

**REPRESENTATION DISCRIMINATION OF WOMAN ROLE IN DOCUMENTARY
FILM “SURGA KECIL DI BONDOWOSO”
(SEMIOTIC ANALYSIS BY ROLAND BARTHES)**

Selaya Anastasya, Sunarto, Muhammad Bayu Widagdo

selayaanastasya@students.undip.ac.id

Program Studi S1 Ilmu Komunikasi

Fakultas Ilmu Sosial dan Ilmu Politik Universitas Diponegoro

Jl. Prof Soedarto, SH Tembalang Semarang Kotak Pos 1269 Telepon (024)7465407

Faksimile (024) 7465405 Laman: <https://fisip.undip.ac.id/> Email: fisip@undip.ac.id

ABSTRACT

The documentary film "Surga Keci di Bondowoso" aims to advocate gender equality by depicting the involvement of a husband in household affairs and the wife's role as the breadwinner. However, forms of role discrimination against women are still prevalent. Therefore, the primary objective of this research is to analyze and describe the forms of discrimination against women's roles and examine the dominant ideology within the text.

The research method employed is descriptive qualitative using Roland Barthes' semiotic analysis model (5 codes). The main theories utilized are the standpoint theory, supported by liberal feminist theory. To identify forms of discrimination against women's roles in 5 selected scenes, indicators of gender discrimination by Fakih are applied, including marginalization, subordination, stereotypes, violence, and double duties. Data collection techniques involve documentation and literature review through relevant books and journals.

The research findings reveal the persistence of the dominant patriarchal ideology, which discriminates against women's roles both in public and domestic spheres, manifested through marginalization, subordination, and stereotypes, ultimately portraying wives as domestic actors and housekeepers. Discrimination in women's roles is mostly carried out by individuals, with the majority of gender being women. The discovery suggests that as a gender equality-based documentary, there should be no forms of discrimination against women's roles, particularly depicting career wives as powerless within the household. Critically, the research findings indicate that it is inappropriate for the content of the film to be used as a reflection of gender equality, as masculine glorification is still evident in this documentary. Overall, the research underscores the need for more accurate and unbiased representations of gender roles in documentary films, fostering genuine gender equality and eliminating patriarchal biases.

**Keywords: Documenter, Representation, Women Role, Gender Discrimination, Semiotics
Roland Barthes**

INTRODUCTION

Background

Historically and culturally, patriarchal power relations have always positioned women as subjugated parties, both personally and through state arrangements. The culture of society has always placed males at the top of the social hierarchy and women at the bottom. Women have traditionally been a minority population. Charles Wagley and Marvin Harris (1958) identified four distinguishing characteristics of minority groups: (1) discrimination and lack of control over one's life, (2) different physical or cultural characteristics, (3) membership in organizations against one's will, and (4) awareness of subordination. Women are still included in all of the aforementioned characteristics, because every language and culture is dominated by men (Riansyah, 2023:13).

During the time of Indonesian colonialism, women's freedom of movement was restricted, and this was reflected in their unequal access to education compared to men. This was due to cultural constraints that prevented women from receiving an education, which made it increasingly difficult for women to participate in public sphere. Women are only involved in domestic matter, such as

serving their husbands, caring children, preparing meals, doing the laundry, and completing other tasks related to housework. Whereas men who are given access to education, in the end have the opportunity to have a career. The concept of this role then begins to be constructed, strengthened, socialized socio-culturally through religious and state teachings, and in the end are considered also understood as God's nature or provisions (Fakih, 1996:9). Then, the feminist movement emerged in Indonesia to address this inequality, giving women more freedom to perform expected roles.

Suwondo (Lantara, 2015:1) stated that women role classified into two functions which are, External function (Being member of a country in regard to civil rights and politics, and having a fair deal with regard to women's involvement in the labor) and Internal function (Being a mother in a family and wife in the husband-wife household).

