

## Representation of Family Dysfunction in the Film "Noktah Merah Perkawinan" (Semiotic Analysis of Roland Barthes)

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### KEYWORDS

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### ABSTRACT

A film is a collection of many images combined into a single whole, consisting of audio and visual components. Movies also often serve as a mirror of social reality. One of the Indonesian films that reflects social reality is the film "Noktah Merah Perkawinan" which tells the story of conflicts and dynamics in domestic life, as well as depicting various social and cultural issues that are relevant to Indonesian society. The purpose of this study is to identify and analyze how family dysfunction is represented in the movie "Noktah Merah Perkawinan" and how this can affect people's perception of family problems. Using a descriptive qualitative research method with Roland Barthes' semiotic analysis by identifying several scenes that describe the characteristics of being in a dysfunctional family proposed by a psychotherapist named Dr. Rashmi Prakash in Fistory Parenting, including lack of communication, lack of empathy, mental problems, excessive behavior control, lack of emotional support and violence. The findings emphasize the depiction of gender inequality as a major contributing factor to dysfunction, revealing that children are deeply impacted by such dynamics. This research enriches the understanding of media's role in portraying family dysfunction and aims to offer insights into addressing such issues effectively in real family settings.

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### Introduction

With the times, communication technology has evolved rapidly, allowing for faster, more efficient, and inclusive communication, without geographical restrictions. Mass communication has become an important part of this progress, playing a role as a medium that spreads messages to a wide audience and creates meaning for a diverse public (Effendy, 2003). Film, as a form of mass communication, combines audio and visual components to influence the audience's emotions, and becomes a powerful entertainment and educational tool (Nathaniela & Widiarti, 2022). Movies also often reflect social realities and contain ideological messages, presenting diverse perspectives

through various genres. One of the interesting Indonesian films to research is *Noktah Merah Perkamarriage* (2022), an adaptation of a 1996 soap opera that highlights family conflicts and communication in marriage, as well as the impact of external temptation on the family (Sindu, 2024). In addition to the *Noktah Merah Perkawinan*, there is also *Gara-Gara Warisan* and *Ngeri-Ngeri Sedap* (2022) which raises the theme of family conflict. Compared to the two, *Noktah Merah Perkawinan* places more emphasis on the marriage crisis affecting family structure, making it a relevant research subject to understand the complexity of interpersonal relationships and family dysfunction in social contexts.

The film "*Noktah Merah Perkawinan*" is in the Top 10 Indonesian Movies on Netflix. The film is on top of the movies "*Stealing Raden Saleh*" and "*The Big 4*," which were very popular movies on Netflix some time ago (Rantung & Sari, 2023). The film "*Noktah Merah Perkawinan*" managed to get several nominations at the Indonesian Journalist Film Festival (FFWI XII), including nominations for best lead artist by Marsha Timothy, best lead actor by Oka Antara, best cinematographer by Aline Jusria, best director by Sabrina Rochelle Kalangie, and best drama film. In addition, the film also won two nominations: best supporting artist won by Sheila Dara Aisha and screenwriting for the selected adaptation given to Sabrina Rochelle Kalangie and Titien Wattimena (*Noktah Merah Perkawinan* (Film), 2024).

A family is the closest part of society consisting of a mother, father, and child who live together and live under the same roof, and have a relationship with each other. A family forms a society. A healthy society is needed to achieve prosperity. The meaning of healthy here does not only mean physical health, but mental health and health in social life. A healthy society comes from wholeness in family life (Winarko, 2020).

Family dysfunction occurs when there is conflict or disagreement between family members, resulting in a loss of affection, warmth, and mutual respect. The family is considered dysfunctional if there is a disturbance in family integrity, unfulfilled parental roles, and poor interpersonal relationships and other factors (Talopo et al., 2019).

