

# Marriage Women Select Careers: Indonesian Film Reception Analysis “Dua Hati Biru” (2024)

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## ABSTRACT

*Film Dua Hati Biru (2024) lifts the drama's genre from the story of young women marrying and entering a conflicting reality of life and gender equality. The film forms the discussion room of both audiences and social media users. The study was intended to analyze the audiences' interpretation of the reception of family conflicts in the film, especially women who got married in their teen years. The study uses qualitative research methods with an encoding/decoding model reception approach and is a research phenomenon. Data is collected by conducting in-depth interviews, observations, and relevant library studies. Research shows the use of the Dua Hati Biru (2024) film audience as the dominant-hegemonic position and the dominant position. The dominant use of the audience is illustrated in the scene showing that women who marry young because they 'married by infants' then face conflicts and consequences that leave themselves with the choice to fully care for household or career affairs. Burial in a negotiating position occurred at scenes showing that caring for children and households was the wife's responsibility.*

**Keywords:** Careers, Film Reception, Teen Marriage, Women

## INTRODUCTION

Film can change identities, transfer cultures, stop the chaos that occurred even produce a film with purpose and function in society (Maharam, 2021). Film can also be a picture of life or issues taking place in society (Hopkins, 2008). This can happen because the text in a film can represent social discourse and can communicate both arguments and criticisms of certain social conditions (Pamungkas, 2017). Compared with the bodies of men, the body of women is generally objectified through the imager media that sexualize the female form and through common everyday experiences (Bosson et al., 2021).

Images of women in films constructed by patriarchate cultures are often troubled by feminist groups. In some cases, women are presented based on stereotypes of society. From such views the effect is that the female role in the film will always be reflected by the female role in society in a dominant masculine view and at the same time, it will affect the lives of the women who see it. Especially as the topic of teen marriage in Indonesia become an enduring topic of attention. Various studies have also been done on the issue of teen marriage from preventive efforts, the factors that cause youth marriage, and the impact on teen marriage (Pembayun & Purwaningtyas, 2022).

The film *Dua Hati Biru* (2024) by two female directors Gina S. Noer and Dinna Jasanti was released on April 17, 2024. This is an Indonesian film that raises the issue of teen marriage from the female gaze. The film is a sequel to the film *Dua Garis Biru* (2019). The film *Dua Hati Biru* (2024) describes a female lead named Dara as an intelligent young girl who has a dream of continuing her studies in college and career. Dara's dream came to an end when he was married by marriage in high school with his male friend named Bima.

In the film *Dua Hati Biru* (2024), these two famous Indonesian women filmmakers attempt to capture a new female image using the female gaze. The concept of a movie with a female perspective or lens shifts from the previously sexual subject to themes taking on an active role of women to speak the language of the patriarist system (Barker, 2019). The film raises a variety of social media discourse on the issue of teen marriage it represents. Discussion rooms around the film are lively, and one of the main discussions is that women gaze especially at women and teen weddings.

Female gaze presence in the film is a concept that responds to the male gaze, women who are put on the subject and shows how the world is viewed by female gaze (such as filmmakers), and opens new interpretations empowering feminist perspectives to voice gender equality campaigns and issues (Monica et al., 2022), one of them is through films. Film *Dua Hati Biru* (2024) asserts that the more mirrored and nostalgic female ancestors' journeys ought to reveal more and more public awareness that women are the key to even the leap of civilization for a people. Since women with the ability to act independently as they are free from the terror of the trauma, there would be no future generations of open-minded and espoused principles. Without young women acknowledging that they deserve to be equal in society, a strong-willed nation would not be born to voice its choices and set its life free (Manullang, 2022).

