

The Impact of Father and Daughter Relationship in The Movie Farha (2021): A Study of Jacques Lacan's Psychoanalysis

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Abstract. The film Farha (2021) tells the story of a deep emotional relationship between a father and his daughter against the background of the Israeli occupation of Palestinian settlements, in a major event that gripped and became a dark memory of the Palestinian people known as the Nakba. Farha's movie provides rich interpretative potential related to identity formation in the psychoanalytic realm. This research aims to reveal the emotional relationship between Farha and her father, in forming the objectivity structure of the main character through Lacan's mirror stage concept. The research method was descriptive qualitative, employing Jacques Lacan's psychoanalytic approach. Data were collected through repeated viewings of the film, noting key scenes, dialogue, gestures, and symbols. Data were then analyzed by grouping the scenes into the Imaginary, Symbolic, and Real domains, in accordance with Lacan's theory. The results of this study show that the father figure in the film functions double: as a mirror of ideal identity and ego (the realm of the imaginary), as a representative of symbolic norms and laws (the realm of the symbolic), and as a source of existential wounds in traumatic experiences (the realm of the Real). This finding implies that cinematic works such as Farha's film are effective as a reflective field to understand individual psychological dynamics shaped by family, symbolic and trauma forces, and supports the development of interdisciplinary studies based on humanities and psychoanalysis.

Keywords: Psychoanalysis, farha film, father and son relationship, miror stage.

Introduction

The movie Farha opens with a peaceful village situation in one corner of Palestine. However, one day the tranquility was shattered due to forced evictions, carried out by Israeli soldiers who suddenly invaded Palestinian settlements. Not only eviction, Israeli soldiers also committed sabotage, murder, and other atrocities that were immeasurable and sporadic. Palestinian houses that had been used as shelter and refuge suddenly had to be abandoned by their inhabitants, to flee for their lives. And in the end, since then they could no longer return, because the villages were then occupied by Israel.

Palestinians rushed to save themselves. There was no time to resist, no opportunity to ask questions, only panic, fear, and a sudden sense of loss. This situation is not just a threat to physical space, but also to identity, self-esteem, and a sense of security that has been built over the years as residents of the Palestinian state. It was the Nakba, a catastrophic event that traumatized the Palestinians to this day, so much so that it has come to mean "catastrophe". Nakba is one of the most traumatic turning points in the modern history of Palestine, when the Palestinian people were expelled from their homeland. The event occurred in 1948 (Bin et al., 2025).

Farha is one of the films that captured and immortalized this bitter event. Although it had become a controversy in Israel and several Western countries, because they considered Netflix's decision to show the movie as a crazy act and accused the story of being full of lies and slander. Unlike the Israeli response or those who are pro-Israel, Palestinians actually appreciate the movie, because it is very representative of the dark

history and tragic stories that they have experienced (*Nakba Film Streams on Netflix despite Israeli Threats*, 2022). Darin J. Sallam's Farha is one of the films that represents the impact of the Nakba intensely, through the eyes of a teenage girl, named Farha. The movie depicts a traumatic experience and deeply shakes the psychological condition of the main character due to the chaos that occurred. From this Nakba event, the great hopes for education and the future of the victims, especially children and women, began to vanish (Hukum et al., 2024).

The psychological impact experienced by the main character does not only come from the Nakbah event, but also from the presence of the father figure who plays a very complex role in the movie. Fathers are often the new hope, love, and protection for their daughters. In recent times, the topic of the role of fathers in child development has become increasingly interesting and relevant. Although research on fathers has steadily increased over the past three decades, family studies are still mostly focused on the mother figure (Roggman et al., 2002). Amidst the growing awareness of the importance of fathers' involvement in parenting, studies have shown that fathers' emotional presence contributes positively to children's cognitive, emotional and social development. Fathers' parenting roles and behaviors influence children's well-being and transition to adolescence (Cabrera et al., 2003). UNICEF data in 2021 shows that around 20.9% of children in Indonesia grow up without a father psychologically present, which has a negative impact on child development, both in terms of emotions, social, behavior, and academics (Astrellita & Abidin, 2024).

