Family Communication Conflict Representation in Dua Hati Biru: A Semiotic Analysis Based on Roland Barthes

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ABSTRACT

This study analyzes the representation of family communication conflict in the film Dua Hati Biru using Roland Barthes' semiotic approach. The film Dua Hati Biru was chosen as the object of research because it displays various realistic family conflict dynamics, especially between parents and children. This study uses a descriptive qualitative method with semiotic analysis techniques. Through Roland Barthes' semiotic analysis, this study identifies the meaning of denotation, connotation, and myth in various scenes that depict family conflict. The results of the study indicate that the conflict that occurs in this film can be categorized into solvable conflict and perpetual conflict. The findings of this study reveal that communication conflict in the family is not only influenced by differences of opinion, but also by cultural factors and social structures that are inherited between generations. This study also explains the Islamic perspective as a way to overcome family communication conflict, namely through deliberation and good communication. Thus, a deeper understanding of the representation of communication conflict in the media, such as films, can provide insight for the community in resolving family conflicts more effectively.

Keywords: Family dynamics, Mass media, Semiotics

ABSTRAK

Penelitian ini menganalisis representasi konflik komunikasi keluarga dalam film Dua Hati Biru dengan menggunakan pendekatan semiotika Roland Barthes. Film Dua Hati Biru dipilih sebagai objek penelitian karena menampilkan berbagai dinamika konflik keluarga yang realistis, khususnya antara orang tua dan anak. Penelitian ini menggunakan metode kualitatif deskriptif dengan teknik analisis semiotika. Melalui analisis semiotika Roland Barthes, penelitian ini mengidentifikasi makna denotasi, konotasi, dan mitos dalam berbagai adegan yang menggambarkan konflik keluarga. Hasil penelitian menunjukkan bahwa konflik yang terjadi dalam film ini dapat dikategorikan menjadi solvable conflict dan perpetual conflict. Temuan penelitian ini mengungkap bahwa konflik komunikasi dalam keluarga tidak hanya dipengaruhi oleh perbedaan pendapat, tetapi juga oleh faktor budaya dan struktur sosial yang diwariskan antar generasi. Penelitian ini juga memaparkan perspektif Islam sebagai cara mengatasi konflik komunikasi keluarga yaitu melalui musyawarah dan komunikasi yang baik. Dengan demikian, pemahaman yang lebih mendalam tentang representasi konflik komunikasi dalam media, seperti film, dapat memberikan wawasan bagi masyarakat dalam menyelesaikan konflik keluarga secara lebih efektif.

Kata kunci: *Dinamika keluarga, Media massa, Semiotika*

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INTRODUCTION

The family has a very large role in the process of human development as individuals who are able to live in their social life[1]. In a family, family communication plays a big role in creating a self-image from an early age[2]. According to Ruben and Stewart, the key factors in family communication are the need for communication, power, and interpersonal conflict.

Every family will definitely face various trials in the form of differences and conflicts between husband and wife or children and their parents because they are the main actors in the family, this can trigger a conflict[3]. The growth of conflict in the communication process occurs due to the throwing of unsatisfactory messages between communicators and communicators[4]. Conflicts arise due to differences in interests in the lives of individuals, groups and communities[5]. According to Raffel (2020), this shows that communication science fundamentally views conflict as a form of communication failure before looking at other causes.

Conflict in the family is an interaction process where family members feel disagreements about the purpose of rules, roles, cultures, and communication patterns[6]. There are two types of conflict in the family, namely solvable conflict and perpetual conflict[7]. Solvable conflict is a short-term family conflict whose root problem is easy to find and solve. In the solvable type this conflict will disappear and not prolong. Perpetual Conflict is a long-term family conflict that may last forever. The root causes of perpetual conflict are deeper and more personal to the individual. Examples such as differences in values, personality, culture, beliefs, etc. Usually, Perpetual conflict will arise continuously in several different situations.[8]

Family conflicts that are not resolved with good communication often have long-term impacts, and can even lead to divisions among family members.9 Therefore, it is important to have communication and openness in the family. For conflict resolution in the family, interpersonal communication can be applied, and mutual understanding is also the main key to preventing and resolving conflicts.[10]

[1] Syahrul Faidzin, "Peran Dan Fungsi Keluarga Dalam Membangun Kepribadian Remaja Yang Baik Dan Berkelanjutan Di Indonesia: Suatu Tinjauan Literatur," *Journal of Sustainable Development Issues* 1, no. 1 (2022): 1–13, https://doi.org/10.56282/jsdi.v1i1.99.

