

# **Reprentation Struggle Of Arek – Arek Suroboyo In The Film Battle Of Surabaya (Semiotic Analysis Charless Sanders Peirce)**

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***Abstract.** Film can be a frame for electronic mass communication in an audio-visual media frame that is capable of displaying words, sounds, images and their combinations. Film is also one of the newest forms of communication that has emerged in the world. Films act as a modern means used to spread entertainment which has been a trend in the past, as well as showing stories, events, music, shows, comedy, and other special offerings to the open public. Film also agrees with Prof. such as mental influence and social influence. This research discusses the representation of Arek-Arek Suroboyo from the movie Battle Of Surabaya. The problem in this research is how the struggle contained in the movie. In conducting research, the author uses the research method used by Charless Sanders Peirce which consists of representamen, object, and interpretant. The results of the research using semiotic analysis of Charless Sanders Peirce get denotative meaning, namely the value of struggle. The conclusion of this analysis is to show the struggle of Arek-Arek Suroboyo in the Battle of Surabaya movie. As with the three components of the Charless Sanders Peirce sign, to be specific the representamen depicts the Arek-Arek Suroboyo scene within the Fight Of Surabaya film, the object portrays the Arek-Arek Suroboyo scene, and the interpretant interprets a meaning within the picture and depiction that adjusts the Arek-Arek Suroboyo scene in the Battle Of Surabaya film.*

**Keywords:** *Animated Film, Battle Of Surabaya, Semiotics, Charles Sanders Pierce, Arek – Arek Suroboyo*

## **I. INTRODUCTION**

The film itself is a short story presented in the form of images and sound which is packaged with existing camera techniques, editing techniques and scenarios. The film moves quickly and alternately, providing continuous visuals. The film's ability to depict moving images and sound gives it its own appeal. This media is generally used for entertainment, documentation and educational purposes. Films can provide information, show processes, explain complex concepts, teach skills, shorten or lengthen time, and influence attitudes (Arsyad, 2005: 49).

Animated films are now increasingly popular among audiences of all ages. According to Suheri in (Sari, Sindu, and Agustini 2021), animation is a series of illustrative images that have gone through a process that ultimately produces movement. In this case, animated films will display live image objects so that information and entertainment can explain complex or difficult storylines or events easily.

Film as a mass communication medium, is packaged to be presented to a large audience. Mass communication is a type of communication that has a relatively large societal coverage, spreads everywhere, is diverse, and anonymous through print or electronic media, therefore the messages received also have similarities in terms of when and when they are received. (Octavianti 2012).

Struggle is an effort to achieve something desired for the sake of glory and goodness. Talking about struggle, of course in every struggle there is something called a battle (Santoso, Murod, et al., 2023). Struggle is all efforts made through sacrifice, war and diplomacy to obtain or achieve independence. Understanding the major events of the proclamation and the spirit of the struggle

towards the proclamation, which is willing to fight selflessly, are relevant things that must be prioritized as an understanding for the current and future generations.

The city of Surabaya was officially recognized as a city on May 31, 1293. This date is taken from a historical event which is believed to be the beginning of the founding of Surabaya, namely when Raden Wijaya, the founder of the Majapahit Kingdom, succeeded in defeating the Mongol troops who came to invade Java. May 31, 1293 is then commemorated every year as the Anniversary of the City of Surabaya. Although this determination was based on local tradition and history, administratively Surabaya continued to develop and only in the Dutch colonial era was it designated as a modern city with a more structured government. So, symbolically, Surabaya is considered to have been founded in 1293, but as a modern city with a structured government, its development occurred more significantly during the Dutch colonial period.

The city of Surabaya does not have a specific location known as the official "inauguration" place for the city, because the founding of this city is based more on long history and legends that have developed over time, especially since 1293. However, the establishment of Surabaya as a modern city with a more formal government structure. Formally, this occurred during the Dutch colonial period, where the development of infrastructure and administration began to be concentrated in the area around the Governor's Office (now the Grahadi Building) and Surabaya City Hall which were located in the city center. The Grahadi Building and City Hall have become symbols of city government and administration, and are currently the center of Surabaya City government. These buildings also function as important locations in the development of Surabaya as a modern city. So, although there is no one specific place that can be called the location of the city's "inauguration", the administrative center in the Grahadi Building and City Hall area can be considered the center of government and city development in the early days of Surabaya's formation as a modern city.

