

Audience Reception Analysis of Sexual Education in the Film *Dua Garis Biru*

<http://dx.doi.org/10.25008/wartaiski.v9i1.500>

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Submitted: May 2, 2026, **Revised:** June 11, 2026, **Accepted:** June 12, 2026

Terakreditasi SINTA-4 SK Kemristekdikti No. 72/E/KPT/2024 sampai Vol 10(2) tahun 2027

Abstract

The film *Dua Garis Biru* (2019) is an Indonesian production that addresses social issues surrounding adolescent sexuality within the teenage drama genre. The film follows a high school couple whose decision to engage in premarital sex leads to severe consequences, including unplanned pregnancy and compromised futures. This issue highlights a widespread lack of understanding regarding sex and reproductive education, which ultimately yields negative impacts. This study aims to analyze the reception of undergraduate student audiences from three Indonesian universities after watching *Dua Garis Biru*, as well as their comprehension of the sex education messages conveyed through narrative scenes. Utilizing Stuart Hall's reception theory with a descriptive qualitative approach, data were gathered from five informants through in-depth interviews to determine their decoding positions, supplemented by document analysis. The findings indicate that all five informants adopted a dominant-hegemonic position, with no informants falling into the negotiated or oppositional positions. They agreed that *Dua Garis Biru* successfully delivers both entertainment and education, addresses youth social issues, and opens up discussions on sex education, which is still widely considered taboo. Hopefully, this film can provide inspiration and shift public perception regarding the vital importance of sex education.

Keywords: *Dua Garis Biru* Film, Mass media, Audience reception, Sex education, Premarital sex

INTRODUCTION

Mass media serves as a fundamental communication channel designed to disseminate information widely, engaging the interest, thoughts, and emotions of the public while acting as an essential educational tool (Asri, 2020). Structurally, mass media facilitates the delivery of news, opinions, commentary, and entertainment to a broad audience (Nur, 2021). Within this framework, communicators strategically utilize these channels to effectively transmit messages to society (Menungsa, 2021). Although mass media traditionally operates as a one-way communication stream with minimal immediate dialogic interaction between the sender and the receiver, its reach remains profoundly impactful. Consequently, mass communication is intricately linked to these media vehicles (Firmansyah et al., 2018), among which film stands out as a highly potent medium due to its unique capability to vividly mirror and disseminate social realities (Asri, 2020).

Watching films has emerged as one of the most popular cultural and leisure activities globally, particularly in Indonesia. The expansion of commercial cinema chains and the rapid proliferation of Over-The-Top (OTT) streaming platforms have significantly enhanced public access to cinematic content. This widespread availability allows diverse audiences to consume films collectively with family, peers, and partners. Audiences are fundamentally drawn to films as an essential source of entertainment due to the medium's capacity to deliver vivid audiovisual narratives (Laksono et al., 2022). This immersive experience serves as a vital mode of expression, capturing public interest deeply within the contemporary media-saturated era (Laksono et al., 2022).

Furthermore, films possess the capacity to project societal realities onto the screen, blending entertainment with the effective transmission of informational and educational messages through imagery, dialogue, and plotlines (Panuju, 2019). Currently, the Indonesian film industry is experiencing accelerated growth, driven by this cinematic power to present compelling narratives that not only entertain but also shape audience mindsets and provoke critical public discourse regarding contemporary societal norms.

This upward trajectory of the domestic film market is heavily driven by the preferences of the younger demographic. According to a survey conducted by Saiful Mujani Research and Consultant (SMRC), a significant majority of Indonesians, particularly youths residing in major urban areas, demonstrate a stronger preference for local films over foreign cinema.

Table 1. Comparison of Movie Choices Watched

Age Group	15-22 y.o.	23-30 y.o.	31-38 y.o.
Indonesian Films	81%	64%	49%
Foreign Film	64%	53%	42%

Source: Saiful Mujani Research and Consultant (2019)

Within the 15–38 age bracket, 67% of respondents reported watching at least one Indonesian film in theaters within the past year, while 40% had watched at least three. This high enthusiasm is most pronounced among the youngest cohort (ages 15–22), where 81% had viewed at least one local film and 51% had seen at least three within the year. Regarding genre preferences among youth, domestic comedy leads with 70.6%, followed closely by horror at 66.2%, and romance at 45.6%. This high consumption rate and affinity for relatable narratives among young adult audiences underscore the profound cultural impact of local cinema, making Indonesian youth-targeted films a highly critical site for examining media reception and socio-educational messaging.

One prominent example of such cinematic work is *Dua Garis Biru*, directed by Ginatri S. Noer and released in Indonesian theaters on July 11, 2019. Adapted from a 2019 novel of the same name, this teenage drama follows Dara, a high-achieving high school student, and Bima, her classmate who is less academically inclined. Their affectionate relationship takes a drastic turn when they cross boundaries and engage in premarital sex at Dara's home, leading to an unplanned pregnancy at the age of 17. This reckless mistake upends their youth, forcing them to navigate the immense struggles of premature parenthood and altering their futures forever.

Produced by StarVision Plus under producers Chand Parvez Servia and Fiaz Servia, the film starring Angga Yunanda and Adhisty Zara, garnered massive public enthusiasm. It amassed 178,000 viewers across 250 screens on its premiere day, reached 2 million viewers within 15 days, and ultimately became the second highest-grossing Indonesian film of 2019 with a total of 2.5 million viewers.

The film's commercial success underscores its capacity to address deeply rooted social issues surrounding adolescent sexuality that resonate with the public. In Indonesia, sex education remains a highly sensitive and taboo topic, as public discourse frequently stigmatizes the subject by focusing strictly on the mechanics of intercourse.