[2] Andriansyah and Indri Rachmawati, "Representasi Konflik Komunikasi Keluarga Di Film Minari," *Jurnal Riset Manajemen Komunikasi*, 2022, 16–21, https://doi.org/10.29313/jrmk.v2i1.813.

[3] Maudy Fathia, M. Ibrahim Aziz, and Ais Surasa, "Konflik Dalam Keluarga Modern Dan Akar Permasalahannya," *NALAR FIQH: Jurnal Hukum Islam* 14, no. 1 (2023): 13–20, https://doi.org/10.30631/nf.v14i1.1339.

[4] Yasser Muhammad Faher Andrey, "POLA KOMUNIKASI ATASAN DAN BAWAHAN PERUSAHAAN WORKWIDE DALAM MENGATASI KONFLIK KOMUNIKASI," 2024.

[5] R Usman, "Konflik Dalam Perspektif Komunikasi : Suatu Tinjauan Teoritis," *Mediator* 2, no. 1 (2016): 31–41.

[6] Maheswari, Naryoso, and Ayun, "Interpersonal Antara Remaja Dan Orang Tua Sambung."

[7] Maudy Adelia Liemansyaputri, Muliadi, and Abdul Majid, "Analisis Semiotik Dalam Konflik Keluarga Pada Film "Ali & Ratu Ratu," 2020, 88–101.

[8] Stefani Virlia and Ersa Lanang Sanjaya, "Buku Bunga Rampai Keluarga Tangguh 2" (Penerbit Universitas Ciputra, 2022).

[9] Shoofiyah Alliyah, "Orientasi Komunikasi Dalam Menyelesaikan Konflik Keluarga," 2024, 1–12.

[10] Aulia Hakim and Sholihul Abidin, "Representasi Makna Konflik Keluarga Pada Film Nanti Kita Cerita Tentang Hari Ini," *Scientia Journal : Jurnal Ilmiah Mahasiswa* 6, no. 1 (2024): 69–75, https://ejournal.upbatam.ac.id/index.php/scientia_journal/article/view/8410.

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Family conflicts are often raised into stories in movies, because movies have the power to inform, influence, and educate audiences.[11] Film is a mass communication medium that uses channels in the form of media to connect communicators and communicators.[12] Films are not only as entertainment, economic or commercial media, but to change people's views on an issue that is aired.13 The audience is diverse from various types of social status, education level, caste level and others, so that it can cause a certain effect.[14]

A family-themed Indonesian film titled "Two Blue Hearts" was chosen as the object of research because this film depicts various dynamics in a family, including family communication conflicts that arise due to differences in values, expectations, and perspectives between family members. In this context it is important to understand how the signs and symbols in the film contribute to the formation of meaning.   Roland Barthes, a semiotic theorist offers a framework that can help analyze how meaning is constructed and communicated through the various elements of film. In theory, a sign is the main element consisting of two components, namely signifier (marker) which refers to physical or material form such as images, sounds, or words, and signified (sign) which is the meaning or concept associated with the marker.[15] Through this analysis, it aims to uncover the meaning of denotations, connotations and myths contained in the film through dialogues, scenes and signs shown in the film "Two Blue Hearts".

Research on family-themed films with a semiotic approach has been studied by several previous researchers. Among them, research by Adriansyah and Indri with the title Representation of Family Communication Conflict in the Minari Film. This study reveals that communication conflicts in the family can occur due to differences in character and goals between husband and wife. The conflict that occurs represents how different viewpoints in the household can create tension, but can ultimately be resolved through reconciliation.

Research by Salsa and Ismi[16] Representation of Conflict between Parents and Children in the Film Ngeri-Ngeri Sedap. This research uses Roland Barthes' semiotic approach. The conflict in this film is caused by the authoritarian attitude of the father who is very adherent to customs and patriarchy. This conflict occurs due to differences in understanding between the older and younger generations, which ultimately affects family harmony.

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[11] Muhammad Yusuf Rohmatulloh and A Rahman, "Representasi Penyelesaian Konflik Keluarga Dalam Film Ngeri-Ngeri Sedap (Analisis Semiotika John Fiske)," 2024, https://digilib.esaunggul.ac.id/UEU-Article-5_1013/32552/perilaku-agresif-keluarga-bercerai-keluarga-utuh.

[12] Rosa Astia Nathaniela and Pratiwi Wahyu Widiarti, "Representasi Pola Komunikasi Keluarga Dalam Film 'Dua Garis Biru' (Analisis Semiotika Roland Barthes)," *Lektur: Jurnal Ilmu Komunikasi* 4, no. 2 (2022), https://doi.org/10.21831/lektur.v4i2.18518.