This film is set during the Indonesian War of Independence, specifically in Surabaya in 1945. The story focuses on a young man named Musa, who lives amidst the tension and struggle for Indonesian independence from Dutch colonialism. Musa was a young man who initially did not care much about politics and war, but after losing his family due to conflict, he became involved in the struggle against the invaders. This film begins with Musa's peaceful life in the city of Surabaya before the war broke out. However, the atmosphere changed drastically when the Dutch began to try to regain control of Indonesia after the proclamation of independence. Musa lost his family and property due to Dutch cruelty. His sadness and anger made him join the struggle of the people of Surabaya to fight the invaders. He fought alongside Arek-Arek Suroboyo, a youth group known for their fighting spirit and courage. One of the main focuses of this film is the Battle of Surabaya which occurred in November 1945. This film depicts the fierce battle between Indonesian and Dutch troops and their allies. Musa and his friends faced various challenges and fought tenaciously even in very difficult conditions. This film shows how the fighting spirit and courage of Arek-Arek Suroboyo contributed greatly to the struggle for Indonesian independence. Despite facing many obstacles and sacrifices, they succeeded in maintaining independence and expelling the invaders from Indonesian soil.

The film *Battle of Surabaya* is one of the first Indonesian animated works produced by the nation's children, highlighting national history to increase feelings of love for the nation through this film, which was directed by Aryanto Yuniawan. The film *Battle of Surabaya* tells the story of fictional characters, but with the historical background of the battle that occurred on November 10 in Surabaya.

This animated film provides a new perspective on historical events that actually occurred, providing a fresh experience for the audience. In this film, researchers communicate the content of the message using a number of symbols that are easy to understand, including images, sound and music. By using these symbols, the researchers of this film communicate messages of struggle to strengthen nationalist/national values to the younger generation who will inherit the nation in the future.

Another scene taken from a true story in the animated film Battle of Surabaya is the moment of the proclamation and the place or location that witnessed the silent battle in Surabaya in 1945. This scene is visualized in the form of a very good and beautiful animation. The detailed visual display also does not escape the nuances of Indonesia's struggle. The scene of the Battle of Surabaya makes the theater in it appear to beautify the ugliness as brought to life by the Surabaya fighters. Because this film tells the story and narrates the history of Indonesia's struggle, it is appropriate if this film is also watched by young people and adults. Like most films, this one is well worth watching as a family. The Battle of Surabaya film is very good to watch as fun family entertainment and indirectly teaches to instill a sense of nationalism. Because of his presence. It is like a reminder amidst the laziness of nationalism and patriotism. Because this film is very good, I, as a researcher, plan to conduct further research on this film. Because in this film there are values such as the value of struggle in the form of willingness to sacrifice, the value of unity in struggle, the value of appreciation for struggle, the value of steadfastness in struggle, and the value of cooperative struggle which are the values of nationalism and patriotism both from the scenes and the background of the scenes in this film.

Charles Sander Peirce's Semiotic Theory, semiotics is based on logic, because logic studies how people reason, while reasoning according to Peirce is done through signs. According to Peirce, these signs allow us to think, relate to other people and give meaning to what the universe displays. In this case, humans have a diversity of signs in various aspects of their lives. Where linguistic signs are one of the most important. In this semiotic theory, the function and use of a sign is the center of attention. Signs as a communication tool are very important in various conditions and can be used in various aspects of communication. In general, signs contain two forms. First, signs can explain (either directly or indirectly) something with a certain meaning. Second, signs communicate the purpose of a meaning. So every sign is directly related to the object, moreover, everyone gives the same meaning to the object as a result of convention. Signs, directly represent reality. (Alo Liliweri, 2003:178).

Peirce in the Fiske quote explains that; "A sign is something that to a person represents something in some respect or capacity. A sign directed at someone means creating in that person's mind an equivalent sign, or perhaps a more perfect sign. I call the sign created the interpretant (interpretation result) of the first sign. A sign represents an object." (2012). Peirce was an expert in philosophy and logic, for him human reasoning was always carried out through signs. Peirce's theory is considered by experts to be a grand theory in semiotics, with the assumption that his ideas are comprehensive, namely a structural description of all signifying systems. (Alex Sobur, 2001:97).

This theory can also be said to be a triangle of meaning which includes (representation) signs, (object) objects, and (interpretant) interpretations. Representation or ground is something that is used so that a sign can function and which will later represent something. The object is something that the sign represents, by describing the visuals of the sign. Interpretant is the thought concept of a person who uses a sign and reduces it to a certain meaning or meaning that exists in someone's mind about the object that the sign refers to (Kriyantono, 2007: 263).

