



## Signs of Food Security: A Peircean Semiotic Analysis of the Film Rumah Masa Depan

Ageng Wuri Rezeki Afandiah<sup>1</sup>, Achmad Muarirh Adaby<sup>2</sup>



### \*Korespondensi :

Email :  
[ageng.rezeki@students.paramadina.ac.id](mailto:ageng.rezeki@students.paramadina.ac.id)

### Afiliasi Penulis :

<sup>12</sup> Paramadina Graduate  
School of Communication,  
Universitas Paramadina,  
Jakarta, Indonesia

### Riwayat Artikel :

Penyerahan : 20 Oktober 2025  
Revisi : 17 Desember 2025  
Diterima : 18 Desember 2025  
Diterbitkan : 30 Desember 2025

**Kata Kunci :** Ketahanan Pangan, Kesadaran Pangan, Charles Sanders Peirce, Semiotika

### Keyword :

Food Security, Food Awareness, Charles Sanders Peirce, Semiotics

### Abstrak

Artikel ini mengkaji representasi kesadaran pangan dalam film Rumah Masa Depan yang mengangkat isu ketahanan pangan sebagai persoalan penting yang berkaitan erat dengan tantangan global seperti perubahan iklim, pertumbuhan penduduk, dan ketidakstabilan ekonomi. Artikel ini menggunakan pendekatan deskriptif kualitatif dengan merujuk pada teori semiotika Charles Sanders Peirce untuk menganalisis tanda, simbol, dan makna yang membangun pesan tentang ketahanan pangan, nilai-nilai keluarga, serta representasi media. Analisis difokuskan pada tokoh Surti, seorang ibu sekaligus influencer media sosial yang merepresentasikan kesadaran akan pangan bergizi dan praktik hidup berkelanjutan. Melalui peran Surti, film ini menunjukkan bagaimana narasi media dan figur influencer membentuk persepsi publik terhadap pilihan pangan dan keberlanjutan. Surti tidak hanya menyediakan makanan sehat bagi keluarganya, tetapi juga mengedukasi masyarakat dalam memilih bahan pangan lokal dan bergizi, sehingga media diposisikan sebagai sarana penting dalam meningkatkan kesadaran pangan. Film ini juga menggambarkan tantangan rantai pasok pangan serta menekankan kebersamaan keluarga melalui aktivitas memasak dan makan bersama di rumah sebagai bentuk edukasi pangan sehari-hari. Temuan penelitian menunjukkan bahwa Rumah Masa Depan merepresentasikan kesadaran ketahanan pangan melalui praktik domestik, komunikasi yang dimediasi media, dan keterlibatan komunitas berbasis akar rumput. Unsur visual dan naratif seperti lanskap alam, bahan pangan lokal, interaksi keluarga, dan praktik kuliner tradisional melambangkan keberlanjutan, kemandirian, dan tanggung jawab kolektif. Secara keseluruhan, film ini berfungsi sebagai media edukasi sosial yang membingkai ketahanan pangan sebagai praktik kultural dan komunikatif yang berakar pada kehidupan sehari-hari.

This study examines the representation of food awareness in the film Rumah Masa Depan, which highlights food security as a critical issue closely linked to global challenges, including climate change, population growth, and economic instability. Employing a qualitative descriptive approach, the research draws on Charles Sanders Peirce's semiotic theory to analyze signs, symbols, and meanings that construct messages related to food security, family values, and media representation. The analysis focuses on the character of Surti, a mother and social media influencer who embodies awareness of nutritious food and sustainable living practices. Through Surti's role, the film illustrates how media narratives and influencer figures shape public perceptions of food choices and sustainability. Surti not only provides healthy meals for her family but also educates the broader community on selecting local, nutritious ingredients, positioning media as an essential tool for promoting food awareness. The film portrays challenges in food supply chains while emphasizing family togetherness through home-cooked meals, reinforcing everyday domestic practices as sites of food education. The findings reveal that Rumah Masa Depan represents food security awareness through mediated communication, community engagement, and grassroots participation. Visual and narrative elements, including natural landscapes, local ingredients, and traditional culinary practices, symbolize sustainability, self-sufficiency, and collective responsibility. Overall, the film serves as a medium of social education, framing food security as a cultural and communicative practice rooted in everyday life.



