Family communication dynamics: equilibrium with dialectical tension in "Turning Red" film

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Abstract Turning red film shows us that there is regeneration in parenting style. This parenting style focuses on the successful event in life and achievement but does not see the emotional side of the child. The dynamics of family communication, as seen in the Turning Red film, were seen to be something important in parenting. The issue in family communication will create tension and reduce family harmony. Le Praire mentions that there are two types of family communication, which are nurturing and controlling. Communication is full of contrary expressions and tension between one another, which we call relational dialectical tension. With the family communication dynamics in the film Turning Red, the researcher tries to find the equilibrium in family communication. The researcher used Tzvetan Todorov's narrative analysis. Todorov divides the analysis into five stages, starting from equilibrium until there is a new equilibrium. This research shows that the dialectical tension colouring the films is stability vs change and integration vs autonomy. Parents' acceptance of their children in every aspect, including their developmental stage and emotional needs, will build a higher attachment.

Keywords: family communication; Todorov narrative analysis; relational dialectical tension; adverse childhood experience

INTRODUCTION

Communication is changing ideas or messages addressed to individuals or recipients to effect certain behaviour changes (Zuwirna, 2018). Dwijowijoto stated that communication aims to create a common understanding to change perceptions of individual behaviour (Vardhani & Tyas, 2019). One form of communication that is very important is family communication.   Family communication   is a parent-child

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relationship; the communication begins with the closeness between parents and children and is seen as a place for the development of moral education Relationships in the family where there is an emotional charge, feeling of protection, affection, and respect will shape the child's character. A safe and comfortable atmosphere without violence will give children more stable emotions (Marta et al., 2020).

The family is also seen as an important aspect that will lead to individual development (Trihastuti et al., 2022). Family communication positively affects parenting patterns that can increase children's sense of security and comfort, leading to increased family relationships. Romero-Abrio et al. (2019) also explained that open communication in the family could improve the relationship between parents and children and provide protection against children's bullying experience. Koerner & Schrodt explained that communication patterns within the family are the basis for children to socialise and impact children's behaviour outside the home (Ramadhana et al., 2019). Marta et al. (2020) describe Campbell & Kachik's view of family communication as a representative of the process of forming attitudes, behaviours, and perspectives of the child carried out by parents. According to Le Poire, family communication is divided into nurturing and controlling. Nurturing is seen in affection, feelings of security, fulfilment of needs, physical care, and mental and emotional capacities. The controlling role is seen by limiting the choices of each family member, such as controlling the behaviour, decision-making, boundary maintenance, and financial organisation (Marta et al., 2020).

On the other hand, every family relationship is inseparable from contradictions. Contradictions in relationships give rise to dialectical tension. West & Turner sees that there are four assumptions regarding the existence of arguments in relationship life (Putri & Boer, 2019). The first assumption is that the relationship between individuals is not linear, so it consists more of fluctuations between desires and contradictions. The second assumption is that in life, relationships are always changing. The changes that occur do not completely have a linear process but are more seen to the degree of proximity. The third assumption is that contradiction is a fundamental fact that always exists in relationships, so the purpose of communication is to manage the tension. The fourth assumption is that communication aims to manage and negotiate the contradictions in the relationship.

Rawlin explained four important elements in dialectics: totality, contradiction, movement, and praxis (Putri & Boer, 2019). Totality sees that every individual in a relationship has interdependence. Contradiction is when there is opposition to dialectic. Movement is a process that changes the relationship, especially its nature, over time. Praxis is a decision made by humans even though sometimes they do not have a free choice due to the presence of other individuals or certain situations.

Baxter & Montgomery explained that individuals have a competitive perspective in social interaction. The relational dialectical theory recognises that meaning is created through communication and

discourse. These activities are often filled with expressions that contradict each other and give rise to sentiment or competition (Hart et al., 2019). This perspective is a driver that contributes to the unification, maintenance, and dissolution of personal relationships. The dynamics of this relationship give rise to three dialectical relations. The first is integration (autonomy vs connectedness or dependence). The second is certainty (stability vs novelty or change). The third is expression (openness or disclosure vs discretion or privacy). The life of communicators tries to overcome the tension in dialectics by choosing an action consistent with one of the contradicting poles, using one of the poles based on a certain moment or simultaneously overcoming this tension (Amati & Hannawa, 2014). Apart from creating competition, communication is also considered to help resolve tensions and problems (Hart et al., 2019; Putri & Boer, 2019). In the family, communication will have tensions and differences. Problems in family communication can be an issue that causes a lack of harmony in the family (Pramono, 2020).