Which in this case means humans can only think through signs. In his mind, logic is the same as semiotics and semiotics can be applied to all kinds of signs. Charles Sanders Peirce is famous for his sign theory in the scope of semiotics. Peirce is known for his three-sided triadic model. The three components are Representamen, object, and Interpretant. Something can be called a representation if it fulfills two conditions; firstly it can be perceived (both with the five senses and thoughts/feelings) and secondly it functions as a sign; it means representing something else. Another component is the object. According to Peirce, an object is a component represented by a sign; could be said to be “something else.” It can be material captured by the five senses, it can also be mental or imaginary. And the third component is the interpretant. Peirce explained that interpretant is the meaning/interpretation. Peirce also uses another term for interpretant, namely; “significance,” “signification,” and “interpretation.”

The reason researchers want to research the very interesting film *Battle of Surabaya* is because this film is a story adapted from the true story of the struggle in the battle of 10 November in Surabaya. Apart from real characters, there are fictional characters who are deliberately created to strengthen the message to be conveyed. The war message is about enthusiasm, love of the country, unity and peace. And there are several other aspects, namely. **Historical and Cultural Aspects:** This film is a work that attempts to depict important historical events in Indonesia's struggle for independence. Examining this film can help understand how Indonesian history and culture are presented and interpreted in modern media. It also provides insight into how historical events can influence national identity and collective perceptions.

**Visual and Narrative Representation:** *Battle of Surabaya* uses animation to convey a historical story, which is a less common approach for this genre. Analyzing how this film utilizes animation techniques to represent historical events can provide insight into the strengths and weaknesses of the animation medium in conveying historical messages. **Education and Social Influence:** This film can also be seen as an educational tool for the younger generation about Indonesian history. Examining the impact of these films on historical understanding among audiences can provide information about their effectiveness as educational media. **Production Aspects and Animation Techniques:** Looking at how this film was produced, including animation techniques, character design, and visual storytelling, can provide insight into the development of the animated film industry in Indonesia and the challenges it faces. **Emotional and Psychological Resonance:** This film also has the potential to touch the emotional and psychological aspects of the audience. Examining how these films evoke empathy or emotional resonance can provide a deeper understanding of the ways historical films impact audiences. **Comparison with Other Media:** When compared with other representations of historical events in films or other media, *Battle of Surabaya* offers a unique perspective that can be used as comparison material for in-depth analysis.

Researching the film *Battle of Surabaya* opens up the opportunity to explore various dimensions of this work, from technical and narrative aspects to its impact on society and education. To make research easier and understand it, the researcher limited the problem under study to examining several roles of struggle contained in the animated film *Battle of Surabaya* which focuses on the struggle of Arek - Arek Suroboyo. The formulation of the problem in this research is how Arek - Arek Suroboyo struggles in the animated film *Battle of Surabaya*.

The aim of researching the 2D animation film Representation of the Arek – Arek Suroboyo Battle of Surabaya struggle is to be able to add to the study of film media and contribute to the understanding of film semiotics, as well as for the public to provide an understanding that films can be used as a means of conveying certain values and the public can see and filter the messages conveyed in the film. To be able to apply to the community how important it is to appreciate the struggle of Arek - Arek Suroboyo who are willing to sacrifice for the sake of their homeland. This research refers to three previous studies. These include research conducted by:

**“IBU SEBAGAI PELESTARI MASKULINITAS DALAM FILM DAN SERIAL ANIMASI”**(*Analisis Semiotika Roland Barthes pada Film Animasi Battle Of Surabaya dan Serial Animasi Nussa dan Rara*) by Galuh Ajeng Anggraini In 2021, this research was conducted to find out the aspect of a person's masculinity that is not formed by itself but is built through the environment, culture and doctrines that have been in effect for generations. Seeing that the cultivation of masculinity can be built by the mother figure, the problem formulation of this research is "How does the mother figure preserve masculinity in the animated film Battle of Surabaya and the animated series Nussa and Rara?"

**“Nilai Nasionalisme Dalam Film Tanah Surga Katanya (Analisis Semiotika)”** by Asrhawi Muin, Student at Hasanuddin University Makassar in 2015, with the research objective being to describe the representation of nationalism in the film Tanah Surga Kata, seen from the meaning of denotation and connotation. To find out the values contained in the film Tanah Surga, in this thesis, the author uses a qualitative approach. The author researched using Roland Barthes' fashion semiotic analysis.