[13] Rahajeng Nur Azizah Pratiwi, "Analisis Semiotika Tentang Komunikasi Keluarga Dalam Film Nanti Kita Cerita Tentang Hari Ini," *Medium* 10, no. 1 (2022): 54–68.

[14] Siti Cahaya Lestari, "Representasi Komunikasi Keluarga Dalam Film Backstage (Analisis Semiotika Roland Barthes)" 5, no. 6 (2024): 624–31, http://repository.uinbanten.ac.id/14179/.

[15] Ahmad Riyadi Swandhani, Deddy Wahjudi, and Lukitaningsih Lukitaningsih, "Semiotika Roland Barthes Sebagai Pendekatan Untuk Mengkaji Logo Kantor Pos," *Gorga : Jurnal Seni Rupa* 12, no. 1 (2023): 182, https://doi.org/10.24114/gr.v12i1.43650.

[16] Salsabilla Afifah Salsa and Tutut Ismi Wahidar, "Representasi Konflik Orang Tua Dan Anak Dalam Film Ngeri-Ngeri Sedap," *Jurnal PIKMA : Publikasi Ilmu Komunikasi Media Dan Cinema* 6, no. 1 (2023): 191–213, https://doi.org/10.24076/pikma.v6i1.1326.

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Research by Surahman[17] Representation of Communication Patterns in the Movie Saturday with Mr. The film depicts various family communication patterns, such as consensual and protective communication patterns. In the Gunawan family, communication is more open and involves joint discussions. However, in Satya's family, communication is more protective, where parents are more dominant in making decisions. This research shows that a good communication pattern can improve family harmony.

This study examines how cinematic elements such as dialogue, scenes, and symbols in film represent family communication conflicts and reflect societal values and norms. The main focus of this study is the importance of a deep understanding of communication conflicts in the family, which often reflect differences in values, expectations, and views between family members. The study also discusses conflict resolution based on an Islamic perspective that refers to the Qur'an, namely through deliberation and good communication, which can help create harmonious solutions in relationships between family members. Understanding these dynamics is crucial because of its great impact on individual well-being and family harmony. The formulation of the problem in this research is how the representation of family communication conflict in the film Two Blue Hearts is displayed through cinematic signs based on Roland Barthes' semiotic approach, as well as how the film reflects values, norms, and conflict resolution solutions from an Islamic perspective?

METHOD

This study applies a descriptive qualitative method with a semiotic analysis approach. Semiotics is the science used to interpret a sign, where language is the top layer of signs that have a certain message.[18] Semiotics itself is a set of theories that explain signs that can represent an object, idea, situation, situation, feeling, and condition. In this study, signs are understood as objects that are studied and are described into ideas, objects and meanings.

This research conducts observation and documentation by watching, observing dialogues and scenes in the film Two Blue Hearts which depict family relationships that experience many disputes. The analysis was carried out using Roland Barthes' semiotics research approach, which pays attention to the meaning of its connotations and denotations. Semiotics, a study that focuses its research on signs, both verbal and non-verbal. Verbal signs include verbal words, while non-verbal signs include facial expressions, body gestures, and so on. According to Barthes, the connotation is closely related to the operation of ideology which he calls myth. This myth has the function of revealing and legitimizing the dominant aspects that occur at a certain time.[19]

The selection of a semiotic approach in this study is based on the primary goal of uncovering hidden meanings behind the signs found in the film's dialogues, expressions, and scenes. The semiotic approach is considered relevant because it is capable of exploring the ideological and cultural dimensions embedded in both visual and verbal narratives. The analysis is carried out through a structured set of steps, namely: (1) identifying signs that appear in the film, whether in verbal form (dialogue) or non-verbal form (facial expressions,

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[17] Sigit Surahman et al., "Representasi Pola Komunikasi Keluarga Dalam Film 'Sabtu Bersama Bapak,'" *Sense: Journal of Film and Television Studies* 6, no. 2 (2023): 137–48, https://doi.org/10.24821/sense.v6i2.10946.

[18] Musarrofatus Sholihah et al., "Analisis Semiotika Roland Barthes Pada Logo Nahdlatul Ulama'" 2, no. 3 (2023): 333–42, https://journal.uinsgd.ac.id/index.php/mashadiruna.

