Cultural values orientation in the movie "The Architecture of Love"

Nehemia Anugrah Parasian*⬤ **& Alemina Br. Perangin-angin**⬤

Program Studi Magister Linguistik, Fakultas Ilmu Budaya, Universitas Sumatera Utara, Jl. Abdul Hakim No.1, Padang Bulan, Kec. Medan Baru, Kota Medan, Sumatera Utara 20222, Indonesia
e-mail: nehemiasimorangkir20@gmail.com

ABSTRACT

This research is entitled Cultural Value Orientation in the Movie "The Architecture of Love." This research aims to represent cultural values in the film based on Kluckhohn's view that cultural value orientation is divided into five categories: human nature, man nature, time, activity, and relational. This research used a descriptive qualitative approach. Data collection techniques were carried out through observation, documentation, and literature studies. Data analysis was performed by observing the film from beginning to end, focusing on the cultural values of Kluckhohn's thoughts, namely, scenes and dialogues in the film The Architecture of Love that represent cultural values. Based on data analysis, five data were found including human nature, five data were man nature orientation, four data were time orientation, four data were activity orientation, and four data were relational orientation. The film represents complex and interrelated cultural values, reflecting the dynamics of human life in a modern context. Using Kluckhohn's cultural value analysis approach, this movie reveals how individuals deal with trauma, rebuild themselves, and establish relationships within the framework of certain cultural values.

Keywords: cultural values, Kluckhohn, orientation, The Architecture of Love

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1   INTRODUCTION

Movies are a medium for conveying information, education, and entertainment. Film is one of the electronic media that holds great influence in conveying messages compared to other media (Happer & Philo, 2013; Noviana & Simanjuntak, 2022; Oki & Ridwan, 2022). Movies work audio and visually and can work well, which can make the audience not feel bored and remember more easily because of their interesting format. As stated by Dhungana (2024), movies are part of mass media that represent the reality that occurs in everyday life. Movies are made by authors with representations of observations of society, selecting realities that are considered necessary for writing scenarios. According to Barker (2012), representation is a social construction that requires exploration of the formation of textual meaning and investigation of how meaning is produced in various contexts.

Movies can represent a culture and function as a cultural process of a society, presented in the form of moving images. Filmmaking is influenced by the background and culture of filmmakers (Bioglio & Pensa, 2018; Surahman et al., 2019; Tianda & Jinglin, 2023). In this case, a certain culture is influenced by media action through the dissemination of displayed information. The media plays a vital role because it presents a way of constructing reality. The content of a movie is driven by producers to represent signs and elements of a culture (Anwar et al., 2020; Rafique et al., 2022). Furthermore, the delivery of messages through movies is a fairly effective way for the audience to find out the information that the director wants to convey (Leliana et al., 2021; Nelson et al., 2020). The sound and image display in the film is a form of result that contains elements of entertainment, culture, and information, as well as the existence of the film, which can be used as a means of socializing politics, culture, education, natural beauty, and religion (Alba, 2024; Edensor, 2020; Kelly & Currie, 2021).

According to Supratno in (Afdholy & Murti, 2020), cultural values include relationships with human life as social beings, humans as servants of God Almighty, and humans as individuals. Values related to humans are diverse, including values related to human life as an individual, such as the value of physical and spiritual integrity, courage, pride with the king or ruler, society, and God, and the value of balance (Sagiv et al., 2017). Meanwhile, values related to human life as a social being include the value of being willing to sacrifice for others, the value of prioritizing public interests over personal ones, and values that have a relationship with humans as creatures of God are the value of purity, the value of justice, and unity with God's will (Inglis & Pascual, 2023).

According to Bondebjerg (2014), movies watched by the public are generally presented as not much different from everyday life. Movies that are produced have messages that are packaged in such a way with different purposes, such as providing entertainment, sources of information, education, and certain teaching points that include beliefs so that they slowly invite the audience, no exception to displaying cultures (Siddique et al., 2021). One of the movies that displays cultural values is a movie entitled "The Architecture of Love." This romantic drama genre film was released on April 30, 2024, directed by Teddy Soeriaatmadja and written by Alim Sudio, adapted from the best-selling novel by Ika Natassa. The movie stars Putri Marino as Raia Risjad, a famous writer who is experiencing creative deadlock, and Nicholas Saputra as River Jusuf, a mysterious architect she meets in New York City. The film showcases the culture of New York, United States, through various landmarks that appear in the film, such as the Flatiron Building, Central Park, and Montauk Point State Park. The movie features captivating cinematography against the backdrop of New York, reinforcing the narrative of healing and starting over as it depicts the struggle of finding love again after heartbreak and how individuals cope with grief.