The interest of this topic is also reinforced by recent social phenomena that talk about the shift in the role of fathers in the family that previously marginalized the emotional role of men in the family, another term is fatherless (Freaks, 2022). On various social media platforms, there has been an increase in positive narratives about involved fatherhood which has become a hot topic of discussion among the public. Such as the father figure of the late Dali who is known as a father figure who plays an active role and cares about the development of his daughter, there is also Christian Benny Hariyanto (Abe's father) and Abe Cekut is also in the spotlight of father figures who play a role in shaping children's character (Aviandy, 2024). Even many popular movies and series that present such topics, until Farha's film which indirectly explores the depth of the role of fathers and children as the main axis of conflict and psychological healing/bonding. As a result, society has become more open-minded towards the representation of men as affective and supportive figures (Aviandy, 2024).

The relationship between father and son is often seen as a relational structure that can support the formation of a personality (Hanipah et al., 2025). Farha's movie presents this, in a fairly intense political and social conflict. However, Farha's film still presents her father as the center of authority and protector for Farha. In the perspective of psychoanalysis, the relationship between Farha and her father is a form of patriarchal values on the other hand also shows affection and emotional attachment (Sitanggang et al., 2024). Researchers chose Farha's film as the object of study because the film presents inner conflict and family relationships in the midst of extreme situations, emphasizing how trauma, loss, and difficult choices affect the psychological dynamics between father and daughter. Compared to other films that may only present father and daughter relationships in a normal domestic or emotional context. Farha's film provides room for deeper exploration, the role of authority, sacrifice, and the psychological tensions of the family, which are trapped in the existing social dynamics.

The movie Farha (2021) by Darin J. Sallam, not only presents a historical story about the Nakba tragedy, but also a contemplative space to understand the inner struggle of the main character in the process of becoming a subject. A complex psychological transformation is seen in Farha's story as a teenage girl on the verge of adulthood, especially when she is forced to witness violence firsthand from behind the crack of the warehouse where she hides. Farha is faced with a reality that destroys her childhood imagination because of these events. In such a situation, Jacques Lacan's psychoanalytic theory can be used to analyze Farha's process of self-recognition and her experiences, with the split of identity through Lacan's concept of mirror stage. can also provide an overview of how the father's authority plays a role in the formation of the female subject in the midst of the Palestinian socio-historical crisis.

According to Lacan in his concept of psychoanalysis, the mirror stage is the initial phase of the formation

of self-identification, when a child begins to recognize his or her full self-image. Through this stage of reflection, the child begins to build an understanding of "I" when he looks at himself (Perman, 2022). Meanwhile, Bracher (2009) explains that psychic development in the Lacanian framework is divided into three main stages, namely the realm of the Real, the Imaginary, and the Symbolic, each of which plays an important role in the process of individual subjectivation. In this mirror stage, the subject assumes that the reflection in the mirror is him/herself, even though it is not him/herself, it is just a reflection. Lacan mentions that the mirror stage serves to establish a person with a reality outside himself (Lantowa, 2022).

Jacques Lacan is an important figure in the development of psychoanalytic theory after Sigmund Freud's theory which emphasizes that the structure of the unconscious follows the logic of language (Lacan, 2006). Lacan theorized the mirror stage of human psychic development into three main domains, namely The Real, The Imaginary, and The Symbolic. They are not chronological phases, but rather interrelated psychic structures that shape the subject in layers.