[19] Dadan Suherdiana, "Konsep Dasar Semiotika Dalam Komunikasi Massa Menurut Charles Sanders Pierce," *Jurnal Ilmu Dakwah* 4, no. 12 (2015): 371, https://doi.org/10.15575/jid.v4i12.399.

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body gestures, setting), (2) classifying these signs based on their denotative (literal) and connotative (cultural or emotional) meanings, (3) linking the connotative meanings to myths or ideologies as defined by Barthes, and (4) formulating interpretations of the representation of family relationships depicted in the film. Thus, the semiotic approach enables the researcher to explore deeper layers of meaning that are not immediately visible but play an essential role in conveying the da'wah (Islamic message) presented through the film.
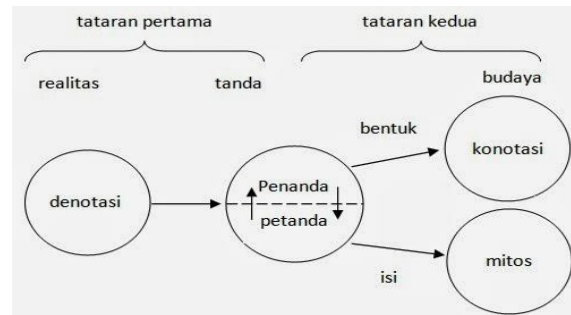
Figure 1. Roland Barthes' concept of semiotics

From the image above, the researcher analyzed the scenes that conveyed the picture of conflict in communication in the family which began with a sign, then denotation, continued with connotation, and created a myth. The primary data or data that is the main focus of this research is the Film Two Blue Hearts which is watched through the Netflix platform. This research is strengthened with data from various sources, both from books, journal articles and the internet. So that this data can complement and strengthen the results of research related to the study discussed.

The researcher chose a number of scenes in the film Two Blue Hearts that depict disputes in family communication. The steps taken by the researcher are in accordance with the study of Rolland Barthes' semiology, namely, according to Berger in the research of Jauza and Walisyah.[20] A denotation is a level of signage that describes the relationship or connection between a sign and a marker, or between signs and their references in a real context that results in a clear and definite interpretation. Connotation is the level of marking that describes the relationship between a sign and a marker where the meaning is indirect and uncertain, so it can be interpreted in various ways. Myth is a level marker that represents the encoding of social values as something that is considered part of nature. It includes ideology, a concept that is constantly produced over and over again where the mark is.[21]

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[20] Muhammad Hayatul Jauza and Tengku Walisyah, "Analisis Semiotika Pesan Dakwah Dalam Film Air Mata Di Ujung Sajadah 2023 Karya Ronny Irawan," *Jurnal Ilmu Komunikasi UHO : Jurnal Penelitian Kajian Ilmu Sosial Dan Informasi* 9, no. 3 (2024): 574–89, http://repository.radenfatah.ac.id/21163/%0Ahttp://repository.radenfatah.ac.id/21163/3/3.pdf.

[21] (Agustina & Wijaya, 2024)

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RESULTS AND DISCUSSION
MOVIE PROFILE OF TWO BLUE HEARTS

Figure 2. Two Blue Hearts movie poster
Source: The Film Two Blue Lines (For Non-Commercial Education)

Two Blue Hearts is a sequel to the film Two Blue Lines directed by Gina S Noer and Dina Jasanti. Two Blue Hearts is a 106-minute family drama film, which premiered on April 17, 2024. The film produced by Starvision and Wahana Kreator stars Angga Yunanda, Aishay Nurra Datau, and Farrel Rafisqy.[22] Her first film series Two Blue Lines portrays the lives of Dara and Bima as teenagers who are pregnant out of wedlock. The problem came one after another from the negligence of two young humans who did not know the bad effects of pregnancy without preparation. Four years have passed, the story of Bima and Dara was continued by Gina in the film Two Blue Hearts.

The film Dua Hati Biru further highlights the problems commonly faced by young couples with one child. The problems of Bima and Dara's life began when Adam began to grow up and Dara finally returned to Indonesia after studying in Korea. Dara had to adapt to be able to get recognition as Adam's mother.