## PENDAHULUAN

Food security is an increasingly urgent global issue, particularly amid the challenges of climate change, population growth, and economic instability (Begna & Wakweya, 2026). In Indonesia, food security has become a national development priority, emphasising the need to ensure adequate, nutritious, and sustainable access to food for the population (Akbar et al., 2025; Galanakis et al., 2025). Within this context, the media, especially film, plays a significant role in shaping public awareness and social discourse on food security issues (Napitupulu, 2025; Tak et al., 2024). The urgency of food security is also highlighted in the 2021 report, *The State of Food Security and Nutrition in the World*, published by the Food and Agriculture Organisation (FAO) (Burki, 2022). The report reveals that between 720 and 811 million people worldwide experienced hunger in 2020, an increase largely attributed to the COVID–19 pandemic. In Asia alone, 418 million people faced hunger in 2020, while globally, nearly one in three people lacked access to adequate food. The report further projects that approximately 660 million people may still experience hunger by 2030 due to the long–term impacts of the pandemic. Key drivers of food insecurity include conflict, extreme weather, and economic slowdown, underscoring the need for collective, multisectoral responses (Moramarco et al., 2025). In Indonesia, food security is addressed through the National Action Plan for Food Security (Rencana Aksi Nasional Ketahanan Pangan/RAN–KP) 2020 issued by Bappenas (Nasional, 2020). This strategic framework aims to strengthen national food security by increasing domestic food production, improving distribution systems, enhancing access to nutritious food, and reducing vulnerability to food crises (von Grember et al., 2020).

Government strategies include promoting sustainable agriculture, encouraging food diversification, developing agricultural infrastructure, and empowering farmers through training and access to technology (Kuang et al., 2025; Yang et al., 2024). Beyond policy frameworks, cultural texts such as film offer alternative spaces for communicating and interpreting food security issues (Barbosa, 2024). The film *Rumah Masa Depan*, released in theatres on December 7, 2023, and later distributed on Netflix on April 18, 2024, presents the issue of food security through a humanistic, narrative–driven approach. Directed by Danial Rifki and produced by Mizan Pictures, the film depicts everyday family life, local food practices, and community engagement as interconnected elements of food resilience. However, existing studies on food security in Indonesia have focused mainly on policy analysis, agricultural economics, or development studies (Lbs et al., 2025; Mariza et al., 2025; Zakiyya et al., 2025). In contrast, research examining food security as a mediated cultural meaning, particularly through Indonesian cinema, remains limited. Moreover, previous film studies tend to emphasise narrative structure or ideological critique without systematically analysing how semiotic elements construct public awareness of food–related issues (Bambang Mudjiyanto, 2019). This gap indicates a lack of

scholarly attention to how films function as communicative media that shape awareness of food security through signs, symbols, and representations.

To address this gap, this study explicitly focuses on the semiotic representation of food security awareness in *Rumah Masa Depan*. The scope of the analysis is limited to key visual and narrative elements related to food practices, family interactions, and community empowerment as portrayed in selected scenes of the film. Charles Sanders Peirce's semiotic theory is employed as the main analytical framework to examine how meaning is constructed through the interaction of Representamen, Object, and Interpretant, including their respective categories such as icon, index, symbol, qualisign, sinsign, legisign, rheme, dicent, and argument. Film, as a medium, has the capacity to communicate social values beyond explicit dialogue. As McLuhan famously argues, "the medium is the message" (Baran & Davis, 2020), suggesting that media forms themselves shape social experience and consciousness. In this regard, applying Peircean semiotics enables a deeper interpretation of how *Rumah Masa Depan* conveys food security awareness not only through content but also through cinematic signs and storytelling strategies.

This study advances media communication research by connecting Peircean semiotics with public food security discourse in Indonesian cinema. The novelty of this research lies in its interdisciplinary approach, which bridges communication studies, semiotics, and food security discourse, positioning film as a medium of social education and public awareness. By examining food security as a semiotically constructed meaning within a popular Indonesian film, this study contributes to a broader understanding of how media can shape social consciousness and encourage collective action toward sustainable food security in Indonesia.

## METHODOLOGY

In analyzing the meaning of food security awareness in the film *Rumah Masa Depan*, this study employs a qualitative research method with a descriptive approach (Creswell, 2014). The analysis is grounded in Charles Sanders Peirce's semiotic theory, which conceptualizes meaning through a triadic (trichotomic) relationship among the object, representamen, and interpretant. The data consist of selected scenes from the Netflix film *Rumah Masa Depan* that explicitly or implicitly represent issues related to food security awareness (Bengtsson, 2016). Scene selection is conducted using purposeful sampling, with the following criteria:

1. Scenes that visually depict food—related practices such as cooking, food selection, or food consumption; Scenes that represent environmental awareness, sustainability, or local food utilisation;
2. Scenes that involve family or community interactions related to food practices;
3. Scenes that convey messages about self—sufficiency, food resilience, or collective responsibility.