The family plays an important role in shaping each individual's character and personality, serving as a refuge and source of emotional support. However, many families experience dysfunctions that interfere with this ideal role. Family dysfunction involves not only structures and roles, but also psychological bonds that support the well-being of family members. In Indonesia, divorce cases reached 463,654 in 2023, mostly caused by disputes, financial problems, domestic violence, and polygamy (Muhammad, 2024). In addition, WHO data shows that more than 15.6 million people in Indonesia experience depression, influenced by factors such as bullying, school problems, and lack of family support (Ilham, 2023). Based on this phenomenon, the author is interested in researching family dysfunction in the film *Noktah Merah Perkawinan* using Roland Barthes' semiotic analysis, which traces the meaning through three stages: denotative, connotative, and cultural myth. This study will help uncover the identity and dynamics of complex family relationships in the Indonesian social context.

Based on the preparation of the background above, this study aims to identify and analyze the representation of family dysfunction in the film *Noktah Merah Perkawinan*. This research involves understanding the characters, interactions, and family dynamics reflected in the drama narrative, as

well as examining the impact of this representation on public perception of family problems. From an academic perspective, this study aims to enrich researchers' understanding of the role of media in communication and representation of family dysfunction, as well as improve semiotic analysis skills in understanding signs in films. Practically, this research is expected to provide insight into family dysfunction that often occurs, so that it can be a reference for the public to better understand and handle this issue in family life.

## **Materials and Methods**

This type of research is qualitative, which aims to understand the natural conditions of the research object without involving numerical calculations. Using the Roland Barthes semiotics method, this study analyzes the signs and symbols associated with family dysfunction in the film *Noktah Merah Permarian*, through stages of signification such as denotation, connotation, and myth. This method allows researchers to explore the deeper meanings of each scene and dialogue that features aspects of family dysfunction, as well as analyze how these are represented and can influence public perception of those issues.

This research focuses on the various characteristics of family dysfunction shown in films, based on the theory of family dysfunction by Dr. Rashmi Prakash. These characteristics include lack of communication, empathy, mental problems, overcontrol, lack of emotional support, and violence. The main source of data is the film *Noktah Merah Perkakahan*, while secondary data is in the form of journals, articles, books, and other relevant sources. Data collection techniques are carried out through observation, understanding the storyline, screenshots of certain scenes, and analyzing each scene based on Barthes' theory. Thus, the results of this analysis are expected to provide a deeper understanding of the representation of family dysfunction in the media, especially films, as well as a reference for further semiotic analysis in communication studies.

## **Result and Discussion**

### **Result**

#### **Lack of Communication**

##### **Scene 1, Durasi: 28:03 – 28:50**



**Figure 1. Ambar Takes Unilateral Decision**

Source: Film *Noktah Merah Perkawinan* (2022)

**Ambar:** "I've sent the address of the marriage counselor, tomorrow we'll meet her at 11.00 a.m., just meet there, I'll take Bagas and Ayu first. Don't be late"

**Gilang:** "Why did you make a decision without asking me first?"

**Ambar:** "If I ask you first, the answer will be long"

At the level of denotation, Gilang stood a little far away from Ambar who was lying on a mattress with a blanket covering his body. Connotatively, there is tension or disagreement between Gilang and Ambar. Gilang who was standing showed discomfort while Ambar's position lying relaxed on the bed indicates the possibility of resting or wanting to sleep.

The scene depicts a lack of communication, Gilang feels ignored and not appreciated because important decisions are taken without involving him. The analysis of the representation of family dysfunction in the scene is to show that the wife made a unilateral decision, indicating a lack of communication and collaboration in the relationship.

If the husband and wife do not have good interpersonal relationships, it will be difficult to achieve harmony in the marriage. Interpersonal relationships require effective communication, and the type of communication that is often used by married couples is interpersonal communication (Marheni, 2019). Effective interpersonal communication is good communication, characterized by mutual openness, empathy, mutual support, positive attitudes, and equality (DeVito, 2011).