According to psychologist Lya Fahmi (2019), the responses from late adolescent and young adult audiences confirm that society remains fundamentally inept and stuttering when confronting sexual issues, teenage pregnancy, and parent-child communication. Discussions on these matters are routinely suppressed due to cultural taboos and fears of family disgrace. However, *Dua Garis Biru* breaks this convention by serving as an educational vehicle that encourages the audience to understand sex education comprehensively through an engaging, entertaining, yet emotionally realistic narrative.

Given this context, it is crucial to analyze how target audiences actively interpret these cinematic messages. Therefore, this study aims to investigate and analyze audience reception, specifically exploring how undergraduate student audiences decode and perceive the sexual education functions portrayed in the film *Dua Garis Biru*. By focusing on the research question of how young adult audiences decode these specific messages, this study offers both theoretical and practical significances.

Theoretically, this study contributes to higher education institutions as a reference for media studies, specifically regarding audience interpretation of sex education in contemporary cinema. The findings can also serve as an empirical reference for future communication studies focusing on reception analysis and health communication, while providing conceptual insights for adolescents to approach sex education with critical awareness rather than stigma. Practically, the results of this study are expected to inspire filmmakers and creative industry workers to produce socially responsible films that seamlessly blend artistic entertainment with profound moral and educational values.

THEORETICAL FRAMEWORKS

Mass Communication

Human beings are inherently social creatures who depend on collective interaction and mutual cooperation within groups to sustain life. Within this social dynamic, communication plays an essential role as a process of transmitting messages or information from one party to another to achieve mutual understanding (Puspitasari et al., 2022). Scholars define communication as a process that allows individuals to utilize verbal words or symbols to influence the behavior of others, spanning various levels including intrapersonal, interpersonal, group, organizational, and mass communication (Puspitasari et al., 2022).

Derived from the term mass media communication, mass communication is conceptually defined by P.J. Bourman as a process wherein media organizations produce and publicize messages simultaneously to a broad public through a predominantly one-way flow (Kustiawan et al., 2022). This process establishes several critical elements within mass communication, including the communicator, mass media, mass messages, gatekeepers, the audience, and feedback. According to Dennis McQuail, the communicator in mass communication is uniquely characterized not as an isolated individual, but as a formal organization designed to achieve widespread societal reach within a limited timeframe (Kustiawan et al., 2022).

Mass Media

Mass media plays a pivotal role in disseminating information, providing education, offering entertainment, and executing social surveillance functions over both public behavior and authorities. The efficacy of mass media as an agent of change can be systematically observed through its profound cognitive and behavioral impacts on individuals and society at large (Nur, 2021). Semiotically and structurally, mass media operates as a sophisticated apparatus used to convey news contents, public opinions, commentaries, and entertainment.

According to Cangara, mass media serves as an essential instrument within mass communication, designed to transmit various complex messages so that information generated by communicators can be easily absorbed and accessed by the general public (Jeanette Criscentia, 2023). This dissemination process relies on specific communication vehicles such as film, radio, newspapers, and television; given that film functions as a prominent medium for information sharing and entertainment, *Dua Garis Biru* structurally serves as a communicative vehicle that delivers beneficial and educational messages to its viewing audience.

Furthermore, Cangara delineates that mass media possesses several distinct characteristics that support its institutional role (Jeanette Criscentia, 2023).

Institutionalized Nature. The management of mass media is inherently institutional, involving a large collective of individuals organized to handle tasks ranging from information gathering and data processing to final presentation.

One-Way Communication. Mass media predominantly features a one-way flow of communication, where dialogic interactions between senders and receivers are structurally minimal. While two-way communication remains possible, the resulting feedback or public reaction is inherently delayed by time constraints.

Vast and Simultaneous Reach. Mass media is characterized by its capacity to transmit messages across vast geographic spaces simultaneously, thereby overcoming the traditional barriers of time and distance to reach audiences at the exact same moment.

Open and Unconditional Access. The messages publicized through mass media are inherently open, meaning they can be received by anyone, anywhere, without restrictive preconditions.

Utilization of Technical Equipment. Mass communication relies heavily on technical and mechanical equipment, such as radio, television, and print infrastructures, which act as effective, practical vehicles for message distribution, a capability that continues to amplify alongside ongoing technological advancements (Jeanette Criscentia, 2023).

Film as Medium Communication

As a prominent mass communication medium, film serves as an effective instrument for both entertainment and educational enlightenment through its unique capacity to creatively manipulate space, time, and structured narratives using shots, scenes, and sequences (Wibisono & Sari, 2021). Due to its immersive audiovisual nature, cinema acts as a significant agent of socialization within Albert Bandura's Social Learning Theory framework, allowing audiences to transcend spatial boundaries, understand complex life dimensions, and ultimately be influenced by the observed behaviors (Wibisono & Sari, 2021).

Furthermore, film does not merely serve as a passive representational tool that mirrors existing reality, but it actively constructs, edits, and redefines societal realities through specific codes, conventions, and cultural understandings (Wibisono & Sari, 2021). These social representations are historically categorized into various global genres, most notably comedy and romance, which endure as highly consumed formats due to their deep resonance with human relationships, emotional values, and shared cultural experiences (Wibisono & Sari, 2021).

Reception Analysis

Reception analysis is a research approach that examines how audiences actively interpret messages and meanings within media texts, rejecting the notion of passive consumers by emphasizing their active role in perceiving and assigning meaning based on cultural backgrounds, personal experiences, and social contexts (Pertiwi et al., 2020). In the context of cinema, this approach involves comparing media discourse with audience discourse, allowing researchers to observe how viewers decode specific narrative conflicts, such as the family issues portrayed in *Dua Garis Biru*, and negotiate the embedded ideologies or educational messages according to their own ideological viewpoints (Pertiwi et al., 2020).

