

Reconstruction of Sex Education in Dua Garis Biru Film

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Abstract. This study aims to determine the signs through the reconstruction of sex education in the film *Dua Garis Biru*. This research uses framing analysis method and qualitative approach. The analysis of sex education framing in the film *Dua Garis Biru* uses the Zhongdang Pan and Kosicki models and analyzes the syntactic, script, thematic and rhetorical parts of the scene in the film *Dua Garis Biru* so as to form a relationship. The results of the study, seen from the syntactic, script, thematic and rhetorical linkages resulted in a relationship that the *Dua Garis Biru* film was able to reconstruct the message of sex education. The film *Two Blue Lines* uses the concept of metaphor to reconstruct the message of sex education. The reconstruction of sex education in the film *Dua Garis Biru* is seen from the results of syntactic, script, thematic, and rhetorical analyzes that produce relations in the form of metaphorical signs regarding sex education without depicting vulgar scenes. The conclusion of this study is that the film *Dua Garis Biru* is able to reconstruct sex education with a metaphorical concept without presenting vulgar or adult scenes. This research will have an impact on a more open form of education that can be provided through signs that are not vulgar.

1. Introduction

Education has an important role in life. According to Suliha (2002) the process of knowing something from not knowing to knowing is also called education. Education aims not only to increase knowledge, but also to develop attitudes and personality and attitudes so as not to behave badly and have good manners. In a narrow sense, sex has the meaning of sex. In a broad sense, sex has the meaning of sexuality, sexuality is a way to express oneself as a sexual being (Ratnasari, 2016. p. 56) [3]. Sex education is an effort to teach, raise awareness, and provide information about sexual problems. Psychologists recommend that sex education be given to children according to their stage of development and maturity (Ratnasari, 2016. p. 57) [3]. In a real sense, Cinema means motion, tho or phytos means light, while graphie or graph means image. so that cinematographie means painting with light. Motion painted with light is done with a tool, namely a camera. Film conveys information through images and sound so that it is an effective communication tool (Tarmawan and Amalina, 2019. p. 24) [5]. One of the means of sex education films aimed at teenagers is the film *Dua Garis Biru*. The film *Dua Garis Biru* tries to show things about sex education that are still considered taboo by the public but without showing vulgar scenes with the aim of becoming a safe medium of knowledge for the community. The writer and director of the film *Dua Garis Biru*, Gina S. Noer hopes that information about the importance of sex education from an early age can be conveyed in the film. In the film *Dua Garis Biru*, a framing analysis was carried out to further analyze how the film *Dua Garis Biru* provides sex education to teenagers.

Framing analysis was carried out using the Zhongdang Pan and Kosicki method by determining the syntax, script, thematic, and rhetoric of the film *Dua Garis Biru*.

The first previous research was a study entitled *Analysis of framing and type of shot in the Earthlings Documentary Film* made by Muhammad Fahmi (2017). The results of the research that has been carried out by researchers are determined by the camera shooting technique in the *Earthlings* documentary film and its use and also the determination of syntax, script, thematic and rhetorical in the *Earthlings* documentary [5]. Furthermore, for the second research, namely the study entitled *Analysis of Moral Message Framing of the Get Married* film made by Yuyu Raulia Syarof (2008). The research in this film uses qualitative research methods because it consists of the meaning of the text, rather than the sum of categories. The results of this research are packaging issues regarding marriage, both positive and negative issues and packaged with comedy that can open people's minds. The result of further analysis in the film *Get Married* is the discovery of moral messages, namely moral messages towards God, the environment and oneself [7]. The next third research is entitled *Semiotic Analysis in the Dua Garis Biru Film* by Gina S. Noer made by Agus Jawita Dewanta (2020). The results of the research are in the form of meanings contained in the film *Dua Garis Biru* such as strawberries as the meaning of the fetus, ondel-ondel which means women who are pregnant and so on [8].