The Imaginary aspect relates to the formation of self-image, especially that which occurs in the mirror stage. At this stage, a child begins to identify himself through external reflection and forms a complete and controlled imaginary "I" (Lacan, 2006). However, this identification is illusory because the "I" is formed from outside himself. And the important role of the imaginary order is to help the subject distinguish himself from others (Kaya & Zabci, 2025). Then the Symbolic aspect represents the world of law, language, rules, and social structures. This realm is associated with the subject's entry into the symbolic system, which is a world determined by social norms and orders. In this process, the child is separated from the primordial attachment to the mother, and the father figure plays an important role as the subject's introduction into the symbolic realm. This concept is known as *Nom du Père* (Name of the Father), which marks the presence of laws and prohibitions in the formation of identity (Bracher, 2009).

The Real aspect refers to aspects of reality that cannot be reached by language or symbols. This realm is a field of trauma, emptiness, and unrepresentativeness that often appears in the form of psychological disorders or surprises that cannot be processed symbolically (Aisah et al., 2025). In the context of father-child relationship, Lacan emphasizes that the father is not just a biological figure, but a symbolic entity that regulates boundaries and laws. The presence or absence of a father figure in the subject's psychic structure has a major impact on how a person undergoes the process of subjectivation, which is the process of becoming a "subject" in society.

Subjectivation in Lacanian psychoanalysis is the process by which a person enters the symbolic realm through language and law. However, this process is always accompanied by a form of separation. The subject is formed not in completeness, but through imperfection and separation from the object of its desire (Lukman, 2011). The loss of a father figure or traumatic experiences involving fathers can accelerate, or inhibit, the process of subjectivation. In the context of Farha's movie, the relationship between Farha and her father is key in understanding how the main character shapes her identity. The father's actions in the film are not only as a physical protector, but also as a legal symbol that inserts Farha into a symbolic world full of violence and loss. The loss of the father figure in the middle of the conflict shows how the symbolic structure collapses, and Farha must face the Real in the form of unspoken trauma.

Previous research on Farha's film was conducted by Eka Kurnia Firmansyah and Aulia Yolan Huzafa to identify the structure to reveal inner conflict and ego defense mechanisms in Farha's film (Kurnia Firmansyah & Huzafa Yolan, 2024). Gia Ramadhan et al, analyzed the social and cultural values contained in Farha Film (Ramadhan et al., 2024). Then Abdulloh Faqih et al, analyzed the image of Palestinian women in Farha Film through a feminist literary criticism approach (Faqih et al., 2024). Meanwhile, research by Intan Ramandhani talks about Stereotypes of Women and Their Resistance in the Film Farha (Ramadhani, 2021). And finally, research by Syu'aibatul Iftitah Fatah and Nur Hasaniyah examines the grammar of cases in the Farha Film (Fatah & Hasaniyah, 2024).

From several previous studies, it was found that research on Farha's film has been conducted from

various perspectives and approaches. However, until the time this article was written, there is still no research that specifically discusses the dynamics of father and daughter relationships using a psychoanalytic approach, especially using Lacan's mirror theory. In fact, the relationship between Farha and her father holds psychological depth that can reveal trauma, identity, and the formation of the main character's personality structure (Farha) in the midst of a crisis situation as depicted in the movie. Therefore, this research comes to fill the void by focusing on how the emotional relationship between father and daughter in Farha's film, in the formation of character and inner experience of the main character, while enriching the study of psychoanalysis in the analysis of films with socio-political conflict themes.

Methods

This research uses a qualitative approach by using Jacques Lacan's psychoanalysis theory. The material object of this research study is the movie Farha (2021) by director Darin J. Sallam, a movie set in the history of the Nakba in Palestine. This film was chosen because it presents a representation of the relationship between father and son in the context of tense social and political conflict, making it possible to research using in-depth psychoanalytic studies related to the dynamics of authority and trauma. The data in this study are in the form of narration and visualization of scenes in the interaction between Farha and her father. The data was collected through multiple viewings and recording the details of key scenes that show the character's psychological transformation, especially those related to Jacques Lacan's three psychic realms, namely the Imaginary, the Symbolic, and the Real stages. This mirror stage concept is the starting point of the subject's identity formation.

