



VISUAL REPRESENTATION OF JUVENILE DELINQUENCY: A SEMIOTIC STUDY OF THE FILM 'GALAKSI' BY KUNTZ AGUS

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ABSTRACT

Teenage are often depicted in the media as troubled figures, frequently associated with rebellion, violence, or deviant behavior. In Indonesia, this trend is particularly evident in youth-themed films, where visual storytelling plays a strong role in shaping public perceptions. Understanding how these representations operate is essential for uncovering the social narratives that influence public attitudes toward adolescence. This study aims to examine the representation of juvenile delinquency in the Indonesian film Galaksi (2023) by employing Ferdinand de Saussure's semiotic theory and Stuart Hall's concept of representation. Specifically, it seeks to identify the visual elements in the film that represent juvenile delinquency and explore the signifiers and signifieds used to construct these portrayals. Using qualitative visual methods, the study analyzes nine key scenes involving tardiness, conflict, peer aggression, smoking, and school avoidance to identify how body language, spatial composition, and camera techniques function as signs that reinforce ideological narratives. The findings suggest that the film systematically constructs adolescents as subjects in need of institutional control, reinforcing myths about youth as inherently chaotic and morally unstable. These representations are not neutral; rather, they naturalize social anxieties about adolescence and legitimize disciplinary interventions. This study contributes to media literacy and educational discourse by highlighting the need for more critical and empathetic portrayals of youth in Indonesian cinema. It also opens pathways for future research in comparative film studies and cross-cultural representations of adolescence.

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1. INTRODUCTION

Juvenile delinquency is a complex and multidimensional social phenomenon, attracting the attention of many parties, including experts, policy makers, and the general public. This phenomenon not only describes the behavior of individual adolescents, but also reflects various social, cultural, and economic factors that underlie it. The highest crime rate occurs at the age of 15-19 years, and after the age of 22, criminal cases committed by adolescents will decrease (Karlina L, 2020). Statistical data also shows that the crime rate in Indonesia has fluctuated, with a sharp increase of up to 52 percent in 2022 (Statista, 2023). This condition shows that juvenile

delinquency has become a social and cultural urgency that cannot be underestimated. This phenomenon is not only a problem of deviant behavior, but is a reflection of a structural crisis in society that affects the younger generation widely.

The phenomenon of juvenile delinquency has now developed into a social and cultural problem that urgently needs to be addressed comprehensively. The social and cultural urgency of the phenomenon of juvenile delinquency is getting stronger considering its multidimensional impact on the social structure of Indonesian society. Juvenile delinquency not only has an impact on individual perpetrators, but also spreads to social disintegration, community instability, and a decline in the quality of the nation's social capital. Studies show that factors such as family conflict, family dysfunction, neglect, and abuse are two major predictors of juvenile delinquency that have long-term impacts on the well-being of individuals and society (Aazami et al., 2023). Furthermore, the phenomenon of juvenile delinquency has become a cultural issue that influences society's perception of the younger generation, creating an intergenerational gap that is counterproductive to social development. Recent research shows that adolescents involved in the criminal justice system experience disruptions in care and pro-social relationships, discontinuity in education, associations with deviant peers, and exposure to violence that impact the formation of their identity and future (Young et al., 2017).

The socio-ecological model explains that adolescent behavior is influenced by multiple levels of interacting environmental systems, from the individual, interpersonal, community, to policy levels (Robins et al., 2024). Recent research using the Social Ecological Model (SEM) to understand the social determinants of adolescent mental health shows the importance of considering the networks of people and structures that exist around adolescents in supporting their optimal development (UNICEF).

Films have their own artistic value, because films are created as the work of creative workers who are professionals in their fields (Mudjiono Y, 2011). Film is a communication medium that plays an important role in conveying messages to the public. In the context of the formation of adolescent identity, visual media such as films have significant power in constructing social reality and shaping public perceptions of adolescents. Neuroplasticity research shows that adolescence is a critical period in brain development where high neuroplasticity occurs. Consequently, negative representations that are continuously consumed by adolescents are at risk of forming a dysfunctional identity, where adolescents imitate deviant behavior as a form of adaptation to the social image formed by the media. This has implications for increasing delinquent behavior, identity conflict, and low self-efficacy of adolescents in society, especially in areas responsible for learning and environmental adaptation, making adolescents very vulnerable to the influence of media in identity formation (Baker et al., 2025). Social and digital media, including films, function as "digital social mirrors" that contribute to the development of adolescent identity through processes of interaction, self-presentation, and social feedback, where adolescents use digital platforms to explore and construct their identities (Pérez V, 2024). Films not only function as entertainment, but also as socialization agents that can reinforce or change social norms about adolescent behavior.

