

ABSTRACT

Francis Ford Coppola's film The Godfather (1972) is a cultural phenomenon that represents the politics of kinship as a mechanism for legitimizing power within a mafia organization. This study aims to analyze how the representation of the politics of kinship is constructed as a tool for legitimizing power in the film through Roland Barthes's semiotic approach, integrated with Max Weber's theory of the legitimation of power. This descriptive-interpretive qualitative study employs a semiotic analysis method by examining the cinematic sign system at Barthes' three levels of signification denotation, connotation, and myth to uncover the representational mechanisms at work in constructing legitimacy. The film combines Weber's three types of legitimacy traditional, charismatic, and legal-rational through cinematic elements such as characters, narrative, mise-en-scène, and family rituals. The research findings indicate that traditional and charismatic legitimacy dominate the Corleone family's power structure, while the legal-rational system is depicted as failing to reinforce the moral justification of their alternative authority. The primary mechanisms identified include the patron-client system, comparaggio, performative rituals, and succession management. This study concludes that the film serves as a critique of the normalization of the logic of personal power. These findings are highly relevant to the dynamics of political dynasties in Indonesia, where the mechanisms of passing down networks and consolidating loyalty based on kinship have become an absolute political force that often undermines formal democratic institutions.

Keywords: *Familial Political Representation, Power Legitimation, The Godfather*