### **Lack of empathy**

**Scene 2, Durasi : 29:48 - 31:49**



**Figure 2. Blaming each other**

Source: Film *Noktah Merah Perkawinan* (2022)

**Kartika:** "What made you come here? Who wants to tell the story first?"

**Ambar:** "So this is it, I feel that our relationship is not good communication"  
**Kartika:** "If Gilang? You think there is something wrong with your communication."  
**Amber:** "and last month we had a big fight, since then our relationship has deteriorated"  
**Kartika:** "Is there anything that distinguishes the previous quarrel?"  
**Ambar:** "Never been so great, ma'am"  
**Kartika:** "How bad do you two think the situation is?"  
**Gilang:** "Amber gets angry easily"  
**Ambar:** "because you always avoid every problem"  
**Gilang:** "I don't want you to get angrier"  
**Kartika:** "that's what happened for years"  
**Amber:** "It's not like that's been going on for years"  
**Kartika:** "Maybe you can tell me about the problems that occurred"  
**Gilang:** "There is nothing to tell, all my faults are not Ambar's fault, no one's fault"

At the level of denotation, Gilang and Ambar were sitting far apart on a sofa in the wedding consultation room. In front of them was a counselor who was having a dialogue with them about communication issues. Connotatively, it reflects the dynamics of problematic relationships and the process of seeking counsellor help. Sitting far apart indicates tension and discomfort between the couple.

The scene depicts a form of lack of empathy. During the counseling session, Gilang looked passive in wanting to solve his problem. Both Gilang and Ambar also blame each other and don't want to listen to each other's feelings. The analysis of the representation of family dysfunction in the scene is that the husband and wife focus on blaming each other and do not want to listen to each other's feelings, indicating that communication in their relationship has been broken.

Couples who live an empathetic home life are those who listen to each other attentively and are willing to understand the message being conveyed (Sari & Herawati, 2017). In a healthy marriage, it is important for both parties to not only talk but also listen, as well as try to understand each other in order to reach a constructive resolution.

**Scene 3, Durasi : 45:34 – 46:08**



**Figure 3. Telling Stories of Children Watching Arguments**

Source: Film Noktah Merah Perkawinan (2022)

**Kartika:** "Are the children there when you guys fight?"

**Amber :** "Bagas"

**Kartika :** "So Bagas heard?"

**Ambar:** So how about mba, I'm afraid that later my children will be the victims."

At the level of denotation, a counselor wearing a hijab was speaking with a serious expression, asking "were the children present during the quarrel?" to Ambar who was sitting pensively with a sad expression. Connotatively, the woman in the hijab who speaks can be associated as an authoritative figure like a counselor who is asking something very personal related to family relationships. Meanwhile, the reaction of Ambar, who was seen sitting pensive and sad, hinted that the question had a profound emotional impact.

At scene illustrates the lack of empathy for children. The analysis of the representation of family dysfunction in scene These are children who witness their parents' violent arguments will be able to have a significant adverse impact on the child's development and welfare. Families that experience a broken home are usually characterized by divorce or separation of both parents, relationships that are no longer harmonious, and an unpleasant atmosphere at home because there are often quarrels (Sigirot et al., 2022).

Some of the adverse effects when children witness their parents' quarrels include (1) guilt, if the fight is caused by the child, the child will blame himself, (2) brain development is disturbed, the child shows a brain pattern similar to that of a soldier on the battlefield. Children under the age of 11 are not yet fully able to understand complicated social situations, (3) depression or anxiety disorders, children will have difficulty managing their emotions, so more than 54 Figure 4. 5 Betrayal is prone to depression or anxiety disorders. This impact also affects the neurobiological, cognitive, and behavioral aspects of the child, (4) low self-confidence, the home should be the most comfortable and safe environment. However, if the child does not feel, they will feel confused. Children will be more busy being aware of their surroundings, (5) prone to stress and easily sick, poor sleep quality and increased production of stress hormones such as cortisol also contribute to a weak child's immune system (Banu, 2023).