Lack of harmony in the family can lead to low mental and physical health during life, including being susceptible to stress, difficulty processing emotions, difficulty socialising, and performing behaviours that are harmful to health (Alm et al., 2019). According to Daniel Callahan, health was mentioned as a condition in which every aspect of the person is integrated, which can lead to well-being (Agung et al., 2021). The lack of continuous family harmony can lead to a dysfunctional family. A dysfunctional family is a situation where the parental relationship is not good, but there is no desire to separate (Andhika et al., 2021). Disharmonious family situations can lead to toxic stress; this allows for consequential losses in brain development, individual and collective health, and capacity to work as adults (CDC, 2020). This experience is often referred to as the Adverse Childhood Experience. According to the World Health Organisation, adverse childhood experience (ACE) is a traumatic event experienced by individuals under 18 (Rahapsari et al., 2021). These experiences include physical, psychological, and sexual abuse, emotional neglect, parental abuse, and other dysfunctions in the family (Lange et al., 2019). The Centre for Disease Control and Prevention (CDC) sees seven negative aspects and impacts on life associated with ACEs. Negative aspects include physical injury, mental health, maternal health, infectious diseases, chronic diseases, dangerous behaviour, and good opportunities for education, employment, and economic stability. Adverse childhood experiences also positively correlate with self-injurious behaviour (Paramita et al., 2021). In 2019, the CDC stated that 1 in 6 adults experienced four or more Adverse Childhood Experiences. When we can anticipate Adverse Childhood Experiences, it will reduce the number of people with depression in adulthood by 44% (CDC, 2020).

Social support is an indicator often used to see physical health (Vidyarini, 2020). Communication in the family that contains acceptance and support is associated with more social support and also becomes a

coping mechanism in solving problems in children; on the other hand, when there is a lack of communication, there are more indications of difficulties with mental health (Orm et al., 2022). Many campaigns are being carried out to put forward the issue of parenting and parenting methods, including communication within the family. This activity is carried out to appeal to the public and can be carried out in different ways ranging from public service advertisements and counselling to films. A film is a form of mass communication targeted to be a bridge to reach a wider population, according to McQuail (Listyaningrum, 2015). According to Bittner, mass communication is a message conveyed or communicated through mass media to others, the community, or many people (Rossy & Wahid, 2015). Elvinaro mentions that three media functions exist. The first function is to inform readers, listeners, or viewers (Listyaningrum, 2015). The media can meet the needs that are considered appropriate by the listeners. The second function is education, where the media usually aims to provide education to the public. The third function is persuasion. Mass media, especially films, have the competence to persuade and inspire others.

Films are seen to have their agenda represented through mechanism symbols in the form of content, message, sound, and dialogue so that it will be easier to enter into the audience's minds (Listyaningrum, 2015). Films can direct and lead the audience into thought. Therefore, films can potentially include elements of education, social values, history, and cultural understanding (Listyaningrum, 2015). Films can easily convey their message to the public through the audio-visuals provided. Yasundari explained that communication and humans are two things that complement one another, where communication is part of humans who are social beings (Azisaty & Putri, 2018). According to Latif & Hassan (2020), the film is an important medium to promote and preserve arts and culture in creative or narrative forms. The film is a bridge that represents fiction into a reality in the community (Marta et al., 2022). Harris and Sanborn see an important aspect of the cognitive psychology of mass communication, seeing that experiences with the media influence how we acquire knowledge about the world and how this knowledge can influence attitudes and behaviour (Ponnan et al., 2018).