This research is qualitative descriptive, as it depicts in-depth the psychological dynamics and structures of meaning within the film without using quantitative analysis. Data collection techniques were conducted through several stages: repeated viewing of the film to identify relevant scenes, noting dialogue, visual expressions, gestures, and symbols that indicate the relationship between Farha and her father, and grouping the data according to the Lacanian psychic realm. Each key scene was coded to facilitate analysis.

Data analysis in this research is conducted by identifying Lacanian psychic realms (imaginary, symbolic, and real) in narratives and scenes in Farha's film. And grouping the data in each scene into imaginary, symbolic, and real categories, then interpreting their meaning based on Lacan's psychoanalytic concepts. And finally, drawing conclusions about how the representation of the father-daughter relationship influences the formation of the subject's identity. With this methodology, the research seeks to reveal how Farha's film does not only convey the story of historical tragedy, but also holds a narrative structure that can be read as a psychic process of identity formation in the context of patriarchy, law, and symbolic violence.

Result and Discussion

Results Jacques Lacan divided subject development into three psychic realms: the Imaginary, the Symbolic, and the Real. These three realms do not exist separately, but overlap or relate to each other in shaping one's subjectivity (Yoon et al., 2023). In the movie Farha, the relationship between Farha's character and her father is very strong because she has a background that was born and grew up without a mother. The figure of Farha in her growth is influenced by her father figure, this causes her to be a little different from her peers, starting from her way of thinking or desire. Farha's life centered on her father begins to differ when the Nakba event occurs suddenly, taking away her sense of security and forcing her to face a hard life that she never expected and imagined before, putting her in a situation of deep identity crisis. To examine the dynamics of Farha's protagonist, it is necessary to analyze her relationship with her father figure and the impact of traumatic events that shape her subjectivity. The Lacanian psychoanalytic approach is a relevant framework to understand this process.

The Imaginary Aspect of the Main Character of Farha Movie

The imaginary realm in Lacan's theory is the phase of the mirror stage process, when a person will look

for his identity through reflection or reflection of other figures he sees (Lukman, 2011). In the context of Farha's movie, the father figure becomes a representation of the mirror of Farha's identity, which is a source of security, love, a source of example, and pride.



Figure 1. Representation of the Imaginary Relationship between Farha and Her Father in the Process of Forming an Ideal Self
"وأسمعني، ارق بابنتك قليلاً، ما المشكله ان كانت راغبة في التعلم؟ ما الضرر في ذلك؟ هل تطلب المستحيل؟ العلم في الصغر
كالنقص في الحجر".

"اتريدنا ان نسير عكس التيار يا ابو الوليد؟ دعني ابحث لها عن عريس يكون ستراً لها في هذه الاوضاع. انت الوحيد الذي تحرضها
على التعلم، و هي عنيدة من دون ذلك".

"اسمع، الصحيفة التي حضرتها لك مرفق بها ورقة التسجيل في مدرسة المدينة .
"ماذا تقول يا رجل؟"

"اسمعني، فكر في الامر لكن ليس طويلاً، لان وقت السخيل محدود. ساعتي بها عندما تأتي الى المدينة كانها ابنتي. هذه "فرحة" انها
فتاة يعتمد عليها، فتوكل على الله ووافق".

*"And listen to me, be gentle with your daughter. What's the problem if she wants to study? What do you have to lose?
Are you asking for something impossible? Learning in childhood is like carving in stone."*

*"We don't want to go against the grain, Abu al-Walid? Let me find her a husband who will protect her in these
circumstances. You're the one who encouraged her to study, she's become so stubborn."*

"Look, the paper I brought you contains an application form for the city school."

"What are you saying?"

*"Listen to me, think about it, but not too much, because Sakhil's time is limited. I will look after him when he returns to
the city like my own daughter. This is 'Farha', she's a reliable girl, so trust God and agree."*

At minute 08.22, when Farha previously said that she wanted to go to school and her father was against it, the father said why didn't Farha just get married like other village friends. But Farha's uncle supports Farha to go to school and gives advice to Farha's father, to convince Farha that she is capable of going to school. After being convinced, the father changed his mind and supported Farha to go to school. In this moment, there is a strong imaginary relationship, as Farha forms an image of herself as an empowered and smart woman through her father's recognition. The father becomes a reflection of Farha's "ideal self", which is a daughter supported by an authoritative male figure.