**Scene 4, Duration: 1:02:00**



**Figure 4. Betrayal**

Source: Film *Noktah Merah Perkawinan* (2022)

At the level of denotation, Gilang and Yuli (Ambar's students) are in a fairly full train. The two looked friendly, with Gilang holding Yuli's waist and Yuli laughing while covering her mouth. Connotatively, Describes a happy situation. Physical interaction between Gilang and Yuli indicates closeness or intimate relationships, such as a couple or close friend. Yuli's female laughter expresses comfort and pleasure in their togetherness.

The scene depicts Gilang's lack of empathy for Ambar as his wife. The representation of family dysfunction in the scene is infidelity as a form of betrayal in the marriage relationship, where Gilang violates the trust built with Ambar. Gilang makes out with Yuli behind Ambar's back, which shows that he doesn't think about or care about Ambar's feelings and doesn't want to understand the emotional impact of his actions on his wife.

Infidelity often occurs in family life. Infidelity is a part of family life and is often a source of trouble. One example of a husband's infidelity is when a family member does something without his wife's knowledge, and vice versa. Various aspects of family life experience infidelity, including finances, decision-making, sexuality, friendships, relationships with parents, work, and so on (Yeni, 2023).

In addition to being a cause of divorce, infidelity can also increase the risk of depression and negatively impact the mental health of the individual who is the victim (Banu, 2023). The impact of infidelity in the household is, Loss of trust in the partner, decreased confidence, anxiety, self-blame and mental fatigue (Kusumastuti, 2022).

## **Mental Problems**

### **Scene 5, Durasi : 1:19:09 – 1:19:16**



**Figure 5. Ambar's Emotional Disorder**

Source: Film *Noktah Merah Perkawinan* (2022)

At the level of denotation, Ambar sat crying on the kitchen floor. Connotatively, Describes feelings of sadness, hopelessness, or deep emotional exhaustion. The kitchen as a place that is commonly associated with household activities can indicate that Ambar is experiencing pressure in domestic roles or facing personal problems related to her home life.

The scene depicts the form of mental problems. The representation of family dysfunction in the scene is Ambar's inability to balance her emotions. Ambar's behavior indicates a mental problem because it indicates emotional instability or emotional disorders that interfere with his control.

Emotional disorders are one of the mental health problems that can have a significant impact on individuals. Instability or uncontrolled mood swings can affect many aspects of a person's life. Those with emotional disorders may exhibit symptoms such as excessive anxiety, persistent worry, or periods of extremely depressed feelings that can trigger depression. This problem is also often characterized by difficulty concentrating, loss of focus, and decreased productivity in daily activities (Dimenpsi, 2023).

**Scene 6, Durasi : 1:45:38 – 1:46:01**



**Figure 6. Bagas Fights at School**

Source: Film Noktah Merah Perkawinan (2022)

**Ambar:** "Mom, once again, I apologize, Mom

**Teacher:** "No, Mom. Bagas, hey, don't repeat it again, huh? Kasian Mama

At the level of denotation, a female teacher with a serious expression who spoke to Ambar and Bagas. Ambar's expression looked anxious, standing next to Bagas who folded his hands and saw bruises on his cheeks. Connotatively, the serious expression of the female teacher indicates that this situation is under the supervision of the authorities or a third party who has concerns. Meanwhile, Ambar's anxious expression shows that he is worried about the situation. The bruise on Bagas' cheek illustrates the physical violence that occurred at school.

In this scene, it can describe the form of mental problems. The representation of family dysfunction in the scene is that children fighting at school often reflect unstable and conflict-ridden home conditions. When children try to attract their parents' attention by behaving negatively, such as being naughty or rebellious, this behavior can be a way for children to express feelings of stress and confusion due to parental conflicts at home. Changes in the child's behavior can be an indication of a mental problem that affects the child.

Children are born with good, white, and pure qualities. Factors from parents and the environment are the most influential in shaping children's character. The main influencing factor is the family environment, especially the elderly. Improper parenting causes children to develop negative characters. Children who grow up in families that are not harmonious, often quarrel, or broken home tend to have a higher risk of experiencing anxiety, depression, stress, and stress problems due to losing an important role in the family. These feelings can encourage children to behave negatively. Behaving mischievous is a way for children to express what they feel (Dita Fatika Cindi Febiola, 2022).