In the midst of his efforts to get closer, other problems come from his parents, work environment, and each other's egos. Such as Mother who is not suitable for Dara's parenting style, unstable economic problems, and differences of views so that this can cause conflict in her family. The problems of life displayed are very realistic with the daily lives of the people. Two Blue Hearts is like inviting the audience to walk hand in hand, seeing a reflection of the complexity of family problems, while reflecting at the end of the story.[23]

REPRESENTATION OF FAMILY COMMUNICATION CONFLICTS THROUGH ROLAND BARTHES' SEMIOTIC ANALYSIS

Representation is an image taken based on the reality of life, usually to represent or describe something through the media that is intended to be conveyed to the audience.[24] Representation is a series of production processes through the use of language that is used to convey the meaning of a message to others, representation can be in the form of signs,

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[22] Firmansyah Dwi Ardianto, "Sinopsis Film Dua Hati Biru Beserta Fakta Menarik Dan Daftar Pemainnya," Detik Jateng, 2024, https://apps.detik.com/detik/.

[23] Dian Maharani Riandi, Ady Prawira, "Review Dua Hati Biru, Film Keluarga Yang Hangat Dan Menyentuh," Kompas.com, n.d., https://www.kompas.com/hype/read/2024/04/19/133114766/review-dua-hati-biru-film-keluarga-yang-hangat-dan-menyentuh?page=all.%0A.

[24] Sigit Surahman and Dwi Rizqa, "Representasi Terkait Penampilan Feminis Pada Tokoh Alice Dalam Film Alice in Wonderland 2010," *Jurnal Komunikasi* 1, no. 1 (2019): 31–49.

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language, and re-imagery to represent something meaningful.[25] The signs and codes that appear in a message can provide a meaning that is possible to be seen through semiotic analysis.[26] To represent family communication conflicts in the film Two Blue Hearts, 6 scenes contain key scenes that show family communication conflicts such as tensions, differences of opinion, debate, expressions and tone of speech that will be analyzed with Roland Barthes' Semiotics.

Scene 1

Figure 3. Bima and father figures
Source: The Film Two Blue Lines (For Non-Commercial Education)

Dialogue:
Father: *"You   don't   want   to   hurt   people,   ma'am"*
Bima: *"There is nothing to worry about, sir, it seems that the prostate must be checked if it is diemin entar can be subjected to various complications and even difficult to make trouble"*
Father: *"It's already already"* (while hitting the table several times)
Denotation: Bima tries to convince his father to check his health but he refuses firmly and looks emotional, confirming his refusal by hitting the table.
Connotation: Father feels that he does not want to trouble the family showing the mindset of parents who tend to ignore his health, Bima as a child has a different point of view, is more rational and cares about health. The knock on the table from the father shows the increase in emotion in this conversation.
Myth: Parents often have the highest authority in decision-making, including in their own health. Children who try to persuade are considered a form of disrespect or disrespect for their parents' decisions.
Scene 2

Figure 4. of Bima, mother and Adam
Source: The Film Two Blue Lines (For Non-Commercial Education)

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[25] (Giovani, 2020)
[26] Surahman et al., "Representasi Pola Komunikasi Keluarga Dalam Film 'Sabtu Bersama Bapak.'"

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Dialogue:

Mother: *"Anyway, I am not willing"*

Bima: *"Bu listened to Bima first, this is only temporary until Bima's money is enough"*

Mother: *"Yes, then just go back to our house"*

Father: *"Madam, I respect Bima's decision, let's go in first, ma'am"*

Denotation: Mother refuses Bima and her family to move to a new house, refuses to enter Bima's house, instead takes her grandson Adam to the outside area to rush back home, then Bima chases her mother to explain and is followed by her father

Connotation: Illustrated from the emotional tension of the mother's gesture of rejection, while Bima tries to defend her decision. The mother's high pitch symbolizes authority, while Bima symbolizes responsibility as the head of the family

Myth: in this scene it reflects a culture where parents have control over the children's decisions, while Bima symbolizes the younger generation who strive to be independent but remain bound to the family's blessing. This conflict confirms that family communication is not just words, but also an expression of emotions and cultural values.

Scene 3

Figure 5. figures of Dara, Mama, Mother and Bima
Source: The Film Two Blue Lines (For Non-Commercial Education)

Dialogue:

Mother: *"Don't touch milk!"*

Bima : *"Why ma'am?"*

Mother: *"You asked why you once disappeared from your mother's sight? What the hell are you two doing, what are you two doing until your granddaughter is gone?"*

Dad : *"Bu suda ma'am"*

Mother: *"From today on, Adam will follow you, you don't deserve to be a parent!"*

Denotation: The mother who was angry with Bima and Dara because Adam was missing, when Adam had returned to the virgin house and Bima immediately wanted to hug Adam but the mother forbade them to touch Adam until he pushed Bima to fall because he felt disappointed and lost trust in Bima and Dara as parents.