This study provides a new perspective on films that represent cultural values in a modern context. Adhering to the cultural value orientations that have been put forward previously, this research shows how culture influences the way individuals understand love, loss, and the emotional journey. The Architecture of Love subtly reflects the value orientation of modern urban culture, especially among the Indonesian upper-middle class living in a transnational space (Jakarta-New York). The values of individualism, self-healing, harmony with the environment, and self-growth are strongly felt, making it a movie that can be studied through the lens of Kluckhohn's cultural value orientation.

This research focuses on cultural values according to Kluckhohn's views related to the human life system. According to Kluckhohn in Merdiyatna (2022), there are five characteristics of cultural values that are interrelated into a system and can be oriented toward human life. The five properties are universal aspects of cultural value orientation: (a) human nature or the meaning of human life; (b) man nature or the meaning of human relationships with the surrounding nature; (c) time, which is the human perception of time; (d) activity, which is a matter of meaning from work, work, and charity from human actions; and (e) relational, which is the relationship between humans and fellow humans (see Table 1).

Table 1. Cultural Values Orientations According Kluckhohn

Basic Concern	Orientations		
Human Nature	Evil	Mixed	Good
Man Nature	Mastery	Harmony	Submission
Time	Past	Present	Future
Activity	Being	Becoming	Doing
Relation	Hierarchical	Collate	Individual

Previous research conducted by Baihaqi (2017) with the title *Film Cruella Karya Craig Gillespie: Kajian Postmodernisme J. F. Lyotard*. The method used in this research is an objective and mimetic approach with qualitative research. The research results found elements of popular culture through Jean Francois Lyotard's postmodernism studies, which include eclecticism, parody, pastiche, irony, and camp. Furthermore, research conducted by Laurent et al. (2023) with the title *Representasi Nilai Budaya Batak Dalam Film Ngeri-Ngeri Sedap*. This study aims to describe how Batak cultural values are represented in Ngeri-Ngeri Sedap. This study uses Stuart Hall's representation theory and Ruth Benedict's cultural relativism theory. This study applies descriptive qualitative research with data collection techniques of listening and observation. The findings were analyzed using Roland Barthes' denotation and connotation analysis. The results showed that in this film, Batak cultural values are represented in three ways: customs, figures, and conflicts.

Based on previous studies, it can be concluded that the study of cultural values in films has been widely conducted in the context of postmodernism and the representation of certain ethnic cultures. However, there is no study that specifically uses Kluckhohn and Strodtbeck's theory of cultural value orientation to analyze the representation of cultural values in contemporary Indonesian films, especially in The Architecture of Love. Therefore, this study aims to fill this void by exploring how cultural value orientations, such as views on time, human relations, and activities, are manifested in the film through its plot, characters, and visualizations.

2   METHODOLOGY

This study adopted a qualitative approach. Qualitative research seeks meaning and understanding of a phenomenon, event, or human life by being involved or not directly involved, and is contextual and comprehensive. Researchers do not collect data and then process it during the process from the beginning to the end of the activity, which is narrative and holistic (Anggito & Johan Setiawan, 2018). This study was descriptive in nature. Descriptive research systematically, factually, and accurately explains the facts and nature of a particular population or object (Koyan, 2022).

The data collection techniques used in this study were observation, documentation, and literature study (Sugiyono, 2010). Non-participant observation, in which the researcher selects the things observed and records things related to the research conducted by directly observing the cultural values contained in the film The Architecture of Love, which represents gender equality. In addition, a literature study was conducted, which was sourced from quotations from several books, research journals, and information articles to support the data that had been collected. Documentation is the final technique used for data collection. Documentation is obtained from images obtained from the cut scenes in the movie.

