



## The Formation of the Meaning of Love through the Film *Puspa Indah Taman Hati* 2023

Hatfina Izzati Arshimny<sup>1</sup>, Chrisdina<sup>2</sup>

<sup>1,2</sup>Institut Komunikasi dan Bisnis LSPR

e-mail: \* <sup>1</sup> [22110260812@lspr.edu](mailto:22110260812@lspr.edu), <sup>2</sup> [chrisdina@lspr.edu](mailto:chrisdina@lspr.edu)

**Abstract.** This research aims to explore the meaning-making of love within the film *Puspa Indah Taman Hati* (2023) from the perspective of Generation Z. Using a descriptive qualitative approach, data were collected through Focus Group Discussions (FGD) with seven participants in Greater Jakarta and in-depth interviews with four film industry experts. The novelty of this research lies in the triangulation analysis that connects the industrial intervention in adapting a classic intellectual property with the meaning negotiation of modern audiences. The findings reveal that the film reconstructs classic romanticism by injecting contemporary egalitarian values. Textually, the visual narrative accentuates reciprocal relational validation. Crucially, the research demonstrates that Generation Z operates as active audiences who critically deconstruct the historical glorification of asymmetrical sacrifices. They reject toxic romanticism and redefine love as an egalitarian partnership upholding transparent communication and female autonomy. In conclusion, the discourse of love among young audiences has fundamentally shifted from tragic idealism toward a rational, mindful, and equitable affective relationship.

**Keywords:** Film Reception, Generation Z, Meaning of Love, Performing Arts Communication, *Puspa Indah Taman Hati*.

### Introduction

Within the popular culture ecosystem, film has evolved into a crucial medium for the dissemination of social meaning. This view is consistent with Turner (2019) and Elsaesser & Hagener (2017), who argue that the reciprocal interaction between images, narrative and sensory perception forms a vital instrument in shaping public perception, including the construction of the concept of love. This meaning is not static; audiences actively construct emotional meaning through visual symbols (Comanducci, 2018).

The context of romantic relationships is constantly evolving. Giddens (2017) describes a shift towards ‘pure relationships’, that is, relationships built on a foundation of open communication and equality. The media plays a hegemonic role in shaping expectations of these relationships (Illouz, 2018). This construction of meaning is shaped through visual elements, lighting, *mise-en-scène*, and the actors’ performances (Bordwell, Thompson, & Smith, 2016; Zhang, 2025).

A number of previous studies (Fariwanda & Tandyonomanu, 2024; Sutandio, 2020; Pradhuka & Ardiyansyah, 2025) have examined visual and semiotic elements in the construction of the meaning of love. However, there remains a significant research gap. Previous studies have tended to analyse films as single texts without considering the dimension of industry intervention in the process of remaking classic films (Fithratullah et al., 2024), nor how these transgenerational values are contrasted with the critical reception of the audience (Anggraeni, 2021; Reinhard & Olson, 2016).



This study therefore aims to fill this gap by exploring in depth how the meaning of love is constructed in the film *\*Puspa Indah Taman Hati\** (2023) and negotiated by Generation Z audiences. Using a descriptive qualitative approach (Creswell, 2014), this study compares data from Generation Z participants' focus group discussions (FGDs) with the intentions of film industry practitioners, to produce valid academic findings based on the analytical guidelines of Miles et al. (2020).

**Figure 1. Poster for the film *\*Puspa Indah Taman Hati\** (2023)**



Dari IMDb, n.d., 2023.

## Methods

This study employs a **quantitative explanatory research design** to examine the influence of visual aesthetics and micro-content on audience engagement and the internalization of Islamic values within the framework of silent dakwah. The design is appropriate as it enables the testing of causal relationships between variables derived from the theoretical framework and hypotheses established in the introduction (Riyadi, 2026; Khusairi, 2025). The methodological structure is developed to ensure replicability, transparency, and empirical rigor.

Data collection employed a triangulation approach. Firstly, Focus Group Discussions (FGDs) were used as the primary technique to explore the audience's collective interpretations. Participants were selected using purposive sampling, focusing on seven Generation Z individuals (aged 18–22) in the Greater Jakarta area who had relevant personal experiences and had watched the film. Secondly, semi-structured in-depth interviews with four film experts/practitioners to analyse industry perspectives and interventions. Thirdly, documentation through the analysis of key scenes, non-verbal expressions, and cinematographic elements.

Data analysis was conducted using the interactive model proposed by Miles, Huberman and Saldaña (2020), which encompasses data condensation (theme selection and



coding), data presentation (thematic matrices and narratives), and the drawing of conclusions through triangulation of sources and theory. This design ensures that the research findings are synthesised in a systematic and consistent manner.