These criteria ensure that the selected scenes are analytically relevant and aligned with the research focus on food security awareness. The selected scenes are captured as screenshots and treated as units of analysis. The analytical procedure follows a systematic semiotic process based on Peirce's triadic framework. First, the object is identified as the real-world concept or phenomenon represented in the scene, such as food security, sustainable food practices, or community-based food resilience. Second, the representamen is analysed by examining the visual and narrative signs present in the scene, including images, actions, settings, dialogue, and symbols related to food and the environment. Third, the Interpretant is constructed by interpreting the meaning generated through the relationship between the object and the representamen, focusing on how food security awareness is communicated to the audience.

The research procedure consists of several stages: Collecting and selecting relevant scenes based on predetermined criteria; Describing each selected scene in terms of visual and narrative elements; Analysing the semiotic components by systematically identifying the object, representamen, and interpretant; Synthesising the meanings of the scenes to identify recurring patterns of food security awareness, and Concluding how Rumah Masa Depan represents and communicates food security awareness through cinematic signs. Through this structured methodological approach, the study ensures analytical rigour and clarity in interpreting how food security awareness is constructed and conveyed in the film using Peirce's semiotic framework.

## RESULT

### Representation of Food Security Awareness in the Film Rumah Masa Depan

The film is adapted from a popular 1980s television series and novel of the same title, *Rumah Masa Depan*, written by Ali Shahab. It tells the story of a married couple, Sukri (Fedi Nuril) and Surti (Laura Basuki), who must return to their hometown, Cibeureum, after Sukri's father passes away. However, after the funeral, the family cannot immediately return to Jakarta because Sukri's mother (Widyawati) becomes involved in a criminal case. Meanwhile, their two children, Bayu (Bima Azriel) and Gerhana (Ciara Brosnan), begin to feel at home as they meet new and remarkable friends, Cempaka (Maisha Kanna) and Sangaji (Zayyan Sakha), and together they embark on an unexpected adventure to help resolve the family's problems. The film explores how family bonds are tested in the face of emotional and challenging situations (*Rumah Masa Depan*, 2023).

In this film, viewers are presented with meaningful yet straightforward depictions of an Indonesian family navigating internal dynamics and emotional challenges, and overcoming relationship problems. The film conveys the concept of a harmonious and happy family through the portrayal of a livable home and a caring mother, Surti, who is not only skilled in cooking but also a culinary influencer on YouTube. The film delivers many messages about family food




security through the characters of Surti and Sukri, the latter being a culinary entrepreneur who regularly purchases fresh ingredients for his restaurant.

Many scenes in this film highlight family togetherness around home – cooked meals prepared by Surti, as well as the challenges they face in obtaining cooking ingredients. Through the everyday lives of Sukri and Surti's family, Rumah Masa Depan communicates essential messages about food security. By emphasising elements such as home – cooked meals, the challenges of ingredient supply, and the value of togetherness in dining, the film invites viewers to understand better and appreciate the importance of food security within families and society. The film Rumah Masa Depan presents various representations of food security awareness through its characters, plot, and visual elements. The character Surti plays a dominant role in conveying messages about the importance of food in family life. As a mother and wife, she consistently takes responsibility for providing meals for her family with her own cooking. To help ensure adequate food supplies, Surti even creates cooking content to earn additional income. This income is then used to purchase nutritious food ingredients for her family.

**Surti as a Mother and Influencer in Promoting Household Food Security Awareness**

As a mother who excels in cooking and as a social media influencer, Surti serves as an important representation of household food security awareness. She not only cooks for her family but also shares healthy recipes and knowledge with her followers. Through the content she produces, Surti educates the public on the importance of choosing nutritious ingredients and practicing healthy cooking methods, thereby contributing to broader awareness of food security. The following scenes or behaviors illustrate food security awareness through the character of Surti:

**Table 1.** Scenes Depicting Family Food Security Awareness

		
Object : A woman explains the cooking ingredients. Behind her is a kitchen complete with cooking utensils A woman explains the cooking ingredients. Behind her is a kitchen complete with cooking utensils. Representamen : Surti cooks macaroni and cheese in her	Object : A woman smiles in the kitchen while her child eats enthusiastically. Representamen : Surti smiles as her child tastes her cooking. Interpretant : Surti feels happy seeing her child eat heartily the food she prepared herself, symbolizing a mother's love,	Object : Cooking ingredients in bowls. Representamen : The ingredients include sugar, salt, butter, milk, cheddar cheese, vegetable oil, chicken powder, parsley, parmesan cheese, pasta, black pepper, and paprika powder. Interpretant : These



home kitchen.

