

## Dialectics of Communication between Mother and Daughter in Susah Sinyal Film (Study of Descriptive Qualitative Content Analysis)

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### Abstract

Film has developed into a very popular medium because it does more than just provide entertainment. But it also has informative, persuasive, and educative elements in it. In Indonesia, the film industry has been so advanced, with many films of various genres. One of them is a comedy-drama film entitled *Susah Sinyal*, which is a film about family relationships that are so fluctuating and dynamic due to the many conflicts between the mother and daughter characters. This study uses a descriptive qualitative content analysis method that aims to examine the dialectic of communication that occurs in the *Susah Sinyal* film by using the elements contained in the Relational Dialectics Theory (RDT). RDT is a theory that explains that in interpersonal relationships, there are various contradictions and tensions that come from multivocality, or differences in interests and desires among the individuals involved. However, this multivocality can achieve unity and resolution if managed through good communication so that the existing contradictions will bring positive changes in the relationship concerned.

### Keywords

mass communication; film; relational dialectics theory; qualitative content analysis



## I. Introduction

In daily life, humans cannot be separated from the process of communicating both interpersonally and in groups. Communication is an important element for humans in living social lives as a process of social interaction and a source of information distribution. One form of communication, namely mass communication, is a communication process carried out in front of the general public to convey a message using various means or media (Syaipudin, 2020).

It doesn't stop there, the plot of this comedy-drama genre film is also able to attract the attention of many people because it raises the family theme of the relationship between a single mother and her daughter. The mother, Ellen (Adinia Wirasti), is a successful lawyer who is busy working every day, so she sometimes chooses to stay in her office instead of going home. Meanwhile, the child who is still a teenager, Kiara (Aurora Ribero), is accompanied by Agatha (Ninie L. Karim), Ellen's mother. The interactions between Ellen and Kiara are cold, distant, and stiff. Ellen thought that Kiara was a difficult child to talk to, while Kiara thought that Ellen was always busy taking care of her work and never cared about her. On the other hand, Kiara is very close to and loves Agatha, her grandma. Kiara never feels lonely even though Ellen is busy working because of Agatha, who is always beside her and is her place to lean on. Until one night, Agatha had a heart attack and died.

However, problems began to arise after the two returned to Jakarta. Ever since she was in Sumba, Ellen had promised to watch Kiara's singing audition, with the aim of showing Kiara that she would always be there and take Agatha's place for Kiara. However, in the end, Ellen was unable to keep the promise due to her client's divorce trial at the same time. The warm relationship that had just been built seemed to collapse just like that. Kiara felt so disappointed that she decided to run away back to Sumba, where she felt happiness.

The relationship and interaction between Ellen and Kiara is very dynamic and complex. Where in the mother-child relationship, there are many conflicts or tensions that arise due to mutual attraction between conflicting desires.

This is in line with the Relational Dialectics Theory (RDT), which is one of the theories of interpersonal communication which explains that relationships are not linear and will continue to change when the individuals involved in the relationship have conflicting tendencies and desires, and it is considered a factor that keeps the relationship going (Baxter & Montgomery, 1996).

RDT is a very interesting theory to use in analyzing the relationship between mother and child, which is filled with tension and contradictions in the *Susah Sinyal* film. Therefore, this study aims to examine the dialectic of communication in family relationships in the *Susah Sinyal* film by using assumptions, elements, and approaches to relational dialectical theory.

## II. Review of Literature

Mass communication is a message that is sent to individuals in large numbers with the help of mass media (Bittner in Romli, 2016). Meanwhile, according to Gebner (in Romli, 2016) mass communication is the process of producing and distributing messages based on technology and institutes, with a continuous flow of messages that can reach the wider community. The communication that developed during this explains about human relationships (Aminullah, 2018). If the time is free, the intensity of communication in terms of frequency of communication and the duration of communication is higher when compared to communication at a narrow time (Hendra, 2019). Communication would suggest emotional expression from one's feeling and social needs fulfillment (Syakur, 2020). The concept of mass communication has a very long and complex history, beginning with the changes in the social order experienced by European and North American societies at the end of the 19th century.