Films with family drama tell about daily life's realities and reveal the conflicts experienced and are close to the fact experienced (Gracia et al., 2021). Family films that are packaged lightly but give a deep meaning to the importance of proper parenting, including parenting patterns, can be seen repeatedly in the Disney film Turning Red. This film was released in March 2022. Turning red discusses the previous parenting pattern that Ming's mother experienced, which impacted the parenting, applied to her child, namely Mei Lin. The Mei Lin family is an ethnic Chinese family living in Toronto – Canada. Mei Lin is an only child. The Mei Lin family from the mother's side was bestowed with the gift of the ability to transform into a Red Panda. The ability to control emotions is the most important part of the Mei Lin family, so they do not turn into red pandas. During the

film, it is seen that Mother Ming's emotional neglect is one of her adverse childhood experiences. From the film, the fulfilment of physical and academic needs is the most prioritised value by Mother Ming. Understanding the desires of a child and also the feelings that a child has are not the main points that arise at first. Academic success and achievement are seen as a measure of success as a parent in the Turning Red film.

Ming's mother as a parent reflects the loneliness that seems distant from her mother figure. The owned relationship looks cold, has a hierarchy, and respect is the main context in relationships in the family. According to Xu et al. (2005), the key aspect of Chinese parenting is the expectation of reciprocity. Parents expect their children to be obedient and respectful. Parents have children's responsibilities and pass on cultural norms, values, and life experiences. As a result, parents who strongly adhere to these values tend to keep their distance due to the traditional status hierarchy when interacting with children, not infrequently having an authoritarian parenting style, especially when children misbehave. This pattern is also reflected in the relationship between the mother, Ming and daughter Mei Lin. It feels close to meeting all physical and financial needs and support but emphasises the mother's perception of the child. Freedom of opinion and action is quite difficult in the parenting style developed by Ming's mother's family. We can see an intergenerational transmission of parenting; parents' experience influences their parenting style and practices (He et al., 2020).

Through the research framework, the researcher defines the film from the point of view of parenting and existing dynamics to see the implied message of the narrative structure presented in the film. The film is also considered a language that has the potential to represent reality and produce meaning. Parista explained two elements in the film, namely narrative and cinematic elements, which interact and relate to each other (Azisaty & Putri, 2018). Stories and plots developed in a film are part of a narrative. Characters, locations, problems, times, and other events that form a certain chronology with specific goals are narrative elements in a film. The film's narrative aims to tell something or a current event (Eriyanto, 2015). The narrative is identical to the arrangement of events based on certain stages or stages. In this study, researchers want to use narrative analysis that can help understand and know the structure of a film or story. The researcher uses narrative analysis developed by Tsevan Todorov.

Referring to the background of the research described, the research questions aimed at answering the turning point and family communication implied in the film "Turning Red" are to reflect on different sides of life and teach parenting values. The benefits of this research are expected to inspire the importance of parenting in childhood and negative experiences in childhood as adults. In the field of communication, it is hoped that it can be a reference for conducting more in-depth research on the narrative message of a film and providing

additional literature in the form of theories in communication psychology involving the relationship between parents and children or families.
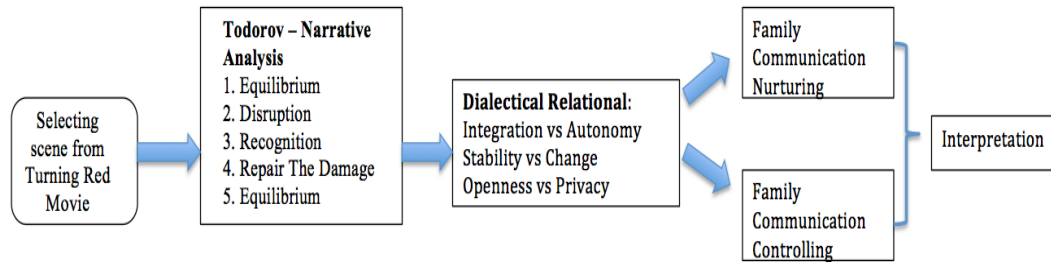
METHODOLOGY

The paradigm used in this research is the constructivism paradigm. This way of seeing science as a systematic analysis of social behaviour is an important perspective in the constructivist paradigm. Through direct observation of communicators in natural everyday settings with the aim of understanding and interpreting the actions of communicators, they create and manage the social world. Social interaction is important to the constructivist paradigm (Busti, 2019).