Interpretant : From the researcher's point of view, Surti, as a mother, has the responsibility to provide nutritious food for her family. She is also skilled in cooking and creates cooking content, representing food awareness and empowerment through domestic activity.

care, and awareness of the importance of providing healthy, home – cooked meals for family well – being.

ingredients are used to make macaroni and cheese, representing the concept of food preparation awareness— showing how balanced ingredients contribute to nutritious and enjoyable home meals that support family food security.



Object : A framed newspaper image showing a woman wearing a cooking apron.  
Representmen : The frame contains a newspaper article about Surti, a chef who won first place in a master cooking competition and opened a rice bowl salt egg shop.  
Interpretant : The framed newspaper article featuring Surti's cooking achievement symbolizes family pride and recognition of women's roles in supporting food creativity and entrepreneurship. It reflects food security awareness through empowerment and skill development in home – based culinary efforts.

Object : A plate on the table with various dishes.  
Representmen : The dishes include satay, stir – fried water spinach, and sautéed eggplant freshly cooked.  
Interpretant : The diverse and delicious Indonesian cuisine symbolizes the richness of local food culture that relies on fresh and easily accessible ingredients. This scene represents food security awareness through the use of local ingredients and the value of family togetherness in enjoying home – cooked meals.

Object : A woman in the kitchen preparing a meal for her family.  
Representmen : Surti is cooking food in the kitchen for her family.  
Interpretant : Surti always finds joy in preparing delicious meals for her family at home, reflecting her care and responsibility in ensuring the family's food needs are met. This scene represents the awareness of family food security through love, effort, and consistency in providing nutritious home – cooked meals.



Object : A woman and a man looking at celery and carrots in front of them.

Representmen : Surti and Sukri show disappointed expressions while examining the celery and carrots.

Interpretant : Surti and Sukri feel upset because the quality of vegetables from their supplier has declined, making them unsuitable for their restaurant's food production. This scene reflects awareness of food security issues related to the quality and sustainability of food supply chains, emphasizing the importance of ensuring access to safe and high – quality ingredients.

From the table explaining Peirce's Triadic concept above, a categorization of its sub-elements emerges, including Index, Symbol, Qualisign, Sinsign, Legisign, Rheme, Dicent, and Argument, as follows. In the scene showing cooking ingredients in a bowl such as sugar, salt, butter, milk, cheddar cheese, cooking oil, chicken powder, parsley, parmesan cheese, pasta, black pepper, and paprika powder these ingredients directly indicate what will be used for cooking, serving as an Index of the cooking process to come. The Symbol category appears through the framed newspaper featuring Surti wearing a cooking apron. This news text functions as a symbol of achievement and identity for Surti as a chef, which can be interpreted socially by the audience.

Qualisign is represented through the scene where Surti smiles while her child tastes her cooking. Here, Surti's smile and her child's expression reflect positive emotional qualities associated with the eating experience, symbolizing satisfaction and happiness. Sinsign is shown when Surti cooks food in the kitchen for her family, representing her role as both a mother and cook an observable, concrete action. Legisign appears through the depiction of Indonesian dishes such as satay, water spinach, and stir-fried eggplant. These menu names serve as general representations of diverse and delicious Indonesian cuisine that can be easily recognized by many.

Rheme is conveyed in the scene where Surti and Sukri express disappointment while looking at celery and carrots. Their expressions carry deeper meaning about the declining quality of ingredients that affects their business. The Dicent category appears when Surti cooks with complete kitchen utensils, representing a specific action that can be interpreted as an effort to provide nutritious meals for her family. Finally, Argument is reflected in Surti's joy in preparing delicious meals for her family at home, demonstrating her dedication and care. This serves as an argument that family food security is strongly influenced by a mother's attention and effort in preparing quality food.

### **Representation of Surti as a Mother and Influencer in Raising Food Security Awareness in Society**

Surti not only introduces her delicious homemade dishes at home but also extends her influence beyond it. When she and her husband return to their hometown for Sukri's father's funeral, Surti educates the local women on proper cooking techniques and food marketing strategies from selecting the right ingredients to processing them efficiently. Thanks to her success in teaching the villagers to cook well and earn an income by selling their dishes, Surti gains the attention of local farmers struggling to sell their vegetables. Surti and her husband decide to buy all the unsold produce to support the community's economy and then develop an online platform to market local agricultural products, ensuring that village-grown vegetables can reach broader markets and contribute to sustainable local food security.