At that time, the concept of "mass" was defined as a group of individuals in large numbers, without certain characteristics, anonymous, free, unstable, disorderly, aggressive, usually consisting of individuals from uneducated classes who tend to be irrational and can cause negative actions (McQuail, 2005; McQuail, 2016).

### 2.2 Film

In 1895, Auguste and Louis Lumiere demonstrated their first cinematography by projecting film onto a screen for a group of viewers. At the beginning of its appearance, films tend to have a short duration where the themes that are most often raised are news, travel, sports, and everyday documentaries (Starr in Croteau & Hoynes, 2019). Over time, the technology used in film is growing with the presence of synchronous sound, color film, and other digital technologies. Films are no longer making simple animated photos but are starting to make fiction stories that are increasingly varied (Croteau & Hoynes, 2019).

### **2.3 Relational Dialectics Theory**

Relational Dialectics Theory (RDT) is a theory used in the context of interpersonal communication that is included in the sociocultural and phenomenological traditions with an interpretive approach (Griffin, 2018; West & Turner, 2010). RDT is not a theory that is applied to predict or generalize a finding, but is used to explain how the communication process takes place in a relationship (Braithwaite & Schrodt, 2015).

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### **2.4 RDT in the Context of Family Communication**

RDT can be applied to examine contradictions in pair relationships, friendships, and relationships between family members (Baxter and Montgomery, 1996). In their book, Braithwaite and Baxter (2006) discuss the concept of multivocal dialogue as an RDT concept in the context of family communication. Bakhtin (in Braithwaite & Baxter, 2006) states that social life is not a closed and non-vocal monologue where only one voice is heard, but rather an open dialogue where there is multivocality and uncertainty when the various dialogues or voices unite.

## **III. Research Methods**

The content analysis method is a research technique that aims to make a translation of a text and categorize it according to the context being studied (Krippendorff, 2004). Content analysis can be used to analyze the content of print and electronic media. It can also be used to examine all forms of communication, both interpersonal, group, and organizational (Eriyanto, 2011). Content analysis can be done qualitatively or quantitatively. This research was examined using the descriptive qualitative content analysis method, namely the type of content analysis that aims to describe a message or text in detail and with precision. This type of descriptive content analysis is not intended to test hypotheses or test the relationship between two or more variables, but only to describe aspects and characteristics of a message (Krippendorff, 2004). Thus, this study uses objects such as images and text without using numbers. In accordance with the formulation of the research problem, the descriptive qualitative content analysis method is used to identify, process, and analyze the scenes in the *Susah Sinyal* film by categorizing them according to the context of the relational dialectical theory.

## **IV. Discussion**

The family relationship between a mother and her daughter in the *Susah Sinyal* film is very dynamic, complex, and filled with contradictions. There are many conflicts of interest and tension in the relationship, which was started by poor communication between Ellen and Kiara, which caused their interactions to be very stiff and cold. All dynamics that occur in this relationship, will be discussed and studied using elements, assumptions, and approaches from RDT based on the categories described by West & Turner (2010).

## 4.1 RDT Elements

### a. Contradiction

At the beginning of the film, Ellen's relationship with Kiara is described as being very cold and rigid. Unlike the mother-daughter relationship, which is supposed to be very close and warm, the two hardly ever interact with each other. Ellen is busy with her work, while Kiara is only close to her grandma. The problem between the two is based on Ellen's assumption that Kiara is a difficult child to approach, and Kiara's assumption that her mother never loves her and only cares about her work.

Whenever Ellen tries to communicate with Kiara, Kiara chooses to avoid it because she feels that Ellen doesn't understand what Kiara is talking about. Kiara is also reluctant to tell Ellen about her daily activities because she knows Ellen will not support her. For example, when Kiara wanted to register for a singing audition, she was reluctant to tell her mother about it. Evidently, when Agatha discussed Kiara's plans to audition, Ellen disagreed, on the grounds that she already knew what kind of agreement would be between Kiara and the audition provider. Even though Agatha had confirmed that Kiara was a very talented child, Ellen forbade Kiara to take part in the audition.