## Controlling Excessive Behavior Scene 7, Duration: 16:50



**Figure 7. Amber Over Protective**

Source: Film Noktah Merah Perkawinan (2022)

**Ambar** : "Wherever you look first"

**Bagas** : "Already Ma, I've used it myself"

**Amber** : "Where can I use it myself"

**Bagas** : "Really"

**Ambar** : "No, Mama look at it first"

At the level of denotation, Ambar holds Bagas' shoulder directly asking or forbidding Bagas not to apply medicinal ointment to his own wounds. Meanwhile, Bagas with a sullen expression or feeling uncomfortable.

As a connotation, Ambar is overprotective and controlling, which often occurs in the context of the traditional role of the mother as the main caregiver. Meanwhile, Bagas' expression and posture show a reluctance or desire to show that he can take care of himself.

The following scene describes the form of controlling children's behavior because it is considered a form of control that inhibits children's independence. The representation of family dysfunction in scene is the inability to do simple things independently can hinder the development of a child's personality. In this context, Ambar may aim to protect Bagas and ensure that the wound is properly cared for, but this action can also send a message that Bagas is not trusted to handle simple tasks on his own. Sometimes, due to excessive affection for children, parents tend to limit their children's choices, decisions, and even behavior excessively. This type of parenting pattern is known as overparenting.

Responsive parenting can help children become more confident, but excessive parenting can cause children to become less confident and distrustful of their abilities. This can affect the child's academic achievement. Children may feel doubtful about their own abilities when their parents are too involved. As a result, children can build a negative view of themselves, such as questioning their ability to solve everyday problems (Marcelina, 2024).

**Scene 8, Durasi 25:02 – 25:16**



**Figure 8. In-laws Criticize Parenting**

Source: Film *Noktah Merah Perkawinan* (2022)

**Ambar:** "Bagas, let's eat, son, if you don't watch TV again tomorrow."

**Lastri:** "Already. Why are children threatened. If a child is told well but still does not obey, there must be something wrong with his way of education. You have to talk to your wife."

At the level of denotation, Ambar is inviting her son to eat firmly and give light threats. Lastri, who spoke to Gilang, criticized and blamed Ambar's upbringing and Gilang held his mother's arm.

Connotatively, the way of education that Ambar uses may be authoritarian. Lastri (Ambar's mother-in-law) expressed dissatisfaction with the way her daughter-in-law was upbringing her grandson, a situation that illustrates where a mother is often considered more fully responsible for raising children. Gilang holds his mother's arm while criticizing Ambar showing his desire to reduce tension.

The scene depicts the form of controlling the excessive behavior of the in-laws towards Ambar as a son-in-law. As for the representation of family dysfunction in the scene, Ambar's mother-in-law criticizes and blames Ambar's way of education to her child, Bagas shows that there is social pressure, the criticism may be influenced by social or cultural demands that require a mother to meet certain criteria. Ambar may feel the need to demonstrate her abilities, while the mother-in-law is unaware of the conditions or difficulties faced by Ambar.

The relationship between in-laws and daughters-in-law is often a source of tension. Tension can have an impact on overall family harmony, including the quality of the relationship between husband and wife. One of the main causes of this conflict is the difference in values and culture. Each family has its own rules, norms, and customs. When a person gets married, they often have to deal

with two different cultures: their own family culture and their partner's family culture. In-laws who have certain views on parenting or life principles may find it difficult to accept a son-in-law who comes from a different background, which then triggers conflicts (Arifurrahman, 2024).

### **Lack of Emotional Support**

**Scene 9, Durasi : 1:45:49 – 1:46: 43**



**Figure 9. Bagas feels unfair**

Source: Film *Noktah Merah Perkawinan* (2022)

**Bagas:** "Why aren't you as angry as you were then?"

**Ambar:** "You've apologized, right"

**Bagas:** "Cheating! If you can forgive me, why can't you forgive me? Papa also feels sorry for me."

At the level of denotation, Bagas was speaking with an angry expression to Ambar, who didn't seem to take his mistake very seriously. Then Bagas ran away leaving Ambar after expressing his feelings. Connotatively, it depicts Bagas who looks frustrated or upset, as implied by the word "Cheating!", which shows dissatisfaction or feeling unjust seeing the difference in his mother's attitude in forgiving him, but not his father.