Nowadays, women play a vital role in socio-economic development, with women participating in the public as career women. The state constitution regulates and protects how women can freely carry out their roles in public. According to Undang Undang Republik Indonesia No. 13 of 2003 article 5, "Every worker has the same opportunity to get a job without discrimination". Then came article 6, which stated that "Every

worker/laborer has the right to equal treatment from companies without discrimination". Specifically, women's rights at work are recognized in the 1979 in Convention Elimination of All Forms of Discrimination Against Women (CEDAW) article 11 (United Nations, n.d), requiring the elimination of all forms of discrimination against women in the workplace in order to achieve equal rights for men and women.

However, gender inequality persists in today's social life, including in the workplace and the private sector. Discrimination against women in public can be evident in the termination of employment, with 5,970 female workers experiencing termination in 2020 (Samodro, 2020). Additionally, women are 1.8 times more vulnerable in crisis situations leading to layoffs (Novellino, 2021). Not only layoffs experienced by the majority of Indonesian female workers, but discrimination occurs against women's leadership in Indonesia. In Databoks (Ahdiat, 2022) the 2017-2022 World Values Survey (WVS) shows that 47% of Indonesian respondents agree and 24.9% strongly agree that male leaders are better than women.

Meanwhile, in private sector, women often face discrimination because their duties are limited to traditional assumptions in the household. These stereotypes include

expectations that women should primarily skilled on cooking, managing the household, and raising children, all with the purpose of serving their husbands, as stated by Sunarto (2000:138) traditional gender norms assign women the primary responsibility for domestic tasks, such as managing the family, caring for children, and serving their spouses. When women don't fulfill this expectations from society, they are subjected to discrimination, making them potentially leading to gossips even domestic violence as a consequence of their inability to meet these demands.

Because of that reality, in Indonesian cinema, women's roles are often portrayed as submissive to men in every sector, while men become superior in women's lives. According to Sobur (2018: 127) films are the representations of reality because films shape and "represent" reality through the codes, conventions and ideology of their culture.

While the role of women in films is generally presented to be weak and subordinate, there are several films that demonstrate equal roles for men and women, one of which is the documentary film "Surga Kecil di Bondowoso". Documentary film is a film genre that uses objective reality as its point of view, and then shows that reality through the creator's interpretation. This reality can become something new for the audience, opening up new perspectives and presenting that reality to be studied and

analyzed (Effendy, 2002: 12). The documentary film "Surga Kecil di Bondowoso" is a documentary that presents the reality of a real-life situation in Bondowoso, East Java, as part of the global MenCare+ campaign. The film, directed by Nia Dinata, produce under Kalyana Shira Foundation in collaboration with RutgersWPF Indonesia. This documentary aiming to promote men's involvement as equitable, nonviolent fathers and caregivers to achieve family well-being, gender equality, and better health for mothers, fathers, and children.

This documentary, released through the YouTube channel Laki Laki Peduli on the 15th of November, 2013, focuses on a family in Bondowoso where traditional gender roles are notably reversed. In this family, the wife, Nur Fadhilah, works as a teacher and also holds the position of school principal, making her the primary breadwinner. Her husband, Nur Salim, takes on all domestic responsibilities due to her demanding schedule. His tasks include laundry, cleaning, cooking, and childcare. This role reversal is highly unconventional in their local society, as it defies the established cultural norms and expectations.

Bondowoso society adopts a patriarchal culture that is found in the culture they adhere to. They is known as the *Pendalungan* community. The culture of the *Pendalungan* community is the result of a

hybridization of Madurese and Javanese culture, so that Bondowoso culture is a reflection of these two cultures, making Bondowoso culture reflect a patriarchal ideology which is also adapted from Madurese and Javanese culture. This structure assigns responsibility for household affairs to the wife or woman, while men maintain control over women's public roles (Swari, 2016:168).

The side shown by Nia Dinata in this documentary provides an anti-mainstream view which aims to oppose that patriarchal culture that has been held by society. Citing a report by Cakrawala (Anto, 2020), this documentary film serves as a means to challenge the patriarchal mindset, which promotes the belief that men are superior to women and objectifies women's bodies, leading to instances of sexual violence against women in both private and public settings.