More critically, the representation of juvenile delinquency in films has the potential to reproduce detrimental social stigma. Cultivation theory in the digital age suggests that repeated exposure to negative representations of adolescents in the media can shape biased societal perceptions. As a result, stigmatized adolescents are likely to experience social alienation, have difficulty accessing education or employment, and are more vulnerable to discriminatory treatment from institutions. Disproportionate media representation risks reinforcing systemic marginalization of certain adolescent groups and stigmatization of young people, where intensive media consumption can influence how individuals understand social reality and form persistent stereotypes (Morgan et al., 2018). This stigmatization creates a vicious cycle in which adolescents who have been labeled as "delinquent" tend to internalize the label and exhibit behaviors that are in line with negative societal expectations, a phenomenon known as a self-fulfilling prophecy in the context of adolescent development (Loeb, Hessel, et.al 2016). The real consequences of this biased media representation include marginalization of adolescents in educational institutions, discrimination in employment opportunities, and the formation of punitive rather than rehabilitative public policies.

Juvenile delinquency can deviate, contradict, or even damage norms because it violates the boundaries of social norms and values. The problem of juvenile delinquency is increasingly felt by society today, both in

developed and developing countries (Afrita and Yusri, 2023). In a study conducted by Sari R & Apritania S in 2023, Indonesia also experienced challenges in handling juvenile delinquency. Bandura's social learning theory, further developed in a modern context, explains how individuals can learn behavior through media observation, including films (Schunk & DiBenedetto, 2020). Analysis of media discourse in the digital era is also relevant to understanding how films construct meaning about juvenile delinquency (van Dijk, 2018).

Given the potential for significant media impacts, the importance of media literacy education for adolescents and society becomes increasingly urgent. Without adequate media literacy, adolescents become passive consumers who are easily influenced and have difficulty distinguishing between social reality and media construction. In the long term, this can reduce the critical thinking of the younger generation and weaken cultural resilience to negative narratives in the media. Critical media literacy is needed to help adolescents and society understand how media constructs reality, identify representational bias, and develop the ability to consume media reflectively and critically (Kellner & Share, 2019). Without adequate media literacy, society is vulnerable to accepting media representations as objective reality, which can reinforce stereotypes and social biases against adolescents. Recent research shows that adolescents who have good media literacy tend to be better able to identify potentially harmful content and develop critical attitudes towards biased media representations (Rasi et al., 2019).

Galaksi is a 2023 Indonesian drama film directed by Kuntz Agus based on the novel of the same name, Galaksi by Poppi Pertiwi. The film was produced by Rapi Films and Screenplay Films and stars Bryan Domani and Mawar de Jongh. Galaxy premiered in theaters on August 24, 2023. The film has attracted a lot of attention, especially because of the theme of juvenile delinquency it raises. In the film, juvenile delinquency is depicted in various forms, such as inter-school brawls, gang wars, unethical behavior, violence against children, and unbalanced behavior. Therefore, a semiotic analysis of the representation of juvenile delinquency in the film Galaxy is very important to understand how the film conveys its message to the audience.

Stam's 2017 study of film semiotics emphasized the importance of analyzing visual and narrative elements in forming meaning. Narrative analysis of films in the digital era is also relevant to understanding how film stories construct understanding of adolescent character and behavior (Mittell, 2015). Furthermore, the lack of research that specifically analyzes the representation of juvenile delinquency in the context of the film "Galaxy" in Indonesia indicates a knowledge gap that needs to be filled by this study. The subjects used in this study are the film Galaksi and the representation of juvenile delinquency in it, while the object used is a semiotic analysis of the representation of juvenile delinquency in the film 'Galaksi'.

To understand how films represent juvenile delinquency, an appropriate analytical approach is needed. The semiotic theory developed by Ferdinand de Saussure offers a useful analytical framework for understanding the signs and meanings contained in films (Obara, 2022). Saussure divides signs into two main components, namely the signifier and the signified. The signifier is the physical form of the sign, such as an image, sound, or word, while the signified is the concept or meaning referred to by the signifier. Semiotic analysis in media studies, as explained by Chandler (2022), helps to reveal layers of meaning in visual and audio texts. The analysis then focuses on how signifiers form signs that communicate the meaning of juvenile delinquency to the audience.