The film *Dua Hati Biru* (2024) attempts to reconstruct the stereotypes directed at women from the masculine domination of the male gaze, who have been shaped and attached. There emerged a counter-culture through manufactured films intended to be able to resist films in the era of the new order dominated by male gaze, patriarchal, and subordinate women through the lens of the female gaze. When a movie is designed to use the female gaze, then the movie paradigm will no longer be governed by voyeurism intended to represent the experience of women through the female gaze. So the emergence of a movie that uses the female gaze can be a source of power to re-animate the story through movies using a different perspective representing the female revolution to break free from stereotypes and opposing gender-based violence. Through the lens of the two female directors, the audience feels the female's point of view and how the female is presented as a vulnerable subject.

The film is used as powerful media to be used while affirming a different subject's position on women's issues. Women are very limited in obtaining anything outside the domestic sphere, especially women working their participation levels in the public are very limited. Not only is it founded on a variety of reasons for its background

to work but is influenced by a process of decision-making and deliberating to enter the workforce. Even women must get permission and the permission of their husbands to leave their domestication to the public. A woman needs to reconsider her children's upbringing if she is both a mother and an outdoor woman (Daulay, 2015). This would then create a phenomenon of dilemma for women to continue working on underlying reasons or just at home holding their role as housewives with the daily duties of caring for domestic work or even ending up in both roles.

The research will examine the execution of the audience of the film *Dua Hati Biru* (2024) rated as approaching the realities presented in the film by encoding and decoding from Stuart Hall. Social reality and the construction of reality are put together into a film capable of understanding phenomena in society because the film is often used as a benchmark for actual community (Nurbayati et al., 2017). In communication, the process of digestion and the interpretation of messages from each audience can differ because they are influenced by a social-cultural background (Shaw, 2017).

Through the process of encoding and decoding, spectators can interpret messages presented in films and put them in a different light. There are three possible audience positions in media usage, which is the dominant hegemonic position, negotiation, and opposition (Hall, 2012). Therefore, in this context, it is the media that plays the stimuli over the people to listen to the text presented, after which the audience in the analytical theory of the reception will be an appeal because it is continual cultural.

In the dominant hegemonic position the public shares the same perception of a media program that allows the audience to be in a correct position to accept the sense of media. The media produced the message and then people took it, after which the audience reading coincided with the preferred reading. In the position of negotiation, the audience will predominantly accept the meaning or ideology conveyed to the media and then further weigh in to agree more. Then the opposition position in which the people have no harmony with the program projected by the media (Avriyanty, 2012).

Regarding research topics, the film *Dua Hati Biru* (2024) is appropriate because it contains a narrative of how the concept of a teen married life becomes an important concept for deeper consideration. While a person's manhood cannot be seen by his age, in this film he focuses on a life of teenage marriage. According to the Child Protection Law, a teenager is someone aged between 10-18 years (Rokom: Redaksi Sehat Negeriku, 2018). But to quote the journal *Lancet Child & Adolescent Health*, which states that current social and biological changes have lengthened youth, from 10 to 19 years to 10 to 24 years (Sawyer et al., 2018). Moreover, a narrative still seldom featured in the films of the film is unique to the film *Dua Hati Biru* (2024).

## RESEARCH METHODS

This research uses a qualitative research method with a reception analysis approach using Stuart Hall's encoding/decoding model by observing the assimilation between the media discourse and the discourse and culture of the audience. The reception analysis focuses on meeting an audience with a reader or a media with an audience because the reception analysis sees an audience as a '*producer of meaning*' that actively creates meaning and not just a media consumer (Fathurizki & Malau, 2018).

The research was carried out by dividing the film *Dua Hati Biru* (2024) into three acts or three scenes which would then be mapped into the audience model as to whether it fell into the dominant-hegemonic position or negotiated position category.

Apart from that, it uses the constructivism paradigm which assumes that the truth of a social reality can be seen as the result of social construction and that the truth of a social reality is relative (Eriyanto, 2012). This research will look at and analyze the construction and meaning of messages from the audience to see the meaning of the view of teenage marriage in dealing with conflict and care work regardless of gender in the film *Dua Hati Biru* (2024). So using phenomenology to fulfill the research objective of looking at the audience's lived experiences through the process of interpreting messages and focusing on individual experiences through their experiences and perspectives (Griffin et al., 2023). So the author took informants consisting of three people to obtain in-depth data on the realities of life experienced by the informants who were married women under 21 years of age and had watched the film *Dua Hati Biru* (2024). However, to protect the personal data of informants, names are not included in Table 1.