The significance of this analysis lies in acknowledging that a single media text possesses the potential to generate diverse, heterogeneous interpretations among different individuals, which directly critiques traditional linear or one-way communication models that neglect the complex relationship between senders, texts, and receivers. Consequently, as highlighted by Elliot, audiences do not merely function as passive recipients but operate as active contributors and co-creators in the distribution and formation of media meaning within their broader social environments (Pertiwi et al., 2020).

This active interpretation fundamentally categorizes audiences into three distinct decoding positions. As established in media studies, Stuart Hall classifies these audience positions based on the decoding of codes within television and media discourse (Pertiwi et al., 2020). In the dominant-hegemonic position, the audience fully accepts, aligns with, and decodes the message using the exact preferred code intended by the media producers. In the negotiated position, the audience acknowledges the dominant ideology and broadly accepts the core message but modifies or resists certain elements to fit their personal context, local experiences, or individual values. Finally, in the oppositional position, the audience fully comprehends the literal and connotative inflections of the message but completely rejects the preferred meaning, decoding the media text within an entirely alternative and critical frame of reference.

Sex Education

Education acts as a critical instrument for human advancement by framing behavior and equipping individuals to navigate environmental and societal changes (Wajdi & Arif, 2021). In Indonesia, public awareness regarding the necessity of sex education has intensified to guide youth

interactions rather than restrict them, particularly because adolescents represent a highly vulnerable, identity-seeking demographic during puberty (Wajdi & Arif, 2021). However, formal and informal implementation remains severely constrained by societal stigmas that treat sex education as a taboo topic akin to pornography (Wajdi & Arif, 2021).

To dismantle this barriers, sex education must be understood as an intentional, organized process by schools, families, and communities to comprehensively address physical development, social interactions, and reproductive health (Jurdjo & Syifa Mutma, 2020). This structured approach is vital because adolescent sexual behavior, ranging from dating to full intercourse, is heavily driven by hormonal maturation that prompts sexualized peer relationships (Muarifah et al., 2019). Consequently, early and continuous sex education is urgent to prevent inappropriate sexual behaviors and reproductive risks through integrated steps like open communication, religious values, gender boundaries, media monitoring, and ethical instruction (Wajdi & Arif, 2021).

Cinema serves as a uniquely constructive vehicle to visually articulate these educational strategies, as prominently demonstrated in the film *Dua Garis Biru*, which successfully countered initial public skepticism by realistically depicting the severe interpersonal conflicts and premature parental responsibilities faced by adolescent protagonists Dara and Bima after engaging in premarital intercourse.

MATERIAL AND METHODOLOGY

To align with the study's objective of examining audience interpretations regarding the educational functions of sex education in cinema, this study employs a qualitative research design that allows the researcher to collect data within a natural environment to investigate, interpret, and understand a central social phenomenon. According to Creswell (2007), a qualitative approach serves as an effort to investigate a main phenomenon by conducting interviews using broad, general questions to transform participant text and verbal expressions into rich thematic descriptions and descriptive configurations. Specifically, this study adopts a qualitative reception analysis framework to deeply excavate heterogeneous audience decodings and gather comprehensive data regarding public viewpoints on the sex education messages embedded within the film *Dua Garis Biru*.

According to Rahayuni, a research object represents a concept categorized under specific criteria according to the central topic, while a research subject serves as the direct source of empirical data. Consequently, the object of this study involves a scientific analysis of the communicative, audio, visual, and textual elements contained within the film *Dua Garis Biru* to evaluate how audiences interpret its messages. To capture a multi-layered exposition of audience reception, the selection of key informants is determined by their direct knowledge of the research problem, acting as a social sample that facilitates a thorough exploration of the research object.

Under these parameters, the five selected research subjects include three 22 to 23-year-old female law students from different Indonesian universities who viewed the film in July 2019 and sought to express their viewpoints regarding adolescent premarital consequences (Rani Sihombing from Universitas Parahyangan, Gabriella Naomi from Universitas Indonesia, and Daphne Pininta De Vega from Universitas Sumatera Utara), Chand Parwez as the film producer from Starvision Plus, and Dr. Satria Kusuma FM, S.Sos., M.Si., a communication scholar and lecturer at Universitas Katolik Atma Jaya Jakarta who watched the film in 2021 and analyzed it from an academic standpoint.

Data collection is bifurcated into primary and secondary categories to establish explicit research boundaries. Primary data constitutes unmanipulated, raw information gathered directly from the internal research source for a specific investigative purpose, meaning it has not undergone prior processing or interpretation by other parties.

The primary data sources in this study are the film *Dua Garis Biru*, produced by Chand Parwez Servia and Fiaz Servia in 2019, with specific analytical boundaries focused on scenes depicting premarital intercourse, alongside direct face-to-face interviews with the selected informants to capture detailed verbal insights that observation alone cannot provide. Conversely, secondary data encompasses external reference materials such as academic articles, journals, and existing documentation used as a supplement to support and validate the primary findings.

To operationalize this process, three core concepts are explained: mass media, which frames film as an impactful media apparatus that effectively transmits educational messages through entertaining narratives; reception analysis, which examines how meaning is formed through the interpretive

interactions between text and viewers; and sex education, which evaluates how audiences decode the polemic surrounding adolescent premarital relationships and behavioral consequences. To ensure data validity and prevent erroneous conclusions, the researcher implements data quality testing through data triangulation, which cross-references and confirms empirical findings obtained through verbal interviews, film observations, and documentary evidence to increase research trustworthiness and significantly mitigate individual researcher bias.