In addition, like the relationship between parents and children, the relationship between the two is peppered with many small conflicts. This can be seen from several incidents in Sumba, where Ellen didn't like it when Kiara kept complaining to the hotel staff about the power failure and blaming herself for the condition of the hotel that had no air conditioning and Wi-Fi.



**Figure 1.** The scene of Kiara Complaining about the Power Cut and Ellen Scolding her

E: Kiara, kamu ini pagi-pagi udah marahin orang! Ini kan bukan salahnya dia!

K: Ya emang, yang salah itu Mama!

E: Kenapa jadi Mama yg salah? Orang kamu yang mau ke Sumba, kok!

K: Ya emang gak ada hotel yang ada listriknya?

Not only that, but there is also the problem of Kiara not keeping her promise to Ellen to come home on time, even though she has been allowed to go where she wants with one of the hotel staff that Kiara likes. Also, the main conflict in the film is when Kiara flees back to Sumba because Ellen didn't come to her audition, citing a job she couldn't leave. There are so many contradictions that occur in the relationship between Ellen and Kiara, which makes the dynamics of the relationship very interesting to study.

### **b. Dialectical Change**

Dialectical changes began to occur when Agatha died suddenly of a heart attack. With Agatha gone, Kiara has no place to lean on and complain anymore. Now, the only person beside her is her mother, who is always busy working. Ellen and Kiara's relationship, which initially had no interaction, inevitably had to interact to meet each other's needs.

The second change occurred after Ellen met the principal of Kiara's school and was given advice to go on vacation to please Kiara. Initially, Kiara was reluctant to go on vacation with Ellen because she felt that the vacation would be boring. However, in the end, Kiara agreed with Ellen's idea of going on vacation if the destination was Sumba. After the two arrived in Sumba, a lot of conflict between mother and child continued. In the end, the conflicts that occurred were resolved because Ellen accidentally found a spot on the edge of the inn where the signal radiated with the best network. He invited Kiara to go to the spot, and it proved to make Kiara very happy. That day, the two of them spent time at the spot, and for the first time, Kiara wanted to speak clearly about the singing audition she was going to participate in and her work as a selebgram. Ellen also gave a good response by trying to understand what Kiara likes and supporting her.

From there, the dynamics of the relationship between the two improved. Kiara enlists Ellen's help about preparing her audition costume, and Ellen gives Kiara the support she desperately needs. Ellen also promised that she could replace Agatha's position for Kiara. Both promise to take care of each other and support each other. However, when she returned to Jakarta, Ellen again disappointed Kiara by not coming to Kiara's singing audition because of work that she couldn't leave. In fact, Kiara asked Ellen to come to her audition because she would bring a song she made especially for Ellen with the title "Untuk Mama". This shows that Kiara has been in a phase where she is very dependent on the presence and role of Ellen as a mother. However, Ellen's absence made Kiara very sad and angry, which caused her to be unable to sing during the audition and caused her to drop out. So Kiara decided to run back to Sumba for escape.

### **c. Praxis**

Praxis is a condition where individuals are considered as decision makers in the relationship concerned. In the *Susah Sinyal* film, Ellen and Kiara play their respective roles as determinants of the development of their relationship. The dynamics of their relationship will never change if Ellen doesn't decide to get closer to Kiara after Agatha dies. Ellen's efforts will also fail if Kiara does not decide to open up and accept Ellen's hand. In addition, the decision of the two to go on vacation to Sumba is also a praxis in this relationship. The relationship between the two will not change if they do not go to Sumba and experience a lot of conflict, which makes them communicate the problems that exist and try to solve them by trying to express their wishes to each other. Praxis also appeared when Ellen couldn't come to Kiara's singing audition. Ellen realized that it was her fault when Kiara had fully opened up to Ellen, Ellen disappointed Kiara by not attending. However, Ellen also tries to be responsible with her work as a lawyer who can't just leave her client's divorce trial. To make amends with Kiara, Ellen decides to talk to Andien, one of the judges at Kiara's singing audition. Ellen asked Andien to make Kiara as a duet partner on one of the songs on Andien's new album. Kiara, who really idolized Andien, was very happy and immediately forgave her mother's mistake.