The data analysis technique used by researchers is to observe from the beginning to the end of the film by focusing on the cultural value of Kluckhon's thoughts, namely, scenes and dialog in the film The

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Architecture of Love that represent cultural values. The data were then interpreted through signs and symbols that explain gender equality by presenting the data in descriptive form. In addition, researchers use data validity testing with triangulation. Triangulation is used to check the validity of data or research findings. The research used triangulation by comparing other sources, such as literature studies, documentation, and observation, as references for this research, which was carried out by double-checking.

3   RESULT AND DISCUSSION

The results of this study show that the film The Architecture of Love reflects the five cultural value orientations according to Kluckhohn and Strodtbeck through the depiction of characters, dialog, setting, and the development of conflicts and relationships between characters. These values not only appear explicitly in conversation but are also implied through the actions, life choices, and emotional dynamics of the main character. The film is a meaningful representation of contemporary urban culture, showing how modern humans interact with themselves, others, time, activities, and the environment around them.

3.1 Human Nature Orientation

The fundamental question in this orientation is, "What is a human being by nature? Are they good, evil, or mixed?"In the film The Architecture of Love, this orientation is shown in a complex and reflective way. The characters show the various sides of humanity: good, hurt, disappointing, but also capable of change and healing. This orientation can be seen through the dialog in the film, as follows:

1. *Just because a man treats us well and makes us feel like the most special woman to him doesn't mean he's trustworthy.*
2. *You're not a murderer, River. You're brave*
3. *So what if men cry?*
4. *Falling in love is a blessing, heartbreak is a disaster. It's a package.*
5. *I blamed myself... I was a fool*

In data (1), the context is when Raia says this after experiencing disappointment from Alam, her ex-husband, who cheated on her despite being loving and caring. This dialogue reflects that humans can appear outwardly good but does not guarantee inner goodness. The characters in this movie show that life experiences shape people's perceptions of the nature of others. Raia as a character conveys a sharp reflection that kindness can be manipulative. In terms of cultural values, this shows a mixed orientation: humans can be good or evil depending on the situation, choices, and morals.

In data (2), the context of this dialog is when Raia says it when River feels very guilty about the death of his wife and child who died in a car accident, while he survived. River psychologically calls himself a "murderer," although factually he is not. Raia, as the interlocutor, rejects the label of evil and asserts that vulnerability is a form of courage. This illustrates the understanding that humans can feel bad, but feeling bad is not synonymous with evil. Cultural values emphasize empathy, acceptance of emotions, and rejection of stigma.

In data (3), the context of this dialogue is when Raia defends River when he feels embarrassed about crying in front of Raia while opening up the emotional wounds of his past. This dialogue criticizes the construction of toxic masculinity, where men should not show emotions. This shows that crying is not a weakness but a natural part of being human. This is a form of rejection of the stereotype that emotions belong only to women. The cultural value voiced here is that vulnerability is strength and humanity is not defined by sex or gender norms. This aligns perfectly with the belief that humans possess a legitimate emotional side that deserves respect.

In data (4), this dialog appears during a conversation between Raia and her best friend, discussing love and the risk of heartbreak. Love and heartbreak are two sides of the human experience that cannot be separated. It shows the human emotional reality that pain and happiness are a part of life. The characters realize that avoiding love for fear of pain is a form of fear of human nature. The film invites us to see that the courage to love, though painful, is the highest form of humanity. Humans cannot choose what is pleasant. This is the side of human duality that is recognized.

In data (5), Raia recounts that after learning of Alam's infidelity, she blamed herself instead of blaming her husband. This dialog shows how easily humans absorb blame, even though it is not their responsibility. This reflects the psychological vulnerability of humans in relationships, where logic is often overtaken by emotions. The dialogue also displays the process of self-forgiveness as a form of emotional development. The cultural value displayed is that the healing process begins with the acknowledgement that humans can be wrong, both hurting and blaming themselves. This reinforces the value orientation that humans are not absolutely good or evil but rather continue to learn from wounds and experiences.

3.2 Man Nature Orientation

The movie The Architecture of Love shows that humans do not dominate or conquer the environment but instead find meaning and self-reflection through space, architecture, and the beauty of cities, especially New York. Urban architecture becomes a means of healing and inspiration rather than an object of power.

