

Representation of Family Values in the Film *1 Imam 2 Makmum* (2025): John Fiske's Semiotic Analysis of Gender Representation in Popular Narrative

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ABSTRACT

Purpose – This study examines the representation of family values in the film *1 Imam 2 Makmum* (2025) using John Fiske's semiotic approach. Through three levels of analysis—reality, representation, and ideology—it finds that the film portrays family dynamics constructed upon particular value systems, where men are depicted as rational decision-makers and women as emotional and domestic stabilizers.

Method – This research employs a descriptive qualitative approach within a critical paradigm, meaning the researcher serves as the primary instrument.

Findings – This method allows for an in-depth exploration of film elements related to John Fiske's semiotic analysis. The main findings indicate that the division of roles and communication patterns are symbolically represented through visual aesthetics, dialogue, and framing, which together shape gender relations within the household. The film also illustrates processes of negotiation and emotional recognition, suggesting that family identity is constructed through a combination of authority, care, and adaptation. These subtle symbolic representations demonstrate how contemporary popular media both shapes and reflects social discourse on family and gender.

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INTRODUCTION

Family relations in Indonesian society are still largely shaped by patriarchal values that position men as the primary holders of authority and women as managers of the emotional and domestic spheres. This imbalance is often normalized through discourses of family harmony and does not always appear as an open conflict. Film is one of the mass communication media that plays a central role in conveying messages, values, and ideologies to the broader public (Ikhwan & Adim, 2024). As part of popular culture, film functions not only as a means of entertainment but also as a medium for learning and shaping public perceptions of various social issues, including family values and gender relations (Maulana, 2023).

A semiotic approach, particularly that developed by John Fiske, can be effectively used to examine how visual signs, dialogue, and cinematic elements in films construct meaning and reflect social ideologies (Fiske, 2010). Fiske proposes three levels of semiotic analysis: reality, representation, and ideology. The level of reality observes elements explicitly presented in the film; the level of representation examines how these elements are conveyed through cinematic techniques such as framing, lighting, and dialogue; while the level of ideology explores implicit meanings and dominant narratives communicated through the film (Maulana, 2023). This study aims to analyze the film "*1 Imam 2 Makmum*" (2025), which presents representations of family values. In this film, men are portrayed as rational figures who make critical decisions, while women are positioned as individuals who maintain emotional balance and manage domestic aspects of family life. This is consistent with the findings of Ikhwan and Adim (2024), who examined family communication patterns in the film "*Jalan Yang Jauh Jangan Lupa Pulang*." They found that the film represents patriarchal ideology through communicative interactions among family members, reinforcing the traditional roles of men as heads of the family and women as caregivers. This representation is further strengthened by visual symbols and structured dialogue that emphasize power positions and gender roles within the family.

Additionally, Maulana's (2023) study on the film "*Nanti Kita Cerita Tentang Hari Ini*" highlights the role of family communication in shaping harmony and emotional balance within the family. John Fiske's semiotic analysis in that study demonstrates how the film's visual and narrative elements contribute to the construction of a complex family identity, built upon authority, care, and adaptation among family members (Maulana, 2023). Unlike previous studies that generally focus on communication patterns or family roles in a broad sense, this research specifically analyzes how family values and gender relations are represented through visual symbols, narrative structures, and patriarchal ideology in the film "*1 Imam 2 Makmum*" using John Fiske's semiotic approach.

Sering dengan perkembangan media populer, film menjadi sarana efektif dalam merepresentasikan konstruksi sosial yang ada di masyarakat. Namun, seringkali representasi dalam film cenderung mengikuti pola konvensional yang mengangkat ideologi dominan, salah satunya adalah patriarki (Rahman, & Wenerda, 2025). Sebagaimana yang diungkapkan oleh Rahman, & Wenerda, (2025) dalam analisis semiotika film "Sabtu Bersama Bapak," film tersebut merepresentasikan ideologi patriarki dengan menggambarkan ayah sebagai pusat otoritas keluarga dan perempuan sebagai pelaku peran domestik yang tunduk (Rahman, & Wenerda, 2025). Meskipun terdapat upaya menampilkan perempuan yang berdaya, batas-batas norma patriarki tetap kuat tertanam dalam narasi film tersebut (Rahman, & Wenerda, 2025). Temuan ini menyoroti pentingnya pemahaman kritis terhadap cara media populer membentuk dan mempertahankan norma sosial dan budaya, khususnya dalam konteks relasi gender dan keluarga.