### **d. Totality**

Totality occurs when both parties in a relationship try to align their interests with each other, which leads to a sense of shared ownership because they are already dependent on each other. In Ellen and Kiara's relationship, totality begins to emerge when some contradictions



are resolved. Ellen, who initially did not agree with Kiara's decision to attend the singing audition, finally agreed to that and wanted to help Kiara prepare the audition costumes. Ellen even tried to give moral support to Kiara since they were still in Sumba. The sense of interdependence also begins to emerge when Kiara wants to understand the reason why Ellen is busy at work. Ellen married Kiara's father when she was very young. She was forced to marry young because her father wanted grandchildren before he died. However, it turns out that Kiara's father is the type of man who can't be faithful to one woman. Ellen was very disappointed and decided to divorce. Since the divorce, Ellen decided to work hard, to support Kiara alone, as well as to escape from her broken heart. As a single mother, Ellen wants to show that she is a strong woman who can play both mother and father roles for Kiara, and doesn't need male intervention to make her happy.

However, in the process of healing and giving Kiara a father figure, Ellen forgets that her responsibility is to raise Kiara with love and care. Ellen forgot that Kiara also needed a mother figure to accompany and guide her. After Ellen realized, Kiara seemed to have gone so far as to close all lines of communication between the two. Meanwhile, on the other hand, Kiara, who never knew the story, felt that Ellen avoided her for reasons that were never known. Kiara felt that Ellen was the first to build a wall between them, and that Ellen was deliberately keeping her distance. Kiara also always assumes that her mother's work is far more important than her own existence.

In fact, after Ellen opened up and told Kiara about the matter, Kiara was able to understand Ellen's feelings. Kiara stated that just as her mother wanted to be by her side to support her, Kiara also wanted to be by Ellen's side to ease her grief.



**Figure 2.** The Scene of Ellen and Kiara Making up

*“Mungkin Mama salah, tapi Mama gak sendiri. Aku udah bukan anak balita yang dulu Mama titipin ke Oma. Mama bilang Mama janji kan, mau jagain aku? Aku juga mau kok jagain Mama.”*

## 4.2 RDT Assumptions

### a. Relationships are not Linear

Relationships are basically fluctuating because they are filled with contradictions that make the relationship not always on a static path. The contradiction comes from the conflict that arises because of the different interests and desires between the two individuals in the relationship. Contradiction is not a negative thing in a relationship, but it is a natural thing and will always appear in every relationship. Contradiction that is cultivated in the right way will result in unity and the continuation of the relationship in a much more intimate pattern than before.

In Ellen and Kiara's relationship, the two have experienced a lot of contradictions due to different desires. However, all these contradictions have been successfully overcome by a

tug-of-war process that shows how dynamic the relationship between the two is. Not all conflicts that occur can be resolved right away. Sometimes a tug-of-war process is needed in order for conflicts to be resolved properly. For example, when Kiara chooses to run away to Sumba after feeling disappointed with Ellen, Kiara's escape is a manifestation of her anger and sadness towards Ellen. Kiara chooses to keep her distance first because she doesn't feel able to solve problems and face Ellen. The tug-of-war process was also seen when Ellen tried to negotiate with Andien until Andien finally wanted to make Kiara as her duet partner. Ellen hopes that by doing this, Kiara will forget her disappointment when she failed the audition due to Ellen's absence. Ellen makes her agreement with Andien's as a solution so that Kiara will forgive her mistake. Before going to Sumba to pursue Kiara, Ellen had prepared the solution beforehand, so Kiara would consider forgiving her. The two examples of tug-of-war behavior yielded good results. Ellen and Kiara managed to make up for it, and their relationship became much more intimate after the contradictions were resolved. This shows that every contradiction that is processed through good communication will produce positive results for the relationship concerned.

