

Semiotic Analysis of The Film "Dua Garis Biru" By Gina S. Noer

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Abstract

The purpose of this study is to analyze semiotic signs in the film *Dua Garis Biru* referring to the semiotic approach according to Roland Barthes. The reason for choosing this film is because it raises complex social issues regarding teenage pregnancy, family conflict, and social pressure in modern Indonesian society. This study applies a qualitative descriptive method using a two-level semiotic analysis technique according to Barthes: denotation and connotation. The results of the analysis show that this film contains many visual symbols and dialogues that are full of meaning, representing the social reality of teenagers and the role of the family. Symbols such as the blue line, the dining table, and the classroom are the main elements in communicating moral messages and cultural aspects. Through the interpretation of these signs, this film is able to arouse the audience's social awareness of the importance of sex education, communication in the family, and adolescent responsibility.

Keywords: Semiotics, Movie, Two Blue Lines, Roland Barthes, Denotation, Connotation

INTRODUCTION

Film is one of the most efficient means of communication in representing social reality through visual and narrative signs. Film not only conveys entertainment, but also a reflective means that can shape social discourse.

The film *Dua Garis Biru* (2019), by Gina S. Noer, is an example of an Indonesian film that dares to raise sensitive issues such as teenage pregnancy, sex education, the role of the family, and the clash of cultural values in society. The film contains various symbols and visual codes that carry moral, ideological, and cultural messages to the audience. (Hadi, 2021)

This study uses Roland Barthes' semiotic approach which distinguishes signs at three levels: denotation (literal meaning), connotation (cultural meaning), and myth (ideological meaning that is considered natural in society). With this approach, the analysis of symbols in film becomes sharper and more profound, allowing an understanding of the construction of cultural values, morality, and social inequality represented in the film's narrative. (Durham, 2023)

In contrast to Wasilatul Hidayati's (2021) research which focuses on aspects of gender inequality through the characters of Dara and Bima and the symbolic meaning of elements such as reproductive posters, academic grades, and school status, this study not only discusses gender differences in fate, but also explores how these symbols reproduce social myths about family honor, the future of adolescents, and public morality. If Hidayati highlights structural injustices against women, then this research expands to ideological issues that are conveyed through film media in a covert manner. (Watts, 2023)

METHOD

This study applied a qualitative approach with semiotic analysis methods to examine visual and verbal signs in the film *Two Blue Lines*. The analysis focused on how denotative

and connotative meanings are constructed in the film based on Roland Barthes' theory of semiotics. This theory emphasizes two stages of meaning, namely denotation (literal meaning) and connotation (cultural or symbolic meaning), as well as myth as a form of meaning that is institutionalized in society.

The object studied in this study is the film *Two Blue Lines*, directed by Gina S. Noer and released in 2019. The focus of the analysis is directed at scenes that contain visual cues and dialogues that convey social issues such as teenage pregnancy, family, and social norms.

Data collection is carried out through direct observation of the film by watching it repeatedly and cutting part of the scene in the film to analyze the meaning, denotation and connotation of the film scene. In addition, we use journals that analyze about films as a reference in their creation.

The analysis was carried out using Roland Barthes' model of meaning, which includes:

1. The denotation stage is identifying the direct meaning of the sign (e.g. an object or dialogue in a scene).
2. The connotation stage is analyzing the symbolic meaning of the sign based on the social and cultural context.

The collected data is classified, analyzed descriptively, and interpreted to uncover the hidden meanings behind the representations in the film.

RESULTS AND DISCUSSIONS

To overcome the identification of these problems, the researcher selected five scenes along with their time and duration that contained messages about family life, then analyzed them using Roland Barthes' Semiotic Theory, as follows:



Figure 1. Strawberries on Dara's belly

Denotation Meaning:

The picture shows a hand gently holding a strawberry and placing it on a person's stomach. The small, bright red fruit strawberry seemed to be a symbol of new life growing, placed lovingly on the belly, where it began to blossom.

Meaning of Connotation:

The strawberry in the picture represents a pregnancy symbolizing new life that is slowly growing in Dara's womb. The gentle touch of the hand on the belly illustrates the emotional awareness of the great responsibility that Bima and Dara now have to bear.

The red color on strawberries is a symbol of love, courage, and anxiety in the face of an uncertain future. The stomach where the strawberries were placed reflects Dara's courage in accepting the fact that she is pregnant with a new life.