The study of the representation of juvenile delinquency in films has become a topic of interest for researchers in recent years, but with varying focuses and approaches. Previous studies such as the study by Aliasari and Muslimin (2024) on the film "Crow Zero" which explored the representation of juvenile delinquency through various forms of deviant behavior in the context of school, and the study by Ibrahim (2025) which analyzed the representation of juvenile delinquency in the film "Galaksi" using Charles Sanders Peirce's semiotic model analysis, show that the issue of juvenile delinquency is indeed relevant in contemporary cinema. Other studies such as the study by Pardede and Pesulima (2022) on the film "Wij" examined the depiction of juvenile delinquency and its representation in society, and the study on the film "Di Bawah Usia" which used a semiotic approach to analyze the meaning of the representation of juvenile delinquency. However, these studies are generally limited to descriptive analysis of the representation of delinquency without exploring in depth the socio-cultural implications of this representation in the Indonesian context. More importantly, although Ibrahim's (2025) research has analyzed the film "Galaksi" with Peirce's semiotic approach, there has been no research that specifically uses Saussure's semiotic framework to analyze the same film with an approach that connects the analysis of signs and meanings with the context of socio-cultural urgency currently facing Indonesia. This research fills this gap by providing a different perspective of Saussure's semiotic analysis from previous research, not only

identifying the representation of juvenile delinquency, but also revealing how the construction of meaning in the film can influence social perception and the formation of adolescent identity in the context of contemporary Indonesian society.

In terms of academic contribution, this research is expected to enrich the study of Indonesian film semiotics, especially in analyzing the representation of contemporary social issues. This research will fill the gap in academic literature on the application of Saussure's semiotic theory to modern Indonesian films that raise the theme of juvenile delinquency, and provide a methodological framework that can be replicated to analyze other Indonesian films that raise similar social issues. In the context of character education studies, this research will provide insight into how visual media can be used as a pedagogical tool to understand and discuss moral and social issues with adolescents, while developing their critical thinking skills towards media consumption.

Practically, the findings of this research are expected to provide guidance for Indonesian filmmakers in creating more balanced and constructive representations of adolescents, avoiding detrimental stereotypes while maintaining artistic authenticity and commercial appeal. For teachers and educators, this research can be a reference source for developing a media literacy curriculum that teaches students to critically analyze and understand media messages, especially in the context of representations of adolescents and social issues. For policy makers, this study can provide recommendations on the importance of responsible media content regulation in representing social issues, especially those related to teenagers, without inhibiting freedom of artistic expression. For media practitioners and the film industry, this study can be a reference in developing content that is not only entertaining but also has a positive impact on the formation of character and identity of teenagers.

The urgency of this research is not only relevant in the social and cultural context, but also has a significant contribution in the academic and practical realms. From an academic perspective, this research strengthens the study of Indonesian film semiotics in reading contemporary social issues, especially juvenile delinquency, while expanding the application of Saussure's theory in the context of modern visual media. This research also contributes to the development of character education through a media approach, by revealing how film can be a medium for learning social values and behavior. Practically, the results of this study can provide important references for filmmakers to create more balanced youth narratives, for teachers and educators in compiling film-based media literacy curricula, and for policy makers to compile media content regulations that are more educational and inclusive of teenagers.

Based on the background that has been described, this study seeks to answer two fundamental questions regarding the representation of juvenile delinquency in the film 'Galaksi'. First, how do the elements in the film 'Galaksi' represent juvenile delinquency according to Ferdinand de Saussure's semiotic theory? Second, what are the signifiers and signifieds used in the film 'Galaksi' to depict juvenile delinquency? These two research questions are designed to uncover the layers of meaning contained in the film's visual and narrative representations, as well as to understand how these semiotic constructions can influence public perceptions of the phenomenon of juvenile delinquency.

In line with the formulation of the problem, this study aims to identify and analyze specific elements in the film 'Galaksi' that function as representations of juvenile delinquency based on Ferdinand de Saussure's semiotic theory framework. Furthermore, this study also aims to uncover and analyze the signifiers and signifieds used in the film 'Galaksi' to depict various forms of juvenile delinquency, so that it can be understood how the film constructs meaning and messages about this social phenomenon to its audience. By achieving these objectives, this study is expected to provide a significant contribution to understanding the role of visual media as an agent in shaping social perceptions about adolescents and delinquency.

2. RESEARCH METHODS

This study uses a descriptive qualitative approach with Ferdinand de Saussure's semiotic analysis method. This approach is used to reveal the meaning of the representation of juvenile delinquency in the film Galaksi 2023, through the relationship between the signifier and the signified that form a sign system in the visual text. Film was chosen as an object because it is a popular cultural product that is full of social symbols and is able to reflect reality visually and narratively.