Finally, the data processing and analysis follow four successive, systematic steps: data transcription, where raw face-to-face interview recordings are converted verbatim into written text with the aid of audio recorders to ensure exact conversational accuracy; data reduction, which simplifies, abstracts, and transforms raw field data into focused thematic elements; data display, presenting structured configurations of information as organized narrative text to allow conclusion-drawing; and conclusion drawing and verification, where emerging patterns, causal flows, and configurations are continuously verified against the empirical field data until valid, robust, and strongly supported conclusions are finalized.

RESULTS AND DISCUSSION

This section presents the empirical data and analysis regarding the educational functions of sex education within the film *Dua Garis Biru* using a qualitative reception analysis framework. The study evaluates the research problems by cross-referencing field data with the theoretical foundations established in the literature review. To explore the audience's perspectives deeply, the researcher conducted structured interviews with five selected informants, consisting of three adolescent Indonesian university students aged twenty and above from Universitas Parahyangan, Universitas Indonesia, and Universitas Sumatera Utara, alongside a communication studies lecturer from Universitas Katolik Atma Jaya who serves as an expert academic practitioner.

Using descriptive qualitative methods allows the researcher to unpack how the cinematic medium communicates sensitive socio-educational themes through its contextual messages, narrative components, and cinematic elements. By gathering these distinct viewpoints, the study synthesizes the overlapping dimensions of mass media, reception analysis, and adolescent sex education.

Informant Perspectives on Indonesian Cinema

Indonesian cinema encompasses domestic film productions created by local industries as well as international production houses that choose to shoot their projects within the Indonesian archipelago. Historically originating in the early twentieth century, the national film industry experienced transformative growth following the country's independence in 1945. Indonesian films across various genres frequently imbed national cultural nuances and historic narratives.

The continuous growth of the domestic industry is supported by supportive institutions, local festivals, and strategic initiatives designed to elevate creative outputs, which have collectively garnered national and international accolades. Furthermore, the rise of exceptional local actors and actresses has expanded the global reach of Indonesian cinema, opening viable pathways for cross-border collaborations despite the ongoing challenges of global market competition and shifting audience preferences.

To understand the operational and economic shifts behind this industrial growth, the filmmaker's perspective provides crucial insights regarding theatrical expansion and audience psychology. Chand Parwez, the producer of *Dua Garis Biru*, described the contemporary structural evolution of the domestic film ecosystem during his interview:

"Indonesia's market is currently growing, and cinema construction is now just reaching the regions... Now, those who are serious will definitely increase their production costs, because of the hope that the market will also contribute significantly. When a film is released, it is, after all, a social product, continuously evolving in line with the existing sociology in society... it depends on whether the film triggers FOMO (fear of missing out); once that FOMO is there, people will go and watch it." (Interview with Chand Parwez, film production).

Based on this testimony, the advancement of Indonesian cinema is deeply accelerated by technological innovations that ease film distribution. The producer emphasizes a commitment to

elevating the industry by expanding the underlying film market ecosystem. Because the Indonesian market is growing rapidly, theatrical construction has extended into rural regions, creating a massive catalyst for growth. Serious industry players are incentivized to increase production budgets because a larger market guarantees a higher return on investment. Furthermore, because films operate as social products that evolve alongside societal sociology, strategic cinematic releases must account for market competitors and tap into consumer psychology, specifically by generating a sense of "fear of missing out" (FOMO) to successfully drive public ticket consumption.

Complementing the producer's economic standpoint, the communication academic offered a structural analysis of the industry's recent qualitative improvements. Dr. Satria Kusuma highlighted the diversification of thematic content and the increasing bravery of local filmmakers in his interview:

"We can see that the film industry in Indonesia has shown significant progress regarding the genres of films being produced... there is an increase in other productions, such as action, comedy, horror genres, and also films with more serious themes. Then, there is also an improvement in production quality... in terms of cinematography, special effects, as well as other filmmaking technologies... Lastly, there is an increase in social and cultural issues. So, Indonesian films are becoming bolder in raising relevant social and cultural issues." (Interview with Satria Kusuma, communication academic)

This academic viewpoint reinforces that the Indonesian film industry has achieved significant growth over the past decade compared to previous eras. This progress is demonstrated by the advanced mindsets of contemporary producers and directors who craft diverse narratives, utilize high-tier filmmaking technologies, and implement superior cinematography and special effects. Annual production quantities have risen due to the contributions of emerging young filmmakers and active studios. Moreover, international collaborations have brought global recognition and awards to Indonesian cinema. Most notably, contemporary films show an increasing courage to challenge societal norms by exploring sensitive social, political, and cultural issues. Although barriers such as capital funding, wide distribution networks, and global competitiveness persist, the evolving nature of Indonesian cinema showcases a promising potential to enrich global cinematic art.

