

Representation Of Mother's Role In The Family In The Movie "Dua Hati Biru"

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Baelqis Yasminagara*)

Universitas Muhammadiyah
Surakarta

1100210174@student.ums.ac.id

Andika Sanjaya

Universitas Muhammadiyah
Surakarta

as552@ums.ac.id

Abstract: The purpose of this research is to find out the hidden signs and meanings behind the film "Dua Hati Biru" in presenting the role of a mother. The theory used in this research is Roland Barthes' semiotics. The paradigm in this study is a critical paradigm, this approach uses qualitative with Roland Barthes' semiotic method. This research is an analysis by observing images and dialogues that contain elements of the representation of the mother's role. The results that will be obtained are shown through the scenes in the film "Dua Hati Biru". This representation of the mother's role is found starting from a mother who takes care of children, home, work and when overcoming problems in the household.

Abstrak. Tujuan dari penelitian ini adalah untuk mengetahui tanda dan makna tersembunyi di balik film "Dua Hati Biru" dalam menyajikan peran seorang ibu. Teori yang digunakan dalam penelitian ini adalah semiotika Roland Barthes. Paradigma dalam penelitian ini adalah paradigma kritis, pendekatan ini menggunakan kualitatif dengan metode semiotika Roland Barthes. Penelitian ini merupakan analisis dengan cara mengamati gambar dan dialog yang mengandung unsur representasi peran ibu. Hasil yang akan diperoleh ditunjukkan melalui adegan-adegan dalam film "Dua Hati Biru". Representasi peran ibu ini ditemukan mulai dari seorang ibu yang mengurus anak, rumah, pekerjaan dan saat mengatasi permasalahan dalam rumah tangga.

*) *Corresponding Author*

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INTRODUCTION

In modern society, the role of single parents in raising children and carrying out household responsibilities is increasingly in the spotlight. The phenomenon of single parents taking over dual roles as a need supporter and child caregiver reflects a shift in family dynamics. However, the understanding and application of the concept of gender equality in this context is still facing significant challenges (Ramdhini & Afrizal, 2024). Children who live in families with single parents often do not have many supervisory roles, which can hinder the child's social and emotional development. To prevent things like this from happening, single parents must be able to run a regular family life (Fakhri et al., 2023). The learning process in education occurs continuously where individuals or groups gain knowledge and insights through interaction, and move from one place to another (Princewill, 2023). Partner cooperation is very important in a family. Husband and wife must share goals so that family life can run well, both parties must talk and agree to change their vision. If they don't have the same vision, it can lead to small or big disputes. Husband and wife must understand each other that domestic life should not be considered playful (Khairunisa et al., 2023). When pursuing romantic relationships and marriage, they often face a series of problems such as parental pressure, gender double standards in aging, imposed socio-economic hypergamy, efforts to balance women's independence with support for family and men, etc. (Gui, 2020).

The Central Statistics Agency recorded that the number of divorces in Indonesia in 2023 reached 408,347. Behavioral factors such as leaving one party, disputes and quarrels, and domestic violence are the main causes of divorces in Indonesia. The number varies for each province in Indonesia. In addition, there are many causes of divorce, namely adultery, drunkenness, drugs, gambling, imprisonment, polygamy, physical disabilities, forced marriage, apostasy, economics, and other factors (Badan Pusat Statistik, 2024). Divorce is a cause of single-parent family conditions. Children who are victims of divorce experience changes in family structure that can lead to depression, anxiety, and stress. Children from single-parent families are at risk of having difficulty becoming good parents when they marry (Istiani, Islamy, Handayani, 2023).

In family relationships, especially the role of the mother is often raised by researchers to be the subject of research. Feminist ideology provides another view for women to manage their lives. Women in the modern era have access to excellent education and jobs. They can choose to postpone marriage to produce financial security and emotional well-being. Feminism also provides a framework for women who become single parents for various reasons, enabling them to continue their struggle to maintain a life with children (Jordan, 2019). Since the discovery of the technology, women have gained more access to the internet. Women's participation in internet use also impacts the benefits they get (Kusuma, 2017). Women get a place in the political sector. The construction of women's issues in political involvement is also an aspiration in Indonesia (Sutarso, 2011).