Furthermore, film does not merely represent social values but also opens up space for negotiating identity and power relations within the family (Maulana, 2023). The film "*1 Imam 2 Makmum*" portrays processes of negotiation and emotional recognition in family relationships, suggesting that family identity is not solely constructed on hierarchical authority but also through dynamic interactions of care and adaptation among its members. This indicates that, in addition to reproducing dominant ideologies, film can also present narratives that emphasize the complexity and plurality of contemporary family experiences (Maulana, 2023).

From John Fiske's semiotic perspective, an in-depth analysis of film across the three levels—reality, representation, and ideology—enables researchers to understand how symbols are constructed and how the embedded social messages can be interpreted by audiences (Fiske, 2010). For instance, the use of specific framing in family scenes may symbolically reinforce male dominance or highlight women's roles (Ikhwan & Adim, 2024). Similarly, dialogue and visual aesthetics such as lighting and camera placement can either strengthen or weaken the intended meaning regarding gender relations within the family (Maulana, 2023).

Previous studies employing John Fiske's semiotic approach in Indonesian films indicate that themes of family values and patriarchy remain central issues within the domains of cinema and mass communication (Ikhwan & Adim, 2024; Maulana, 2023; Rahman & Wenerda, 2025). A study by Anggraeni (2023) on the film "*3 Srikandi*" uses Fiske's semiotic framework to analyze representations of feminism that challenge dominant patriarchal ideology, revealing a shift in narrative despite being constrained by existing social structures (Anggraeni, 2023). In addition, Tuhepaly's (2022) research on the film "*Penyalin Cabaya*" uncovers how the film portrays gender inequality and women's struggles within a patriarchal social context, offering a critical perspective on prevailing norms (Tuhepaly, 2022).

The film "*1 Imam 2 Makmum*" tells the story of Anika (Amanda Manopo), who marries Arman (Fedi Nuril), a widower who still loves his late wife, Leila (Revalina S. Temat), who passed away four years earlier. Although Anika enters the marriage with high expectations, she encounters many disappointments. The film depicts Anika's struggle to continue loving her husband despite frequently feeling unappreciated and neglected. This film is particularly compelling for study because it presents deep emotional conflicts within marital relationships, especially in relation to family dynamics (Fahum, 2025).

Within this context, the study of "*1 Imam 2 Makmum*" using John Fiske's semiotic analysis offers a significant contribution to the fields of mass communication and popular culture studies in Indonesia. This research not only identifies how the film represents family values through visual and narrative elements but also examines how narrative structures and cinematic techniques construct and reinforce prevailing ideologies related to gender and family in contemporary society. By understanding these representations in depth, the study is expected to provide a more critical perspective on the role of media in shaping social constructions and ideology in Indonesia.

The distinction of this study lies in its focus on ideological analysis, which reveals how family values within the household are reproduced through visual symbols, narrative structures, and practices of gendered power in the film "*1 Imam 2 Makmum*" (2025), rather than merely examining communication patterns or family roles as in previous studies. By analyzing the representation of family values in "*1 Imam 2 Makmum*" (2025), this research is expected to make a significant contribution to media communication studies, particularly in understanding how film can shape social discourse on family and gender. This approach is also intended to open up further discussion on how popular media plays a role in creating, reinforcing, and sustaining existing social ideologies, especially in the context of gender roles within the family.

METHOD

This study employs a descriptive qualitative approach within a critical paradigm, meaning that the researcher serves as the primary instrument. This method enables an in-depth exploration of film elements related to John Fiske's semiotic analysis. The study relies on primary data in the form of the film "*1 Imam 2 Makmum*" and secondary data such as books, journals, and articles discussing gender, patriarchy, and media analysis (Sulung & Muspawi, 2024). Data collection was conducted through literature review, observation, documentation, and note-taking techniques, with a focus on identifying themes, characters, symbols, and narratives related to family values (Yasin et al., 2024). The analysis applies John Fiske's semiotic approach (Fiske, 2010) across three levels: reality, representation, and ideology (Nurhayati et al., 2024; Ariffananda & Wijaksono, 2023; Amelia & Sikumbang, 2024). At the level of reality, the researcher examines how characters behave, speak, and express emotions within the family context.