This research uses qualitative research to provide an in-depth understanding and interpretation of the social world by studying material conditions and human social relationships, experiences, perspectives, and history (Snape & Spencer in Ritchie & Lewis, 2003). Qualitative research interprets data by looking at and analysing the meaning (Tanjung & Marta, 2018).

The analytical method used in this study was adapted from the theory of narrative structure by Tsevtan Todorov. Todorov's perspective describes the narrative as having a chronological sequence, plot, motive, and cause-and-effect relationship to an event (Sari & Haryono, 2018). Narrative analysis is not limited to novels or books but can be used to analyse films, fairy tales, comics, music, and news (Iswara, 2020).

Todorov divides the narrative structure into three parts: initial equilibrium, disturbance, and final equilibrium. Furthermore, Nick Lacey and Gillespie modified it by adding two additional structures: recognition or awareness of emerging disturbances and efforts to overcome existing disorders (Azisaty & Putri, 2018). If described one by one, the initial equilibrium is a balance of situations that begins with a balance or calm condition. Disturbance in equilibrium is the second stage in which an antagonistic character emerges and disturbs the equilibrium. The third stage is awareness of the disturbance, where the disturbance becomes worse and gives more impact, called the climax. The fourth stage is an attempt to repair the disturbance or damage where there are heroes who can help to overcome the disturbance despite the possibility of failure. The last stage is a new equilibrium where the disturbances in the second stage have been completed and can return to a calm and peaceful situation (Eriyanto, 2015). At each stage, the relational dialectical tension will be seen as how the communication patterns occurred during the tension. The interpretation will be based on the film's findings from dialectic tension and family communication (Figure 1).

Figure 1. Analysis and Interpretation Schema
Source : processed by the researcher (2022)

The object of this research is the film Turning Red. The film was released on March 11, 2022, and 100 minutes. The researcher looks at the narrative and storyline in the turning red film. Data collection techniques used for this research include observing the film, collecting literature data and finding footage from the film that is suitable for analysis. Data analysis was carried out systematically based on the stages in Todorov's narrative analysis technique. The theory that will be used for this research is the theory of family communication developed by Le Poire and the theory of relational dialectics developed by Baxter and Montgomery.

RESULTS AND DISCUSSION
The film Turing Red illustrates a family relationship that creates conflicting individual tensions or urges. Family communication is considered to be an important factor in building family welfare. Welfare in the family can be seen as the establishment of healthy relationships. Positive communication, as described by Cannon & Murray (2019), can promote relationships within the family, and openness in communication can reduce conflicts. Through the film, the main character experiences tension in family relationships and communication patterns that lead to situations ranging from equilibrium, disruption, recognition, and repair, and a new equilibrium emerges (Table 1). Dialogue and visual images in films can build meaning and send messages to audiences. The film also builds public awareness of a social movement (Anisti, 2017). The social movement described in this film is about parenting and communication within the family.

Equilibrium
Equilibrium is a stage that describes the conditions that occur to the character (Keanu, 2018). Equilibrium also shows how normal conditions in early life include owned activities. The daily life that appears at the beginning of this film is when Mei Lin comes home from school and helps Ming's mother at the temple. In this scene, Mei Lin says:
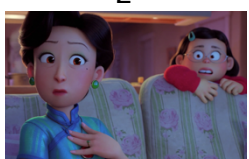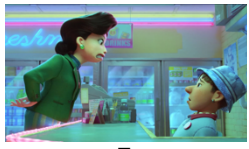
"*not only my move but my move also her move*" – Mei Lin

Table 1. Turning Red Element, Narrative Analysis (Equilibrium) & Theory Description

No / Scene visualisation	Time	Narrative Analysis	Dialectic Relational Tension	Family Communication
1	06.40–10.08	Equilibrium	Integration vs autonomy	Controlling & Nurturing

Source: Processed by researchers (2022)

Table 2. Turning Red Element, Narrative Analysis (Disruption) & Theory Description