6. *Every building has a story... Not all empty spaces need to be filled*
7. *This building will become a home where people can begin new stories.*
8. *Grand Central... I prefer to call it the Symbol of Hope*
9. *See that black dot over there beside Cancer? It's a spot intentionally left as a reminder... not dust or train soot. It's tar and nicotine*
10. *The lighthouse... exists simply to stand still and cast light*

In data (6), this dialog illustrates a cultural value orientation that is in harmony with the environment. Raia and River see buildings as entities with spirits, not just physical structures. This illustrates that humans do not have to fill or change everything that is empty or lacking. There is an appreciation of the natural existence of a place or space, where even emptiness can be meaningful. The characters see buildings not as passive objects to be manipulated but as repositories of stories and memories that deserve respect.

In data (7), this dialog illustrates that humans and the environment interact with each other in creating experiences. This shows that the value of harmony is not about building or renovating to conquer nature but about opening up space for new meaning. Architecture is seen as a place where life processes take place, not as a tool of domination

In data (8), this dialog is a form of respect for history and the role of space in life, not exploitation or neglect. In this scene, the train station is considered a symbol of hope and aspiration by the characters. The environment is not just a setting but has emotional and historical value. The characters in this movie connect architecture to spirituality and human struggle.

In data (9), this dialogue contains symbolization in architectural details that the character is aware of: The content of the dialog can illustrate that "The stain is not removed, but made a reminder of past mistakes, part of history." This cultural value orientation shows that humans value nature and artificial spaces as sources of reflection and not as objects of meaningless cleaning.

In data (10), the scene shows that River explains the function of the lighthouse philosophically, not as a tool of power, but as a guardian, guide, and marker. This shows the orientation of harmony with nature, where humans do not change the function of nature but respect its role and existence as it is. Natural and man-made objects (lighthouses and buildings) have spiritual and symbolic functions.

3.3. Time Orientation

The film as a whole is about the process of emotional time travel. The characters, especially Raia and River, start the story by being trapped in the past, then slowly learn to live in the present, and finally dare to look to the future.

11. *I murdered them. I killed my wife and child*
12. *Thanks to New York. Thanks to you. I just finished five short stories*
13. *Raia, I'm going back to Jakarta tomorrow. – Why? – You don't have to answer. Just keep running away*
14. *Your surviving is not a punishment, but a chance... to keep on living*

In data (11), the dialog illustrates that River is even more deeply tied to her traumatic past. She considers surviving an accident a curse rather than an opportunity. This is a form of life procrastination, where the past binds her to not moving forward. These characters not only remember the past but also relive it every day. This reflects a cultural value where memory and emotional experiences are central to identity but can also be an obstacle to growth if not processed.

In data (12), the dialog illustrates that after the interaction with River and the process of finding inspiration through the city, Raia started writing again. This shows that she is moving to the present, to real activities and achievements that are done now rather than simply reminiscing. This light-hearted dialogue has a deep meaning of an invitation to enjoy the moment at hand, no matter how simple it is. It is a form of shifting values from the heavy past to a light and sincere present. The character begins to realize that healing is not about forgetting the past but about filling the present with new, more meaningful experiences. There is an appreciation for present awareness, living consciously, and being active.

In data (13), it is described that this conflict shows that the struggle for the future is not smooth. There is fear and a tendency to run away. However, at the same time, it encourages confrontation: make peace with the past or continue to avoid the future. This marks the point at which the characters are able to make peace with time. They realize that the past cannot be erased but can be used as a foundation to build a new future.

In data (14), this dialog is the culmination of time reflection. River is asked to see life as a continuation and not as an eternal punishment. The past is acknowledged, but the future is offered as a conscious choice by the author.

3.4 Activity Orientation

The Architecture of Love strongly displays the character's journey from the being phase (passive, trapped in emotions) to being-in-becoming (growing and changing) and partly into doing (acting and creating).