The researchers also took several references in the mass media, one of which was film. In the world of cinema, drama is an important genre in a literary work, the genre of drama is slightly different from film because it refers more to literary works than films. According to Kamalesh (2015) genre can be defined using a series of specific conditions that are approved by all experts or ordinary film audiences (Hendrajat et al., 2023). Film genre plays an important role in shaping the cinema landscape and influencing audience preferences. Film genre provides a framework for filmmakers to categorize and differentiate their work based on general themes, narrative structures, and style elements (Davids, 2023). Many modern films are not integrated into the traditional genre classification, which creates the need to find new principles for the formation of film genres. The dialectical development of genre forms is determined by the number of their connections with other art elements as a whole of type, style, image, composition pattern, and direction, and also socially determined. Modern audiences are often offered films in genres such as: action films, thrillers, comedies, dramas,

and horror films (Demeschenko, 2023). In this study, a drama subgenre film was taken from a film "Dua Hati Biru", from which it featured a family drama.

As the first environment for children, family affects their physical and psychological development. Therefore, the role of the family is very important in arranging the basis of education that will affect the smoothness of children's education in the next stage (Arliman et al., 2022). According to Ernest Groves observed that the family as an institution is always in a transition period and never static, words that are still appropriate at that time or now (Smock & Schwartz, 2020).

The film *Dua Hati Biru* tells the story of a mother who tries to spend time with her child in order to be close to her child. A mother tries to provide a good parenting pattern such as educating in discipline, assertiveness, being polite, not spoiled, and understanding the rules in order to shape the child's character. But the character of a mother is like working hard, always developing her potential. In this family, it shows the roles of the household that are exchanged, in terms of the mother making a living and the father taking care of the children.

The family environment plays a big role in the child's development process. Although every family hopes to be a harmonious family, the truth is that not all families can realize that hope (Wahyuni et al., 2023). Family plays an important role in the survival of the human race, personality formation, and child rearing (Abulova MK, 2023). Family is the starting point for the growth and development and maturity of children. Therefore, the position of the family has a very significant role in the child development process (Hanifah & Farida, 2023). In addition to differences in traits, biologically women play a role in the process of conceiving, giving birth, and breastfeeding, while men, with greater physical strength and muscles, are often identified with the role of breadwinner, leader, and family protector, not caregiver (Nisa' et al., 2022). Mother has a big role in making life easier for family members, both in small and big things. With its presence, mothers are able to change difficulties to be easier and can be managed well. Mother is a very important figure in the family, cannot be replaced by anyone, even by father (Mardinsah & Wibowo, 2023).

Harmonious household conditions are created from the couple's awareness in managing and controlling their respective egos (Nuraini et al., 2022). From a social perspective, this behavior illustrates the pressure and expectations of gender in society, where women are often considered to have the main responsibility as household managers and children educators, so they more often voice complaints about these tasks (Dharma et al., 2024).

Previous research (Fakhriyyah & Puspitasari, 2024) examined the exploration of the role of mothers in gender education. Putri and Colleagues Research (2024) examines the role of mothers in raising and educating children alone. These two researches both examine the role of mothers who always strive for their children within the family. Previous research (Jendrzey, 2024) The practice of the role of mother that emphasizes physical and emotional norms. Rabinovitz (1989) wrote about the representation of feminism and single mothers in American television series in the 1970s. Feminism shaped television broadcasts in the form of situational comedies that constructed career female characters. This condition is in contrast to the commodification of women, which tends to harm women, namely treating women's bodies as mere objects or victims of sexual harassment (Hasna, 2023; Asti, Febriana, Aesthetika, 2021). Zhang and Guo (2019) mentioned the concept of "single-faced mother," which represents working mothers and full-time mothers in their research on Korean and Chinese films. Abdillah and Nugroho (2024) conducted research on the mismanagement of parenting by a single mother film character, which had a negative impact on children's mental health.