No / Scene visualisation	Time	Narrative Analysis	Dialectic Relational Tension	Family Communication
2	10.26–10.40	Disruption	Integration vs Autonomy	Controlling
3	11.05–12.36	Disruption	Stability vs Change	Controlling
4	12.37-14.20	Disruption	Openness vs Privacy	Controlling
5	16.16-18.55	Disruption	Openness vs Privacy & Stability vs Change	Controlling

Source: Processed by researchers (2022)

There is tension or encouragement within Mei Lin to be autonomous or have independence, but on the other hand, Mother Ming wants integration between them. Mei Lin's move was not just a move she had set herself but also a move that Mother Ming had. There are controls and restrictions on what Mei Lin can do, including mother Ming's direction to Mei Lin's job selection and future achievements as a diplomat.

Mother Ming also showed a nurturing communication pattern, which felt worried seeing how Mei Lin looked uninspired and asked if Mei Lin had eaten. The pattern of nurturing family communication seen in this scene illustrates (Table 2) the desire to protect and fulfil physical needs. There are reciprocal expectations if you look at Mother Ming and Mei Lin's life patterns. This reciprocal expectation makes parents expect children to obey and respect parents, and parents are responsible for teaching norms, values, and life lessons. The Chinese culture has a hierarchy and controlling parenting pattern (Xu et al., 2005).

Disruption

Disruption is a stage that explains the main character's condition, which has started to feel the problems that arise in his life. Disruption indicates discomfort in the character's life. The stages of disruption first appeared when Mother Ming commented negatively about the boy band 4-Town. The second disruption is Mei Lin, who, at this age and is already 13 years old, has an interest in Devon and expresses it through pictures. The third disruption is when mother Ming takes Mei Lin to Devon's workplace and blames Devon for the image Ming made in front of many people. The fourth disruption was when Mei Lin turned into a red panda, and Mother Ming thought that Mei Lin had her first menstrual period, which caused her to be overly anxious. In this disruption, it can be seen that there are dialectical tensions of stability vs change, openness vs privacy, and integration vs autonomy.
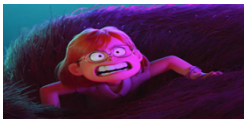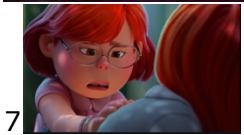
The dialectical tension of integration vs autonomy was seen in the first disruption when Mother Ming gave negative comments to the boy band. Mei Lin wants to express her interest in the boy band 4-Town but, on the other hand, still wants integration with Mother Ming. The family communication pattern shown by mother Ming is controlled by setting boundaries and regulating what Mei Lin can and cannot like. Communication patterns are also believed to impact the processing of messages conveyed in the family (Watts & Hovick, 2021). According to Scott & Quick, exposure to messages also affects behaviour and attitudes (Watts & Hovick, 2021). This scene tells us that Mei Lin saw the disapproval message that Mother Ming gave about 4-Town. Mei Lin's arrest of this message kept her from having a confrontation. The reciprocal expectations in Chinese culture (Xu et al., 2005) from Mother Ming's made Mei Lin obey and respect her views.

The dialectical tension in the next scene is stability vs change, which can be seen when Mei Lin, age 13, is interested in men and sees change. These changes are a sign of pubertal development. Puberty is characterised by developments associated with a spectrum of physical, environmental, and psychological development (Alloy et al., 2016). To this point, Mother Ming responded that Mei Lin was still a child. The family communication pattern shown in this scene is controlling based on Mother Ming's interests.

The third dialectical tension, openness vs privacy, was seen when Ming's mother saw Mei Lin's drawing and took it to a public place when she blamed Devon at work. Mei Lin's privacy appears to have become a public consumption based on what mother Ming did. Mother Ming emphasised the pattern of openness that Mei Lin should follow in everything. Mother Ming's family communication pattern is controlling, which means all decision-making is made unilaterally. Looking at Mei Lin's development at 13, her life drastically changed. Dramatic cognitive, social, and emotional changes impact interpersonal relationships, where personal boundaries are very important in adolescents (Stiles & Raney,

2004). Until now, Mother Ming's acceptance of Mei Lin's boundaries has not been described.