**“Representasi Tomboy Terhadap Film “Imperfect: Karir, Cinta, Timbangan” (Studi Analisis Semiotika Charles Sanders Pierce)”** by Stefany Jeanny Wijaya, Azzamakhsyari Al Habsi, Nibras Safi Sabrina year Student Communication Science Study Program, Surabaya State University 2023 This research shows how Fey's characteristics as a tomboyish girl can be reflected through her masculine appearance, strong personality, and confident attitude. However, the film also depicts the complexities in social relationships that can arise when individuals with different gender identities interact. This raises the question of how individuals can remain true to themselves in the face of social pressures and changes in identity.

The novelty of this research is from previous researchers and the differences and advantages are the difference, namely that previous research focused more on the representation of the main character or MC, which is a research object that is often used by other researchers. Meanwhile, this research focuses more on the extras in the film Battle Of Surabaya, where these extras are Arek - Arek Suroboyo rather than the main character, namely Musa. The advantage of this research is the role of the extras in representing the struggle in the film Battle of Surabaya, where Arek - Arek Suroboyo had a big influence on Indonesian independence in the struggle for important places controlled by foreign nations who did not consider that Indonesia was not yet fully independent.

## **II.METHODS**

In this research, the semiotic analysis method is used. The researcher in this case chose to use Charles Sanders Peirce's semiotic theory in expressing signs as representatives of an event or activity. The meaning triangle theory or mentioning three main elements in semiotics, can also be said to be a meaning triangle which includes (*representation*) sign, (*Object*) object, and (*interpretant*) interpretation. *Representation* or ground is something that is used so that a sign can function and

which will later represent something. The *Object* is something that the sign represents, by describing the visuals of the sign. *Interpretant* is the thought concept of a person who uses a sign and reduces it to a certain meaning or meaning that exists in someone's mind about the object that the sign refers to (Kriyantono, 2007: 263).

*Representation* (sign) is displaying a sign that tends to be visual or physical which is captured by the five human senses through scenes in films of each duration that show the role of Arek-Arek's struggle. The objects in the film *Battle of Surabaya* are signs in the form of *representations* (signs) which will display something that can be captured by the five human senses with scenes in the film of each duration showing the role of Arek-Arek Suroboyo's struggle. The *Objects* in the film *Battle of Surabaya*, signs in the form of visuals or images which are the subject of discussion, will be adjusted to the description, in this film the visuals are presented in the form of the struggle of Arek-Arek Suroboyo. In this film, it is a description of a sign and an object that has continuity between the two. *Interpretant* in the film *Battle of Surabaya* which allows for interpretation based on something. By providing meaning that refers to or is in accordance with the signs in the scene presented in the form of the role of Arek-Arek Suroboyo's struggle in the film *Battle of Surabaya*.

### III.FINDINGS AND DISCUSSION

*Battle of Surabaya* is a 2D animated film by Indonesian children which was released in 2015. This animated film was written by M. Suryanto and Aryanto Yuniawan and directed by Aryanto Yuniawan. Produced by an animation studio in Jogjakarta called MSV Pictures at that time, but now it is MSV Studio. This film is of the action, animation and adventure genre with the theme of the history of the struggle of the Indonesian nation. This film tells the story of the November 10 battle in Surabaya. The struggle of the Surabaya Arek - Arek and National Heroes in defending Indonesia's independence from the power of the allies. Fighters from Surabaya, especially Arek-Arek Suroboyo in the Surabaya battle, had an important role in raising enthusiasm to fight for independence and struggle on the battlefield against allies who focused on signs that showed a meaning in this film.

**Table.1** Arek-Arek Suroboyo tore the Dutch flag at the Yamato Hotel

Representamen





**Picture.1**

( Source : <https://youtu.be/SD-nJQmVDww?si=fnnFNVQacT0yPGDv>)

Duration : 6:15 minute – 6:23 minute

Object	Arek-Arek Suroboyo who tore the Dutch flag because of the failure of negotiations between Sudirman and Victor Willem Charles Ploegman to lower the Dutch flag with an angry facial expression and was seen cheering for independence
Interpretan	The meaning to be conveyed in the visual is the connection behind this event with the heroic role of Arek Suroboyo as a hero of independence from the battle of Arek-Arek Suroboyo against the Dutch troops.