In the scene, it depicts that there is no emotional support for Bagas. The representation of family dysfunction in the scene is that Ambar is ignoring the moral responsibility to teach right and wrong values. This makes the child not feel given the space to express his feelings or provide the necessary support to deal with the situation.

Neglecting children is not just a matter of lack of affection or attention; It also involves meeting all of the child's needs, including mental, physical, health, and educational needs. Children who do not receive affection and attention are more likely to face physical and mental health problems. As a

result, they often make their own decisions about what they think is best without consulting their parents. Therefore, they carry out a number of deviant activities (Tanjung et al., 2022).

### **Violence**

**Scenes 10, Durasi : 1:17:01 – 1:17:23**

**Picture. Gilang and Ambar Fighting he bat**



**Figure 10. Gilang and Amber Had a Great Fight**

Source: Film *Noktah Merah Perkawinan* (2022)

**Ambar:** "you can't, you can't face problems, you never can"

**Gilang:** "Stop saying I never did anything. Again you said so, I slapped you"

**Ambar:** "Can it? Try. Slap!"

At the level of denotation, Ambar and Gilang are arguing and they physically slap themselves. A connotation, Indicates the peak of conflict in their relationship. Slapping each other is a symbol of their inability to communicate well and manage their frustrations. It also reflects the despair and emotional breakdown they experience, in an extreme way.

The scene depicts a form of violence. The representation of family dysfunction from the scene is that a couple committing physical violence in a violent argument suggests that their relationship has reached a very destructive point, where there is no longer effective communication, empathy, or an attempt to improve the situation in a healthy way. Domestic violence includes any form of physical, emotional, or psychological violence that occurs between family members within the scope of the household. Although in this scene they slap themselves and not each other, the act can still be considered a form of physical violence, albeit in an indirect form. This indicates a very high level of frustration and pain in their relationship.

The term "self-harm" refers to behavior in which a person intentionally injures himself or herself as a way to overcome, express, or survive a very difficult situation. This type of self-injury can be various, such as slashing, scratching, hitting, biting, banging the head, pulling hair, swallowing dangerous objects, or consuming excessive amounts of certain substances. Not all individuals are able to understand and be able to express their feelings clearly. When the emotional burden feels too heavy to express in words, self-harm often an option (PijarPsikologi, 2019).

### **The Myth of 'Gender Inequality as the Main Cause of Family Dysfunction'**

In the context of the film "*Noktah Merah Perkawinan*," gender inequality between husband and wife creates complex dynamics and contributes to family dysfunction. The myth is relevant based on

the 10 scenes that have been analyzed. In the first scene, Ambar is in control of important decision-making. Reflecting Ambar being dominant while Gilang is passive and feels neglected. In scene two, in the counseling session, Gilang does not seem to try to solve problems and tends to be passive, while Ambar is more vocal and tries to find solutions. This illustrates that women in the family are often required to bear a greater emotional burden in maintaining harmony, while men are more likely to avoid it. This reinforces the myth that men have limited involvement in family emotional affairs.

In scene three, Ambar is worried that her son, Bagas, will be negatively affected by their argument. This shows the traditional role of women who are expected to always think about the welfare of children and keep them from being affected by family conflicts. Gilang was not involved in the discussion, showing how men's roles in childcare are often considered smaller. In scene 4, Gilang has an affair with Yuli while his wife has to shoulder household responsibilities. Suggests that women often have to manage crises caused by men, such as infidelity, without adequate emotional support. Ambar still had to survive and maintain the stability of the household, despite being faced with betrayal, reinforcing the myth that women should be the main pillar in maintaining the welfare of the family.