Figure1. *Dua Garis Biru* film Poster.

Source: <https://i.pinimg.com/564x/13/d8/82/13d882187469ace74ce21dc367773242.jpg> (2021)

Previous research used different research objects and methods. The fourth study by Nabila Ginanti entitled *Semiotic Analysis in the Dua Garis Biru Film*, describes the signs that are presented as a form of meaning about sex education. The fifth study, entitled *Representation of Sex Education in the Film Dua Garis Biru* by E.B Gunawan and Ahmad Junaedi, describes representation through Roland Barthes' semiotic analysis, analyzing the levels and relationships that represent sex education. The first research has similarities in its methods. The second research has similarities in the method and the third research has similarities in the object under study. Judging from the number of cases in Indonesia regarding underage sex, this study will discuss aspects of sex education which will later be analyzed using framing analysis and examine the syntactic, script, thematic and rhetorical sections that can reconstruct sex education in the film *Dua Garis Biru*.

2. Method

The object of this research is the scene that reconstructs the signs in the film *Dua Garis Biru*, there are 7 scenes that contain signs of sex education in the film *Dua Garis Biru*.


Table 1. The scene studied (source: iflix.com)

Scene 1	Scene 2
	
Scene 3	Scene 4
	
Scene 5	Scene 6
	
Scene 7	
	

The steps taken by the researchers were to download the *Dua Garis Biru* film and observe the scenes in the *Dua Garis Biru* film. The author also conducted a search for data on sources of books and journals regarding framing analysis and sex education. The object of the research was dissected based on Zhongdang Pan and Kosicki's theory of framing analysis by determining the syntax, script, thematic and rhetorical in each scene that shows the reconstruction of sex education. The research method used in this report is to analyze the sex education depicted in the film *Dua Garis Biru* using framing analysis and using a qualitative approach. Framing analysis is a method to see how the media tell stories about an event. In this report, the author will analyze the reconstruction of sex education in the film *Dua Garis Biru* using the Zhongdang Pan and Kosicki models and analyze the syntactic, script, thematic, and rhetorical parts of the scenes in the film *Dua Garis Biru*, so that from these four relationships will be formed. which will be the result of this analysis.


3. Results and Discussion

Table 2. Analysis of Scene 1

Scene Visuals 1	
	
Syntax	The results of the study are seen from the syntactic, script, thematic and rhetorical relations of the studied scene. In the first scene, the syntax is in the form of Dara's anxiety and fear if her actions are known to others.
Script	The script of the scene starts with Dara who invites Bima to play at Dara's house when she comes home from school and Dara's parents are not at her house, then there is a sex incident between the two of them, which eventually causes anxiety and fear for Dara if other people find out.
Thematic	The thematic of the scene is the words "Don't tell anyone, Bim" showing Dara's anxiety when other people find out what Dara and Bima have done.
Retoris	The rhetoric of the scene is Dara who has her back to Bima and is covered with a blanket with Dara's sad face indicating Dara is sad about what she has done.

From the syntax, script, thematic and rhetorical analysis, the relationship obtained shows that Dara's anxiety is shown by telling Bima not to tell anyone with a broken tone and Dara's position with her back to Bima with a sad face.





Table 3. Analysis of Scene 2

Scene Visuals 2	
	
Syntax	In this second scene there is a syntax when Bima stays away from Dara when he finds out that she is pregnant.
Script	The script in this scene is that Bima who finds out about Dara's pregnancy is shocked, stays away from Dara when he is at school, then leaves Dara and his motorbike when he comes home from school. This shows Bima's shock when he finds out Dara is pregnant and Bima's unpreparedness to become a parent.

Thematic	The thematic in this scene is Dara calling Bima "Bim" but Bima left Dara at school and Bima went straight home to his house and Bima could only cry in front of his parents showing Bima's behavior who was confused and afraid of what he would do when he found out about Dara's pregnancy.
Rhetorical	The rhetoric in this scene is Bima crying in front of his parents, showing Bima's confusion about the problem he is facing.