The imaginary phase in Lacan's theory explains how identity is formed through reflective relationships with other figures (Licita Rosa et al., 2021a). This scene of Farha reflects exactly that event. Farha builds her self-image (ego ideal) as someone who is independent and educated through her father's response, she needs validation from her father to affirm that identity. This relationship is not fully rational, but highly emotional and symbolic. As in the imaginary phase, Farha is not yet completely free from attachment to the father figure. She has not yet entered the symbolic world fully as she is still dependent on emotional recognition from her father. This explains how Farha's ego is still formed in the imaginary realm, when the mirror (father) is decisive for her self-perception.



Figure 2. Representation of the Imaginary Stage: Farha is Unable to Detach Her Identity from Her Father Figure

"لا استطيع ان اتصدق، أهناك ما يحزنك؟" "لا، لا شيء"

"انا مسرورة بالطبع"

"لا اشعر بأنك مسرورة، لكنني افكر بأبي، لا يطأ عن قلبي على فراقه" "هذا ما يحزنني فقط"

"I can't believe it. Is there something that makes you sad?"

"No, nothing."

"Of course I'm happy."

"Of course I'm happy, but I'm thinking about my father. My heart can't bear to part with him."

"That's the only thing that makes me sad."

At 21:20 when Farha expresses her doubts to her best friend about her desire to go to school in the city on the one hand because she does not want to leave her father, the movie fragment reflects the emotional attachment that has not been disconnected from the imaginary stage. Farha seems to still feel that her identity is not yet complete if she has to let go of her reflection, which is embedded in the figure of her father.

This scene shows how Farha's attachment to her father is still very strong in the imaginary realm. She has not fully entered the symbolic realm, which is the realm where an individual or a person forms his or her identity through language, laws, and broader social structures. Farha is still in the phase of dependence on a significant other, which in this case is represented by her father as a source of security and self-reference. Her reluctance to leave her father is not only emotional, but also reflects how the father figure becomes the central point of Farha's ego. In the Lacanian framework, she has not been able to reconstruct herself as an autonomous subject because the imaginary relationship with her father is still dominant.



Figure 3. Dominance of Imaginary Aspects in the Relationship between Farha and Her Father

"توقف يا عمي!"

"ليس لدينا وقت يا فرحة" "توقف!"

"انتظري! فرحة" "يجب ان ابقى مع أبي" "فرحة!"

"Stop, Uncle!"

"We don't have time, Farha." "Stop!"

"Wait! Farha!"

"I have to stay with Father." "Farha!"

At minute 25:32 Farha suddenly refused to go with her uncle because she could not bear to see her father alone in the midst of the Israeli army's invasion. Then Farha runs to hug her father, this shows the dominance of the imaginary aspect in Farha. Her father remains the center of her ego, a place where her sense of security and the integrity of her identity still depend on her father.

In terms of Lacan's psychoanalytic theory, this scene reflects the dominance of the imaginary realm in Farha's psychological structure. The ego is formed through Farha's self-identification with an idealized external figure. Lacan states that, "the formation of the I is symbolized in dreams by a fortress, or a stadium it is this same fort daim, this enclosure, that defines the ego in the imaginary register". In this case, the father becomes Farha's "ego fortress", a source of security, self-reflection, and subjective wholeness. Her decision not to go indicates that she has not been able to let go of the mirror of self-identity depicted in the figure of the father, so Farha (as the subject) is still in the "reflective prison" of the imaginary realm. Lacan also states that "the subject is constituted through the identification with the other in the mirror" (Lacan, 2013). And father is the main representation of the other in Farha's ego. Thus, Farha's embrace of her father is not only a form of affection, but also a form of rejection of separation, which is one of the conditions for entering the symbolic world. Farha's ego still dwells in the relational fantasy space, where the subject and its ideal mirror have not been divorced.