Connotation: Mother's experience shows fear and anger because they feel they are not fit to be parents. Mothers show dominance in making decisions without giving Bima and Dara a chance to explain, reflecting a culture where parents have full control over their children, even after they have a family.

Myth: This scene reinforces the notion that young couples are often considered immature in parenting, so they need guidance or even intervention from previous generations.

Scene 4

Figure 6. figures of Mother, Father, Bima, and Adam
Source: The Film Two Blue Lines (For Non-Commercial Education)

Dialogue:

Bima: *"Mrs. Adam has parents"*

Mother: *"You know! From birth, who takes care of it?! Who eats, bathes, bathes. Who is Huh? You have to practice first, so the parents can take Adam out of the house, you know?"*

Bima: *"Have you ever practiced when you took care of your first child?"*

Denotation: Mother and Bima who are arguing about Adam's upbringing. Mom wants Adam to stay with Samnaya and insists that she has taken care of Adam since birth while Bima wants to take Adam to live with him in his new home.

Connotation: This scene reflects the generational conflict between parents and children. Mother showed a stern expression and pointed at Bima showing authority and a feeling of superiority as a parent. Bima uses a glaring expression and a defiant tone, signifying dissatisfaction and a desire to gain recognition as an adult.

Myth: This scene reflects patriarchal and hierarchical values in the family, showing that the power structure in the family is often based on experience and sacrifice, rather than an equal dialogue between parent and child. It reflects the social norm that parents have absolute authority and children must obey.

Scene 5

Figure 7. of Bima, Adam and Dara
Source: The Film Two Blue Lines (For Non-Commercial Education)

Dialogue:

Bima: *"The old virgin must not be like this"*

Dara: *"From the day I gave birth to Adam I am no longer the blood I used to be, I am developing, I am growing, with or without you all will continue to grow up"*

Adam: *'Mommy daddy why?'*

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Denotation: "In this scene, a long debate occurs because Dara wants to return to Korea for work and Bima disagrees. In a long debate, Adam his son suddenly came out of the room and asked what had happened, confirming the impact of parental conflict on the child.

Connotation: the gestures and expressions of the characters reinforce the emotional meaning of this conflict. The crying Bima reflects her inability to accept the change in her marriage, while Dara who speaks in a firm tone shows her determination to continue to grow, despite Bima's presence. A cluttered environment with toys on the floor is also a symbol of stressful family life. Dara's statement, "With or without you all will continue to grow, Bim," confirms the changing gender role in the household, where women are no longer just dependent on their husbands but are able to develop on their own.

Myth: This scene reflects the social dynamics of gender expectations in the family. Traditionally, women are often considered to remain the same despite undergoing major changes such as motherhood, but Dara challenges this narrative by asserting her new identity. Bima's emotional reaction represents the unpreparedness of men to accept the change in gender roles in the household. On the other hand, Adam as a symbol of children in the family shows that parental conflicts not only affect them, but also on the child who witnesses the quarrel.

Scene 6

Figure 8. figures of Dara, mama, mother, father and Bima
Source: The Film Two Blue Lines (For Non-Commercial Education)

Dialogue:

Mother: *"That's called arrogance, no one lives in a household, whether they want to be alone, there is no Dara"*

Mom: *"Are you proud of me? Isn't it the mother who has been arrogant, ma'am? "I'm Adam's mother, but my mother never thought of me as a mother."* *"Come on," he said, "don't talk like that!"*

Mom: *"I can't even talk to Dara Bim!"*
Bapak : *"It's already already"*
Bima: *"The problem is that the blood is back in Korea"*

Denotation: Gathering at home to celebrate Adam's birthday but the atmosphere feels cold because there is a problem between Dara and Bima, then my mother advises and then there is an argument between my mother and Dara. Hearing Dara's decision to return to Korea, the atmosphere was getting more noisy and heated, Dara's parents and mothers wondered firmly and emotionally,

Connotation: Bima's mother felt that she had authority over her child's home life. Dara feels neglected as Adam's parent, so there is a feeling of disrespect in her husband's family. This conflict also shows the dynamics of the difference in values between the generations of parents and their children, especially regarding the role of women in marriage. While Bima's

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mother emphasized that the household is a shared responsibility with family rules, Dara feels trapped and does not get the recognition it deserves.

Myth: This conflict reflects the social discourse about the role of women in the family. There is a narrative that considers women in marriage to be obedient to the family structure of their husbands and should not act alone. When Dara wants to go to Korea, she is considered uncivilized and goes against traditional family values. However, the film also shows a shift in modern family dynamics, where women begin to demand the right to be recognized and valued in domestic relationships.