Table 3. Turning Red Element, Narrative Analysis (Recognition, Repair the Damage & Equilibrium) & Theory Description

No / Scene visualisation	Time	Narrative Analysis	Dialectic Relational Tension	Family Communication
6	1.16.10-1.16.41	Recognition	Stability vs Change	Controlling
7	1.21.57 – 1.26.30	Repair the Damage	Stability vs Change	Nurturing
8	1.27.10-1.28.57	Equilibrium	Stability vs Change & Integration vs Autonomy	Nurturing

Source: Processed by researchers (2022)

In the fourth disruption, two dialectical tensions are shown in this scene: openness vs privacy and stability vs change. Mother Ming was not prepared for the thought that Mei was going through hormonal changes; on the other hand, Mei Lin could not accept herself turning into a panda. The second tension is that Mother Ming wants Mei Lin to be open-minded about her condition. On Mei Lin's side, she expected to have time to process what happened to her. Nurturing and controlling communication patterns are seen simultaneously in this scene. Ming's mother's nurturing communication pattern is to meet Mei Lin's physical needs. At the same time, Mother Ming's carried out the pattern of control by continuously monitoring Mei Lin when she was at school (Table 3).

The disruption of the dialectical tension in the family relationship between Mother Ming and Mei Lin created problems in the family. One of Mother Ming's big themes is authoritative parenting with a fair amount of control. Parents with strong Chinese cultural values often use authoritative parenting, especially when children show inappropriate behaviour (Xu et al., 2005).

Recognition

Recognition is the stage where the character discovers the main problems that impact her life. The recognition stage that made Mother Ming and Mei Lin know the problem's point was the 4-Town concert scene. Mother Ming is not ready to accept that Mei Lin is a grown-up, and "who is Mei Lin". Mother Ming, who emphasised stability, always thought Mei Lin was still a child. In Mei Lin's view, she wanted a change. Differences in motivation in relationships create contradictions. The controlling pattern of family communication became the main issue for

Mother Ming. Mei Lin's arrangements for activities and things include restrictions on what not to do.

At first, mother Ming still cannot accept Mei Lin, but when they go through the rituals to release the panda and mother Ming goes back to her childhood figure in the forest and talk with Mei Lin then, it is the start of the recognition stage. Mother Ming's realised that she was guilty of being too angry with her mother and felt pressured to be perfect. Mother Ming followed this pattern to Mei Lin to become an ideal person. Acceptance of weakness, emotions, and who Mei Lin is becomes something that worries Mother Ming. Santrock explained that parental acceptance of children is an important foundation for making children have positive moral development (Rahayu & Hastuti, 2017). It is reflected in the film that Mother Ming's partial acceptance causes Mei Ling to exhibit deception and cover-up behaviour.

Repair the Damage

Repairing the damage is the stage where the character tries to fix all the problems in the story. In this scene, Mother Ming realises she cannot always be the best and "good enough". Grandma Mei Lin's acceptance of Mother Ming's inability to be perfect was a turning point for the tension. There is openness in the relationship and changes that lead to healthier family relationships. The nurturing communication pattern is seen to be one of the bridges in the relationship in the family. In line with the explanation of Cannon & Murray (2019), when family communication is positive and there is openness, the relationship in the family becomes healthier.

Accepting Mother Ming's guilt towards Grandma and the affectionate touches given by grandma added to the closeness and bonding within the family. In line with Aznar & Tenenbaum (2016), positive touches such as hugging, rubbing, and holding hands can increase physical and psychological closeness between individuals. In a family context, positive touch signifies love and affection. An understanding of the emotions you have, positive feelings, and touches indicate the presence of warmth in the family.

Equilibrium

The balance is re-emerged with the problems in the story resolved, and the characters experience normal life again or adjust to new situations. At the end of Turning Red's story, there is a new equilibrium where Mei Lin and Mother Ming can accept Mei Lin's decision to keep the power to become a red panda and Ming's mother's acceptance of "who is Mei Lin". Relationships within the family became more open with interaction with other people; Mother Ming could openly accept Mei Lin's friends and welcome them with open arms. Mei Lin can have autonomy by making her own choices with open communication regarding options under Mother Ming's supervision. Nurturing patterns of communication now dominate communication among family members.