Informant Preferences in Film Genres

A film genre is a classification category that groups movies based on specific characteristics, including narrative structures, filmmaking styles, or other distinct thematic elements. For instance, drama films focus primarily on deep character development and intricate storylines, whereas comedies aim to entertain and evoke laughter. Other prominent categories include horror, designed to induce fear, and action, which showcases high-speed sequences and movement. Each genre possesses unique traits to accommodate different audience preferences, and some productions even blend multiple genres to create a more complex viewing experience. To explore how these generic classifications function among viewers, the student informants shared their personal criteria and motivations for media consumption:

"As for genres, I pretty much enjoy anything, but lately, I've been watching dramas more often because I need emotional comfort, and thrillers just because I like something challenging." (Interview with Rani Sihombing)

"For genres, I don't actually have a specific personal preference; it can sometimes be action, comedy, drama, or even documentaries. The most important thing is that the storyline resonates with me." (Interview with Gabriella Naomi)

"Right now, my top three would be sci-fi, drama, and comedy. But drama has always been my go-to from the start because it's the most calming, and you really get to feel the happiness and the sadness, you know?" (Interview with Daphne Pininta)

Based on these testimonies, informants Rani, Gabriella, and Daphne exhibit distinct individual preferences regarding the film genres they consume. However, all three explicitly identify drama as a

chosen genre when selecting a movie to watch. They highlight drama as a preferred genre because it offers a calming narrative pace and provides essential emotional fulfillment for the audience. From a reception standpoint, it can be concluded that the core dramatic elements within *Dua Garis Biru* function as a powerful point of attraction capable of captivating the viewers' attention. By successfully crafting a dramatic narrative rich in tension, empathy, sadness, and other deep emotional layers, the film effectively evokes and engages the underlying sentiments of its audience.

Informant Preferences in Film Viewing Platforms (Cinema vs. Streaming Media)

Film plays a critical role as an exceptionally effective mass communication tool that accommodates socialization processes. Due to its distinctive audiovisual nature, film possesses the capacity to deliver rich narratives within a relatively short duration, facilitating the audience's ability to comprehend and experience diverse aspects of life. The unique ability of film to create an experience that transcends time and space allows audiences to connect emotionally, significantly influencing their thoughts and feelings. Because of these characteristics, film has become a highly popular entertainment choice that can be accessed through multiple exhibition channels, such as traditional cinemas, television, or digital streaming media platforms.

The structural landscape of film distribution has shifted dramatically, offering multiple avenues for public consumption. Film producer Chand Parwez highlighted this contemporary platform diversification during his interview:

"As a result, viewing media today can be watched through exhibition venues or theaters known as cinemas, through television, and through over-the-top media services." (Interview with Chand Parwez).

Based on this industry perspective, audiences have convenient access to various viewing mediums. While audiences historically relied exclusively on cinemas or exhibition halls to watch films, rapid technological advancements now enable seamless access through over-the-top (OTT) services, commonly recognized as digital media streaming platforms. To explore how consumer habits align with this technological evolution, the student informants shared their operational preferences and behavioral frequencies:

"Going to the cinema over this past year can probably still be counted on one hand because it is quite limited. However, I watch via streaming media much more often because I basically have a hobby of watching movies, and watching through streaming media can be done anytime and anywhere." (Interview with Rani Sihombing).

"As for the cinema, I only watch movies that I'm genuinely waiting for, so the frequency is quite unpredictable. For streaming, like I said earlier, it's almost every day because I think watching is a very affordable form of entertainment." (Interview with Gabriella Naomi).

"I don't go to the cinema very often. Mostly only if there's a newly released film update and the synopsis looks good, in my opinion. For example, a few months ago I watched *The Nun 2*, right? Well, that was the last time I went to the cinema. But when it comes to online streaming, I do it very frequently because it's so easy to access, meaning you can watch anytime and anywhere." (Interview with Daphne Pininta).

The testimonies indicate that informants Rani, Gabriella, and Daphne value both the traditional cinematic exhibition and streaming media platforms for film consumption. However, their behavioral patterns show a distinct inclination toward utilizing online streaming platforms due to their extreme operational flexibility, affordability, and ease of access. While theater visits are reserved for highly anticipated new releases or specific synopses, digital streaming serves as a near-daily habit, enabling these adolescent viewers to consume media content at any time and from any location.

Effectiveness of Mass Media in Film

Film operates as an advanced audiovisual medium that delivers narrative structures and complex messages through moving images, dialogue, and synchronized sound. Within this structural format, stories develop dynamically through sequenced scenes, specific character arcs, and narrative conversations, while cinematic visuals and background music combine to establish a highly engaging

experience for the audience. Because of its broad distribution capacity, film can reach expansive target populations simultaneously, allowing it to act as a highly efficient channel for wide communication. Beyond its basic entertaining functions, cinema possesses the underlying capacity to convey critical information, alter cultural landscapes, and accurately reflect underlying social realities.

The simultaneous deployment of audio and visual elements gives film a powerful psychological advantage to influence audience emotions and cognitive thoughts, positioning cinema as one of the most effective mass media channels for public consumption. To explore this communicative efficiency, the student informants highlighted the benefits of sensory synchronization and narrative comprehension during their interviews:

"The message in a film is conveyed directly through scenes, so communication is not limited to sound or writing... we get a direct and complete visualization, making it more entertaining and people tend to get more emotionally carried away." (Interview with Rani Sihombing)

"It's easier for me to understand the plot and the message if there are visuals and audio. Besides being easier... the medium of film is more varied so you don't get bored easily." (Interview with Gabriella Naomi)

"Since films display two elements, which are audio and visual, I can grasp the messages conveyed by a movie much faster compared to radio, which is only audio, or newspapers, which are purely visual." (Interview with Daphne Pininta)

These student perspectives indicate that the multisensory combination of visual and audio tracks allows audiences to decode embedded messages much faster than single-sensory media such as radio or newspapers. The direct on-screen visualization enhances text comprehension, increases entertainment value, and evokes stronger emotional responses among younger demographics while preventing cognitive boredom through fluid narrative variety. Complementing these viewer perspectives, the professional and academic informants analyzed the structural definition of film as a cultural and persuasive mass medium:

"Based on the Film Law Number 33 of 2009, a film is a visual work that provides enlightenment, a creative product, and a cultural product... films are indeed intended for the masses... Its essential value as a mass medium is to present works that deliver a positive aura and message." (Interview with Chand Parwez)

"This film serves as an effective medium for mass communication... because it is capable of reaching audiences on a large scale and has a wide distribution... Films also possess an emotional influence through the storyline, music, and characters to share empathy and influence the public's perspective." (Interview with Satria Kusuma)

As articulated by the producer, the legal and structural foundation of cinema in Indonesia defines it as a creative cultural product meant specifically for mass illumination and public consumption. This structural reach allows cinema to inject positive moral messages into the public sphere. From an academic standpoint, the persuasive power of film is reinforced by its vast distribution networks, spanning traditional theaters, television broadcasting, and repeatable online streaming applications, which give it the potential to reach millions of viewers and embed specific quotes, characters, or themes directly into popular culture. Ultimately, all informants agree that cinema's dual-sensory nature provides an unparalleled capacity to convey moral messages, generate public empathy, and shape societal attitudes without causing viewer fatigue.

Informant Interpretations of the Film Dua Garis Biru

Film serves a versatile role in impacting its audience through three primary functions, namely acting as an educational tool to convey cultural and social values, providing emotional entertainment and escapism, and utilizing persuasive narratives to stimulate audience thoughts regarding specific social issues (Pertiwi et al., 2020).

To explore how these interconnected functions operate within a real media product, the creator's operational struggle during the distribution phase provides crucial contextual background. Chand Parwez, the producer of *Dua Garis Biru*, described his determination to preserve the film's targeted educational demographic against initial institutional resistance:

"Initially, it was going to be cleared for ages 17 and above and not for younger teenagers around 13, but I said 'no, this is precisely for teenagers,' because this film is a learning tool for them. In the end, the film censorship board understood... pros and cons will always exist, I never care about that... the most important thing is that my ultimate goal is well-delivered." (Interview with Chand Parwez)

This creator perspective establishes that the overriding objective of producing the film was to deliver a meaningful, educational message to teenagers despite surrounding societal friction. The producer focused entirely on the communicative effectiveness of the cinematic text rather than public controversy. To measure whether this educational and narrative goal successfully reached the market, the remaining audience informants articulated their specific interpretations of the viewing experience:

"Mixed feelings... There is a bit of annoyance because of the deviant behavior of those two high school teenagers... But on the other side, I'm deeply moved, especially since the story presented in this *Dua Garis Biru* film is frequently encountered in real life, and the plot is clear... easy to understand." (Interview with Rani Sihombing)

"I felt sad and anxious watching Dara and Bima... But aside from that, I was genuinely amazed, because I didn't expect an Indonesian film to be able to raise such a sensitive topic into entertainment that also carries an educational message." (Interview with Gabriella Naomi)

"In terms of information or education, I completely agree... the film depicts cultural and religious values, as well as anxieties regarding the reactions of parents... Most importantly regarding its sex education, showing what the dangers of free sex are, especially for teenagers." (Interview with Satria Kusuma)

"It's definitely a mixed feeling. There is sadness, feeling touched, annoyance, and emotional distress—all rolled into one." (Interview with Daphne Pininta)

These gathered decodings indicate that *Dua Garis Biru* successfully fulfilled the core psychological and structural functions of cinema through its narrative scenes. The empirical data shows that the film functioned as an engaging entertainment experience, as evidenced by informants Daphne and Rani experiencing a deep, mixed-feeling emotional response during the screening. Furthermore, the film demonstrated high communicative clarity; its straightforward, realistic plot structure allowed viewers like Rani to easily digest the underlying moral lessons regarding real-world adolescent issues.

From an evaluative standpoint, the text carries an immense educational and persuasive capacity that directly challenges deep-seated domestic conventions. Informant Gabriella expressed admiration for the film's structural courage in transforming a heavily stigmatized social topic into an accessible, instructive medium instead of a conventional romance. From an academic viewpoint, Dr. Satria Kusuma reinforced that the film successfully functions as an active platform to voice the absolute urgency of sex education, illustrating the cultural anxieties, familial tensions, and long-term future risks that teenage students must endure when face-to-face with the realities of premarital pregnancy. Ultimately, through excellent directorial sequencing and compelling acting performances, the production moves beyond simple melodrama to persuade its audience that adolescent romantic choices carry permanent consequences that directly reshape a student's educational and personal future.

Informant Understandings of Sex Education

Sex education aims to provide a positive and comprehensive understanding of the physiological, emotional, ethical, and social aspects of an individual's sexual identity. By incorporating crucial information, moral values, and life skills, sex education encompasses human reproduction, relationship morality, healthy communication skills, and the active prevention of diseases and unwanted pregnancies, with a central focus on encouraging responsible and safe sexual behaviour (Jurdjo & Syifa Mutma, 2020). This knowledge can be formally or informally acquired through schools, parents, and trusted digital media channels. Although implementation faces steep barriers, such as negative societal perceptions and public disagreements regarding the scope of instructional content, sex education plays an essential role in framing positive viewpoints toward human sexuality and guiding individuals toward making sound relationship decisions. To analyze the necessity of this instructional framework among the youth demographic, the student informants articulated their evaluations of sex education and societal stigma:

"It's important, so teenagers can be more wise if they want to engage in sexual relations... because in our country, there is still a lack of sex education in schools because sex education is still considered taboo and looked down upon by society... It often results in accidents, namely out-of-wedlock pregnancy, so some people have to bear the consequences and fall into early marriage, just like what is shown in the film *Dua Garis Biru*." (Interview with Rani Sihombing)