**Table 1**  
**Informant Profile**

Informant Code	Married Age/Age at the Time of Research	City
Informant A	17/23	Semarang
Informant B	18/24	Purwodadi
Informant C	16/28	Demak

Source: Author Data (2024)

The socio-cultural background of the audience chosen as informants is an important aspect of Stuart Hall's theory of audience reception as a reception analysis (Shaw, 2017). So the three informants chosen in this research were specific with the same background, age, and education. To collect data from the three informants, data collection techniques were used by conducting in-depth interviews and observations which are forms of primary data (Rukajat, 2018). This research was conducted on April 17, 2024 when the film *Dua Hati Biru* (2024) was showing in cinemas so the researchers could not display evidence in the form of screenshots of the selected scenes. However, these scenes will be reviewed in this research in more depth and detail in Table 2.

**Table 2**  
**List of Scenes in the Film (2024)**

Scene Code	Scene Description	Representation Portrayed
#1	Dara returned to Indonesia and lived with her small family after pursuing her dream of South Korea for 4 years.	Women in this film are depicted as figures who are empowered to achieve their dreams by studying and working.
#2	Bima's boss at his previous job said that Bima had no self-respect because he let his wife Dara pursue a career by working, while Bima focused on raising his children and Dara gave Bima monthly money to support their family.	One of the important issues raised in this film is exposing the values of toxic masculinity that are inherent in a patriarchal society. Dara as a female figure who plays the role of wife, mother, and working mother provides a new perspective through the female gaze. She and her husband agreed for Dara to work and Bima to look after their children and take care of household affairs.
#3	Debates regarding caring for children, taking care of household work, and deciding to have their place to live	"Women are suited to be teachers because they are naturally more nurturing."

	involve the in-laws in determining choices about Bima and Dara's household affairs so that Dara feels unable to be independent and unable to determine the direction of her household.	This stereotype is still often heard because women are burdened with work that involves caring for their household and are not allowed to achieve their dreams. Apart from that, it also discusses ' <i>stay at home dad</i> '. However, both of them were able to improve their parenting understanding obtained from their surrounding environment and discussed with their extended family their desire to live independently without interference from their parents. The method used by Bima and Dara was to take part in parenting training carried out by mothers in their environment and conduct marriage consultations with psychologists. So in this case it is illustrated that the role of the community is very important to encourage more men to be involved in parenting matters and not to look down on the choice of women who become mothers to determine their choice in having a career or obtaining education.
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The data analysis technique was carried out by creating a dialectic regarding the polyvocality of the three informants above by finding similarities and differences in the arguments they conveyed. So the presentation of the results and discussion of this research is presented in the form of storytelling containing excerpts or the results of interviews with the three selected informants.

## RESULT AND DISCUSSION

The first step taken in this research was to analyze the data and then interpret the results of interviews with the three informants that had previously been carried out. The data from the interviews that were conducted were then transcribed and categorized based on the themes that emerged in the research, meaning, and interpretations made by the research subjects. The next step is to analyze the theme by considering the meaning process, individual characteristics, and ways of meaning, as well as the social and cultural context that surrounds it through the meaning process. The next step taken was that the themes that emerged from the data findings were grouped into two groups of meaning, namely the dominant hegemony position and the negotiation position. In discussing the research results, the researcher divided them into two sub-chapters, namely "Views of Teenage Marriage in Facing Conflict" and "Child Care Matters Do Not Look At Gender". The division of sub-chapters is based on data findings conducted by researchers regarding dominant meaning and negotiated meaning.