The Symbolic Aspect of the Main Character of Farha Movie

The symbolic realm includes language, laws, norms and social structures. According to Lacan, the symbolic order refers to the symbol, the "signifier" that functions in relation to the "signified". The symbolic order connects humans with one another (the subject has a relationship with other humans) (Lukman, 2011). Here, the father figure acts as Nom du Père, a figure that introduces the subject to the symbolic world and marks the separation from the imaginary stage.



Figure 4. Representation of the Father Figure as a Symbolic Authority that Opens Farha's Access to the World of Language and Knowledge

"أيُّهَا! أهكذا ترَدِين على أبيك؟ أبوك الذي رباك والآن أحضر لك ورقة التسجيل لتكملِي تعليمك في المدينة."

"حقاً يا أبي؟"

"هل أنت جاد؟"

"Shameless! Is this how you respond to your father? Your father raised you and now he's the one who brought you the registration papers to finish your education in the city."

"Really, Dad?" "Seriously?"

At 14:35, when Farha's father finally approves Farha to go to school, he not only gives permission personally, but also symbolically opens the way for Farha to enter the outside world, the world of language and education, which is part of the symbolic structure of society. The father acts as a representation of law and authority that allows Farha to cross domestic boundaries and enter the public sphere, which in the Arab context at that time was dominated by men.

In Lacan's theory, the symbolic realm begins to recognize the awareness of future expectations (Lukman, 2011). The father in this context functions as Nom du Père, a figure that represents the law and mediates the subject's entry into the symbolic world. Lacan states that, "The Name of the Father is the signifier which, in

the other, organizes the structure of the subject". By giving permission, the father not only allows, but he introduces Farha to the symbolic order, namely the world of education, language, and social structures that were previously beyond her limits.

In the Lacanian structure, the subject's entry into the symbolic world always demands separation from imaginary closeness to others (in this case, the father as a mirror of identity). The father's approval becomes a form of unification of Farha's role as a social subject, no longer just a daughter at home, but a student entering the public world (education). Thus, the father's action represents a psychic and social transition that is in line with the function of the "law of the father" in Lacan's psychoanalysis, namely as a symbolic role that breaks relations and allows the structure of subjectivity to be formed in a broader order than just personal relations.



Figure 5. Representation of the Father Figure as Symbolic Law as a symbol of Farha's Transition from the Imaginary to the Real

"ساعود و اخذك يا ابنتي، لا تخافي، ليس لدينا وقت، اسمعيوني "
"ابي..."

"هذا اكثر مكان امن لك" "ابق معي اذ يا ابي"
"ابن ابقي معك؟ يجب ان اكون مع النساء، الجنود دخلوا الى البلدة. افهميني" "اهدى"
"لا يا ابى"
"اسمعيوني، انتظريني، هنا و سأعود لأخذك. لا تخافي، لن أتأخر."

"I will come back for you, my daughter. Don't be afraid. We don't have time. Listen to me."

"Father..."

"This is the safest place for you." "Then stay with me, Father."

"Where should I stay with you? I should be with the women. The soldiers have entered the city. Understand me."

"Calm down." "No, Father."

"Listen to me. Wait for me. Here, and I'll come back for you. Don't be afraid. I won't be long."

At 28:30, when Farha's father hides Farha in the barn to protect her from the Israeli soldiers and tells her that he will return, this is the culminating moment of the father's symbolic role. He acts as both protector and decider of the laws that govern his daughter's fate. However, the act also marks a forced separation between Farha and her father. The warehouse becomes a symbolic transition space, where Farha begins to exit the imaginary realm and is forced into a world where the law is no longer guaranteed by the father, but by external forces (colonizers, war, trauma).