## Results

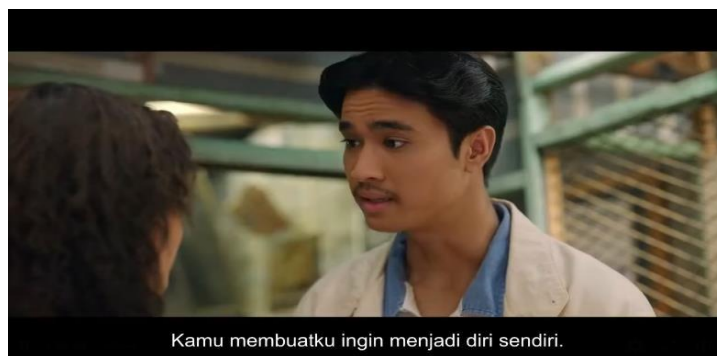
Integrasi data FGD, wawancara pakar, dan dokumentasi adegan mengungkap bahwa Generasi Z tidak mengonsumsi romansa secara pasif, melainkan mendekonstruksi narasi film melalui analisis kritis.

### 1. Analysis of Communication Structures and Character Performance

Rather than being swayed by poetic declarations, the audience interprets love through the characters' conflict resolution. Cinematic elements and the actors' performances are decoded by participants as expressions of emotional openness. From an industry perspective, this is recognised as a narrative modification designed to transform the representation of 'resigned love' into rational and assertive communication.

#### Figure 2

Analysis of Scene 1: The Moment Galih Makes His Final Decision to Choose Marlina



From IMDb, n.d., 2023.

### 2. Deconstructing Hierarchy and Affirming Equality

Participants critically highlighted the relationships between characters, which are no longer dominated by patriarchal hierarchy. The audience interpreted the visually balanced composition (*mise-en-scène*) as a manifestation of equality. Love is portrayed as a collaborative space that values individual freedom without the constraints of gender roles.



**Figure 3**

Analysis of Scene 2: The Interaction Between Galih and Ratna (The Burden of the Past)



From IMDb, n.d., 2023.

### 3. Demystifying Irrational Sacrifice

The original 1979 version is synonymous with tragic, absolute sacrifice. However, Generation Z audiences reject this concept. Analysis of the 2023 version suggests it successfully frames sacrifice within rational boundaries. Excessive sacrifice is categorised by participants as a toxic relationship, affirming that the principle of self-love remains a priority for contemporary audiences.

**Figure 4**

Analysis of Scene 3: Classic Gestures of Love (Non-Verbal Communication)



From IMDb, n.d., 2023.

### 4. Autonomy and Personal Growth

The romantic dynamics in the film were evaluated by participants not as an end in themselves, but as a means of personal growth. The main character's ability to move on and make logical choices reflects the emotional maturity demanded by modern audiences.



**Figure 5**

Analysis of Scene 4: Marlina's Sacrifice and Sincerity



This suggests that love is not merely seen as an end in itself, but as a journey that shapes an individual's maturity.

### **Discussion**

The findings of this study indicate that the meaning of love constructed by Generation Z audiences in the film *\*Puspa Indah Taman Hati\** (2023) is dynamic and contextual. This is consistent with audience reception theory, which states that the meaning of media is not absolute, but is generated through a process of interpretation by viewers based on their individual experiences and backgrounds.

The notion of love as communication and openness points to a shift in values within romantic relationships. Generation Z tends to regard communication as the cornerstone of a relationship, demonstrating a higher level of emotional awareness than previous generations. This also reflects a need for healthy and transparent relationships.

Furthermore, the notion of love as equality reflects a shift in the structure of relationships within romantic partnerships. Generation Z no longer accepts the concept of hierarchical relationships, but instead prioritises the principles of equality and fairness in relationships. This finding is consistent with the evolution of modern social values that emphasise gender equality and individual freedom.

The notion of love as a rational sacrifice suggests that Generation Z has clear boundaries in relationships. They tend to avoid toxic relationships and prioritise a balance between personal needs and the relationship itself. This indicates that the concept of love has undergone a transformation from an emotional one to a more rational and reflective one.

Furthermore, love as a process of self-discovery suggests that romantic relationships are viewed as a means of personal development. This reinforces the view that Generation Z is focused on personal growth, meaning that relationships serve not only as emotional bonds but also as a vehicle for social and psychological learning.

Overall, the findings of this study indicate that Generation Z interprets love in a more complex, reflective and contextual manner. The meaning of love is no longer limited to romantic aspects alone, but encompasses dimensions of communication, equality, rationality and personal development. Consequently, film, as a medium of communication, plays a



significant role in shaping and reflecting the evolving values of love within society, particularly amongst Generation Z.

### Conclusion

This study concludes that the meaning of love in the film \*Puspa Indah Taman Hati\* (2023) is constructed through narrative and cinematic elements that emphasise equal relationships and emotional maturity. The industry adapts classical values by presenting an egalitarian perspective to ensure relevance to modern audiences. Generation Z, as an active audience, critically deconstructs the romantic suffering of the past and interprets love as a rational partnership that upholds transparent communication and individual autonomy. The theoretical implications of this research enrich studies of audience reception and performing arts communication by demonstrating the high level of agency possessed by modern audiences in negotiating ideologies within trans-generational adaptations. Meanwhile, the practical implications of this research provide strategic guidance for the film industry, suggesting that the production of romantic films in the digital age must prioritise the principles of healthy relationships and equality in order to be accepted by contemporary market rationality.

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