15. *You've been isolating yourself for two months*
16. *I haven't been able to write since that day*
17. *Thanks to you, I just finished five stories*
18. *Let's celebrate finishing five stories*

In data (15) and (16), this dialog illustrates that Raia is unable to create anything after the divorce. She simply stays, observing the garden but not really living. This illustrates the "being" orientation, where the character does not try to get out of adversity; she just lives in the wound, without transformation. The movie portrays this phase as human, a part of emotional reality. In modern urban culture, people often go through a stuck phase before they can rise.

In data (17), Raia starts writing again, but not because of coercion; rather, she feels whole again as a human being. This dialogue reflects a growing self-understanding. They realize that running away is not a solution but part of the process of becoming a new version of themselves. The emerging culture is self-

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reflective and inward-looking in nature. Self-healing and inner growth are considered important activities of high value, on par with external achievements.

In data (18), having experienced inner growth, Raia produced concrete work: five short stories, a new book, and even turning the city into a creative muse. River also returned to her professional world as an architect, leading a major project in Jakarta, Indonesia. Here, doing is not a superficial activity but an expression of internal transformation. Tangible achievements (books, architectural projects) do not come from ambition alone but as the fruit of soul healing and love. This culture values the process more than the results.

3.5 Relational Orientation

The movie shows relational values that are dominant in individualism, but there is an element of collectivism in the form of support from friends and family members.

19. *You don't have to answer. Just keep running away*
20. *If I get my heart broken again, where should I go?*
21. *Go after him. If you really love him*
22. *I brought her here. For you. New memories can help overcome grief*

In data (19), this dialog shows that Raia is facing her own feelings and expects River to decide privately. In this dialog, Raia does not insist but still expresses her expectations; this is a form of relationship between individuals that is equal and open, typical of individualist culture.

In data (20), Raia does not ask others to make decisions for her. She weighs herself and experiences her own inner conflict. Although she has a best friend, the choice to love or avoid remains a personal choice and not a collective decision.

In the data (21), this dialog shows that the support of friends is a spark of courage. This shows that although Raia is an independent individual, she is not isolated. This is a form of emotional collectivism-not in the form of social pressure, but social support.

In data (22), this dialog is a form of altruism in sibling relationships. Aga wants his brother to get well, and sacrifices his own feelings for it. This value reflects collectivity in family ties based on empathy and sacrifice.

3.6. Discussion

In The Architecture of Love, the characters' lives are framed by a variety of intertwined values. The story of Raia and River is not only a journey of love but also an exploration of the meaning of human existence in a modern and complex context. As we dive into the dialog and character development, we see that the film reflects the way humans think, feel, and live in relationship with themselves, each other, and the world that surrounds them.

The characters in this film, especially Raia and River, illustrate how humans can never escape the shadows of the past. They are hurt, lost, and carry a deep emotional baggage. However, what makes this story culturally valuable is how they do not stop at the wound. They process, open up, and slowly move forward in their lives. In terms of cultural value, this shows that humans are seen as complex beings-not necessarily good or evil, but dynamic and capable of change. Mistakes, trauma, and regret are not the end of the road but part of the journey to becoming a better person.

The environments in which they move, especially New York City and its architecture, are not just visual backdrops but part of the soul of the story. Every building, park, and space becomes a place of contemplation, healing, and even love. Raia does not just walk through the city; she listens to the silent narratives embedded in old walls, dusty windows, or memorable stations. The same goes for River, who, as an architect, sees buildings not as objects to be transformed, but as silent witnesses to human life. There

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is respect for the environment, not domination, which illustrates the harmony between man and the space he is in.

The time in this movie is not linear. The past, present, and future are overlapping. The characters can be physically present, but their souls are still tied to old, unfinished events. However, the movie does not use the past as a prison but as a starting point to move on. When Raia starts writing again and River dares to reveal his guilt, they are not only alive but truly present in the world that is unfolding. It is a narrative of time that emphasizes that healing is not about erasing memories but processing them to become a bridge to tomorrow.

The activities in this movie are not presented as being busy or ambitious. None of the characters are successful because of hard work alone, but because of their courage to face themselves and their circumstances. Raia writes not because of industry demands, but because her heart is starting to heal. River draws not to pursue a big project but because he is reconnecting with the deepest part of himself. Here, the activity is a reflection, not an escape. It is an inner work that slowly regrows hope and zest for living.