The documentary film "Surga Kecil di Bondowoso" has garnered a lot of positive feedback from its viewers thus far. Many comments were offered by the public who participated in the watching this documentary together, such as responses on the value of equality shown through the exchange of roles, as well as the type of respect shown in the film by males for women. In spite of the fact that this film was well received by the majority of audiences, it turns out that the documentary

film "Surga Kecil di Bondowoso" still shows discrimination of the women role both in public and domestic.

Media is a space where ideology is represented (Gramsci in Sobur, 2001:30), and films often present ideological interests to target audiences. Films can serve as a vehicle for the struggle of minorities and provide insight and experience for the development of society's soul and way of thinking. However, if the film still displays forms of discrimination against women's roles, it may affect the audience's naturalization.

The urgency of this research to provide education and understanding about discrimination against women's roles in the Bondowoso documentary film. This research will describe the representation of discrimination against women in the film and its forms, aiming to provide education and understanding to readers about this issue.

RESEARCH PROBLEM

Societal discrimination places women in subordinate roles, making it difficult for them to meet expectations in both personal and professional spheres. According to Article 3, paragraph 3 of Law No. 39 of 1999 on Human Rights, everyone's rights must be recognized and protected without discrimination. This law

aligns with CEDAW (1979), ratified as Undang Undang No. 7 of 1984. Despite these protections, women still face discrimination in both household and public roles.

The documentary "Surga Kecil di Bondowoso" portrays this discrimination. Even though it shows equal roles in the household, women's roles are still depicted with bias. This research seeks to analyse, "How is the representation of discrimination against the role of women found in the documentary film "Surga Kecil di Bondowoso?", "What are the forms of discrimination in the role of women in the documentary film "Surga Kecil di Bondowoso?", "How can this condition be explained by referring to the existence of dominant gender ideology?".

RESEARCH OBJECTIVE

The purpose of this research is to describe the representation of discrimination against the role of women in the documentary film "Surga Kecil di Bondowoso" and to describe the forms of discrimination against the role of women in the film.

THEORITICAL FRAMEWORK

Standpoint Theory

The standpoint theory demonstrates how to examine the relative positions, experiences, and modes of communication held by a number of different social groupings. According to this theory, the experiences that women have are the direct outcome of their place in society, which requires them to have perspectives both within and outside of the flow of males. As a result, this theory serves as a jumping off point for comprehending the dynamics that women face, such as the critique of male domination over patriarchal culture and ideology (Krolokke & Sorensen, 2006:32).

According to Heartsock, the viewpoint theory can be broken down into five different assumptions. The first premise holds that an individual's position within the social hierarchy exerts a significant influence on and places restrictions on their capacity to comprehend social relationships. Regarding the second premise, the argument states that the viewpoint or attitude is partial, but that the viewpoint of the dominating group might be harmful to the subordinate group. This assumption leads to the third assumption, which is that the ruling group organises life in such a way that inferior groups are denied access to certain options in order to maintain order. The fourth presumption is that subordinate groups are expected to fight hard in order to accomplish their aims in social life. The final assumption is that

the battle will yield clear and accurate goals for the subordinate group, rather than for the dominating group. Therefore, it is possible to draw the conclusion that even though the viewpoint or attitude is biased, the viewpoint of the oppressed group is created by paying close attention to the viewpoint of the dominant group (West and Turner, 2008: 178).

Liberalism Feminism

Liberal feminism, rooted in liberalism, emphasizes individual rights, rationality, and equality. Alison Jaggar notes that rationality, the ability to determine the best means to achieve goals, is central to human nature and distinguishes humans from other creatures (Tong, 1988: 15). Liberal feminists argue for a just society where individuals pursue self-satisfaction and autonomy, prioritizing rights over societal norms (Tong, 1998: 16).

Mary Wollstonecraft, an 18th-century pioneer, advocated for educational equality, criticizing the impact of industrial capitalism on women's autonomy and rational development (Tong, 1998: 18-19). She opposed Rousseau's view that rational education was primarily for men, advocating instead for equal educational opportunities for women (Tong, 1998: 19).