This research examines a family drama film in a film "Dua Hati Biru". Agani and Lukmantoro's research (2024) studying the film is associated with the importance of understanding the concept of married life in teenage girls. The difference between this research and the research is that it examines the role of the family which will focus on

representing the role of the mother in the film "Dua Hati Biru", in a film it shows roles in a household that is generally different from other households.

Based on the explanation above, researchers feel that in the film "Dua Hati Biru" there is a meaning of markers and omens that describe the representation of the role of the mother by using semiotics analysis by Roland Barthes as the basis for research analysis. Based on the background description above, this research will focus on "How is the role of a mother in the family in the film "Dua Hati Biru" and how the role of a mother can change and develop over time in the film "Dua Hati Biru"?". This film visualizes how mothers can adapt to changes in the environment and living conditions, as well as how the film "Dua Hati Biru" can experience personal and emotional transformation.

This research aims to reveal the hidden signs and meanings in every scene that depicts the role of a mother in the movie "Dua Hati Biru". The expected benefit from this research is to be a written reference for readers and give a scientific contribution to the representation of the mother's role in the film "Dua Hati Biru". Based on the description above, the researcher chose the title "Representation of the Role of Mother in the Family in the Film 'Dua Hati Biru'" which is expected to understand the role of the mother contained in it.

In this research using qualitative methods aiming to analyze all data obtained by using the selected research method by determining the solution of the research problem (Fiantika et al., 2022). This can be raised by researchers to discuss the meaning of the mother's role in the film Dua Hati Biru. The analysis method applied in this study refers to Roland Barthes' semiotics, which includes three levels: denotative, which is directly related to signs; connotative, which leads to a deeper or symbolic meaning; and myth or ideology, which serves to express and provide justification for dominant values in society at a given time. In the level of myth or ideology, there are three dimensions explained by Barthes, namely signifier, signified, and the sign itself (Barthes in Defania, 2020). In this study, a qualitative approach was used to apply Roland Barthes' semiotic analysis, which allowed researchers to go deeper into observing pieces of images from the film "Two Blue Hearts" and reveal the meaning contained in them. This research will study the signs in the movie "Dua Hati Biru".

In classifying signs, this analysis will be focused on the relationship between signifier and signified. This can identify the denotation, connotation, and myth of the pieces of the scenes. The existence of the sign that has been classified can understand the location of the levels on the scene pieces in the film Dua Hati Biru. In the analysis using Roland Barthes semiotics, this analysis will be focused on the first and second levels. The first level of analysis has two stages, namely reality and sign. From the reality stage focused on visual elements such as setting, dialogue, voice, and text. Then the sign is focused by describing a picture of a piece of scene in the film Dua Hati Biru, then the analysis of the second level will be focused with the meaning of the sign of the content of the piece of the scene. This shows that researchers will research how the film depicts the role of a mother through visual media.

RESULT AND DISCUSSION

Dua Hati Biru Film is a family film that aired on April 17, 2024. Tells about a married couple who got married young because of a mistake, besides that the film is also set in the background of a mother's relationship with her family. The scene in this film is about a different growth journey from a husband and wife. After watching and analyzing the film Dua Hati Biru, researchers identified a number of pieces of scenes and dialogues that, based on the duration of the film, represent the role of a mother. These pieces show various aspects of women's lives in their role as housewives.

Picture 3.1.1: Dara playing with Adam



| Shot | Dialog/Sound/ Text |
|--|---|
| Medium Shot | Backsound |
| signifier | signified |
| Dara (Mother) who is having fun playing with Adam (Child) while laughing | Dara followed Adam wherever he went, and Adam was interested in the game of capit dolls so Adam approached the game of capit dolls, then Dara obeyed Adam's wish to play capit dolls. |
| Analysis of the Second Level of Semiotics Roland Barthes | |
| signifier | signified |
| A mother and her child play together happily | <p>When Dara always accompanies Adam wherever he goes there is a game of capit dolls that makes Adam interested in playing, Dara fulfills Adam's wishes.</p> <p>Here you can see Dara who is always there for Adam and does everything that makes Adam happy.</p> |