In this picture, the Suroboyo Arek-Arek realize that the Indonesian-Dutch negotiations are not going smoothly. This resulted in a fight in the hotel lobby. Some of Arek Suroboyo went up to the top of the hotel to lower the Dutch flag. The flagpole climbing was carried out by Kusno Wibowo and Hariyono. They tore the blue from the Dutch flag. So that leaves the Red and White flag. This action was greeted by a crowd who shouted 'Merdeka' repeatedly.

**Table. 2** Arek - Arek Suroboyo's hatred of Japan and the Netherlands

Representamen







**Picture. 2**

( Source : <https://youtu.be/SD-nJQmVDww?si=fnnFNVQacT0yPGDv>)

Duration : 19:05 minute – 19:10 minute

Object	Visualizing the situation of the city is very precarious because of the hatred of Arek-Arek Suroboyo towards the Japanese and Dutch, causing riots everywhere
Interpretan	The meaning shown in the picture is the Perseverance and Fighting Spirit of the Arek-Arek Suroboyo and their deep hatred towards the Japanese and Dutch.

In this picture, the city is in disarray and there are riots everywhere due to the hatred of Arek - Arek Suroboyo towards the Japanese and Dutch who really want them to leave there because of the many regulations that make people suffer and cannot do things freely and move around. they were monitored, from here Arek - Arek Suroboyo had a radical desire to expel the invaders from their country. Various components of society in Surabaya are united in solidarity, implying nationalist awareness. This proves the love of the people of Surabaya for the independence they achieved. The qualities that developed in the minds and hearts of these individuals were a sign of the Suroboyo areks' extraordinary control over the relevant military forces in the future. As Clausewitz communicated the notion of small wars and people's wars, “A concept comparable to the concept of merciful control or the armed forces of the people. Respectful control is an extraordinary voluntary force consisting of the entire community, with all their physical and mental powers, assets and goodwill.”

**Table. 3** Arek-Arek Suroboyo Seizes Don Bosco Weapons and Weapons Storehouse from the Japanese Army

Representamen







**Picture .3**

( Source : <https://youtu.be/SD-nJQmVDww?si=fnnFNVQacT0yPGDv>)

Duration : 19:35minute – 19:43 minute

Object	Visualizing a number of Arek-Arek Suroboyo carrying boxes containing bombs persistently and bravely breaking into places controlled by the Japanese without paying attention to the Japanese soldiers.
Interpretan	The meaning of the picture is the form of Arek - Arek Suroboyo's struggle, willing to sacrifice and full of determination in order to take something with one goal without caring about the risks he will face.

In this picture, Arek-Arek Suroboyo has a spirit of self-sacrifice and patriotism and is fighting for his homeland, Indonesia. The existence of cooperation and mutual assistance helped Arek-Arek Suroboyo carry out the raid with the aim of securing weapons and the Japanese arsenal to prepare themselves from the Dutch or the Allies ( English), There were several targets where the Arek - Arek Suroboyo people were targeted for several reasons. The attack on the Wear Bosco building was carried out because the building stored a batch of Japanese weapons and was the largest weapons capacity zone in Southeast Asia, so it can be concluded that by rampaging the Wear Bosco building, these individuals get adequate weapons. The attack on the Kempetai Central Command was carried out because that was where the largest Japanese troops in Surabaya also stored a number of weapons.

**Table. 4** Arek-Arek Suroboyo Prepares to fight the Allies (England)

Representamen





**Picture .4**

(Source : <https://youtu.be/SD-nJQmVDww?si=fnnFNVQacT0yPGDv>)

Duration : 1:20:50minute – 1:20:53minute

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Object	Visualizing the expression of Arek - Arek Suroboyo has a determined and steadfast spirit of chivalry in fighting the Allies (England)
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Interpretan	The meaning of the picture is the continuity of Arek - Arek Suroboyo who fought against the Allies (England) where Arek - Arek Suroboyo will start resistance in various places in Surabaya without caring about the risks they will face and want to fight for Indonesia's homeland
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In this picture, Arek - Arek Suroboyo has a burning enthusiasm and self-confidence to do something in facing any situation bravely, and must remain united in any unity without distinction of race while continuing to fight to defend Indonesia's independence and not wanting to be colonized again even at the cost of one's body and soul. they

**Table. 5** Battle of Arek – Arek Suroboyo against the Allies (England) at Red Bridge

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Representamen



**Picture. 5**

(Source : <https://youtu.be/SD-nJQmVDww?si=fnnFNVQacT0yPGDv>)

Duration : 1:21:46minute – 1:22:10minute

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Object	Visualizing Arek - Arek is fighting against the Allies (England) with full struggle and fiery enthusiasm
Interpretan	The meaning of the picture is how great the struggle of someone who has made a big contribution in his life is. The struggle that caused many people to lose their lives was a form of sacrifice in fighting to the last drop of blood. The struggle to defend our homeland is a struggle that must not be in vain. Even though he was injured, Arek - Arek Suroboyo never gave up and remained determined to defend his homeland.