"Discussing sex is not taboo because sex actually contains educational value and needs exploration since it is closely tied to ourselves... But unfortunately, due to generational culture, discussing sex is still considered taboo." (Interview with Gabriella Naomi)

"Sex education, in my personal opinion, is extremely important, especially for teenagers who are going through puberty where their curiosity is very high... it is very crucial to be taught, such as reproductive organ health and the risks that will happen in the future." (Interview with Daphne Pininta)

These student decodings demonstrate that adolescent viewers perceive sexual activity as an intimate matter that requires a thorough understanding of reproductive consequences and careful personal planning. Informant Rani explicitly correlates the systemic lack of school-based sex education with real-world premarital pregnancies and forced early marriages, observing that *Dua Garis Biru* serves as a critical mass media tool to challenge these restrictive social taboos. Similarly, informants Gabriella and Daphne emphasize that sexual themes must be rescued from generational cultural stigmas, identifying sex education during puberty as vital biological knowledge necessary for safeguarding reproductive health and identifying future physical risks. From an expert evaluative standpoint, this open pedagogical approach is deemed necessary to overcome deep-seated political, social, and cultural barriers within Indonesian society. Dr. Satria Kusuma detailed these institutional anxieties and the necessity for structural reform during his interview:

"There should be an action or activity to provide sex education openly, whether from parents, schools, or institutions... There is a concern that discussing sexuality openly is sometimes thought to disrupt religious morality... As well as parents' anxieties regarding the audience's reaction to delivering sexual information to their children... Even though proper and informative sexual counseling plays an important role in a holistic education." (Interview with Satria Kusuma)

This academic analysis reinforces that open educational interventions by schools, parents, and certified experts are routinely hindered by socio-political anxieties regarding religious morality and potential public backlash against sex education programs. Without age-appropriate guidance, the societal choice to avoid open discussions leaves vulnerable adolescents ill-equipped, frequently resulting in unregulated behavioral experimentation. Consequently, transforming the public mindset from viewing sex education as pornography to recognizing it as essential biological and mental health knowledge is a vital prerequisite for holistic adolescent development. To bridge this domestic communication gap, media creators can leverage cinematic texts to model sensitive family discussions that parents frequently struggle to initiate. Film producer Chand Parwez highlighted this paternal and creative motivation during his interview:

"Most certainly there is, because I have daughters... It is difficult for a father to communicate about such matters with his child. But through this *Dua Garis Biru* film, they come to understand what their father's message is regarding that matter." (Interview with Chand Parwez)

The producer's perspective reveals that his primary motivation for developing *Dua Garis Biru* stemmed directly from his lived experience as a father seeking to protect and inform his own adolescent daughters. Recognizing that traditional patriarchal structures make direct parental communication regarding sexuality highly difficult, the producer deliberately designed the film as a safe, proxy educational medium. By embedding these essential moral and physiological warnings into the characters' narrative arcs, the cinematic text functions as an accessible, alternative educational platform that enables modern families to interpret, discuss, and comprehend the long-term realities of sexual health and relationship responsibilities.

Informant Interpretations of Sex Education in the Film Dua Garis Biru

Film possesses an immense structural potential to transmit educational messages that reflect deep socio-cultural realities, particularly within the Indonesian landscape. Sex education represents a vital

instructional category spanning human reproduction, sexual safety, and early parental guidance. When society minimizes this training, the systemic lack of comprehension triggers severe developmental risks. *Dua Garis Biru* deliberately targets these social vulnerabilities by utilizing a hybrid drama-comedy format to illustrate high school students entangled in premarital pregnancy. Beyond generating high entertainment value and triggering emotional public responses, the narrative functions as a persuasive apparatus that warns youth against premature sexual exploration. To evaluate how accurately the cinematic text articulates these domestic issues, the student informants highlighted its realistic structural framing and familial themes during their interviews:

"This film actually very much depicts the reality of today's teenagers, and serves as a means to increase awareness about the serious issue of pregnancy at a young age... However, the film *Dua Garis Biru* also drew controversy because it is considered to showcase negative behavior... which has the potential to romanticize the issue of teenage pregnancy." (Interview with Rani Sihombing)

"The screenplay presented is, in my opinion, very realistic and depicts the social circles of today's youth which tend to be more free, and it also highlights how heavily the presence of a family plays a role." (Interview with Gabriella Naomi)

"This film is very good because it is very rare for an Indonesian film to be brave enough to raise a taboo issue... so many teenagers lack knowledge about sex, causing them to engage in such relations carelessly or recklessly." (Interview with Daphne Pininta)

These audience responses demonstrate that the film's screenplay resonates as a highly authentic depiction of modern adolescent relationships and parental guidance gaps. While informant Rani observes that the text faced significant domestic resistance due to anxieties that it might normalize or romanticize teenage pregnancy, informant Daphne commends its structural bravery in breaking generational taboos. The viewer decodings collectively confirm that adolescent carelessness is directly accelerated by a lack of maximal sex education within family units, which leaves students feeling bewildered and isolated when facing reproductive crises. From an analytical and creative standpoint, this narrative trajectory exposes the precise physical, psychological, and institutional barriers that vulnerable youth must navigate. The professional and academic experts detailed these structural costs during their interviews:

"This tells the story of how teenagers have to go through severe trials because of their carelessness... High school teenagers who have to enter early marriage are basically not ready physically and mentally. Physically, if a female is under 21 years old, her reproductive system is not yet strong enough... and their mentality is still unstable." (Interview with Satria Kusuma)