From the syntax, script, thematic and rhetorical analysis, the relations obtained are Bima, who finds out about Dara's pregnancy, leaves Dara at school and cries in front of her parents. This shows Bima's confusion about the problem at hand and what Bima should do at that time.

Table 4. Analysis of Scene 3

Scene Visuals 3	
	
	
Syntax	The syntax is Dara's feeling of compassion as a mother who is carrying someone in her stomach.
Script	The script in the scene is Dara who is about to abort her baby seeing the process of strawberries being crushed when someone is making juice. This reminded Dara of a strawberry the size of a fetus in her stomach. Making pity from Dara can't be ignored and doesn't mean to abort the baby.
Thematic	The thematic in the scene is the words "Now your baby is as big as: Strawberry" in the article on Dara's laptop showing a baby who is analogous to a strawberry in this scene.
Rhetorical	The rhetoric in the scene is that strawberries are crushed in a blender showing the analogy of an aborted fetus.

From the syntax, script, thematic and rhetorical analysis, the relations obtained were Dara who gave up her intention to abort the child she was carrying because she saw a strawberry in a blender and the analogy of a fetus as a strawberry on the information in Dara's laptop which reads "Now your baby is as big as: Strawberries".


Table 5. Analysis of Scene 4

Scene Visuals 4	
	
	
Syntax	In the fourth scene there is a syntax in the form of anger from Dara's parents and Bima when they find out about Dara's pregnancy.

Script	The script in the scene is Dara who accidentally gets hit by a ball on her head feels pain in her stomach and accidentally says "My stomach hurts, how is this baby?" so that the school knows Dara's pregnancy. Dara and Bima's parents immediately went to the school health unit room which caused chaos between the two families.
Thematic	The thematic for the scene is Dara who says "My stomach hurts, how's the baby?" make the school know about Dara's pregnancy. Dara's mother's words, "You think it's easy to be a parent" teaches her not to act rashly.
Rhetorical	The rhetoric of the scene is the poster in the school safety unit which indicates that Dara and Bima have learned about sex education.


From the syntax, script, thematic and rhetorical analysis, the relations obtained are that in this scene, Dara and Bima are told who have received sex education at school but still have early sex. Sex education has been taught in school. it can be seen from the poster in the School Health Unit room where the poster contains about human reproduction.

Table 6. Analysis of Scene 5

Scene Visuals 5	
	
Syntax	In the fifth scene, there is a syntax in the form of Bima and Dara's unpreparedness in dealing with Dara's pregnancy, which is an underage pregnancy.
Script	The script in the scene is when Bima and Dara have their first check-up at the obstetrician, Dara and Bima don't seem to know anything by saying things like, "Is that all, doc?", "Is that all, doc?" and could not answer the questions the doctor asked. This shows that Bima and Dara are not ready for pregnancy.
Thematic	Thematics in the scene are Bima and Dara's questions, such as the questions, "Is that all, doc?", "Is that all, doc?" shows Bima and Dara's ignorance about pregnancy and Bima and Dara's unpreparedness in dealing with Dara's pregnancy.
Rhetorical	The rhetoric in the scene is Bima's words which show that there is still a lack of knowledge about sex education through repeating Bima's questions such as "Is that all, doc?".


From the syntax, script, thematic and rhetorical analysis, the relations obtained can be seen from Bima repeating his question, showing that Bima and Dara still need to learn more about sex education.