Picture 3.1.2: Dara drying clothes while joking with Adam



| Shot | Dialog/Sound/ Text |
|--|---|
| Medium Close Up | (Dara and Adam play hide and seek on the balcony) |
| signifier | signified |
| Dara does household chores while playing with Adam with the cheerfulness of Dara and Adam. | All household chores will be done by Dara while inviting Adam to play together. |
| Analysis of the Second Level of Semiotics Roland Barthes | |
| signifier | signified |
| Dara takes care of the housework and plays with Adam. | <p>Dara does homework and plays together with Adam.</p> <p>This shows that Indonesian culture sees objects as mothers (isms) must play a cosmetic role.</p> |

Picture 3.1.3: Staring at Adam who lost



| Shot | Dialog/Sound/ Text |
|---------------------------------------|--|
| Medium Close Up | <p>Dara: "Honey where are you son?"</p> <p>Adam: (Gating at Dara)</p> <p>(The situation of Grandma scolding Bima and Dara)</p> |
| signifier | signified |
| Dara is sad because she has lost Adam | When Adam was found by Bima's friend (Dara's husband), Dara immediately approached Adam. But it's a pity that his grandmother who was scolding Bima also separated Dara from Adam. |

| Analysis of the Second Level of Semiotics Roland Barthes | |
|--|---|
| signifier | signified |
| Dara is worried about the missing Adam | <p>Adam who had been found by Bima's friend, Dara immediately went to Adam even if only for a moment because she was separated by Adam's grandmother.</p> <p>From the situation it can be seen that a mother is worried about her lost child with an anxious expression and feels relieved when Adam is found, but her in-laws separate Dara from Adam.</p> |

Figure 3.1.4: Dara is disappointed with Bima at the moment parenting class



| Shot | Dialog/Sound/ Text |
|--|---|
| <i>Medium Close Up</i> | (While the course is in progress) explain, virgin turn around A little For see Bima) |
| signifier | signified |
| Dara feels sad but Bima doesn't realize it and get busy playing on the phone parenting class | Dara is in the middle listen to parenting class and turn around A little For saw Bima but it was a shame that Bima didn't see him either notice parenting class |
| Analysis Level Second Roland Barthes' Semiotics | |
| signifier | signified |
| Dara feels sad because Bima was playing on his cellphone at the time parenting class in progress | <p>The girl who pays attention parenting class and see Bima not notice parenting class so Dara also feels sad.</p> <p>Situation the show that Dara wants himself and Bima are the same Study in House ladder.</p> |

Figure 3.1.5: Dara received works at a beauty company



| Shot | Dialog/Sound/ Text |
|---|--|
| <i>Medium Long Shot</i> | Dara: "Hello Miss, I am virgin" Boss: " I'm Mila " |
| signifier | signified |
| Dara meets with the beautiful Company Boss and him introduce himself to the Beauty Company Boss | Dara at the moment want to works at a beauty company He must disguise become <i>single</i> to be able to accepted in the Company, then Dara's friend also reminded her For release the ring so it doesn't found out. |
| Analysis Level Second Roland Barthes' Semiotics | |
| signifier | signified |
| Dara and the beauty company boss each other introduce himself | Dara's friend told For release the ring so that it doesn't it is known to people that himself no <i>single</i> . Here can seen that virgin as a Mother become object motherism until He willing disguise become single to be able to work to make ends meet finance family. |

Figure 3.1.6: Dara gives living to Bima



| Shot | Dialog/Sound/ Text |
|--|--|
| <i>Medium Close Up</i> | Dara: "Here addition a little bit for you" Bima: (rejects it) Dara: "This is my duty, right? You now the commitment take care Adam At home " |
| signifier | signified |
| Dara gives a number of the money to Bima (her husband) for savings his personal because Bima stopped Work. | When needed House has finished, Bima immediately confess that himself has stop work, but Dara still encourage Bima and give him money needs House ladder in One week. Not only That, Dara also gave some pocket money for Bima. |
| Analysis Level Second Roland Barthes' Semiotics | |
| signifier | signified |
| Dara gives A little his livelihood to Bima who stopped Work | Condition need House ladder all-round Bima finally admitted has stop work, so Dara gives his livelihood to Bima and gave money to needs his personal. This matter show that Dara accepted Bima and encouraged Bima that behind That all There is matter positive things that Bima did. However matter This that Indonesian culture views object motherism play a role in all matter. |