The data source in this study is an audiovisual document in the form of the film *Galaksi* directed by Kuntz Agus and released in 2023. The unit of analysis in this study consists of nine scenes that explicitly display forms of juvenile delinquency, such as fighting, bullying, violations of norms, and symbolic destructive actions. Data collection was carried out through visual documentation techniques, namely by playing the film repeatedly, capturing important frames from each scene, and recording timestamps as a systematic reference. The scenes were then classified based on the form of delinquency displayed (physical, social, symbolic, material), and each visual element such as facial expressions, body movements, costumes, setting, and camera angles were recorded and coded manually for further analysis.

Data analysis was carried out in four stages in accordance with Saussure's structural semiotic approach. The first stage is the identification of scenes relevant to the theme of juvenile delinquency. Second, observation and recording of signifiers in the form of visual elements that appear in the scene. Third, interpretation of the signified, namely the symbolic meaning associated with the signifier. Fourth, interpretation of the entire sign as a social and cultural representation in the film's narrative. For example, in the scene "coming to school late" minutes 2:42-3:38, the formation of students standing in a row in the schoolyard with bags scattered in front of them is analyzed as a symbol of chaos and institutional punishment, while the expression of resignation and the presence of teachers in the background are understood as a representation of a one-way power relationship.

The focus of this research is not limited to one character such as *Galaksi* or *Kejora*, but rather covers the entire visual structure of the film, including the setting, social interactions between characters, objects, gestures, properties, and the dynamics of space and meaning formed in each scene that displays juvenile delinquency.

To maintain the validity of the data, this study applies visual source triangulation by comparing meanings between scenes consistently, and conducting an audit trail with systematic recording of the data collection and processing process. Validation of interpretation is strengthened through peer debriefing to avoid excessive subjectivity, as well as recording visual codes and sign structures as analytical documentation that can be replicated and traced back transparently.

3. RESULT AND ANALYSIS

Coming to School Late

Coming to school late is addressed in the scene at 2:42 - 3:38 minutes. Being late can disrupt the flow of class, distract other students, and hinder learning. In addition, it can be considered a sign of disrespect towards teachers and other students. The film "*Galaksi*" presents the situation of being late for school as part of the construction of problematic teenage characters. Being late in the film's narrative is not merely shown as an individual bad habit, but as a manifestation of social, psychological, and environmental conditions that influence adolescent behavior. Through this depiction, the film attempts to explore the factors that drive students to violate simple but fundamental rules in the education system. This scene represents the process of collective discipline in the school environment, where students appear as subjects who must be controlled. Their still body positions and resigned expressions become a form of visual communication of institutional domination. According to Jing (2021) in *Visual Affect in Films: A Semiotic Approach*, body formation in films can be interpreted as a visual construction of internalized emotions, where passive gestures and parallel lines indicate acceptance of the power system. In this context, the scene of being late is not only a depiction of a violation of the rules, but also a visual way to confirm the social myth that minor violations require strong institutional control. This is in line with Kubrak (2020) who found that the representation of punishment in films can shape young audiences' perceptions of norms and authority.

Conflict Between Fellow Students

Disputes Between Fellow Students is addressed in the scene at 1:22:04 - 1:23:00 minutes. Physical confrontations between students represent one of the most serious forms of juvenile delinquency in educational settings. These altercations not only disrupt the learning environment but also indicate deeper issues such as lack of conflict resolution skills, peer pressure, and inadequate emotional regulation among adolescents. The film "*Galaksi*" presents this fighting scene as a manifestation of escalating tensions that arise from verbal provocations and personal conflicts between students. Through this depiction, the film explores how minor disputes can quickly escalate into physical violence when proper intervention and guidance are absent. This confrontation reflects the performance of masculinity where status and hierarchy are at stake visually. Similarly explained by Jing (2021), in *Visual Affect in Films: A Semiotic Approach*, gestures and facial expressions act as "means of visualized effect" that indicate emotional dynamics without words. Abraham's red hat functions as a second-level signifier—as the myth that seniority automatically gives power in adolescent interactions. The absence of school

authority is in line with the findings of Meifilina & Yudistira (2024) who stated that the school environment often fails to provide a formal control framework, so that conflict resolution relies on peer mechanism