### **b. Relationship Life is Marked by Changes**

The relationship between Ellen and Kiara is very dynamic and complex because of the many contradictions that occur. At first, the relationship between the two was described as a non-interacting relationship, Ellen was busy with her work while Kiara went about her daily life with Agatha. Both of them also seemed comfortable with the interaction that went on as casually as possible. Neither of them felt the need to correct the pattern. It was only Agatha who kept asking Ellen to pay more attention to her only child, who had started to grow up.

### **c. Contradiction is Fundamental in a Relationship**

Contradiction in a relationship is unavoidable and is inevitable. The existence of true contradictions will introduce some negative things into the relationship, but the contradictions that are processed in a good way will have a positive effect on the relationship in question. Due to differences in opinion and desires, Ellen and Kiara have gone through countless conflicts. However, both of them managed to overcome this with a sense of tolerance and a desire to understand each other. In addition to the contradictions that occur in Sumba, Ellen and Kiara also experience tension over trivial matters. At the beginning of the film, it is said that Kiara really likes Moana's film because in that film, Moana's relationship with her grandmother is as close as Kiara's relationship with Agatha. One night, Kiara and Agatha were watching the movie when Ellen came home and joined them. Ellen annoyed Kiara because she pretended to know the path of Moana's film, even though Ellen mentioned and discussed a different film. Kiara, who felt that her mother did not understand what she liked, decided to go into her room and pretended to go to sleep.

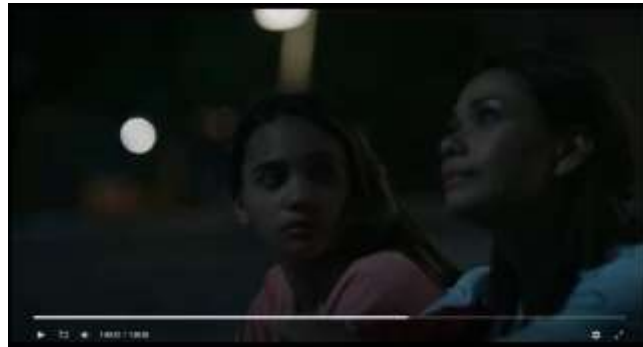


*Figure 3. The Scene of Ellen Guessing the Plot of Moana's Movie*

E: *Moana itu kartun anak perempuan di pantai itu.. yang punya teman, temennya binatang.. eh bukan binatang. Hmm.. alien warnanya biru!*

K: *Itu Lilo and Stitch*

One night after the two of them went on vacation to Sumba, Kiara sat on the beach looking at the stars. Ellen walked up to her and said that this situation was exactly like the Moana movie they had been talking about. Kiara also looks surprised because it turns out that Ellen knows about her favorite film. This shows that Ellen, in order to relieve tension with her child, is trying to learn and find out what Kiara likes so that conflicts can be resolved.



*Figure 4. The Scene of Ellen Guessing the Plot of Moana's Movie Correctly*

K: *Aku jadi inget Film Moana deh Ma, pas malem-malem di laut itu. Langit penuh bintang... eh tiba-tiba..*

E: *Tiba-tiba neneknya muncul kan?*

Ellen and Kiara, who initially did not interact with each other, did not understand each other, even about small things, were finally able to form a relationship pattern like a mother and child in general who support and accompany each other. Despite going through a very long process, the two managed to overcome many contradictions and make the relationship much more intimate than before.

#### **d. Communication is Very Important in Managing Contradictions in a Relationship**

Ellen and Kiara's relationship, which was initially filled with many contradictions, can eventually return to being an ideal mother-daughter relationship. This happened because of the many interactions that occurred between the two, especially after Agatha died and they went on vacation to Sumba. These small interactions also help them get to know each other better. For example, Kiara, who was initially unfamiliar and uncomfortable with Ellen's presence, even always entered her room every time Ellen came home from work. However, finally Kiara started asking for Ellen's help and even asked Ellen's opinion on small things like the type of cloth that Kiara would use for her audition costume.