In the 19th century, John Stuart Mill and Harriet Taylor emphasized equal

political rights and economic opportunities for women, viewing rationality as both moral and intellectual (Tong, 1998: 22). Betty Friedan, in the 20th century, critiqued women's confinement to domestic roles in "The Feminine Mystique," advocating for meaningful employment in the public sphere (Tong, 1998: 39-40). In "The Second Stage," Friedan addressed balancing professional and domestic roles, advocating shared responsibilities to allow both men and women to fully develop their identities (Tong, 1998: 41-44).

Overall, liberal feminism seeks to create a fair society where individuals can realize their potential, advocating for gender equality, autonomy, and the elimination of societal oppressions like patriarchy and capitalism. This movement strives to dismantle women's subjugation under male hegemony, advocating for equal treatment and opportunities in both public and private spheres.

Representation

Representation refers to the reinterpretation and portrayal of events through media, which is crucial in forming meaning. It involves depicting real-life elements and examining how these portrayals influence audience perception (Wahyuningsih, 2019: 46; Vera, 2015: 96). Representation operates through mental and language systems, where abstract

concepts in our minds are communicated using language (Hall, 1997: 15-19). This process allows for the creation and exchange of meaning.

Media representation is influenced by the creator's ideology and often reinforces dominant gender norms, portraying men and women according to traditional roles (Hasfi & Widagdo, 2012: 16). This can marginalize non-conforming behaviors and limit the representation of women to secondary roles.

In the documentary "Surga Kecil di Bondowoso," a wife is portrayed as the main public figure and breadwinner, while the husband manages domestic tasks. Despite this role reversal, the film still highlights ongoing discrimination against women's roles in both public and domestic spheres. This analysis will be expanded in later chapters.

Women Role Discrimination

According to Soerjono Soekanto (2002:243), a role is a dynamic aspect of position; performing rights and obligations in accordance with one's status constitutes a role. Suratman (2000:15) defines a role as the required function or behavior of individuals based on their activity status, encompassing both domestic and public roles. The role of women thus involves implementing rights and obligations tied to

their status, both within the family and in society.

Women's roles are divided into internal functions (e.g., as mothers and wives) and external functions (e.g., as citizens with civil and political rights) (Suwondo in Lantara, 2015:1). Gender roles, as defined by Marie Richmond-Abbott (1992:4), are societal expectations about masculine and feminine behavior, perpetuated by societal institutions. These roles often lead to discrimination, as they are rooted in power dynamics favoring masculinity (Abbott, 1992:5).

Discrimination involves different treatment that creates social distance (Banton in Sunarto, 2004:157) and unfair treatment based on race, ethnicity, religion, etc. (Fulthoni et al., 2009:3). The Indonesian law defines discrimination as any restriction or exclusion based on human differentiation that reduces or eliminates human rights and freedoms (Undang Undang Republik Indonesia No.39 of 1999).

Gender discrimination values masculinity over femininity. Abbott (1992:5) argues that men dominate social institutions, making masculinity traits like independence and competitiveness more valued. This socialization hinders women from achieving power and change, especially in leadership roles, and leads to

their marginalization in both public and domestic spheres.

In the domestic sphere, patriarchal culture devalues the role of housewives, considering their contributions as insignificant due to traditional gender norms and economic assessments. This perception stigmatizes housewives as lazy and dependent (WeCare.Id, 2022). Fakh (2013:13) outlines five indicators of discrimination in women's gender roles: marginalization, subordination, labeling, violence, and double duties.

This research examines the representation of discrimination against women's roles in the documentary film "Surga Kecil di Bondowoso," using these five indicators of women's gender role by Fakh.

Documentary Film

Documentaries are non-fiction films meeting specific criteria: they record real events, provide creative interpretations of reality, observe actual events, and prioritize content over plot (Ayawaila, 2008: 23-24). The process involves determining the concept, packaging, purpose, and target audience (Ayawaila, 2008:35-37).