**Table 2.** Scenes Depicting Food Security Awareness in the Community



**Object :** Two women talking at the market.  
**Representamen :** Surti and Netty are having a conversation in the market.  
**Interpretant :** The researcher observes that Surti and Netty are discussing the rising prices of raw ingredients due to price manipulation by middlemen, which affects the cost of supplies for Surti's restaurant in the city. This scene reflects community – level food security awareness, highlighting how market dynamics and economic actors influence food accessibility and affordability

**Object :** Three women looking at food on a table.  
**Representamen :** Surti, Netty, and a fried chicken vendor are examining the food.  
**Interpretant :** Surti tastes the fried chicken dish prepared by a local market vendor together with Netty. This scene illustrates Surti's effort to engage with and support local food entrepreneurs. It represents community empowerment and the sharing of culinary knowledge, fostering food security awareness through collaboration and appreciation of local food products.

**Object :** Six women gathered in the kitchen, talking, with a table of cooking ingredients in front of them.  
**Representamen :** Surti and the local women are in the kitchen, where she teaches them about cooking at her mother – in – law's house.  
**Interpretant :** Surti smiles warmly as she educates the local women on cooking techniques and the use of proper ingredients, while the others attentively listen. This scene represents Surti's role as an agent of community empowerment, fostering food security awareness by sharing knowledge about nutritious food preparation and sustainable local ingredient use.



**Object :** A woman in the kitchen with two sacks of vegetables  
**Representamen :** Surti looks at two sacks of vegetables in the kitchen.  
**Interpretant :** Surti appears confused about what to do with the two sacks of vegetables she bought from the unsold vegetable vendor. This scene represents the challenge of managing food surplus and preventing waste. It conveys awareness about food sustainability and the importance of creative utilization of food resources to support local farmers and

**Object :** Two women meet a vegetable seller with a bicycle.  
**Representamen :** Surti and Netty meet a local vegetable seller whose produce remains unsold.  
**Interpretant :** Surti talks with the vegetable seller, who looks sad because his vegetables haven't been sold. This scene symbolizes the economic struggles of small local farmers and highlights the issue of food distribution inequality. It reflects Surti's empathy and awareness of the importance of supporting local food producers as part of strengthening community food

**Object :** A man and a woman look confused at a large amount of vegetables in the kitchen.  
**Representamen :** Sukri and Surti appear puzzled by the abundance of vegetables in the kitchen.  
**Interpretant :** The abundance of vegetables before Sukri and Surti symbolizes the richness of Indonesia's natural resources and fertile soil. This scene reflects the idea that, despite the country's agricultural abundance, effective management and distribution are essential to ensure sustainable food



maintain food security.	security.	security and reduce food waste.
-------------------------	-----------	---------------------------------

From the analysis of the table above, the categorization of Peirce's Triadic elements comprising Index, Symbol, Qualisign, Sinsign, Legisign, Rheme, Dicent, and Argument is as follows. In the Index category, the scene where Surti and Netty converse in the market reflects a direct causal relationship between rising ingredient prices and their impact on Surti's restaurant, indicating a real socio – economic issue. Symbols appear when Surti, Netty, and the fried chicken seller examine the food; the dishes on the table serve as cultural symbols of culinary traditions and social interaction in the market. Qualisign is evident in the scene where Surti educates local women in the kitchen. Her smile and the women's attentiveness represent positive emotional qualities contentment and joy derived from shared learning experiences.

Sinsign appears in the scene where Surti and Netty meet a vegetable vendor, showing a concrete act of social and economic interaction within the marketplace. Legisign is represented when Surti observes two sacks of vegetables in the kitchen; the sacks symbolize agricultural abundance and serve as a common representation of food resources. Rheme appears when Sukri and Surti express confusion over the excess of vegetables, implying a deeper meaning about abundance and the challenges of managing food resources. Dicent is reflected when Surti ponders what to do with the two sacks of vegetables, portraying a specific situation that represents the challenge of utilizing surplus food effectively. Finally, Argument emerges through the abundance of vegetables before Surti and Sukri, symbolizing Indonesia's rich natural resources and the potential for achieving strong food security through sustainable management.