The level of representation addresses how technical aspects of the film—such as lighting, camera work, music, dialogue, and framing—are used to construct narratives of family values. Meanwhile, at the level of ideology, the analysis focuses on how narrative structures and visual symbols reproduce particular values within the family. The analytical process is interpretative and descriptive-qualitative in nature. To enhance the validity and reliability of the analysis, the researcher also employs data triangulation by referencing relevant theories and findings from communication studies journals. By comparing the findings with existing literature and previous research on patriarchy and media, the analysis is strengthened and potential bias is minimized (Arianto, 2024). Thus, this method allows the researcher to uncover not only surface-level meanings but also latent meanings embedded within the film's narrative and aesthetics. The aim of this analysis is to examine how family values within the household are represented in the film "*1 Imam 2 Makmum*" through John Fiske's semiotic approach, as well as to understand how patriarchal ideology operates subtly in contemporary Indonesian cinema. Accordingly, this study contributes to a broader understanding of how film, as a cultural text, constructs and reinforces social ideology, particularly in relation to gender roles within the family.

RESULTS AND DISCUSSION

This study analyzes how the subordination of women within the household is represented in the film "*1 Imam 2 Makmum*" (2025) using John Fiske's semiotic approach across three levels: reality, representation, and ideology. The findings indicate that "*1 Imam 2 Makmum*" reproduces structures of subordination through symbolic elements and domestic narratives.

Level of Reality: Power Relations within the Family in the Film "*1 Imam 2 Makmum*"



21.08-21.40

34.02-37.34

45.09-47.20

Figure 1. Unequal Power Relations within the Family

The film "*1 Imam 2 Makmum*" presents a domestic narrative that appears harmonious on the surface, yet in fact conceals an imbalanced structure of power relations (Aziza & Nugroho, 2025). This imbalance is first indicated in a scene at minute 21:08–21:40, when Arman and his younger sibling discuss Anika's planned first visit to his house. Anika is only shown observing the moment from behind a window, positioning her as a visual subject but not as a participant in decision-making. The camera deliberately frames Anika as present yet disregarded—a representational technique that illustrates how, within the depicted family structure, women's voices are excluded (Amelia & Sikumbang, 2024; Kholiq et al., 2025). Here, decision-making becomes the exclusive domain of men, while women are positioned as objects who must accept outcomes without negotiation. This representation reveals a form of power that does not erupt through verbal confrontation but instead silences systematically (Wang et al., 2024; Yogiswari et al., 2025). It is a form of power expressed not through physical dominance, but through the exclusion of women from the family's deliberative sphere.

A subsequent scene at minute 34:02–37:34 reinforces this hierarchical structure through an intimate interaction between Arman and Anika. When Anika asks why they do not share a bedroom, Arman responds gently, stating that he is concerned she might feel uncomfortable. Although framed as an expression of empathy, the decision remains entirely unilateral. There is no space for mutual deliberation. Anika is not given a choice—only a decision (Septiya et al., 2024). This process of internalization is not merely passive acceptance, but rather a social mechanism that compels women to feel obligated to perform subordinate roles within patriarchal norms. In this representation, patriarchy no longer operates through overt coercion; instead, it permeates through the language of love and piety, making it appear natural and unquestionable. The internalization of patriarchal values within the context of family norms demonstrates how unequal power structures are subtly accepted and enacted by women as part of their identity and familial responsibilities (Pratiwi et al., 2024). This imbalance is framed through value constructions emphasizing loyalty, sacrifice, and women's roles as guardians of household harmony.