### 1. Views of Teenage Marriage in Facing Conflict

The film *Dua Hati Biru* (2024) is a film created by two well-known Indonesian female directors named Gina S. Noer and Dinna Jasanti. This film can communicate women's issues by using the female gaze, which is different from the dominance of other mass media which uses the male gaze as a point of view for creating works that have a big influence in shaping society's ideology. The film stops blaming the victim, where women are depicted as always being victims of oppression or sexual harassment by men. If we refer to the concept of feminism to encourage women to be like men and vice versa. The actions of women's roles in the film *Dua Hati Biru* (2024) identify

women's roles which aim to build the potential for the development of feminist culture from a traditional to a modern perspective. Through the explanation of the level of reality and the level of representation, it is known that there is a patriarchal ideology that is still difficult for Indonesian society to let go of, thus encouraging female figures to make more efforts, one of which is through film media to break away from patriarchal hegemony which continues to be perpetuated by cultural products that influence societal ideology. Films that continue to be produced using the female gaze can trigger the emergence of intelligent women who dare to voice their rights and liberate themselves.

The film *Dua Hati Biru* (2024) is intended as a representation of the lives of women who live in a patriarchal system that is strongly embedded in society. This film tells the story of the life of a young woman who married as a teenager, then after giving birth, the woman decided to continue her studies in South Korea after getting the approval of her husband and family. Four years later, Dara, the female character in this film, returns to Indonesia with her new role as a mother. Not without reason, after being separated for four years, Dara tried to get closer to her four-year-old son and struggled with her husband Bima in building a household. This film tells the story of the journey of their married life in facing marital conflict as a teenager.

Informant A has been married since he was 17 years old and was 23 years old when interviewed. Informant A said that the issues raised in the film *Dua Hati Biru* (2024) were true.

*"Women who decide to marry at a young age face conflicts as shown in the film scenes. However, she can become an empowered figure in achieving her dreams even though she is faced with consequences that bind her, such as being faced with worries about taking care of the household and taking care of her husband and children. As if reflecting on my life, it was difficult to ask for permission to work. After all, I left my children behind, because my husband also happened to work from home and looked after the children when they were small. However, after discussing it together we reached an agreement and I was allowed to work but not far from home because I could take turns looking after my children at home." - Informant A*

Another point of view came from informant B who said that to cover the shame of being pregnant out of wedlock, one had to get married right away or regardless of age or not. Women who marry as teenagers must get their husband's blessing when they want to make a choice. Informant B said that before deciding to get married, she and her husband had made a decision and agreement about the dreams they wanted to achieve after marriage.

*"I decided to continue studying to achieve my dreams which had been postponed because I married when I was a teenager. Finally, I decided to go to college while I worked to pay for my studies, even though at first I received an unfavorable response from those around me, I had discussed this before I decided to marry my husband and had reached a mutual agreement between the two of us. The first year was difficult and I realized that the consequences would be greater when I decided to pursue a career. However, they can now appreciate my decision because it helps my family's economy improve." - Informant B*

The statement from Informant B was also felt by Informant C, but Informant C had previously been given restrictions by her husband. However, informant C managed

to negotiate his request to continue working while taking care of his child who had previously been entrusted to his in-laws' house so that they could reach a mutual agreement. So informant C decided to open a business at home so that he would not be far from his children and could look after his children at home while his husband worked part-time.

*"At first my husband didn't agree with it until there were long arguments almost every day. Then my husband gave me two options: not to work or open a business at home to help the family financially, when the shop was busy and my husband had gone home so we took turns looking after our children." - Informant C*

Several scenes in the film *Dua Hati Biru* (2024) also illustrate that a woman's choices for self-exploration are not completely limited after getting married as a teenager. In one scene it shows that Dara decided to continue her studies in South Korea and achieve her dreams which had been postponed after giving birth to her child named Adam, but Dara's decision received a lot of ridicule from those closest to her. The husband's role is also to determine his wife's future even though he is faced with many conflicts because this film takes the perspective of a woman who faced marriage problems when she was a teenager and a patriarchal system that was binding but was still able to achieve her dreams. All forms of consideration of Dara's character in dealing with conflict can be felt by all the informants in this research who said that what Dara felt was also what the informants felt after deciding to get married. Even though they are teenagers, they are faced with domestic conflict and other consequences that bind them and require a long time to explore themselves to achieve their dreams which have been postponed.