In scene 5, Ambar sat on the floor crying after a big fight with Gilang. The pressure that Ambar experienced reflects the emotional burden that is often felt by women in the family. In scene 6, where Bagas is involved in a fight at school, he again emphasizes the importance of the role of mothers in maintaining children's behavior. Mothers are often considered more responsible for their children's behavior than fathers, although the problem may stem from conflicts between the two parents. Ambar's dominant involvement in taking care of her child's problems shows gender inequality in parenting. In scene 8, it shows criticism from Ambar's mother-in-law of the way Ambar educates her child. Gilang did not defend his wife or engage in these discussions, which shows that women are often subjected to social judgment regarding their role as caregivers. If there is a failure in parenting, it is the woman who is to blame.

In scene 9, Bagas feels unfair that his mother forgives his mistake but his father's mistake does not. Reflecting gender inequality because the roles of mothers and fathers are seen differently by children. In the context of gender, mothers are often considered more responsible for the morality of the family, while fathers can ignore that role without the same consequences. In scene 10, the physical argument that occurs between Ambar and Gilang reflects how gender inequality can create deep emotional pressure. Although Ambar appears to be more dominant in some other scenes, this scene shows that Gilang feels threatened by Ambar's dominant role and reacts with violence. This imbalance indicates the existence of conflicts related to unequal gender roles where emotional responsibilities and power are not distributed fairly.

Throughout the film, it can be seen that the female character, Ambar, often expresses her feelings and opinions but her husband, Gilang, does not seem to care too much. Women are often considered emotional creatures, while men are seen as more rational. When women express their opinions or disagreements, it is often considered trivial or judged as a woman who is too brave beyond her nature (Ayu & Filzah, 2023). Ambar is also in control of decision-making, meeting with a marriage counselor, being responsible for childcare, ensuring family harmony while her husband, Gilang, tends to be passive and avoids conflict. This reflects a social expectation that requires women

to be the main stewards in domestic life, while men's roles are often limited to the economic aspect and not emotionally involved. This gap creates emotional pressure that has an impact on family harmony and children's well-being.

Many people interpret the concept of gender narrowly, as if it only focuses on women and their nature. In fact, gender is different from gender; It doesn't just talk about women or men exclusively, and it's not just about the biological differences between the two (Widaningsih, 2014). Gender is a concept used to recognize the differences between men and women based on social and cultural influences. These differences in roles are formed through the construction of society or social groups, with variations influenced by cultural backgrounds and social structures in various regions, tribes, countries, and religions (Ani, 2018).

Summarizing from the book 'Gender and Family: Concepts and Reality in Indonesia', the position of women in the cultural context, often puts women in domestic roles, while men are considered as leaders, protectors and the main breadwinner. This role limits women in decision-making outside the household, but in many cases, women are given greater responsibility in maintaining family harmony, parenting and ensuring the quality of children's resources (cognitive, ethical, and social behavior), and women are also symbolized as guardians or home nurses, providing food, if these things do not go as expected then the first to blame is woman (Puspitawati, 2018).

The gender gap also has a major impact on emotional and psychological health. In the context of the family, women who are given a greater burden in harmony and nurturing often feel emotionally exhausted, as experienced by Ambar's character. This role inequality not only affects women, but also negatively affects children, who witness the strain in their parental relationships.

Neither husband nor wife are in a relationship with a higher or lower role. No one should dominate, but respect each other in order to maintain balance in the relationship without inequality. Marriage should reflect an equal relationship, not a superior-subordinate relationship, where both have an equal position in the family. Thus, a relationship is created that needs, protects, and takes responsibility for each other, so that harmony is realized and both can cooperate and control themselves in all things (Ayu & Filzah, 2023).

In patriarchal cultures where men or husbands are considered leaders, the concept of "family leader" in this context actually leads more to a partnership between husband and wife, where the two complement each other's strengths and weaknesses. Leadership in the family is not authoritarian leadership that requires one party to be completely subservient to the other. Therefore, gender justice in the family can be achieved through equal partnership between husband and wife, where the husband remains the leader, but both become good listeners for each other, including listening to the children (Puspitawati, 2018).