Furthermore, in the scene at minute 45:09–47:20, male dominance is portrayed through the regulation of social boundaries accessible to women. Arman gently states that Anika "would not fit in with his office circle." Both the statement and its cinematic portrayal reflect family values rooted in patriarchal principles. Within this framework, regulating women's social boundaries is not perceived as oppression, but rather as a form of protection and responsibility carried out by men as heads of the household. These inherited family values reinforce the idea that men hold authoritative roles in safeguarding family honor and stability, while women are expected to comply with such limitations as an expression of love (Christianson et al., 2021). At its core, this statement represents a form of social control delivered in a paternalistic manner. There is no explicit prohibition, yet there is an implicit restriction that governs the wife's social mobility. Anika does not resist or object; she simply lowers her gaze—a gesture that signifies a normalized sense of powerlessness. The camera does not frame Arman as an oppressor, but rather as a protective figure. This is how dominance is reinforced: not through overt violence, but through a narrative of protection that conceals practices of subordination. At this point, control over women is no longer coercive, but instead operates as a form of symbolic power that is accepted as an expression of affection (Eklund, 2023).

Level of Representation: Emotional and Cultural Boundaries in Domestic Relations



Figure 2. Emotional and Cultural Boundaries in Domestic Relations

The subordination of women in this film becomes even more evident when Anika begins to show initiative within the domestic sphere, which is typically perceived as a space where women have greater freedom for expression. In the scene at minute 52:43–54:45, Anika modifies part of the house terrace without first informing Arman. Rather than accepting or appreciating her initiative, Arman responds with anger, stating, “You could have asked, requested permission, or at least let me know.” This statement not only conveys his disapproval but also reflects how the home—culturally associated with women’s domain—remains fully under male control. The visual narrative, which depicts Anika remaining silent and crying, reflects the loss of women’s voice and active role in family communication. It illustrates how spousal communication in patriarchal families tends to be asymmetrical, maintaining unequal power structures under the guise of preserving stability and harmony within the household. This dominance operates symbolically through subtle restrictions on women’s autonomy, even within domestic spaces that should allow for creative freedom (Novarisa, 2019). Women’s dependence on male permission within the home—even for minor changes in personal space—demonstrates the strength of patriarchal power, which often operates invisibly (Anggraini & Sarah, 2025).

This scene not only explicitly portrays power dynamics within the household but also reflects how Indonesian family values regulate roles and spatial boundaries based on gender. In patriarchal culture, although domestic space is often associated with women, authority over that space ultimately remains in the hands of men as heads of the household (Lubis, 2022). Arman’s intervention in Anika’s actions illustrates how inherited family values function to preserve hierarchical structures and male dominance, while simultaneously limiting women’s autonomy in performing domestic roles. In marital communication, this imbalance is often reflected in unequal interaction patterns, where the husband’s voice dominates, while the wife tends to accept a subordinate role passively due to the internalization of social norms that frame women’s loyalty and sacrifice as obligations in maintaining family harmony (Strahan et al., 2006).

At minute 06:40–07:20, the imbalance of power within the family is further illustrated through the interaction between Arman, Anika, and Yasmin. When Yasmin vomits in the yard, Anika quickly rushes to her, demonstrating maternal responsiveness and emotional sensitivity. In contrast, Arman assumes the role of disciplinarian, addressing Yasmin in a logical and corrective tone without expressing empathy. This imbalance is reinforced by the differing modes of response: women’s care is expressed through attentive and responsive nurturing, while male authority is manifested through a more detached and rational approach, emphasizing emotional distance and dominance in family decision-making. This sharp division of roles underscores a gendered dichotomy between emotion and logic, in which women are positioned as caring and emotionally driven caregivers, while men are framed as rational and authoritative figures (Pavco et al., 2019). The film portrays this imbalance without overt verbal conflict, which in turn normalizes and naturalizes such gender relations within domestic life. Anika is confined to the role of a nurturing caregiver, emotionally responsible for the child’s well-being, whereas Arman is positioned as the primary authority figure in the family, operating through a rational and emotionally detached approach.