Intentional Seizure of Property

Intentional seizure of property is discussed in the scene at 07:25 - 07:45 minutes. The act of deliberately placing someone's personal belongings in a hard-to-reach location is a form of harassment that can cause suffering, embarrassment, and discomfort to the victim. This behavior shows a lack of empathy and respect for the property rights and personal boundaries of others. The film "Galaksi" presents this incident as part of the construction of a pattern of problematic adolescent behavior. Galaxy's action of deliberately placing Kejora's hat on the roof in the film's narrative is not simply shown as a harmless joke, but as a manifestation of the dynamics of power, social control, and psychological manipulation that characterize certain adolescent interactions. Through this depiction, the film attempts to explore the underlying motivations that drive students to engage in behavior that intentionally troubles and stresses their peers. Galaksi's action of deliberately placing a hat on the roof of the school is a form of silent aggression that works symbolically. He does not attack physically, but manipulates space and objects to dominate psychologically. This concept is in accordance with Jing's (2021) thinking, which states that positioning and gestures in films contain the potential for complex psychological meanings, especially when carried out in a controlled manner in an interpersonal context. In the framework of social semiotics, it explains that actions like this are a form of deliberate meaning design, where visual semiotic resources are used to construct dominance and subordination in social relations (Liang & Lim, 2024). This scene shows how power can be exercised without direct violence, but through the placement of objects that visually make the victim feel inferior, while inviting a passive audience as a helpless witness.

Inter-school Brawl

Street fights between different schools are discussed in the scene at minutes 12:50 - 13:00. This violent confrontation involves a group of teenagers from different educational institutions who engage in physical fights in public spaces. Such behavior poses a serious risk to public safety, disrupts community peace, and can result in serious injury or legal consequences for the perpetrators. The film "Galaksi" presents this inter-school violence as part of the construction of a highly problematic pattern of adolescent behavior. Street fights in the film's narrative are not only shown as spontaneous aggression, but as manifestations of territorial disputes and group dynamics that escalate minor disputes into dangerous public confrontations. Through this depiction, the film attempts to explore the complex social factors that drive students to engage in organized violence that goes beyond school boundaries into community spaces. This inter-school brawl scene represents youth violence as an expression of solidarity based on institutional identity. Visual markers such as jackets, as well as the use of wide shots, form a narrative about the clash not as an individual action, but as a collective manifestation of structural conflict. According to Kubrak (2020), violent scenes in films have an impact on the formation of perceptions and behavior of young viewers, especially when presented on a large scale and with an emotional justification narrative. In addition, Stewart & Martins (2025) show that the representation of group conflict in youth films is often used to reflect identity struggles and the struggle for social territory. When viewed through a social semiotic approach as proposed by Liang & Lim (2024), the chaos in this scene not only reflects reality, but also forms the meaning of teenagers as a public threat. The visualization of an uncontrolled mass reinforces the narrative that external supervision is the only solution to the internal dynamics of youth groups.

Smoking

Galaksi smoking is addressed in the scene at 19:00 - 19:16 minutes. This behavior involves a teenage student engaging in tobacco consumption, which is illegal for minors and harmful to health. Such actions violate school regulations and legal standards while potentially influencing peers negatively. The film "Galaksi" presents this smoking incident as part of rebellious teenage behavioral patterns, showing defiance against authority and adoption of risky adult behaviors as symbols of independence. Smoking in a dark room is not only a representation of deviant behavior, but also a silent expression of the character's identity crisis. This visualization functions as a sign system that conveys psychological rebellion through common symbols cigarettes and dark cinematic aesthetics. According to Jing (2021), lighting directed at the face in a dark room creates a strong emotional effect, conveying the character's inner tension or alienation. Meanwhile, Kubrak (2020) emphasized that scenes of teenage smokers in films can normalize the act, depending on how the visual framing is constructed. Furthermore, a study by Jain, Lata, & Goyal (2015) stated that the representation of character behavior in films has modeling power, especially for teenagers who are forming their social identities. So, smoking here is not just an action, but a symbolic tool that shows the search for an adult role, silent resistance, or even despair.

Coming Home Late at Night

Late night coming home through a window is discussed in the scene at 24:00 - 24:11. This behavior involves intentionally entering through a window to avoid detection after coming home late. This action demonstrates evasion of parental supervision and violation of household rules. The film "Galaksi" presents this as part of a

pattern of deceptive adolescent behavior, which demonstrates systematic evasion of parental accountability and authority. This scene frames Galaksi as a teenager trapped in the dual world of a student by day and a norm violator by night. The act of climbing out of the window shows a symbolic form of domestic boundary transgression as well as the absence of communication within the family. Jing (2021) emphasizes that physical gestures such as sneaking or avoiding movements in the film convey psychological meanings such as guilt, anxiety, or fear of social punishment. In this context, the uniform that is still worn reinforces the narrative of dual identity: an individual who appears obedient on the outside but harbors an inner conflict that is not visible. Furthermore, Liang & Lim (2024) note that representations of secretive behavior in the media tend to position teenagers as vulnerable subjects who need to be monitored, rather than as autonomous agents. This visual constructs a narrative that the absence of family institutions, both in supervision and communication, increases the opportunity for deviation.