## **Discussion**

The film "Noktah Merah Perkawinan" clearly depicts the theme of role inequality in the family, which is the main cause of family dysfunction. Marriages do not always run harmoniously because conflicts are often inevitable. Because marriage is bringing together two individuals with different backgrounds, both in terms of personality, values, culture, and parenting. However, many couples are

able to maintain the integrity of their marriage compared to those who end up in failure (Puspitawati, 2018).

In Gilang and Ambar's relationship, it can be seen that responsibilities and roles are not evenly distributed, creating conflicts and tensions that negatively impact the family's emotional health. This inequality is evident when Ambar makes important decisions without involving Gilang, such as when he decides to see a marriage counselor. This decision not only shows Ambar's dominance in the relationship, but also reflects Gilang's inability to take the initiative or actively participate in improving the situation.

This inequality dynamic is further reinforced by the traditional roles expected of each couple. Ambar appears to be more involved in household affairs and childcare, suggesting that she bears a greater burden in maintaining the welfare of her children, especially in the context of the conflicts they face. For example, when there was an argument between Ambar and Gilang, it was seen that Ambar tried more to maintain domestic stability, while Gilang chose to withdraw from the conflict. This created frustration for Ambar, who felt that she had to deal with all the problems on her own without adequate support from her husband. On the other hand, Gilang seems to be more comfortable in a passive position, which further exacerbates the tension in their relationship.

The inequality of roles in this film reflects how the emotional burden and responsibility in a family are often not distributed fairly. Ambar, as a wife and mother, feels that she has to take over many roles, including in decision-making and childcare. This has the potential to create dissatisfaction on the part of Ambar, who feels pressured to meet expectations as the primary caregiver and responsible person in the relationship. This not only results in tension in the marital relationship but also has a negative impact on the emotional health of their children. When one partner feels overwhelmed, this can trigger stress and anxiety that impacts overall family interactions.

Equality and justice, which are ideally balanced in domestic relations, become uneven, with one party becoming more dominant. This is due to a cultural system that has taken root deeply. It is undeniable that the majority of tribes in Indonesia still adhere to a patriarchal culture, which results in restrictions on the role of mothers, daughters, or women in society. These restrictions inhibit their creativity and limit their ability to express and reach their full potential, even in the smallest of environments, namely the family (Ayu & Filzah, 2023).

Various factors underlie gender inequality, including the arrogance possessed by men, where they feel entitled to be decision-makers without involving women in discussions or giving them the opportunity to participate. In addition, there is a common assumption that men are the main breadwinner in the family. The culture that places men as the dominant party has taken root strongly, supported by norms and laws that tend to be discriminatory. The lack of protection for women who experience unpleasant treatment also worsens their image, which negatively impacts families and society (Chotban & Kasim, 2020).

## **Conclusion**

The film *Red Dot Permarian* depicts family dysfunction through gender inequality in roles and responsibilities between husband and wife, as well as emotional dynamics in their relationships. Roland Barthes' semiotic analysis reveals that Ambar, as a wife, is in control of important decision-

making and is responsible for childcare, while Gilang, her husband, shows a passive attitude and tends to avoid conflict. This inequality creates tensions that trigger frustration and emotional exhaustion in Ambar, which ultimately affects the emotional state of their children. Children feel the impact of this disharmony through confusion, lack of attention, and insecurity, which then encourages them to exhibit negative behavior as a form of protest or an attempt to seek attention that they do not get from their parents.

Practical recommendations based on the findings include encouraging communication training programs for couples to address and mitigate family dysfunction, particularly focusing on empathy and shared responsibility in parenting. Additionally, promoting awareness of gender equality in family roles can help reduce the emotional burden on one partner and foster healthier relationships. For further research, it is suggested to explore the impact of cultural influences on family dynamics in greater depth and examine the effectiveness of intervention programs aimed at reducing family dysfunction through improved communication and emotional support.

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