A subsequent scene at minute 12:50–13:48 further reinforces how women’s positions within the family are shaped by culturally inherited norms passed down across generations. During a family meal, Arman’s mother makes a normative statement: “Husband and wife

should sit facing each other.” Although delivered in a gentle and cheerful tone, the statement carries a symbolic directive that reinforces patriarchal relational structures within the family. This is not merely a suggestion, but a prescriptive norm implying a fixed division of roles within the household. Rather than expressing her own perspective or personal feelings, Anika simply smiles and accepts the statement. In this scene, she is framed as a recipient of socially assigned roles, rather than as an agent capable of shaping or challenging them. The mother's remark about seating arrangement functions not only as a social rule but also as a symbol that reinforces patriarchy as the foundation of familial power relations. These inherited family values demand compliance without room for negotiation from women, suggesting that a wife's social legitimacy is grounded in loyalty and obedience to male-dominated family norms (Zumrotun & Muna, 2025). Anika's legitimacy as a wife within the extended family is thus not derived from mutual agreement or personal agency, but from her adherence to masculine-centered family rules, which require women to comply without being granted space for negotiation or personal expression (Hafani & Buldani, 2025).

Level of Representation: Symbols of Status and the Marginalization of Women in Domestic Space



Figure 3. Symbols of Status and the Marginalization of Women in Domestic Space

The marriage between Arman and Anika at minute 19:56–20:15 takes place in a private setting, attended only by close relatives. In this scene, the camera carefully frames Arman as the center of the sacred event, emphasizing male dominance in a moment that should ideally involve both parties equally. Arman clearly recites the marriage vow (*ijab kabul*), while Anika is present only visually, without a voice, as if she were merely an object within a social transaction. Anika's presence—seen but not actively participating—reinforces the notion that women's roles within the institution of marriage, which forms the foundation of the household, are often positioned as passive and taken for granted (Maslamah & Muhsin, 2023).

The film clearly demonstrates that major decisions within the family remain under male control, portraying the sanctity of marriage not as an equal union between partners, but as a form of legitimization of male authority (Setiawati, 2020). Within this framework of family values, marriage is not only an emotional bond between partners but also a social moment that affirms men's position as the ultimate authority within the family. The representation of Anika as a silent visual object underscores women's roles as compliant recipients within the family institution, rather than as equal partners in decision-making. This reflects how women's roles as wives often revolve around accepting the legitimacy of the husband's authority, which subsequently determines the direction and structure of the family (Sikweyiya et al., 2020).

The scene at minute 25:49–27:15 further reinforces this hierarchical depiction of household relations. Yasmin, Arman's child, guides Anika around the house and introduces the various luxurious facilities owned by the family. The house—ideally a shared space for both partners—is instead portrayed as a symbol of masculinity and social status, fully owned and controlled by the male figure (Moreira & Farias, 2022). Rather than representing a space that integrates shared identity, the house is introduced from the perspective of the child, which implicitly reflects a patriarchal viewpoint that prioritizes male influence (Jaidani & Moulida, 2024).

In this scene, Anika is framed as a guest, merely smiling and following the narrative flow dictated by the child and the space controlled by her husband. The absence of Anika's voice in describing or expressing her perspective about the house becomes a powerful symbol that household identity—like marriage itself—is not constructed from a woman's perspective, but from that of the man who controls all aspects of family life.

At minute 29:55–30:20, Arman is shown in his workplace, surrounded by colleagues who are curious about his marital status. In this narrative, Arman becomes the sole holder of information regarding his personal and family life. This illustrates how the professional sphere—often identified within patriarchal structures as a male domain—also functions as a space to reinforce control over the narrative of domestic life (Ashraf & Jepsen, 2024). Arman is the only party with full authority over how their household identity is understood and communicated. Anika's presence, as part of the household, is mediated and conveyed unilaterally by Arman. Once again, women are not given space to define how their identities and domestic relationships are represented beyond the private sphere. This highlights how, within patriarchal structures, women often lack control over the narratives of their own lives—even in deeply personal matters such as marital status and familial roles (Harahap, 2022).

Level of Ideology: Family Recognition and Women's Emotional Roles



Figure 4. Family Recognition and Women's Emotional Roles

In the scene at minute 39:20–40:30, although the school principal expresses hope that Yasmin will become more positive after being part of a complete family, Anika—who has previously been positioned passively within the household—actively voices her opinion. Even though Arman and Anika are seated side by side, Anika is given space to speak and articulate her perspective. However, this context still reflects underlying male dominance in the recognition of family authority. Anika's willingness to express her views signals a shift in family dynamics, where she is no longer merely a passive recipient of existing narratives but begins to take an active role in shaping the course of conversation (Safitri, 2025).

