

ABSTRACT

The development of film has transformed from light entertainment into a medium that raises serious issues, including themes of power and responsibility. Films such as political dramas, thrillers, or science fiction now frequently present stories focused on how individuals or groups possessing power must be accountable for their actions. This research aims to analyze how power and responsibility are depicted within the context of J. Robert Oppenheimer's life, from both scientific and political perspectives, using Theo Van Leeuwen's theory of social semiotics. The study analyzes four dimensions: discourse, modality, genre, and style. The results indicate that Oppenheimer's power was dynamic and fragmented, beginning with personal authorization that was subsequently overshadowed by the institutional authorization of the state. Oppenheimer's responsibility shifted from a moral burden following the Trinity test to an administrative deviation redefined by the state. This research provides insights into how technical power can collide with institutional power, and how the state dominates the narrative of a scientist's responsibility. Furthermore, this study enriches the understanding of ethical and political dynamics in the development of major technologies, as well as how film narratives influence public perception of scientists and technology.

Keywords: *Social Semiotics, Theo Van Leeuwen, Power, Responsibility, Oppenheimer*