### Representation of Local Food Security

Beyond Surti's character, the film also represents food security awareness through various visual and narrative signs such as the local farmer selling vegetables on a bicycle, the tumpeng (ceremonial rice cone), stacked lunchboxes (rantang) containing traditional dishes, rice fields, and Indonesia's lush natural scenery. These scenes collectively illustrate the richness of local food culture and the interconnection between community values, agricultural sustainability, and national food resilience.

**Table 3.** Awareness of Local Food Security through Other Objects



Object : Two men are in a rice field marked with police yellow tape. Sukri and a police officer are seen talking within the restricted area.

Representamen : The presence of the yellow police line in the rice field indicates that a violation or criminal act has occurred and is still under investigation

Interpretant : When associated with the police line and the rice field, it serves as a critique or satire of food security issues that, ironically, stem from within local communities themselves—particularly due to the presence of price cartels or “food mafias,” which must be eradicated

Object : A food carrier (rantang) filled with homemade dishes and the hands of women preparing them.

Representamen : The food carrier contains various dishes.

Interpretant : The food carrier filled with homemade dishes represents distinctive and diverse local traditional cuisine, known for its delicious taste and affordability, as it is made from simple home – cooked meals.

Object : Five vegetable vendors standing with their bicycles loaded with produce

Representamen : Five bicycle – riding vegetable vendors.

Interpretant : The five vegetable vendors with their bicycles still full of unsold vegetables symbolize the declining purchasing power of local communities toward their own agricultural products, which has become a problem for their livelihoods.



Object : A variety of local dishes served on a bamboo tray lined with banana leaves.

Representamen : Food served on a tray lined with banana leaves

Interpretant : This variety of local dishes signifies the abundance of natural resources that can be processed into food, suggesting that with proper utilization, food security should no longer be an issue for families and communities.

Object : A view of rice fields and mountains with nearby residences.

Representamen : A landscape of rice fields and mountains with homes

Interpretant : The green color of the rice fields symbolizes fertility and abundance, representing a harmonious environment with plentiful natural harvests.

## **Surti as Social Capital: Domestic Expertise, Media Influence, and Food Security Awareness**

Surti's character symbolically represents domestic expertise as a form of social capital that operates at the intersection of family life, media practices, and community engagement. Drawing on the concept of social capital as resources embedded within social relations, Surti's knowledge of cooking, food selection, and household management functions not merely as personal skill but as a communicative asset that generates trust, influence, and shared values. Her domestic competence, traditionally confined to the private sphere, is recontextualised in the film as a source of public authority and social contribution. Through her role as a culinary influencer, Surti transforms everyday domestic labour into mediated knowledge that circulates beyond the household. The act of sharing recipes, promoting nutritious and locally sourced ingredients, and demonstrating sustainable cooking practices illustrates how media platforms can amplify domestic expertise into collective awareness.

This representation suggests that food security is maintained not only through structural policies and economic mechanisms but also through the dissemination of practical knowledge that enables individuals and communities to make informed food choices. The film further engages in a subtle negotiation of gender roles. While Surti's activities align with culturally familiar expectations of women as caregivers and food providers, her mediated visibility challenges the marginalisation of domestic labour by framing it as productive, educational, and economically valuable. In this sense, *Rumah Masa Depan* does not simply reproduce traditional gender norms but rearticulates them, positioning women's domestic work as central to sustainability narratives and household resilience.

Surti's character thus reflects a hybrid form of femininity that navigates between traditional domesticity and contemporary digital participation. Moreover, by situating Surti's influence within a family-centred narrative, the film emphasises food security as a cultural and communicative practice rooted in everyday life. Shared meals, food preparation, and discussions about ingredients function as symbolic acts through which values of care, responsibility, and sustainability are communicated. These micro-level practices accumulate into broader social meanings, suggesting that collective food security awareness emerges from repeated, normalised domestic routines rather than solely from top-down interventions. In this way, *Rumah Masa Depan* positions food security as a socially constructed issue shaped by communication, representation, and relational practices. Surti's character embodies how domestic expertise, when mediated and shared, can operate as social capital that fosters community learning, strengthens food resilience, and encourages participatory awareness. The film thereby contributes to a broader discourse on how media narratives can elevate everyday practices into meaningful resources for addressing complex societal challenges such as food security.