The following scene at minute 43:14–44:14 shows Yasmin pulling both Arman and Anika to sleep together. While the moment appears tender and warm, symbolically Yasmin functions as the primary emotional bridge between the new wife and the father. Here, the woman gains a place in the family not through structural recognition from her husband, but through acceptance by the child. This highlights how women's positions within the family—even as wives—often depend on validation from children or other members, rather than on equality or acknowledgment from the husband (Cooke, 2018). In this context, Anika does not receive full recognition as a wife or equal partner, but is instead accepted as part of the family primarily due to her emotional bond with the child. This suggests that women's positions within the household are frequently tied more to their roles as mothers or caregivers than to their status as individuals with equal standing in the family structure (Pacheco et al., 2024).

At minute 47:42–48:36, Anika is shown carefully preparing Yasmin's belongings before she goes swimming. However, when Yasmin asks her to come along, Anika declines

because she must attend to household chores. This scene illustrates the dual burden borne by women, who are expected to fulfill caregiving responsibilities while also managing domestic duties (Arif, 2018). In this context, Anika functions not only as a caring mother but also as the household caretaker responsible for ongoing domestic work. The film subtly reveals how women, despite playing central roles in family life, remain constrained by responsibilities that confine them to the domestic sphere, thereby reinforcing unequal gender divisions within the household. Women's roles in maintaining the home and caring for children are neither expanded nor adequately recognized; instead, they become continuous obligations embedded in everyday life (Chance & Sardi, 2025).

Level of Ideology: Affectional Relations and the Transition of Maternal Roles within the Family Structure



Figure 5. Affectional Relations and the Transition of Maternal Roles

At minute 52:03–52:35, Anika shows the yard she has created for Yasmin. The child responds with joy and says, “I love you,” which serves as a form of emotional validation for Anika as a new mother in the family. Yasmin’s affection provides emotional legitimacy to Anika’s maternal role, indicating that within family dynamics, a child’s emotional acceptance becomes a key pathway through which women construct their identity within the broader family structure (Syanni & Sidharta, 2024). Anika, who was previously positioned as a complement or passive recipient, now gains recognition as a mother through the affection expressed by Yasmin. This acceptance empowers Anika to affirm her role and position within the family, even though full structural recognition from her husband has not yet been achieved.

At minute 56:21–57:24, Anika accompanies Yasmin to visit her late mother’s grave. This scene demonstrates that although Anika assumes the role of a new mother, she does not attempt to erase or replace Yasmin’s biological mother. Instead, she shows respect for the previous maternal role by supporting Yasmin in the act of remembrance. This becomes a symbolic gesture that positions Anika not as a substitute, but as a stepmother who honors the memory and significance of Yasmin’s biological mother. This interaction also facilitates a healthier emotional transition for Yasmin, as she perceives Anika not as a threat to her mother’s memory, but as a source of support in her emotional healing process. It highlights the depth of women’s roles within the family—not only as caregivers but also as custodians of emotional well-being and facilitators of children’s emotional transitions in the face of family change (Zahrok & Suarmini, 2018).

The scene at minute 01:06:38–01:06:55 depicts a moment of family togetherness in an outdoor setting, portraying a leisure activity as a symbol of a harmonious family free from tension. In this relaxed atmosphere, the domestic and emotional roles that typically burden women appear to be temporarily obscured by the sense of unity. However, despite this portrayal of happiness, an underlying tension remains beneath the surface. Women’s roles within the family continue to be shaped and constrained by deeply internalized social expectations, even as there appears to be space for more inclusive role transitions (Rachmah & Dewi, 2025).

The harmonious family image presented in this scene reflects an idealized vision, yet the film also suggests that the reality of women's roles within the family is far more complex than what is visible in such moments.