The results of this study show that family communication conflicts in the film Two Blue Hearts are represented through various scenes that reflect the dynamics of relationships between family members. According to Koerner & Fitzpatrick in Maulana's research[27] Communication conflicts in the family are influenced by structural and psychosocial factors. Structural factors include differences in social status and role expectations, while psychosocial factors involve emotions, perceptions, and personal experiences.

In the film Two Blue Hearts, it represents a broader social reality, such as family norms, societal expectations, and social order. Highlighting social pressures on gender roles, child parenting, and economic expectations that are often a source of tension in families. The conflict suggests that certain social and cultural structures can limit healthy communication within the family. In this study, these conflicts are grouped into two types, namely solvable conflict and perpetual conflict.   Solvable conflict is seen in scenes such as scene 1, where Bima tries to convince his father to have a health check. This conflict arises because of the difference in views between the rational young generation and the older generation who tend to ignore their health. This conflict is considered solvable because it can be resolved with more open and empathetic communication.[28] A similar scene is also found in Scene 2, when Bima's mother rejects Bima's decision to move to a new house. This conflict is temporary because it is rooted in differences of opinion about an independent lifestyle, which can be overcome through compromise and understanding between family members.[29]

The solvable conflict that occurs in scenes 1 and 2 can be overcome and resolved through deliberation as the solution contained in the Qur'an surah As-Shura verse 38.

$$\text{وَالَّذِيْنَ اسْتَجَابُوْا لِرَبِّهِمْ وَاَقَامُوا الصَّلٰوةَ وَاَمْرُهُمْ شُوْرٰى بَيْنَهُمْ وَمِمَّا رَزَقْنٰهُمْ يُنْفِقُوْنَ ﴿٣٨﴾}$$

(also better and more eternal for) those who accept (obey) God's call and perform prayers, while their affairs are (decided) by deliberation among them. They give a portion of the sustenance that We bestow upon them. (QS. As- Shura. 38)

This verse emphasizes that a problem must be resolved through deliberation, which means listening to the opinions of all family members fairly and finding a solution together. In family conflicts, problems often arise due to a lack of healthy communication. By applying the principle of deliberation, each family member has the opportunity to speak and be listened to without feeling neglected. So that solvable conflicts such as Bima's decision to move house or invite his father for treatment can be resolved through dialogue and compromise, as taught in Islam.   Perpetual conflict is depicted in scenes such as Scenes 3, 4, 5, and 6. In Scene 3, the mother forbids Bima and Dara to touch Adam after the incident of the child's disappearance. This conflict reflects the dominance of the older generation over

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[27] Maulana Rezi Ramadhana Yulie Echa Savitri, "Pola Komunikasi Dalam Penerapan Fungsi Keluarga Pada Anak Pelaku Tindak Aborsi Di Jakarta Pusat," *Jurnal Ilmu Komunikasi E-Issn : 2614-0381, Issn : 2614-0373* 3, no. 2 (2020): 67–79.

[28] Hakim and Abidin, "Representasi Makna Konflik Keluarga Pada Film Nanti Kita Cerita Tentang Hari Ini."

[29] Maheswari, Naryoso, and Ayun, "Interpersonal Antara Remaja Dan Orang Tua Sambung."

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the younger generation in childcare, reinforcing the myth that young couples are often considered immature to become parents.This is in line with Salsa and Ismi's research[30] About the intergenerational conflict in the film Ngeri-Ngeri Sedap, where differences in cultural values are the main source of tension. Scene 4 shows the mother asserting that she deserves to take care of Adam more than Bima and Dara, reflecting the profound difference in values between the old and young generations.

Scenes 5 and 6 further reinforce that this conflict is not only related to childcare but also the difference in gender roles in the family. According to Rafdi, conflicts in the family often arise due to the dominance of certain roles in the household that are not in line with the values embraced by the next generation. This kind of conflict is perpetual because it involves fundamental differences that are difficult to resolve completely, and the conflicts that occur in Scenes 3, 4, 5, and 6 are interconnected as part of complex family dynamics.[31]

The communication conflicts that occur in the film Two Blue Hearts, both solvable conflict and perpetual conflict, reflect real challenges in family life, such as differences in parenting, financial instability, and ego in relationships between family members. In the context of Islam, good communication is the main key to resolving conflicts like this, as reminded in QS. Al-Isra verse 53:

