gestures, attitudes, politeness, ability of adaptation, and any other characteristics described through its values and ideology.

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