Level of Ideology: Negotiation of Affection and the Symbolism of a New Family



01.09.30-01.10.50

01.13.35-01.17.46

01.33.15-01.33.54

Figure 6. Negotiation of Affection and the Symbolism of a New Family

At minute 01:09:30–01:10:50, the scene in which Arman takes care of Anika after she faints presents a temporary reversal of traditional gender roles, with the man assuming a caregiving position typically associated with women in patriarchal societies. However, despite Arman's gentle care, Anika positions herself in a subordinate role by saying, "I'm sorry, I've caused you trouble." This statement reveals how women, even when receiving care, often feel unworthy or burdensome within the relationship (Asidian, 2024). It demonstrates that although there may be attempts to challenge gender role boundaries, women remain constrained by internalized perceptions of inferiority and a tendency to feel guilty when in need of help—reflecting the long-term effects of patriarchal socialization that positions women as perpetually serving others.

In the following scene at minute 01:13:35–01:17:46, a more contemplative moment unfolds as Arman expresses his guilt over Leila's death. In this instance, Anika assumes the role of listener and emotional support for Arman. Her role illustrates how women are often positioned as emotional caregivers for men, even when men are dealing with grief or trauma (Autio et al., 2025). Anika becomes a mediator of emotional healing for Arman, bridging past and present without questioning her husband's authority or power. This highlights how women are frequently cast as emotional stabilizers within the family, while their own emotional needs are often overlooked or marginalized.

At minute 01:33:15–01:33:54, Yasmin, who is ill, questions the presence of "Bu Nik," a term she uses to refer to Anika. Yasmin expresses that she prefers Bu Nik as her mother rather than Leila, who has passed away. This dialogue illustrates how children can serve as the highest source of emotional legitimacy for women within the family. Although still a child, Yasmin provides recognition of Anika's role as a stepmother, symbolizing a significant affirmation of her place in the family. However, despite this recognition from Yasmin, Arman himself is not yet ready to symbolically affirm Anika's status as a mother or equal

partner within the family. This reflects an ambiguity in the acceptance of women as fully integrated members of the family structure. It also highlights an internal tension within patriarchal systems, where women—despite their active roles in family life—are not fully acknowledged or legitimized by male figures, including their own husbands (Klerista & Subandi, 2025).

Level of Ideology: Representation of Family Wholeness through Social and Child Recognition



Figure 7. Representation of Family Wholeness through Social and Child Recognition

At minute 39:20–40:30, the school principal expresses hope that a complete family structure will improve Yasmin's behavior. What is particularly notable in this scene is that the gaze is directed toward Arman rather than Anika, reflecting the positioning of men as the central figures within the family structure. In this perspective, Arman is not only seen as a husband and father but also as the primary representation of family unity and legitimacy. In contrast, women like Anika, despite playing significant roles in domestic life, are positioned merely as complements within the broader family narrative. Women's roles, in this context, are often depicted as supportive rather than central to authority or decision-making. This reflects a long-standing social construction in which men are positioned as family leaders, while women occupy more passive roles, functioning as managers of emotional and domestic well-being (Hafani & Buldani, 2025).

In the scene at minute 47:42–48:36, Anika is shown preparing Yasmin's needs but declines to join her for swimming because she must attend to household chores. This scene highlights the dual burden often borne by women as both caregivers and household managers. Although the film does not explicitly depict physical or verbal pressure, the narrative implies that such burdens are frequently invisible and socially undervalued. Women like Anika are continuously expected to fulfill multiple roles without receiving equal recognition from other family members, particularly their husbands. This reflects how women's domestic roles are often perceived as natural obligations, while men's contributions to domestic life tend to be more visible and appreciated (Aula & Moulida, 2024).

In the scene at minute 52:03–52:35, Yasmin expresses her happiness about the new yard created by Anika and says, “I love you, Bu Nik.” This statement serves as a form of emotional legitimacy that emerges not from formal or legal structures, but from the emotional bond established between the woman and her stepchild. This is significant because, although Anika does not receive formal recognition as a wife within the extended family, she gains acknowledgment from Yasmin. This suggests that acceptance within the family is not always dependent on formal status or legal position, but rather on emotional relationships built through caregiving and affection. Such recognition provides space for women to establish their place within the family through personal and meaningful connections, even while remaining within the broader constraints of a patriarchal system (Aula & Moulida, 2024).