"The story is about a lack of understanding... they just try it, but the consequences are fatal, right?... Where Dara has to go to Korea, and Bima has to take care of the child. The bottom line is that it is a lesson for teenagers on how vital sex education is for the sustainability of their future lives." (Interview with Chand Parwez)

As synthesized by Dr. Satria Kusuma, the film exposes how premature intercourse disrupts identity-seeking behaviors, forcing students to abandon their dreams and navigate early marriages for which they are physically and psychologically unequipped. Biologically, a female adolescent under twenty-one does not possess a mature reproductive system, and emotionally, her decision-making remains highly unstable. Producer Chand Parwez reinforces this by arguing that the tragic outcomes endured by protagonists Dara and Bima that resulting in geographical separation and premature parenting burdens stem entirely from an initial lack of sexual health literacy. Ultimately, all five informants agree that *Dua Garis Biru* serves as an essential instructional baseline, transforming raw audience curiosity into protective social awareness by illustrating the severe life-altering consequences of sexual recklessness.

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Informants	Decoding Position
Rani, Gabriella, Daphne, Chand Parwez, Satria Kusuma	<i>Dominant-Hegemonic Position</i>
-	<i>Negotiated Position</i>
-	<i>Oppositional Position</i>

Source: Researcher

When audiences receive information from a film, they tend to provide diverse interpretations according to their respective perspectives. In analyzing the process of making meaning from the film *Dua Garis Biru*, the reception positions can be mapped using Stuart Hall's encoding-decoding model. Based on the field data, all informants firmly aligned themselves with the Dominant-Hegemonic Position. The film presents an educational message, particularly regarding sex education, and was exceptionally well-received by the student informants, the communication academic, and the film producer. They not only understood the embedded moral messages but also internalized the content, allowing it to shape their individual outlooks. To reinforce this analysis within the dominant-hegemonic framework, the three student informants provided direct testimonies regarding the communicative clarity of the cinematic text:

"The message was thoroughly delivered, especially for me as a teenager... This film is not merely entertainment that evokes public emotion, but its mass communication method is highly effective so that the public understands it." (Interview with Rani Sihombing)

"This film deserves appreciation because it has packaged sex education in an appropriate delivery so that it can be understood by the public, especially young people. I became highly aware of sex education." (Interview with Gabriella Naomi)

"It was well delivered. In the film, they narrated it in great detail. It really made me feel how vital sex education is for everyone. I also hope the public mindset will no longer remain narrow." (Interview with Daphne Pininta)

The testimonies from these student informants demonstrate that *Dua Garis Biru* successfully functions as a persuasive mass communication medium. Rather than acting as basic emotional entertainment, the direct visualization of the narrative drives personal awareness among youth. This viewing experience alters passive mindsets and guides them toward a more receptive and open understanding of sex education, dismantling generational taboos. This interpretive alignment is fully supported by the communication academic and the film producer through their professional and creative viewpoints:

"I highly appreciate the producer, director, and characters... The topic raised is quite sensitive and was controversial, yet the intended message is excellent for teenagers regarding sex education, which many are still afraid to discuss." (Interview with Satria Kusuma)

"We made this film for educational purposes, on how we should address this... they must understand their mistakes and face the consequences. However, we also learn, anticipate, and create space for family dialogue." (Interview with Chand Parwez)

From an expert academic standpoint, the film is structurally recognized for its ability to challenge socio-cultural barriers in Indonesia. Even though the sensitive topic initially sparked calls for a boycott, the cinematic medium successfully transformed it into a platform for public illumination. From the production side, Chand Parwez reinforces that the narrative arc was intentionally designed to

serve as a preventive learning tool. The ultimate success of the film lies in its capacity to stimulate critical post-screening dialogue within the family unit, establishing a supportive space for parents and children to discuss reproductive health openly.

Consequently, the *Negotiated Position* and *Oppositional Position* show a completely null presence in this study. The negotiated position, where viewers accept the general message but modify it according to personal restrictions, was not adopted by any informant. Similarly, the oppositional position, where the audience actively rejects or decodes the message contrary to the text's intention, was completely absent. This lack of alternative positioning stems from the absolute consensus among all informants, who fully endorse, support, and internalize the educational purpose of *Dua Garis Biru* without any conditional reservations or ideological resistance.

CONCLUSIONS

This study concludes that sex education serves as a critical framework for delivering vital information and developing personal skills that enhance an individual's comprehension of sexuality, intercourse, and reproductive health. In the Indonesian context, where public dialogue surrounding sexual development remains heavily constrained by religious and cultural sensitivities, *Dua Garis Biru* successfully functions as a powerful mass communication medium that challenges these deeply rooted taboos by visualizing the severe consequences of structural ignorance among adolescents. Based on the reception analysis utilizing Stuart Hall's encoding-decoding model, all five informants firmly occupied the dominant-hegemonic position, unanimously absorbing and endorsing the film's intended educational warnings without any ideological resistance. Conversely, the study found a complete absence of data within the negotiated and oppositional positions, as none of the participants presented conditional interpretations or negative rejections toward the film's overarching message.

Moving forward, several practical and scientific recommendations are proposed to build upon these findings. Practically, Indonesian filmmakers are encouraged to expand the production of socially conscious narratives that address overlooked cultural issues, while parents, schools, and health professionals must collaboratively dismantle the stigma surrounding sex education to protect vulnerable youth. Scientifically, future researchers should consider adopting quantitative methods to measure broader empirical audience impacts and diversify their informant profiles. Integrating alternative demographics, such as male adolescent viewpoints, alongside highly authoritative field experts, including psychologists, directors, or cast members, will provide a more comprehensive framework for mapping audience decoding processes in contemporary media studies.

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