Allegations that end in Bullying

Allegation that end in bullying is the focus of discussion in the scene at minute 29:25 - 30:20. In this context, intimidation does not appear as a spontaneous conflict, but rather as a coordinated action based on unverified prejudice and accusations. In the scene, a student is doused with air from above, deliberately carried out by the Ravispa Gang, who are suspected of being spies from the Avegar Gang of Kencana High School. Two members of the Ravispa Gang who followed from the right also cornered the student. This can happen because of rushing to make decisions without first seeking facts and instilling moral values at a young age. This scene shows how bullying based on social hierarchy takes place in a space that should be safe. The symbolism of the verticality of the stairs is used as a visual marker of the perpetrator's superiority and the victim's inferiority. Yudistira & Meifilina (2024) in their study on the representation of bullying in the Korean drama *The Glory* explained that symbols of violence are often conveyed through the dominance of space and the absence of school intervention, which normalizes violence as part of institutional dynamics. Jing (2021) also stated that facial expressions and body language under pressure are forms of visual effects that function to convey power dynamics non-verbally in film media. Meanwhile, Liang & Lim (2024) highlighted how the media shapes the perception that conflict between teenagers occurs due to the influence of the peer environment and weak structural supervision. In this context, the bullying scene on the stairs is evidence of the failure of institutions and the dominance of peer groups in forming alternative power structures in school spaces.

Bullying Without Reason

Bullying without a clear reason is the focus of discussion in the scene at minute 29:25 - 30:20. In this context, acts of intimidation are carried out arbitrarily without prior provocation or conflict, showing a pattern of destructive behavior that is purely aimed at showing dominance and power. Juvenile delinquency is considered as students who are unable to act and behave according to social values or always contradict the prevailing norms. The film "Galaksi" through this scene explores the phenomenon of bullying without reason as a manifestation of emotional immaturity and failure to internalize constructive social values. This scene depicts a form of delinquency that is not driven by personal conflict, but rather by pure destruction. The placement of the motorbike on the roof serves as a symbol of action without motive, making it a form of chaotic spectacle that attracts attention but does not convey a clear reason. Jing (2021) states that the placement of objects in unusual positions in the visual space of the film creates connotations of psychological instability and logical gaps in the story world. Stewart & Martins (2025) also highlight that destructive actions in teen films are often used to represent emotional immaturity and the failure of the education system to foster character. Furthermore, Liang & Lim (2024) explain that when individual actions become mass spectacles in the media, this forms a narrative that disorder is an inherent part of adolescence. The passive crowd in this scene emphasizes that deviant actions can become public spectacle without direct consequences from the authorities present.

Skipping School

The behavior of skipping school becomes the focus of discussion in the scene at minute 57:28 - 57:57. In this context, the act of leaving the school environment without permission shows a pattern of behavior that ignores the authority of educational institutions and can develop into habits that damage academic discipline. This scene shows Galaksi and Kejora wearing jackets and carrying bags looking to open the back gate of the school with the aim of leaving school. This condition is caused by the influence of Galaksi who often skips school while Kejora is a diligent student and can lead to criminal behavior. This becomes free association because it is deviant behavior and of course has violated school regulations because there is no information that can be accepted by the school. The film "Galaksi" through this scene explores the negative influences in adolescent relationships and how a student who was initially obedient can fall into deviant behavior through social pressure and unhealthy relationships. This scene visualizes the form of violation of school rules through truancy carried out collectively and coordinated. The contrast in clothing between Galaksi and Kejora shows the tension between two identities: the dominant actor and the follower who is still attached to the institutional symbol (uniform). Jing (2021) explains that body positions in stealthy movements and the use of forbidden spaces in films reflect social affects such as guilt, the search for freedom, or resistance to authority. According to Liang & Lim (2024) the

representation of secret actions by adolescents in the media often reinforces the narrative that peer influence is stronger than formal supervision systems. In this case, Kejora appears to be influenced by Galaksi as the dominant figure. Stewart & Martins (2025) also note that truancy in films is often associated with the theme of the crisis of educational relevance and the search for identity outside the formal classroom.

Discussion

The analysis of the representation of juvenile delinquency in the film Galaksi reveals a systematic pattern in which visual media constructs the identity of adolescents as problematic subjects in need of institutional control. This finding is in line with the research of Liang & Lim (2024) which shows that adolescents are constructed as vulnerable social media users who are manipulated and that such depictions of adolescents not only negate their sense of agency but also ignore their active involvement. Riddle, Hickey, Pocock, McKee, & Wallis (2023) in their research on the representation of adolescents in the media assert that it is common for the media to present young people as dangerous and delinquent, especially when the young generation comes from a marginalized background, which strengthens the argument that media representation has a significant impact in shaping social perceptions of certain demographic groups. In the context of the film Galaksi, the representation of juvenile delinquency through the visual sign system not only reflects social reality, but also actively shapes and reinforces stereotypes about adolescents as threats to social independence, which ultimately legitimizes institutional intervention and surveillance of the young population.