Level of Representation: The Transition of Maternal Roles within a New Family Structure



Figure 8. Maternal Transition and the Role of the Child in a New Family Structure

At minute 56:21–57:24, when Anika visits the grave of Arman’s first wife together with Yasmin, the moment becomes a symbol of respect for the previous maternal role. This scene suggests that although Anika is the new wife in the family, she does not come to replace or erase the role of the deceased mother, but rather to honor her. It illustrates that new relationships within the family do not automatically negate the presence of the past, especially when it involves a figure as significant as Yasmin’s mother. In this context, Anika enters the family with respect and awareness of her position as part of a larger familial structure. She does not attempt to claim or take over the role, but instead continues the existing emotional connections, creating space for herself without dismissing the memories already established. Within family values strongly influenced by tradition and patriarchy, women often do not assert authority explicitly, but instead build and sustain emotional relationships as a means of maintaining and affirming their place within the family. This attitude reflects cultural values that emphasize harmony, loyalty, and respect for existing memories and family traditions.

Level Ideologi: Peran Anak sebagai Pemberi Legitimasi dalam Keluarga Patriarkal

In the scene at minute 12:50–13:48, the dialogue among the extended family—particularly Arman’s mother, who states that husband and wife should sit facing each other—provides an illustration of structural legitimacy granted by the family in confirming women’s roles. Yasmin then spontaneously declares that “Bu Nik,” her term for Anika, will become her mother. Although this statement appears spontaneous, it reveals that recognition of

women's roles within the family depends largely on two factors: prevailing social norms and the child's acceptance.

In this case, Yasmin's acceptance becomes a crucial factor in legitimizing Anika's role as a stepmother, even though her formal status as a wife has not yet been fully acknowledged within the extended family structure. This demonstrates how women's roles—particularly within the family—are often shaped by the perceptions and acceptance of those around them, especially children. In traditional family cultures, values such as respect, loyalty, and the maintenance of harmony serve as the foundation for women to affirm their social position. Perception and acceptance from family members, including children, play a significant role in shaping women's identities as custodians of family harmony, indicating that such roles are socially constructed, inherited, and collectively maintained within the framework of family values (Agustina et al., 2025).

At minute 43:14–44:14, when Yasmin pulls Anika and Arman by the hand to accompany her to sleep, the scene creates an emotional moment that positions the child as the primary bond within the family relationship. In this context, a woman like Anika is accepted not solely because of her formal status as a wife, but more significantly due to the affection she builds with Yasmin. Anika's presence within the family, despite her formal role as Arman's wife, gains greater space and acceptance through the emotional connection she develops with the child. This illustrates that in many family relationships—particularly within patriarchal structures—the acceptance and roles of women are determined not only by formal or legal status, but also by the emotional closeness they cultivate with other family members, especially children (Halizah & Faralita, 2023). Such intimacy and affection become the basis for Anika's acceptance, even when her husband's recognition of her position within the family remains incomplete.

CONCLUSION

The film "*1 Imam 2 Makmum*" (2025) demonstrates how family values are represented through visual symbols and narrative structures within gender relations in Indonesian families. John Fiske's semiotic analysis reveals that the film portrays men as rational leaders and women as emotional-domestic stabilizers, conveyed through cinematic techniques such as framing, dialogue, and spatial arrangement. The main findings indicate that the division of roles, the limitation of women's agency, and patterns of family communication are subtly reproduced within popular narratives, reflecting processes of negotiation and the construction of family identity characteristic of society.

At the same time, the film illustrates how patriarchal ideology operates in subtle ways through the language of affection, discourses of protection, and cultural legitimacy that position men as the center of authority, while women are encouraged to accept subordinate roles in the name of household harmony. This representation normalizes restrictions on women's mobility, voice, and autonomy, so that gender inequality does not appear as open conflict, but rather as a "natural" part of ideal family values. Thus, "*1 Imam 2 Makmum*" should be read critically not only as a story of a complete family, but also as a cultural text that implicitly presents patriarchal structures within the social imagination of its audience.

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