Table 7. Analysis of Scene 6

Scene Visuals 6	
	
Syntax	In the sixth scene, there is Bima's syntax which is wrong about the color of the test pack.
Script	The script in the scene is when checking up on Dara's second pregnancy at the obstetrician, Bima's ignorance and innocence is seen when Bima mistakenly thinks that if the baby in the womb is a boy, the test pack results will show two blue lines.
Thematic	The thematic for the scene is "I think that a man should have two blue lines, right?" This shows Bima's ignorance and Bima's innocence as a child who has sex at an early age.
Rhetorical	The rhetoric in this scene is Bima's words that he thought that the pink test pack would contain a girl and the blue test pack would contain a boy, showing that Bima's knowledge of sex education is still minimal.

From the syntax, script, thematic and rhetorical analysis, the relations obtained can be seen from Bima who thinks that the pink test pack will contain a girl and the blue test pack will contain a boy which shows Bima's attitude which does not have much knowledge about education. sex.

Table 8. Analysis of Scene 7

Scene Visuals 7	
	
Syntax	In the seventh scene there is a syntax of Bima's regret for what he has done and Bima's mother's regret for the lack of communication about sex education.
Script	The script in the scene is the regret between Bima and his mother. Bima is seen when Bima apologizes to his mother about his mistake. Ibu Bima finally realized how important sex education communication is for a mother and child.
Thematic	The thematic for the scene is Bima who says, "Is it true that you used to be able to kiss your father because you often watch movies with kisses?" and Bima's mother who said, "We should often talk like this, Bim, just try it from the start, I'll tell you that it won't happen." This shows the importance of sex education.
Rhetorical	The rhetoric of the scene is the words "We should often talk like this, Bim, just try it from the start, I'll tell you that it won't happen." what was said by Bima's mother showed the importance of sex education from an early age.

From the syntax, script, thematic and rhetorical analysis, the relations obtained can be seen in Bima's mother who said "We should often talk like this, Bim, just try it from the start, I'll tell you it won't happen." which indicates a lack of communication and lack of education given by mothers to their children. After doing the analysis that has been done based on the theory of framing analysis on the sex education reconstruction scene and analysis on the syntactic, script, thematic and rhetorical sections. The results of the research that have been carried out show that the *Dua Garis Biru* film is able to reconstruct the message of sex education by using the concept of a metaphorical message without showing vulgar scenes.

An example of the results in the first scene which explains Dara's regret for having underage sex. This was explained by Dara's words to Bima who said not to tell anyone about Dara and Bima's actions in a broken tone. The scene does not show a vulgar scene and only shows Dara's sad face as a picture of Dara's regret. This illustrates to the audience indirectly that there will be a sense of regret after having underage sex. The next scene explains that Bima, knowing Dara's pregnancy, leaves Dara at school and cries in front of his parents. This shows Bima's confusion about the problem at hand and what Bima should do at that time. In the next part, it was Dara who gave up her intention to abort the child she was carrying because she saw the strawberry in the blender and the analogy of the fetus as a strawberry in the information on Dara's laptop which read "Now your baby is as big as: Strawberry". In the next scene, Dara and Bima are told who have received sex education at school but still have early sex which can be seen from the poster in the School Health Unit room where the poster contains reproduction in humans. In the next section, it can be seen from Bima repeating his question, showing that Bima and Dara still need to learn more about sex education. In the next section, Bima thinks that the pink test pack will contain a girl and the blue one will contain a boy, which shows Bima's attitude that he doesn't have much knowledge about sex education. In the next section, Bima's mother said, "We should often talk like this, Bim, just try it from the start, I'll tell you that it won't happen." which indicates a lack of communication and lack of education given by mothers to their children.

4. Conclusion

Analysis of the reconstruction of sex education in the film *Dua Garis Biru* was carried out using Zhongdang Pan and Kosicki's framing analysis and also analyzed the syntactic, script, thematic and rhetorical sections. The conclusion that can be drawn is that the education given in this film is not from showing things that are mature or indecent, but by showing the effects that occur after doing so. The conclusion from the whole can be concluded that the writer and director of the film *Dua Garis Biru* is able to reconstruct the message about sex education by using the concept of a metaphorical message and without showing vulgar scenes.

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