From the statements of the three informants above and if related to Stuart Hall's theory which states that dominant meaning is when an existing code position is conveyed to the public and can be accepted and then interpreted in general. It can be understood that there is no difference in interpretation between the producer or director of this film and the audience regarding the meaning of a message conveyed in the film. So it can be understood that the intention of Gina S. Noer and Dinna Jasanti female directors who produced the film *Dua Hati Biru* (2024) is seen in the scene where Dara returns to Indonesia and lives with her small family after four years of pursuing her dream of going to South Korea and it takes time to approach her child, but being supported by her husband and family can make Dara not become discouraged and stop blaming herself. Even though previously he was faced with conflict because of the strong patriarchal system inherent in the community where they lived. However, the scenes shown emphasize that women are empowered and active individuals even though they decided to marry when they were teenagers. In interpreting the message in this scene, it shows that women can be active figures and can achieve their dreams, all informants felt this even though they had to go through debates or conflicts. This is the dominant meaning that researchers obtained in this research. This is in line with Stuart Hall's concept of dominant hegemonic meaning, namely that the operating code must not allow for differences in the meaning of a message by the recipient of the message.

The opinions given by the three informants confirmed that their interpretation of the scenes presented in the film *Dua Hati Biru* (2024) was by what they felt, related to their choice to explore themselves as women after getting married at a young age. In the beginning, there was conflict and long debate, but according to the three informants, a

woman must still be able to hone herself using the few options available as much as possible, such as continuing her education, working, or opening a business at home.

## 2. Child Care Matters Do Not Look At Gender

The scenes in the film *Dua Hati Biru* (2024), which takes the perspective of the female main character named Dara, provide a new breath of fresh air in the Indonesian film industry. This happens because the plot, characterization, and scenes shown depict women as empowered figures. However, the reality is also illustrated that society is still closely tied to the patriarchal system and stereotypes imposed on women regarding the role of women should take care of *macak*, *manak* & *masak* (dressing up, having kids & cooking).

The view of *macak*, *manak* & *masak* continues to be passed down from generation to generation that women do not need to be highly educated because what is needed is the role of a wife who throughout her life is limited to taking care of the kitchen matters, staying in bed for sexual matters serving her husband and giving birth to children. Women who completely take care of household affairs are labeled as '*ideal women*'. Women need masochism so that psychologically, women are willing to experience the suffering of sexual function. The process of pregnancy, giving birth, and nurturing must be endured by her and before this all the experience of the castration complex as genital trauma. In patriarchal culture, the meaning of women has been reduced to the function of the mother or it could be said that women have been reduced to the function of reproduction (Handayani, 2013). Regarding this view, informant B gave his opinion.

*"In taking care of the household it is not enough to only take care of the kitchen or bed, women must be smart in managing their emotional affairs, especially when taking care of children, and clever in earning money to help the family economy. In building a household, there needs to be good cooperation and awareness between husband and wife so that taking care of the household and children is not entirely the woman's responsibility but rather a shared responsibility." – Informant B*

As shown in the scene in this film when the boss where Bima previously worked said that Bima had no self-respect as a man (husband) because he let his wife (Dara) pursue a career by working, while Bima focused on raising his children and inviting his children to work in the market with him. Dara as wife gave monthly money to Bima to support their family life. Hearing this statement made Bima insecure and thought that his wife had stepped on Bima's self-esteem as a husband, but Dara explained that he decided to work not to trample Bima's self-esteem. But to make ends meet for their lives. Informant A also gave his view from a woman's perspective when he saw the scene.