Figure 2. Bima and Dara are eating shellfish together

Denotation Meaning:

In the picture, a young man can be seen who is paying attention to an ondel-ondel or traditional giant doll from Betawi culture, Jakarta. The ondel-ondel wears light blue and white costumes, and has a distinctive face painted white with striking red lips. In the background, there is an area like a garden or yard filled with greenery. Two teenagers, a girl and a boy, stand in front of the doll, while the camera's focus is on the large doll.

Meaning of Connotation:

Implicitly, the presence of ondel-ondel in this scene can be interpreted as a symbol of social pressure and public judgment on adolescent behavior. The striking face of ondel-ondel seems to be a representation of cultural norms that supervise and judge. The camera's focus that focuses more on the dolls than on the characters' expressions reinforces the impression that outside opinions are more dominant than their personal feelings. The sentences in *the subtitles* also emphasize the nuances of judgment experienced by teenagers, describing how they often face criticism without being given space to explain themselves.



Figure 3. Bima is staring at the hourglass

Denotation Meaning:

In the picture, it appears that Bima is in his room while looking at an hourglass that he is holding, his face looks serious and as if he is contemplating. He was wearing a light brown T-shirt. At the back, there is a wall of the room decorated with various photos, greeting cards, and notes pasted on white decorative wire. The room looks neatly arranged with soft lighting, creating a calm and private atmosphere.

Meaning of Connotation:

This scene symbolically depicts the feelings of distress and confusion experienced by the teenage male character. The hourglass he stares at seems to be a symbol of time that continues to run and big decisions that must be taken immediately. His serious gaze reflected the burden of his mind and the dilemmas he was facing in a situation that was not easy. The

presence of the hourglass can also be interpreted as a reminder that time cannot be repeated, and every choice will have an impact on the future. The calm atmosphere of the room reinforces the impression that this moment is a time of deep self-reflection for the character



Figure 4. Bima's living environment

Denotation Meaning:

The scene shows a teenage boy with an adult man repairing a fan and motorcycle in the yard, while a woman stands behind them holding a cloth and observing the activity.

Meaning of connotations:

The footage shows Bima's shabby house environment, and shows Bima's unpreparedness in marriage. And the image of the Bima family in the eyes of the neighbors.



Figure 5. Bima confiding in her mother

Denotation Meaning:

The scene shows Bima leaning her head on a woman's lap, who appears to be her mother. The mother hugged and kissed Bima's head gently, creating a warm and intimate atmosphere. They sat next to the bed with a small table in front of them, which was filled with food and drink. The room looks simple and the lighting is dim, showing a calm and private moment between them..

Meaning of connotations:

This scene represents the unconditional affection and acceptance of a mother to her child in the midst of a stressful and guilt-filled situation. The mother's hugs and kisses contain symbolic meaning as a form of emotional support and comfort for the crisis that Bima is facing. Bima, who rests her head on her mother's lap, reflects her helplessness and need for protection, especially after she and her boyfriend, Dara, have sexual intercourse that lead to an out-of-wedlock pregnancy. Untouched food on the table indicates that the emotional stress experienced is greater than the physical need. Overall, this scene implies the importance of the role of the family, especially the mother, in responding to the serious problems faced by her child with empathy and love.

CONCLUSION

This study aims to examine the semiotic signs contained in the film *Two Blue Lines* using the Roland Barthes approach, which includes three levels of meaning: denotation, connotation. Through an analysis of the five main symbols in the film, it was found that the *Two Blue Lines* visually convey various messages related to teenage pregnancy, family relationships, and socioeconomic conditions.

The strawberry symbol placed on Dara's belly denotatively indicates only ordinary fruit, but at the level of connotation, symbolizes the gestational age that has entered 10 weeks. This emphasizes the biological reality that the main character cannot avoid. Meanwhile, the scene of separating fresh and unfresh shells has a strong connotation of virginity, with the covered fresh shells becoming a symbol of society's myths against female purity. In addition, the hourglass that Bima contemplated depicts uncertainty and time pressure, showing the inner struggle of teenagers in the face of great consequences. The neighborhood where Bima lives is described as slum implies unstable economic conditions and is a visual representation of the financial unpreparedness in fostering a household. On the other hand, the scene of Bima's confidant with her mother shows the value of affection and openness in mother-child relationships, indicating that in the midst of a crisis, the family remains a meaningful refuge. Thus, the film *Two Blue Lines* can be understood as a complex representation of the issue of teenage pregnancy that not only touches on biological aspects, but also cultural, moral, and social values. This research is expected to be able to expand the understanding of how visual texts in film can reflect contemporary social problems.

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