In addition, the in-depth conversations that Ellen and Kiara had while in Sumba proved to be able to resolve the tension between them. In the conversation, the two of them tried to explain each other's wishes and find a middle ground so that all their desires could be fulfilled. Kiara explains that she feels Ellen is deliberately keeping her distance from her and putting her work first. While Ellen explained that she did it because she was afraid of Kiara, she was afraid that Kiara would not accept her and could not love her as Kiara loves Agatha. After successfully communicating their feelings to each other and understanding each other, it also creates a new relationship for Ellen and Kiara with a warmer and intimate pattern.



### 4.3 The Fundamental Relational Dialectical Approaches

#### a. Autonomy and Connection

This dialectic leads to the desire of individuals to still feel freedom and detachment from other individuals, but also to crave intimacy and closeness. In the film, the element of autonomy is seen when Agatha dies. In the early days after Agatha's death, Ellen seemed to drown herself in her work. The mourning period is not over, but Ellen has taken care of the work regarding a new client. It did coincide with when Ellen opened a new law firm, so she needed to take care of many things. Meanwhile, at the same time, Kiara also seemed to keep her distance from Ellen. When Ellen invites her to have breakfast together, Kiara refuses to leave her room. When Ellen is busy working, Kiara chooses to interact with her school friend, Jessy, via chat and asks Jessy to pick her up so they can go out. This shows that in a situation of mourning the death of Agatha, both of them decided to keep their distance and apart from each other, also enjoying the sadness in their own way.

#### b. Openness and Protection

In a relationship, of course, there are times when the individual wants to be open and tell things about herself, and vice versa, she also wants to withhold and protect certain information. The element of protection is seen when Kiara tries to hide from Ellen about her desire to join the singing audition.



*Figure 5. The Scene where Kiara and Jessy Talk about the Audition*

*J: By the way, lo ikut audisi itu udah izin nyokap?*

*K: Emang perlu?*

Jessy reminds Kiara to ask her mother for permission to participate in the singing audition. But Kiara rebuffed it and emphasized that she didn't need Ellen's permission to join the audition. In the end, Kiara spoke with Ellen while in Sumba about her desire to audition, and Ellen gave her full support. Kiara also finally showed an element of openness by asking Ellen to help her sew her audition costume. Another example of the element of protection is when Ellen deliberately hides from Kiara her divorce history. Since getting divorced when Kiara was two years old, Ellen has never responded to Kiara's questions about her father. Ellen covered it up because she wasn't ready to tell Kiara about her wound. In the end, Ellen was willing to reveal the information to Kiara, and Kiara was able to understand it.

#### c. Novelty and Predictability

Individuals sometimes want new experiences in their relationship so that the relationship seems more pleasant than usual. However, individuals also feel the need for relationship stability and the ability to predict what will happen in their relationship. In the film, Ellen tries to invite Kiara to go on vacation to Sumba in an effort to improve relations

and get to know her daughter better. At first, Kiara flatly refused Ellen's invitation to go along with the excuse that it was better for Ellen to take care of her many jobs. Ellen tries to present a new experience in her relationship with Kiara, which is monotonous and rigid. However, Kiara refused because she predicted that going alone with Ellen would be boring and not fun at all. Ellen also feel skeptical about the vacation plans. She is afraid that she will not succeed in making Kiara happy and will only make her relationship with Kiara further. However, the vacation to Sumba was precisely what made their relationship more intimate and improved.

#### **d. The Contextual Dialectical Approaches**

##### **1. Public and Private**

This dialectic arises as a result of private relations and public life, where public life around relationships will usually affect private relationships. In this case, Ellen's work as a successful lawyer, especially after she resigned from the old firm and built her own firm, greatly affected the pattern of her relationship with Kiara. From the start, Ellen, who was sad about her divorce, had indeed run away, busy working. It made Kiara assume that whatever happened to her, her mother wouldn't care. For Kiara, Ellen only cares about and prioritizes her work and clients.