وَقُلْ لِّعِبَادِيْ يَقُوْلُوا الَّتِيْ هِيَ اَحْسَنُّ اِنَّ الشَّيْطٰنَ يَنْزَغُ بَيْنَهُمْۗ اِنَّ الشَّيْطٰنَ كَانَ لِلْاِنْسَانِ عَدُوًّا مُّبِيْنًا ۝

Tell My servants that they may speak better (and true) words. Indeed, Satan always causes discord among them. Indeed, Satan is a real enemy to man. (QS. Al-Isra, 53)

This verse emphasizes the importance of using kind and polite words to reduce conflict and prevent strife. In the film, conflicts such as between Dara and mother-in-law regarding child parenting show how less effective communication can worsen family relationships. On the contrary, by applying the principles of Islamic communication recommended in this verse, speaking in the best and wise words, conflicts can be alleviated and family harmony restored.

In Islamic communication, musyawarah (consultation) is a fundamental principle for resolving conflicts in a fair manner while respecting all parties' opinions. This aligns with Qur'an Surah Ash-Shura verse 38, which emphasizes the importance of mutual consultation in decision-making. In the film Dua Hati Biru, solvable conflicts—such as Bima's decision to move out or encourage his father to seek medical treatment—can be resolved through open, patient, and respectful communication, reflecting the values of Islamic communication that prioritize harmony and collective solutions.

Previous research has also highlighted communication conflicts in families through semiotic approaches. Some relevant research includes, Andriansyah & Indri[32] in their study on "Representations of Family Communication Conflict in Minari Films" found that conflicts within the family are often triggered by differences in character and purpose between family members. This is similar to what happens in "Two Blue Hearts", where the difference in principles between Bima and her mother triggers tension in the family.

Research by Nathanael & Kusuma[33] The representation of family communication conflicts in the drama series Sorrowful Joys and Sorrows, suggests that family conflicts can

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[30] Salsa and Ismi Wahidar, "Representasi Konflik Orang Tua Dan Anak Dalam Film Ngeri-Ngeri Sedap."

[31] Fathia, Aziz, and Surasa, "Konflik Dalam Keluarga Modern Dan Akar Permasalahannya."

[32] Andriansyah and Indri Rachmawati, "Representasi Konflik Komunikasi Keluarga Di Film Minari."

[33] Yahezkiel Ivandro Nathanael and Ade Kusuma, "REPRESENTASI KONFLIK KELUARGA DALAM SERIAL DRAMA 'SUKA DUKA BERDUKA'1 Yahezkiel," *Nusantara: Jurnal Ilmu Pengetahuan Sosial* 10, no. 2 (2023): 4121–30, http://jurnal.um-tapsel.ac.id/index.php/nusantara/article/view/13095/7711.

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stem from a variety of factors, including economics and external environmental influences. In Two Blue Hearts, economic factors are also one of the triggers for the conflict between Bima and Dara that causes Dara to think about returning to Korea.

Research by Rafdi[34] Representation of family conflict phases in the Mulih web series, identifying various phases of family conflict, such as differences of opinion, poor communication, and financial problems. These phases of conflict can also be found in Two Blue Hearts, especially in the relationship dynamics between Bima, Dara, and their parents.

Through this conflict, the director seems to want to convey a message about the importance of open communication and mutual understanding to overcome differences in the family. There is a critique of patriarchal and hierarchical cultures that often hinder intergenerational dialogue. This film also invites the audience to reflect on how social norms can affect family dynamics, as well as the need to adapt to changing times to achieve harmony.

Using Roland Barthes' semiotic approach, this study succeeded in revealing how the visual and narrative elements in the film Two Hearts of Blue represent broader social dynamics in Indonesian society, especially related to intergenerational relationships in the family. The dynamics in the family that have been represented can be overcome by referring to the Islamic perspective that is sourced from the Quran so that it can provide an understanding for the reader how conflicts can be overcome and resolved.

CONCLUSSION

This study found that communication conflicts in the film Two Blue Hearts are shown through various scenes that reflect the tension in family relationships. The conflict that occurs is triggered by differences in values, expectations, and communication patterns between generations. Solvable conflict is seen in everyday conflicts that can be resolved through open communication, while perpetual conflicts reflect deep differences that are difficult to resolve completely. Family communication conflicts can be overcome and resolved through an Islamic perspective that refers to the Qur'an, namely through deliberation and good communication, which can help create harmonious solutions in relationships between family members. This study also confirms that film as a mass communication medium is able to represent social reality and become a means of reflection for its audience. Using Roland Barthes' semiotic approach, this study shows that visual and narrative elements in film play an important role in shaping society's understanding of family conflict and effective communication patterns in resolving it.

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