In Farha's movie, the father's action of hiding Farha in the warehouse can be said as a symbol to separate the subject from the imaginary phase, where she previously felt safe and whole with the father figure. The warehouse becomes a transitional space from the symbolic phase, which is a narrow and closed space that forces Farha to enter a world that is no longer protected by her father, but by real trauma and threats. This is the initial stage of her involvement in wider social life.

Farha's father's action by telling Farha to hide in the warehouse, symbolically Farha's father also releases

his attachment to Farha and hands her over to the symbolic world. Farha is no longer dependent on her father's physical presence, she must learn to understand reality through new rules determined by outside forces (colonialism). Thus, this moment is a concrete representation of Farha's transition from the imaginary phase to the symbolic phase, where her identity begins to form not only based on emotional relationships, but also through social and symbolic structures.

Aspects of The Real in the Main Character of Farha Movie

Lacan's aspect of the Real is the realm that cannot be represented by language or symbols. This realm appears in the form of trauma, helplessness, and chaos that cannot be fully psychically processed.

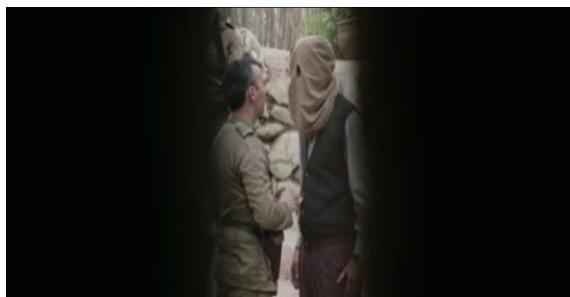


Figure 6. Representation of the Collapse of the Symbolic Father Figure and the Emergence of Real Trauma in the Film Farha

At 1:06:30 in the scene when Farha is in the warehouse, she witnesses various atrocities, including the massacre of her neighbor's family, as well as the murder of a baby. And, even more shocking, she witnessed her father who turned out, for whatever reason, to be a spy for the Israeli Zionists. In fact, Farha's father became a collaborator of the Israeli movement that attacked Palestinian villages. From Lacan's perspective, the moment Farha witnessed her father's cruelty and betrayal became the birthplace of the subject's experience of alienation. Farha's gaze on the event from that moment onward not only left her in disbelief, but also undermined the construction of her own identity (Licitra Rosa et al., 2021b). All these events were incomprehensible to him, he experienced an emotional collision and lost the meaning or trust he had built through his father figure. The ideal image of the father as a protector was destroyed, and she had to accept that the world was not what she wanted. This incident is an event in the Real phase of involvement in Farha's experience that cannot be processed symbolically, and forms a deep psychological wound. Farha is no longer looking for a reflective image of her father, but she has entered the symbolic reality independently, with wounds and trauma as part of the subjectivation process.

Lacan's psychoanalysis states that this phase transcends language and cannot be expressed by any language or narrative. This phase transcends the network of signifiers or symbolic meanings (Lukman, 2011). In this data, Farha experiences a moment of losing the grip of meaning, losing shelter, and most painfully she loses the image of her father as a protective figure.

During this time, Farha's psychological structure is formed through the process of imaginary and symbolic identification with her father. She sees her father as the center of her security, the representation of the law, and the guarantor of her future. But when Farha witnesses her father in a situation that is not ideal at all, namely as a fragile figure in the face of the cruelty of the world, all forms of ego support built from Farha's imaginary and symbolic realms collapse. In this moment, the Real comes as an exposure to a reality that cannot be represented by language.

In other words, Farha has transcended symbolic and imaginary boundaries; she is no longer able to rely on language or external reflection to interpret reality. Her trauma is not just emotional suffering, but a disconnection from a meaningful world. And in that disconnection, the process of subjectivation takes place: Farha becomes a subject who is thrown into a world without symbolic guarantees, who is forced to stand on wounds and losses.