Figure 3.1.7: Dara Disappointed with Bima because Adam joined the live sales



| Shot | Dialog/Sound/Text |
|------------------------|---|
| <i>Medium Close Up</i> | (Dara saw Adam, Bima, and Bima's friends selling live. merchandise his clothes) |
| signifier | signified |

| | |
|---|---|
| The virgin who is looking at Bima (husband) with gaze sharp | When Dara came home from work, she accidentally saw Adam selling with Bima and her best friend, but on the other hand Dara watched Bima with a sharp gaze. |
| Analysis Level Second Roland Barthes' Semiotics | |
| signifier | signified |
| Dara stared her husband with gaze sharp | While live is on taking place, Bima also involved Adam to Work with Bima's friend. Dara saw them and stared at Bima with gaze sharp. From here can seen that Dara as a Mother No willing see his son also works for look for livelihood, things That due to Because not in accordance with age Adam that is 4 years old. |

Figure 3.1.8: Dara and Bima face each other stare



| | |
|--|--|
| Shot | Dialog/Sound/Text |
| <i>Medium Shot</i> | <i>background sound</i> |
| signifier | signified |
| Dara meets Bima and they each other look at each other with full hope. | When Dara was about to go home work, no on purpose see Bima in one of the House inhabitant currently prepare parenting classes so that they each other look at each other with condition they currently fight. At that time Dara also followed parenting classes, and they also become material demonstrate problem in House ladder when currently a problem occurred. |
| Analysis Level Second Roland Barthes' Semiotics | |
| signifier | signified |
| They meet and greet each other look at each other with full please | When Dara comes home Work see Bima who is prepare parenting and |

| | |
|--|---|
| | <p>mutual support classes look at each other with full please moment they currently fight. Dara followed parenting classes held as well as demonstrate condition House ladder moment there is a problem. In the atmosphere like That can seen that Dara does not angry, but make Dara happy that Bima also studied in House ladder.</p> |
|--|---|

DISCUSSION

Being a single parent woman does not necessarily mean disaster. Modern life, influenced by feminist ideology, makes it a woman's role to fight for gender equality. A single parent woman can be a beneficial mother and “father” for her child's development. This study answers how film media becomes a means of promoting feminist ideology, providing a projection of the lives of single mothers. If a single mother can raise a family well, the presence of a husband who supports the ideology of feminism perfects the family structure. This study underlines the role of mothers as important drivers in the family. The story in the film *Dua Hati Biru* does not only focus on the role of a woman as a mother, but also contains various hidden meanings. With a deeper analysis, it is clear how the mother's role is represented in several scenes.

The role of the mother in this study discusses the role of gender from a biological or psychological perspective. The role of a woman as a mother in the film *Dua Hati Biru* tells the story of the spirit of a mother who tries so hard that she is willing to work far for her child's future. The belief that women's position is below men is that a man must have a high spirit compared to women. Gender bias mostly affects discrimination, violence and harassment with the assumption that women are weak. This thought often occurs in the community as a result of socio-cultural construction (Harahap & Wahyuni, 2021).

This can be seen in Figure 3.1.1, where the use of the medium shot technique clarifies the cheerful expression on Dara and Adam's faces, as well as showing the background of the objects around them. When Dara followed Adam walking he wanted to play a capit doll game so Dara obeyed Adam's wishes, then they played together. In this scene, Dara is a woman who as a mother focuses on taking care of her children, and prioritizes her child's happiness. The representation of the mother's role here carries out her duties as a parent in taking care of her children, because Dara also has to establish closeness with her child in order to grow love for her mother.

In picture 3.1.2. A representation of the mother's role in the household that creates an atmosphere in terms of attention, affection, to caring for her children. The placement of the camera with Medium Close Up when Dara is drying clothes highlights her facial expression, thus showing a cheerful mood when interacting with Adam. Dara gave Adam a moment when Dara was drying clothes on the balcony, Adam also went to the balcony and colored his activities by playing hide and seek behind the sunbathing cloth. The representation of the role of the mother here appears the value of the mother (ism) where the child's love grows because of the closeness of the child and the mother, not only that is what makes the child confident.