The Architecture of Love presents rich nuances in terms of human relationships. On the one hand, the characters seem very independent of each other. They make their own decisions, grapple with their own wounds, and are in full control of their lives. But on the other hand, there is a warm and supportive circle of relationships-friends, relatives, even strangers who extend selfless kindness. Support does not come in the form of pressure or rules but rather as a genuine presence. The relationships in this movie are not social hierarchies but empathetic ties that allow one to be themselves while still feeling accepted.

In a gentle and very human way, the movie invites its audience to rethink who we are, where we have been, what we have been through, and where we want to go. It does not patronize or judge; it simply shows that being human is a complicated process that is never really finished. Through love, loss, urban spaces, and words, the film channels cultural values that reflect the face of the modern world-a world where individuals celebrate hurt and growth simultaneously, and where life is lived not to reach an end point, but to find meaning in every step.

4   CONCLUSSION

Based on the results of the analysis and discussion above, it can be concluded that the movie represents complex and interrelated cultural values, reflecting the dynamics of human life in a modern context. Using Kluckhohn and Strodtbeck's cultural value analysis approach, the film reveals how individuals deal with trauma, rebuild themselves, and establish relationships within the framework of specific cultural values. First, the film presents the view that humans have a complex nature, with good and bad tendencies that can develop depending on their experience and environment. The main characters, Raia and River, go through a process of healing from their emotional wounds, showing that humans can change and evolve.

Second, the relationship between humans and nature in this film is depicted through the characters' interactions with the surrounding environment, especially the architecture of New York City. Architecture serves as a setting and a symbol of the structure of the characters' lives and emotions, reflecting how the environment can influence and reflect the inner condition of humans. Third, the time orientation in the movie shows how the past, present, and future interact in an individual's life. The characters in the movie strive to escape the shadows of their past and build a better future, showing the importance of the healing process and personal growth.

Fourth, the activity orientation in the film emphasizes the importance of being-in-becoming and doing in life. The characters in the film not only brood about their condition but also take action to change and improve their lives, suggesting that activity and personal endeavor play an important role in identity formation and happiness. Fifth, human relationships in movies are depicted through a complex interplay between individualism and collectivism. The characters in the movie show independence in making personal decisions but also receive support from those around them, suggesting that healthy social relationships involve a balance between personal autonomy and social support.

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Overall, The Architecture of Love represents cultural values that are relevant to modern human life, especially in urban contexts. The film shows that individuals can face and overcome trauma, rebuild themselves, and establish healthy relationships through a balanced understanding and application of cultural values. Thus, the film presents a touching love story and provides insight into the importance of cultural values in shaping human life.

Ethical Approval
Ethical approval was not required for this study.

Informed Consent Statement
Informed consent was not obtained for this study.

Author's contributions
Conceptualization, NAP.; methodology, NAP; validation, ABP; formal analysis, NAP., and ABP; investigation, NA.; writing original draft preparation, NA.; writing review and editing, ABP.

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Data availability statement
The data presented in this study are available on request from the corresponding author due to privacy reasons.

Notes on Contributors

Nehemia Anugrah Parasian
https://orcid.org/0009-0008-6378-9834
Nehemia Anugrah Parasian is a graduate student in the Master's Program in Linguistics at the Faculty of Cultural Sciences, Universitas Sumatera Utara. His academic interests lie in interdisciplinary linguistics, with a particular focus on anthropolinguistics, semiotics, and semantics. In addition to his linguistic research, he frequently engages in cultural studies, especially related to local and regional cultures in Indonesia. His academic background strongly connects with cultural education, which informs and enriches his linguistic perspective.

Alemina Br. Perangin-angin
https://orcid.org/0000-0001-6311-5014
Dr. Alemina Br. Perangin-angin is an Assistant Professor at the Faculty of Cultural Sciences, Universitas Sumatera Utara. She has an extensive academic background and a strong track record in research related to culture, language, and literature. Her scholarly work spans various aspects of linguistic and literary studies, with a particular focus on anthropolinguistics. Over the years, she has contributed significantly to the understanding of local cultural expressions through language, and her work often explores the interface between traditional knowledge systems and linguistic practices.

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