Therefore, the event at 1:06:30 marks not only the peak of emotions in the movie, but also a turning

point in the formation of Farha's subjectivity as an individual who has been touched by the Real. Trauma is no longer just a wound, but also an entrance into a new world that is more complex, more painful, yet more "real".

The Relationship of Jacques Lacan's Miror Stage Order to the Main Character

Through the data that has been mentioned in the imaginary, symbolic, and real phases, it can be seen that the relationship between these three orders is a systematic form, intertwined with each other in a circular and interlocking relationship (Lukman, 2011). Through the story of Farha's film set in the Palestinian conflict, Farha's figure undergoes a transition from the imaginary realm full of emotional attachment, to the symbolic realm characterized by law and separation, to finally the Real as a form of traumatic experience that is not represented by language. In the Imaginary stage, Farha lives in a world shaped by self-mirroring relationships, especially through her father. Father becomes a mirror figure who reflects Farha's idealized image of herself. Her attachment to her father is so dominant, even when the opportunity to get an education comes, she still hesitates to leave her father. This shows that Farha's ego is not yet fully independent, but still depends on the validation and presence of Other figures. In this case, Farha has not been able to separate herself from the mirror of identity that has been attached since childhood.

The transition to the Symbolic phase occurs when Farha's father finally gives Farha permission to go to school in the city. This moment is not only a form of personal consent, but also a symbolic act, where the father performs the role of Nom du Père, a legal marker that brings Farha access to the wider social world. The world of education and social structure becomes a representation of the symbolic order, a place where the subject is no longer dependent on a particular figure, but rather begins to seek life through more complex social values, laws and meanings. However, the transition to this phase did not come easily. Farha still shows obstacles in the symbolic phase, such as when Farha refuses to go with her uncle in order to stay with her father, an action that shows emotional attachment (imaginary) and the demands of social structures (symbolic).

The end point of Farha's crisis of subjectivity occurs when she enters the realm of The Real. When Farha is locked up in a warehouse and witnesses firsthand the cruelty of Israeli troops and her father's involvement in the resistance, Farha is faced with a reality that cannot be explained by any language or social law. It is at this moment that The Real comes as a traumatic shock, an event that cannot be explained by symbols, cannot be explained by structures, and cannot be healed by emotional reflection. In this moment, Farha's entire identity that was previously built through the Imaginary and Symbolic phases collapses. The image of the father as a protector is destroyed, and the world can no longer be understood in the shadow of the past. Farha enters into the reality of destruction, Farha's subjectivity is formed tangibly through loss and trauma.

And the moment when Farha had to separate from her father was not only a separation between the child and the father figure who became her "mirror", but also symbolized the traumatic separation between the Palestinian people and their homeland in the great catastrophe known as the Nakba. Thus, these three Lacanian realms of The Imaginary, The Symbolic, and The Real cannot exist as separate stages, but rather as interrelated layers that form the complexity of Farha's character as a subject. The subjectivation process in this movie shows that identity formation takes place through spaces of experience. Farha, who initially lives in the shadow of her father's mirror, is slowly forced into the symbolic world, and finally faced with the void of meaning in The Real phase.

Conclusion

This research shows that the attachment of Farha's relationship with her father in the film Farha (2021) has an important role in the formation of psychological structure through Lacan's psychological analysis, not only forming emotional dynamics, but also reflecting the process of forming complex subjectivity. Father as a figure who plays an important role in Farha's entire psychological structure, namely as an ideal mirror in the imaginary realm, as a mediator of norms and laws in the symbolic realm, and finally as a figure who collapses

in the traumatic experience of The Real. The loss of her father is not only an emotional tragedy, but also marks Farha's psychic transition towards a more independent subject, although the process is marked by wounds and losses that are not fully recovered. These findings suggest that film can serve as a reflective space to understand human psychological structures, which are formed through relationships, language and trauma. This study still has limitations, it is hoped that future researchers can expand the study by comparing Farha's film with other works, so as to produce more in-depth research through Lacan's psychoanalytic perspective or other theories.

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