In picture 3.1.3. When Dara dried clothes together with Bima as her husband, there was a debate that Dara wanted to find a job because Bima at work was always given a small income, so it was not enough to meet the family's needs. On the other hand, Dara offered to Bima to find a job, but it made Bima emotional that Dara's wish was planned to be close to

Adam, then she wanted to work. But in the middle of the debate, they did not realize that Adam was missing. All his family also looked for the missing Adam, after Adam was found by Bima's friend in his attempt to chase the balloon, he was taken home. The medium close up technique was chosen to emphasize Dara's expression when looking at Adam. On the other hand, her grandmother who was very worried about Adam scolded Dara and Bima, when Dara wanted to hug Adam, she was separated by her grandmother, but her grandmother was more focused on scolding Bima until finally Dara had time to touch her face until she looked at Adam with a sad face. The representation of the mother's role here illustrates that a mother is very worried about her child, where Indonesian culture considers that the mother is not good enough in taking care of her child.

Picture 3.1.4. From the incident of Adam disappearing, his grandmother also took Adam to stay at her house. Then Bima persuaded her grandmother so that Adam would be returned immediately, but that could not persuade her mother because her mother wanted them to learn first how to take care of the child. After that Bima delivered her mother's message to Dara and Dara obeyed her in-laws' request carefully, then at her request Dara looked for a parenting class, Dara's facial expression that showed disappointment towards Bima was clarified through taking a close-up medium picture. When the parenting class was in English, Bima did not understand the knowledge conveyed during the parenting class. Bima who does not understand English makes her not pay attention to the parenting class and Dara also sees that Bima does not listen to the parenting class which makes Dara disappointed with Bima. Arriving at Dara's house, he was annoyed because Adam's schedule was returned, his mother did not return Adam, which made them argue. On the other hand, Dara demanded Bima to study but her wishes were not followed. The representation of the mother's role shows that mothers are very enthusiastic about learning, especially parenting around educating children. In educating children, it is not only the mother's duty, but also the father's duty which is also a form of family from husband and wife.

Next in figure 3.1.5. In the film, Dara visits the workplace she is working for, and meets her friend. The workplace is a beauty factory, the workplace was recommended by his friend who works there. According to information from her friend that in the job it is forbidden to have a married status, but with the compulsion of Dara's situation, she hides her status from the boss and even her friends. So Dara immediately took off her ring that was wearing and was ready to meet the Boss at the beauty factory, after getting acquainted until finally Dara was accepted and ready to work with medium long shot photography because it showed 2 objects of people and the surrounding environment. The representation of the role of mother in Indonesian culture sees that a mother must have a high struggle and never get tired.

Next in figure 3.1.6. In the movie Dara who was getting ready to go to work suddenly Bima told Dara that the gas at home had run out actually Bima wanted to ask Dara for money to buy gas, because Dara did not know that Bima had stopped working and finally admitted to Dara. In the medium close-up photo shoot, Dara encouraged Bima and reassured Bima, after that Dara also gave money for house needs in the next few weeks. Not only that, Dara also gave additional money to Bima for her personal needs, and Bima also refused it because she was shy to Dara, but persuaded Dara Bima to accept the money. The representation of the mother's role here states that women's feelings are very soft, where she as a working mother also pays attention to the family's mental condition. On the other hand, as a mother, she also accepts everything that happens so that it does not become a problem.

Picture 3.1.7. In this scene, the role of the mother is shown through Dara's angry facial expression towards Bima which is reinforced with medium close up technique. In that scene, Dara is seen staring at Bima with a sharp gaze. Dara as a mother always pays attention to Adam, because with Adam's age it is not appropriate to make money. Seen from the point of

view of husband and wife is very different, where the wife always pays attention to her family, then the husband only pays attention to his duties and does not pay attention to his children.