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In the picture at the Red Bridge, a few days before the war broke out on November 10, they surrounded the Allied soldiers who were defending in the International Building, not far from the Red Bridge. Some of the fighters used under the Red Bridge as a place of refuge at that time. It was near the International Building that, To be precise, on October 30 1945, a fierce bullet fight occurred between Allied soldiers and Arek-Arek Suroboyo. This bridge was also the location of the death of Allied army leader Brigadier General A.W.S Mallaby who was killed in a shootout between Allied troops and Arek-Arek Suroboyo. Reported from various sources, after the death of Brigadier General Mallaby, the residents of Surabaya prevented the allies from crossing the Red Bridge so as not to control the Kembang Jepun area. Arek – Arek Suroboyo blockaded the Red Bridge by removing the furniture they owned. However, the defense was broken so the Red Bridge was attacked by the allies, namely England. The British attacks were not only infantry troops, they involved fighter aircraft.

From the results of the analysis of the representation of the discussion above, it shows that the importance of the extras in this scene and it can be seen how hard the Arek - Arek Suroboyo people fought to win a place that was influential in maintaining Indonesian independence and where this struggle was very important for Arek - Arek Suroboyo and they didn't care about it. the dangers they face even though their lives are at stake, but Arek - Arek Suroboyo still sacrifice even though they are physically disturbed but are still able to fight the invaders in order to maintain Indonesian independence. The purpose of presenting this film is to be used as a learning medium for young generation z children in instilling character values. Through the film "Battle of Surabaya" it can be made easier for young generation z children to instill character education in terms of the value of struggle, especially in today's children from elementary to high school. Through film learning, Generation Z children will see the role models or examples played by the Arek - Arek Suroboyo in the film.

#### **IV.CONCLUSIONS**

Based on the results of research analysis and discussion regarding the Representation of the Arek – Arek Suroboyo Struggle in the Battle of Surabaya Film. The film Battle of Surabaya directed by Aryanto Yuniawan. It can be concluded that the presentation of this film is packaged in the form of a two-dimensional animated genre film. Based on the research method used in the form of Charles Sanders Peirce's semiotic hypothesis, the three components of semiotic signs are a "triadic" structure or triangle of meaning, namely special signs (representamen), objects (object), and explanations (interpretant). The representation of the fighting role of Arek – Arek Suroboyo in the Surabaya Fighting film is shown through images or visuals with coordinated associations in the fighting events

with his courage and confidence in fighting. The role of battle in the visualization is also specifically shown in a battle, more about courage and determination in fighting for the homeland which will be united by troops against the opposing party. The protest in the film *Fight of Surabaya* can be a depiction of an event or event, either in the form of expression, development or activity, which appears to be part of Arek - Arek Suroboyo's fight against partners in Surabaya. Interpretation in the film *Fight of Surabaya*, the role of Arek's struggle - Arek Suroboyo acts with courage, willingness to sacrifice, chivalry and determines policy in defending and defending the Indonesian homeland, especially Surabaya, from its allies.

## ACKNOWLEDGMENTS

The researcher would like to express his gratitude and thanks very much to God Almighty, because with His mercy and majesty, I was able to complete this scientific paper. The preparation of this research rationale was carried out in order to fulfill one of the requirements for obtaining a Bachelor of Communication Science degree. The researcher realizes that there are still shortcomings in the preparation of this research, therefore it is hoped that valuable input and suggestions can advance this scientific paper. Finally, the author would like to express his gratitude and trust that this logical paper can be useful for all parties who need it. The researcher would like to thank friends, relatives and everyone. Thanks are also conveyed to Mrs. Poppy Febriana as the supervisor who has provided guidance on the right steps to prepare this research. Both parents who support the researcher to improve the quality of his life in order to make the researcher a noble, educated person, not forgetting the Academic Community, and also the Pedagogical Journal. And most importantly the researcher would also like to thank Aryanto Yuniawan as the Director of this film which the researcher can use as a study study .

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