## DISCUSSION

This study examines the representation of food security awareness in the film *Rumah Masa Depan* through Charles Sanders Peirce's semiotic framework. The findings demonstrate that the film constructs food security awareness not merely as an economic or structural issue, but as a cultural, communicative, and relational practice embedded in everyday family life. Through visual, narrative, and symbolic elements, the film communicates food security as an integral part of domestic routines, social interaction, and community engagement. The semiotic analysis reveals that food-related signs such as home-cooked meals, cooking ingredients, traditional dishes, agricultural produce, and communal dining function across Peirce's triadic categories of index, symbol, qualisign, sinsign, legisign, rheme, dicent, and argument. These signs collectively convey meanings related to food availability, quality, sustainability, and emotional security. Indexical signs highlight real socio-economic challenges such as rising ingredient prices and surplus management, while symbolic signs represent cultural identity, local food traditions, and national food resilience.

Through these layered meanings, *Rumah Masa Depan* frames food security awareness as both a lived experience and a shared social concern. Central to this representation is the character of Surti, who embodies awareness of food security at the household and community levels. As a mother, Surti represents care, responsibility, and continuity through food preparation and shared meals. As a culinary influencer, she transforms domestic expertise into mediated knowledge that circulates beyond the private sphere. This dual role positions Surti's domestic skills as social capital, generating trust, influence, and collective learning. The film thus highlights how household-level practices can contribute to broader public awareness and community-based food resilience. The findings also indicate that *Rumah Masa Depan* engages in a nuanced negotiation of gender roles. While Surti's activities align with traditional expectations of women as caregivers and food providers, her visibility as a content creator and community educator rearticulates domestic labour as productive, educative, and economically valuable. Rather than reinforcing static gender norms, the film presents a hybrid model in which women's domestic work becomes central to sustainability narratives and social empowerment. In this context, food security emerges as a gendered yet dynamic practice shaped by communication and media representation.

Beyond the household, the film extends food security awareness to the community level through scenes depicting collaboration with local farmers, market interactions, and the distribution of agricultural produce. These representations emphasise collective action, local resource utilisation, and sustainable food systems, reinforcing the idea that food security is achieved through interconnected social relations rather than individual effort alone. Overall, *Rumah Masa Depan* positions food security as a socially constructed issue shaped by signs, media narratives, and everyday practices. This study advances media and communication research by connecting Peircean semiotics

to public discourse on food security in Indonesian cinema. By demonstrating how popular film can function as a medium of social education, this research contributes to understanding how media representations foster awareness, normalise sustainable practices, and encourage participatory approaches to food security in Indonesia.

## CONCLUSION

This study concludes that *Rumah Masa Depan* constructs food security awareness as a multidimensional and socially embedded practice rather than a purely economic or policy-driven issue. Through a Peircean semiotic analysis, the film demonstrates how food-related signs operate across multiple semiotic categories to communicate meanings of availability, sustainability, cultural identity, and emotional security within everyday family and community contexts. Food security is thus framed as a lived experience shaped by routine practices, interpersonal communication, and shared values. The findings reveal that the film positions the household—particularly the figure of Surti—as a central site for the production and circulation of awareness about food security. Surti's dual role as a mother and culinary influencer illustrates how domestic knowledge can be transformed into social capital that extends beyond the private sphere. This representation highlights the communicative power of media in translating household-level practices into collective learning and public engagement with food resilience. Furthermore, *Rumah Masa Depan* offers a nuanced analysis of gender and food security. While acknowledging traditional associations between women and domestic food work, the film redefines such labour as educative, productive, and socially empowering through media visibility. This hybrid representation challenges static gender norms and situates women's domestic practices as integral to sustainability narratives and community-based resilience. At the community level, the film emphasises collaboration, local resource utilisation, and interconnected social relations, reinforcing the idea that food security is a collective responsibility. Overall, this study demonstrates that Indonesian cinema can function as a medium of social education by embedding food security discourse within relatable narratives and symbolic representations. By integrating Peircean semiotics with media and food security studies, this research contributes to a deeper understanding of how popular film shapes public awareness, normalises sustainable practices, and encourages participatory approaches to food security in Indonesia.

## REFERENCES

- Akbar, A., Darma, R., Irawan, A., Fudjaja, L., Amandaria, R., & Akzar, R. (2025). An institutional framework for enhanced food security amidst the COVID – 19 pandemic: Strategic implementation and outcomes. *Journal of Agriculture and Food Research*, 21, 101833. <https://doi.org/10.1016/j.jafr.2025.101833>
- Bambang Mudjiyanto, E. N. (2019). Media Effects: Advances in Theory and Research: Fourth Edition. *Semiotika Dalam Metode Penelitian Komunikasi*,