In addition, the mother's role is represented in figure 3.1.8. It is seen that Dara and Bima hope for something in their feelings by taking a medium shot to strengthen the eyes of the two objects that are full of hope. When Dara came home from work at one of the residents' houses, she saw Bima preparing for a parenting class, so Dara was curious and finally she looked from outside the fence. With the situation at that time they silenced each other and were busy doing their activities without communicating, because Bima saw Dara finally she invited Dara to join the parenting class. On this side, the representation shows that if there is a problem, men as leaders in the household must lower their ego to women, in the household must be based on communication and mutual understanding.

In this research is in accordance with the research of Nuraini and Kolega (2022) about the role of a mother regarding a household that has a good condition occurs because of the couple's awareness of controlling each other's ego. In this film *Dua Hati Biru*, it is revealed that every household problem must understand each other, support, establish communication and manage emotions well. If emotions are not well controlled, there will be disharmony in family relationships, inference in the household, causing the couple's inconsistency in the household. This must be based on psychic maturity, because ego instability can lead to household destruction.

In this household, it is not flexibility that causes conflict, but rigid adherence to the ideals of the nuclear family household (Harvey, 2022). After marriage, a woman must live with her husband and family, and her position in the household becomes much more vulnerable because she does not have a support system around her and building trust in a new relationship takes time and effort (Ali et al., 2022). The impact of gender on work-family conflicts always attracts attention. With the increasing social gender awareness, more and more women are entering the career world, by taking the same professional role as men. But gender stereotypes do not change along with this transition (Lyu & Fan, 2022).

In the research of Thun (2020) explores the different meanings of gender equality by discussing the organization of academic work and the pressure on mothers in academics, as well as the legitimacy of gender inequality in organizational culture (Rosa, 2022). Responsibility management tends to be gender specific, specialization is never done. The division of responsibility tends to be socialized according to the ability of each gender to cope within its own scope, and its ability to either utilize other fields or to change the nature of gender responsibility (Niyonkuru & Barrett, 2021)

In general, the role of women in married life is to take care of their children and husbands. According to researcher Zuhri (2020), the role of women in the family economy is very important, because of the high enthusiasm of housewives to ease the economic burden of the family by working or running a business (Wulandari, 2021). Roles that are done and considered to be the responsibility of women, namely the role of a wife, the role of a mother, and the role of a worker. The role as a wife requires women to carry out their functions and duties, such as serving her husband, cooking for the family, washing, and taking care of the cleanliness of the house. Other roles are as a mother, such as giving birth, taking care of children, and educating children (Sukesi, 2021).

Through the analysis that has been done by the researchers on the role of the mother in the film *Dua Hati Biru* by using Roland Barthes's semiotic analysis in the form of a series of 8 scenes, then the researcher can draw a conclusion, namely: The film *Dua Hati Biru* represents the role of the mother. It is related to the attitudes and activities shown through the scenes in the film. This representation of the mother's role is found in the activity of a mother obeying the child's desire to play, then with the mother's busyness also invites the child to play. In addition, the representation of the mother's role is seen how much the mother loves her

child, on the other hand the husband has disappointed his wife during the parenting class. On a joint decision, a mother also works to help the household economy. Later, a mother was disappointed because her child also contributed to the economy, with this problem, husband and wife kept popping up their own egos until they finally silenced each other. One day the husband realized to take a parenting class, it made the wife proud of her husband and they forgave each other.

This film is not only a mass communication tool that is useful for conveying people but this film can also take on meanings that have elements of criticizing a mother's actions and criticizing gender culture in the role of mothers. In the film *Dua Hati Biru*, the representation of the mother's role can be seen through dialogue, gestures (body language), and facial expressions on the character as a mother.

CONCLUSION

The study analyzes the role of mothers in the film *Dua Hati Biru*, using Roland Barthes's semiotic analysis. The film portrays the mother's love for her child, her involvement in the household economy, and her disappointment in her husband's disappointment during parenting class. The film also critiques gender culture and the mother's actions, highlighting the importance of body language and facial expressions in a mother's role. The analysis suggests that the film serves as a powerful tool for conveying messages and criticizing gender roles in the family.

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