Based on the analysis and interpretation of the Turning Red film, the most frequently seen dialectical tensions are stability vs change and integration vs autonomy. Looking at the Chinese cultural relation pattern, we can see the dialectical tension that emphasises the interdependence pattern between parents and children (Cheah et al., 2013). The pattern of interdependence makes parents feel inseparable from their children, so children's autonomy and change are difficult to obtain. The family communication dynamics in Turning Red's film show a change from equilibrium to a new equilibrium. In the initial equilibrium, the communication pattern is dominated by controlling. In a disruption to the recognition stage, the controlling pattern dominates every communication between Mother Ming and Mei Lin. The nurturing pattern began to reduce existing tensions and create a new equilibrium in the family by showing affection and security and fulfilling emotional needs (Marta et al., 2020).

The parenting style of Mei Lin's grandmother became the one that Mother Ming passed on. Communication that is rigid and only focuses on success has a different impact on family relationships. The children have not fully experienced acceptance by parents; parents tend to build feelings of anxiety and a desire always to be the best and perfect. The phenomenon experienced by Mother Ming and Mei Lin can be seen as a high-achieving child (Lask, 1986). This feature is seen in girls aged 10 to 14 who are "good at everything". They are well-behaved, accomplished children, participate in many activities, and win many trophies. When this achievement is not accompanied by psychological and emotional fulfilment and closeness, it impacts the child differently. Emotional neglect of children is one type of adverse childhood experience (CDC, 2020). It can be seen that there is an intergenerational parenting pattern between Mother Ming and Grandma. Intergenerational parenting is a parenting pattern passed down at this time, similar to the parenting pattern received by parents in childhood (Chen & Kaplan, 2001).

This adverse childhood experience can affect individuals, ranging from mental health to dangerous behaviour. In this film, Mother Ming experiences a pattern of emotional neglect from Mei Lin's grandmother. Mother Ming's seemed worried and anxious when Grandma Mei Lin called and said she had heard the news about Mei Lin on TV; this captured her wanting to control the situation excessively, which caused her to have to ensure everything related to Mei Lin ran smoothly. Parents with a controlling type are often associated with high awareness of children's mistakes and have a higher perfectionist side (Meyer & Wissemann, 2020). On the other hand, parents who become survivors of childhood maltreatment will have difficulties regulating their emotions. With these difficulties, they are too occupied with their own emotional needs rather than focusing on their child's emotional needs (Wang, 2022).

To answer this research question regarding the turning point between Mother Ming and Mei Lin is repairing the damaged scene. Ming's mother conveyed the things that made her depressed, as well as the

feelings of guilt she had. In this scene, Mother Ming has already started to show openness in the communication between herself and Mei Lin. This openness builds better relationships within the family (Cannon & Murray, 2019). Turning Red's healthy and positive communication pattern begins with open communication of thoughts and feelings.

The film Turning Red gives a message to the audience to pay attention to parenting as a parent and the impact of emotional neglect on individual lives. Dialectical tension in family relationships is not something that we can avoid. Acceptance of open communication is key to building better relationships within the family (Brodzinsky, 2006; Cannon & Murray, 2019; Kiełek-Rataj et al., 2020). It is hoped that this film can provide input regarding the holistic acceptance of parents not only in terms of achievements possessed by children but also in meeting children's emotional needs and understanding. Especially during the COVID-19 pandemic, with more roles that parents must have in parenting, it can be a reminder that the main task of a family is to provide protection and a feeling of comfort (Marta et al., 2020).

CONCLUSION

From the research, we can conclude that Turning Red illustrates the dynamics of communication in the family through narrative analysis. In Turning Red, we see a reflection of the family's controlling and nurturing communication patterns. Nurturing communication patterns becomes one way to overcome tensions and contradictions in the family. Children's self-exploration, as well as acceptance and openness from parents, are things that build relationships in the family. Change and development in children cannot be suppressed or ignored. Through this research, it is hoped that it can encourage parents to have openness and become friends with their children so that the communication patterns built reflect the support and increase attachment between parents and children.

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