The application of semiotic theory in analyzing the visual representation of juvenile delinquency in the film Galaksi provides an in-depth understanding of how the determining relationship between signifier and signified operates in the contemporary film medium. Kim (2015) in a semiotic analysis focusing on the film 'Veteran' shows that the application of Saussure, Peirce, and Barthes' myth theories in film analysis provides a comprehensive understanding of the construction of meaning in the visual medium. The study of Setyawan, & Andika (2023) on semiotic analysis in the short film "Tilik" strengthens the argument that the semiotic approach provides a powerful analytical tool for understanding how meaning is constructed through visual and narrative elements in contemporary Indonesian films. In the film Galaksi, the visual sign system that constructs juvenile delinquency is not something natural, but rather the result of social conventions formed through collective agreements in society, which emphasizes the concept of the arbitrariness of signs in the context of cinematic representation. Setyawan & Andika's contemporary research on film semiotics asserts that semiotics in film is a science that studies signs in a context, namely scenarios, images, texts, music, and scenes, which provides a methodological framework for systematic analysis of visual elements in films.

Roland Barthes' concept of myth has proven fundamental in understanding how the film Galaksi naturalizes the social ideology of juvenile delinquency through a system of connotative signs that operate at the second level of signification. Recent research in visual semiotics suggests that Barthesian myth analysis remains relevant in the context of contemporary media, where dominant ideologies are naturalized through visual and symbolic repetition. Aiello (2020) in *Visual Semiotics: Key Concepts and New Directions* asserts that the visual semiotic approach provides a powerful analytical tool for uncovering how ideological meanings are constructed and propagated through visual media. Ffrench (2019) in *Roland Barthes and film: Myth, eroticism and poetics* explains that Barthesian myth in film operates through the naturalization of ideology that allows dominant values to be disguised as universal truths. In the film Galaksi, the myth of adolescents as a social threat is constructed through a blend of visual and symbolic layers that naturalize the need for institutional control, so that the intervention of authorities into adolescent behavior appears as a natural response to the chaos inherent in adolescence. This study confirms that myths in the Barthesian sense do not merely function as secondary meaning systems, but actively shape social perceptions of reality.

Table 1 Synthesis Table of Social Representation and Myths

| Representation | Scene | Signifier | Signified | Social Myth |
|----------------|---------------------------|--|--|---|
| 1. | Coming to School Late | Line up, bags on the floor, listless expressions | Collective discipline, institutional control | Teenagers need to be punished to obey |
| 2. | Conflict Between Students | Facing position, red hat, expression | Emotional confrontation | Violence becomes an expression of adolescent emotions |
| 3. | Seizure of Property | Hat on the roof, camera from above | Social dominance | Bullying is a normal teenage dynamic |

| | | | | |
|----|-------------------------|---|-----------------------------------|--|
| 4. | Inter-school Brawl | Brawl, jackets, motorbikes scattered | Masculine and collective conflict | Brawls become school solidarity |
| 5. | Smoking | Uniform, matches, silence | Rebellion, search for identity | Smoking becomes a symbol of teenage freedom |
| 6. | Coming Home Late | Night uniform, window, quiet | Evasion, absence of parents | Teenagers deviate because of family neglect |
| 7. | Bullying via Allegation | Water poured, stairs, no teacher | Social prejudice | Peer bullying occurs because authority is absent |
| 8. | Bullying Without Reason | Bicycles on the roof, crowd of students | Random destruction | Teenagers are spontaneously naughty |
| 9. | Skipping School | Back gate, jacket, turn around | Silent violation | The influence of friends can lead to value deviation |

Rose (2022) in his analysis of visual methodology asserts that visual elements in media operate as a complex sign system that communicates ideological meaning through various visual conventions. Research in the field of visual semiotics shows that every cinematic choice has the potential for significant meaning in shaping audience perception. Chandran & Jagadisan (2024) in their study of the role of semiotics in film assert that visual semiotic analysis provides an in-depth understanding of how meaning and emotion are communicated through the visual elements of the film. In the context of the film *Galaxy*, the transformation of the school space from a place of learning to an arena of conflict through visual manipulation shows how visual semiotics operates to construct meaning about the failure of educational institutions to control adolescent behavior.