*Figure 6. The Scene of Kiara Arguing with Ellen about Ellen's Job*

*K: Dengerin apa sih Ma! Dengerin pembelaan Mama? Kayak Mama selalu belain klien-klien Mama?*

*E: Come on, Ki, itu pekerjaan Mama. Yang biayain hidup kita ya itu.*

*K: Jadi, Kiara harus bayar supaya bisa dibelain sama Mama?!*

It was a very long process between Ellen and Kiara to convince Kiara that Kiara was in a higher position than Ellen's work or clients. While in Sumba, Ellen had shown Kiara that Kiara was everything to her, but when she returned to Jakarta, Ellen disappointed Kiara by not attending her audition. At that time, Kiara felt cheated and returned to her previous belief that for Ellen, the most important thing was only her clients. However, in the end, Ellen was able to convince Kiara that Kiara was the most important thing in her life.

##### **2. The Real and the Ideal**

This dialectic arises because of differences in the conditions of the relationship being lived and the relationship that is considered ideal. The relationship between a mother and her daughter is usually warm and very close to one another. The closeness stems from the sense of dependence that usually exists in family relationships. Especially in the relationship between a mother and her daughter, who can usually be friends with each other. In fact, Ellen's relationship with Kiara was cold and rigid. Not only was there no sense of dependence

on each other, but the two interacted very rarely and both enjoyed such a monotonous relationship for many years. After Agatha left and they went on vacation to Sumba, then Ellen's relationship with Kiara was decorated with interaction, warmth, and intimacy, like an ideal mother and child.

### **3. Relationship Evolution Phase (Spiralling Change)**

The first phase, namely security, is seen during the relationship between Ellen and Kiara, which is described at the beginning of the film. Both are comfortable with the absence of interaction. Ellen feels comfortable with her role as the head of the family in charge of making money. Kiara also feels comfortable getting the love of a mother from Agatha and not from Ellen herself. Both of them carry out their respective roles without interfering with each other's interests by not communicating and avoiding each other.

Swallowing her disappointment, Kiara fled back to Sumba to avoid Ellen. This is where the third phase occurs, namely alienation, where one individual begins to be alienated from the relationship in question. Instead of trying to talk to her mother, Kiara chose to go far away to avoid trouble. When Ellen chased her to Sumba and tried to explain, Kiara didn't want to hear Ellen's explanation and ran towards the sea.

But every relationship will enter a phase of re-synthesis. Kiara, who initially avoided Ellen's explanation, finally listened to what Ellen had to say. Through the deep conversation they built, Ellen finally wanted to tell her why she had been busy working and kept her distance from Kiara. Ellen also talked about her divorce from Kiara's father. Kiara also wants to understand and accept all of Ellen's reasons. She forgives her mother, and since then, Kiara also promises that she wants to take care of and always be by her mother's side. Kiara states that Ellen is not alone and can rely completely on Kiara. The contradiction between Ellen and Kiara's relationship can finally be resolved through good communication management. Both can face tension and conflict, which only makes the relationship warmer and intimate afterward.

## **V. Conclusion**

Relational Dialectics Theory (RDT) tries to examine the relationship that consists of dialogic and monologic conversations, where in both cases there are contradictions that result in a dynamic and fluctuating relationship. On the one hand, the relationship can go well, but on the other hand, it can also experience conflict. But this is what makes interpersonal relationships possible to continue. In RDT, the process of forming meaning between individuals occurs through experienced contradictions. The existence of contradictions and multivocality does not always have a negative effect, because multivocality between various parties can be adjusted and form a conflict resolution. Properly managed tension can have a positive effect on the relationship and make the relationship undergo changes that make it stronger and more intimate. Contradictions that arise in the relationship between parents and children certainly have various causes, and even small things can be the root of a problem. Based on the mother-daughter relationship in the *Susah Sinyal* film, so much of the tension between Ellen and Kiara stems from their assumptions about each other at first. The absence of interaction and communication between the two exacerbates existing problems, which are coupled with conflicting desires between each other. However, through a short vacation in Sumba, as well as many in-depth conversations about their feelings for each other, the two managed to re-establish a relationship that had been strained. It also shows that through good communication, contradictions can find unity by trying to harmonize their desires with one another. After the tension was resolved, Ellen and Kiara's relationship became stronger and more intimate, where they promised to take care of each other and support each other

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