*"This film highlights a phenomenon that occurs when a wife decides to work while her husband is tasked with looking after their children and is looked down upon by society. Even though it is not a problem when the husband works at home while helping his wife look after the children. But that's the consequence of getting married, especially when you're still a teenager." – Informant A*

There is a scene when Dara and Bima debate taking care of children, taking care of household chores, and deciding to have their place to live which involves the in-laws in determining Bima and Dara's household affairs choices so that Dara feels unable to be



independent and determine the direction of her household. And there is the view that "women are suitable to be teachers because they are naturally more nurturing. This stereotype is still often heard because women are burdened with work that involves caring for their household and are not allowed to achieve their dreams. Informant C also experienced the same thing regarding the roles of women depicted in films.

*"The view that women have the full responsibility of taking care of children and guiding children is felt to be very heavy, so this scene in the film is very relevant. But you also have to adapt to the situation." – Informant C*

Apart from that, it also discusses '*stay at home dad*'. However, both of them were able to improve their understanding of parenting from their surrounding environment and discussed it with their extended family who finally realized that their two children had to live independently without interference from their parents. The method used by Bima and Dara was to take part in parenting training carried out by mothers in their environment and conduct marriage consultations with psychologists. So in this case it is illustrated that the role of the community is also very important in encouraging more men to be involved in parenting matters.

This film also discusses differences in parenting styles between generations. Apart from Bima's mother's parenting style, who initially underestimated Dara's parenting style, who was considered still small and didn't understand anything. But in the end, they realized that Bima and Dara had to continue learning how to raise themselves.

From the interpretation of the three informants regarding care work or caring without looking at certain genders in the film *Dua Hati Biru* (2024), the most important thing for a woman who has become a wife and mother is her negotiation position. The meaning of this scene is in line with Stuart Hall's concept, namely that the meaning is being negotiated. The meaning of the dominant ideology is accepted, but there are exceptions to this aspect. As is assumed, women are charged with being the ones who take full care of the children's affairs, and managing the kitchen, and mattress matters are not the main factors that are prioritized. This happens because negotiations can be carried out when there are differences in situations and conditions as well as the opportunities given to women in the past and current generations. Previous generations were not given free space for women to explore their abilities. However, currently there is awareness and the development of facilities such as open discussion spaces (such as counseling, seminars, and free training) which can slowly change people's perspective. Apart from that, awareness of coming to a family psychologist to consult on marital matters and parenting styles is no longer taboo, and there are books and media content that openly discuss parenting themes.

## **CONCLUSION**

Analysis of the reception in the film *Dua Hati Biru* (2024) from the three informants can be divided into two reception positions, namely the dominant position and the negotiation position. In a dominant position, it means the message is conveyed ideally and the audience receives the message as it is. It can be concluded that there are no differences in interpretation of the meaning of the scenes that occur in the film *Dua Hati Biru* (2024). In the scenes in the film, the majority of women who marry young due to '*married by accident*' then face conflict and its consequences which make women face the choice of fully taking care of household affairs or having a career. This limited choice

occurred because she had to get permission from her husband and her environment was steeped in a patriarchal system.

When discussing negotiating positions in interpreting the meaning that occurs in the film *Dua Hati Biru* (2024) scenes related to work or child care and household matters, one should not look at a particular gender because it is fully borne by women. The three informants agreed that this was true and was considered a consequence of getting married as a teenager. However, the view that caring for children is the wife's full responsibility needs to be adjusted because current views have changed and developed. Open access to information and increasingly advanced discussion spaces can overcome the gap for women to become experts in all fields, especially household matters. Moreover, currently there are films by female filmmakers who produce films with the female gaze concept, such as the film *Dua Hati Biru* (2024), which aims to break down the hegemony of patriarchy and the male gaze in Indonesian cinema because films can be used as an ideological tool to fight stereotypes. masculine dominance. This film was built to move the audience's view of women's issues and feel the experiences of women in liberating themselves which have been silenced and focus on the ways or actions of women to get out of the patriarchal system through the storyline, characters, settings, and scenes shown in the film.

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