The impact of media representation on the formation of social perceptions about adolescents is a crucial aspect in understanding how the film *Galaksi* contributes to the social construction of juvenile delinquency. Nadal (2021) in his analysis of media representation asserts that positive media representation can be helpful in increasing self-esteem for people of marginalized groups especially youth. Interpersonal contact and exposure through media representation can assist in reducing stereotypes of underrepresented groups, indicating a significant influence of media in shaping social perceptions. Boer et al. (2020) in their study on adolescent social media use reported that adolescents showed high intensity of social media use with intense consumption patterns, indicating a significant level of exposure to media representations. In the context of the film *Galaksi*, repeated representations of juvenile delinquency through a consistent visual sign system not only reflect social anxiety about the younger generation, but actively shape and reinforce public perceptions that adolescents are inherently problematic and in need of intervention by authorities, which ultimately influences social policies and institutional practices in dealing with the adolescent population.

Indonesian films, including *Galaksi*, operate in a specific sociocultural context where the representation of juvenile delinquency cannot be separated from the social, political, and cultural dynamics of contemporary Indonesia. Barker (2019) in his research on post New Order Indonesian cinema asserts that contemporary Indonesian films function as a medium to negotiate social change and cultural tensions in modern Indonesian society. The visual sign system in the film *Galaksi* reflects the tension between traditional values of respect and obedience to authority with the dynamics of modernization that produce social change and generational gaps. Paramaditha (2017) in his analysis of Indonesian film studies shows that local films function as a medium to negotiate social anxiety about changing values and authority structures in the context of contemporary Indonesia. Through a semiotic system that constructs adolescents as subjects in need of control, the film *Galaksi* contributes to the discourse on education, discipline, and authority in the Indonesian context, reflecting broader social concerns about social stability in an era of rapid change and media globalization.

4. CONCLUSION

This study shows that the film *Galaksi* effectively represents various forms of juvenile delinquency through Ferdinand de Saussure's semiotic approach and Stuart Hall's representation theory. Through the identification of visual and narrative elements in the film, it was found that signs such as late school behavior, fights between students, bullying, deliberate confiscation of goods, and underage smoking are signifiers that strongly shape the concept (signified) of juvenile delinquency. This representation illustrates that deviant behavior in adolescents does not occur in isolation, but is influenced by social dynamics, peer pressure, and the failure of institutional supervision systems such as schools and families. This film not only presents acts of juvenile delinquency as

entertainment, but also as a social narrative that implies failure in the formation of adolescent character and weak social control. Thus, the film *Galaksi* becomes a reflective media that shows the importance of the role of education, social environment, and media in shaping public understanding of juvenile delinquency. The findings of this study are expected to be a reference for educators, policy makers, and media practitioners in designing a more constructive approach to understanding and dealing with adolescent behavior.

This study concludes that the film *Galaksi* represents juvenile delinquency through a systematic visual sign system, using Ferdinand de Saussure's semiotic approach and Stuart Hall's representation theory. Various signifiers such as school tardiness, peer conflict, silent aggression, smoking, and institutional evasion serve to construct signified meanings related to rebellion, vulnerability, and the failure of social control. These representations contribute to the construction of myths that portray adolescents as inherently problematic and in need of institutional supervision, legitimizing disciplinary interventions. However, this study is not without its limitations. First, the research is limited to a single film *Galaksi*, which may not fully represent the broader trends in Indonesian cinema. Second, the analysis heavily relies on visual elements without including a more comprehensive audience reception study, which could enrich understanding of how such representations are internalized by viewers. Third, the semiotic interpretation, while systematic, still contains elements of subjectivity and is constrained by the lack of authorial commentary from the filmmakers.

The practical implications of this research are significant for several fields. In education, teachers and curriculum developers can utilize films like *Galaksi* as a medium to initiate critical discussions on moral decision-making, peer pressure, and character building among adolescents. In media policy, the findings highlight the need for more responsible and reflective youth representation in mass media, encouraging stakeholders to move beyond simplistic stereotypes. For the film industry, this study can inform more balanced narratives that humanize adolescent experiences without glorifying deviance or reinforcing stigma.

Future research can expand this study by comparing representations of juvenile delinquency in *Galaksi* with other Indonesian films such as *Posesif* or *Marlina si Pembunuh dalam Empat Babak*, to understand how gender, class, and geography intersect in cinematic portrayals of youth behavior. Cross cultural comparisons with films from other countries could also reveal universal patterns or culturally specific ideologies surrounding youth deviance. Additionally, incorporating audience studies and youth perspectives would offer more grounded insight into how these representations are received and interpreted in real life contexts.

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