- 16(1), 73–82. <https://doi.org/10.4324/9780429491146>
- Baran, S. J., & Davis, D. K. (2020). *Mass Communication Theory: Foundations, Ferment, and Future* (8 (Ed.)). Oxford University Press.
- Barbosa, M. W. (2024). Government Support Mechanisms for Sustainable Agriculture: A Systematic Literature Review and Future Research Agenda. *Sustainability*, 16(5), 2185. <https://doi.org/10.3390/su16052185>
- Begna, T., & Wakweya, R. B. (2026). Mitigating climate change impacts on food security via climate – smart agriculture. *Plant Stress*, 19, 101152. <https://doi.org/10.1016/j.stress.2025.101152>
- Bengtsson, M. (2016). How to plan and perform a qualitative study using content analysis. *NursingPlus Open*, 2, 8–14. <https://doi.org/10.1016/j.npls.2016.01.001>
- Burki, T. (2022). Food security and nutrition in the world. In *The Lancet Diabetes and Endocrinology* (Vol. 10, Issue 9). [https://doi.org/10.1016/S2213-8587\(22\)00220-0](https://doi.org/10.1016/S2213-8587(22)00220-0)
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.
- Galanakis, C. M., Daskalakis, M., Galanakis, I., Gallo, A., Marino, E. A. E., Chalkidou, A., & Agrafioti, E. (2025). A systematic framework for understanding food security drivers and their interactions. In *Discover Food* (Vol. 5, Issue 1). Springer International Publishing. <https://doi.org/10.1007/s44187-025-00480-w>
- Kuang, X., Qiu, H., Wang, Z., Wang, J., & Ye, F. (2025). The Role of the Digital Economy in Promoting Sustainable Agricultural Development: Implications for Sustainable Food Security. *Sustainability*, 17(9), 3777. <https://doi.org/10.3390/su17093777>
- Lbs, R. F., Khohar, A., & Pamungkas, A. (2025). Analisis Isi Pesan Moral dalam Film Rumah Masa Depan Karya Ali Shahab Tahun 2023. *Jiip - Jurnal Ilmiah Ilmu Pendidikan*, 8(1 SE –), 1078–1085. <https://doi.org/10.54371/jiip.v8i1.6749>
- Mariza, K., Irwanto, I., & Hariatiningsih, L. R. (2025). Representasi Pesan Moral Pada Film Rumah Masa Depan. *Jurnal Media Penyiaran*, 4(2), 8–15. <https://doi.org/10.31294/jmp.v4i2.7483>
- Moramarco, S., Buonomo, E., Andreoli, A., & Palombi, L. (2025). Tackling Global Malnutrition and Hunger in the Final Push Toward the 2030 Agenda. *Nutrients*, 17(19), 3059. <https://doi.org/10.3390/nu17193059>
- Napitupulu, F. (2025). Film as an emancipation project and alternative justice communicative action in Indonesia. *ProTVF*, 9(2), 191–207. <https://jurnal.unpad.ac.id/protvf/article/view/57326>
- Nasional, B. P. P. (2020). *National Action Plan for Food Security (RAN-KP) 2020–2024*. Bappenas. <https://bappenas.go.id>
- Rumah Masa Depan*. (2023). Mizan Pictures.
- Tak, M., Blair, K., & Marques, J. G. O. (2024). Who is responsible for fixing the food system? A framing analysis of media reactions to the UK's National Food Strategy. *British Food Journal*, 126(13), 119–142. <https://doi.org/10.1108/BFJ-04-2023-0338>

- von Grember, K., Bernstein, J., Alders, R., Dar, O., Kock, R., Rampa, F., Wiemers, M., Acheampong, K., Hanano, A., & Higgins, B. (2020). 2020 Global Hunger Index: One Decade to Zero Hunger, Linking Health and Sustainable Food Systems. *Welthungerhilfe & Concern Worldwide*, 1 – 80. <https://www.globalhungerindex.org/pdf/en/2020.pdf>
- Yang, C., Ji, X., Cheng, C., Liao, S., Obuobi, B., & Zhang, Y. (2024). Digital economy empowers sustainable agriculture: Implications for farmers' adoption of ecological agricultural technologies. *Ecological Indicators*, 159, 111723. <https://doi.org/10.1016/j.ecolind.2024.111723>
- Zakiyya, S. N. R., Puspitoningrum, E., & Sain, Z. H. (2025). Social Interaction and Power in the Film Rumah Masa Depan Directed by Danial Rifki (Literary Sociology Study). *Asa Jurnal Penelitian Pendidikan Dan Pembelajaran*, 2(2 SE – Articles), 111 – 130. <https://doi.org/10.63709/ajppp.v2i2.2>