Semiotic

Semiotic can be identified as the study of a wide range of objects, events and cultures as signs (Wahjuwibowo, 2018: 7). This semiotic study aims to study the system, rules, conventions that allow the sign to have meaning (Sobur, 2018: 96).

RESEARCH METHOD

This research type is descriptive qualitative with a semiotic analysis research design. The corpus of this research is the documentary film "Surga Kecil di Bondowoso" by director Nia Dinata. The data sources in this research are primary data directly from the documentary film "Surga Kecil di Bondowoso" and secondary data in the form of national and international scientific journals, news articles, official documents, e-books, physical books and research. Data collection techniques are observation and documentation. The unit of analysis in this research is scenes containing audio and visual elements related to the research theme (discrimination of women's roles) from the documentary film "Surga Kecil di Bondowoso". The technique of data analysis and interpretation uses Roland Barthes' semiotic model approach to examine syntagmatic and paradigmatic (5 reading codes).

RESEARCH RESULT AND DISCUSSION

Before analysing syntagmatically and paradigmatically, lexia (reading units) were selected. The results of the researcher's identification, overall the documentary film "Surga Kecil di Bondowoso" has a total of 53 scenes/lexia. 5 scenes/lexia were selected and analysed in accordance with the research objectives. The selected lexia are numbers 17, 20, 31, 32, and 52.

Syntagmatic Analysis (Denotative)

Syntagmatic analysis is carried out to determine the structure of the film that appears as it is such as narrative and cinematic elements in the form of mise en scene (setting, paralinguistics, costumes, makeup, expressions and gestures), cinematography, editing and sound (Vera, 2015: 92).

The settings are outdoors (school, mosque, and the neighbourhood around Karanganyar Bondowoso village) and indoors (Nur Fadhilah's house, especially the kitchen area). Most of the film's shooting time is during the day. Dominantly, the type of shooting consists of Medium Close Up and Close Up (Medium Full Shot, Long shot), the dominant shooting angle is eye level, there is also a low angle. Camera movement (tilting and

panning). The dominant editing technique used is cutting technique. Background music in the form of diegetic and non-diegetic sounds.

Paradigmatic Analysis (Connotative)

Hermeneutic Code

The hermeneutic code is also known as the code of “enigma”. According to Barthes (2002:19), under the hermeneutic code, we list various (formal) terms by which a puzzle (enigma) can be distinguished, put forward, formulated, held in tension, and finally revealed. The main purpose of this code is to clarify an issue, propose a potential solution, and describe a sequence of events that together create a puzzling scenario leading to the answer.

The hermeneutic code is examined from two aspects: the narrative and the technical (cinematographic). Narratively, the enigmatic questions that arise in all 5 lexia have similarities that lead to the disrespect of woman roles as career women and leader in society, which is shown from acts of marginalisation, subordination, and stereotyping. Fakhri (2013:13), Marginalisation is a form of marginalisation based on gender differences between women and men; Subordination is when women are placed in a lower position compared to men;

Stereotyping (labelling) is a form of gender discrimination which is a certain labelling in society and puts someone at a disadvantage.

Filmically, the shot type is dominated by a combination of Medium Close Up and Close Up. Medium Close Up shots are intended to highlight facial movements and expressions, while Close Up is intended to emphasise the main character who is speaking in the scene. The dominant shooting angle is eye level. Ichsan (2019: 125) states that eye level it is positioned at approximately the same height as someone eyes. Through this angle, the audience can capture more clearly the emotions shown by the figure.

Proairetic Code

These codes are associated with the actions that are mentioned in the text. Barthes (2002:19) states that actions can be classified into several sequences, which can be effectively represented by listing them. The proairetic sequence is the result of an astute interpretation by the reader. While perusing the text, the reader gathers precise details and arranges them into overarching categories that depict the various acts. The sequence becomes evident when the reader designates names to these categories, unveiling the precise order in which the acts take place.

Instances of discrimination can be observed throughout various domains, leading to the inference that groups are more frequently responsible for perpetuating discrimination against women's roles. However, upon examining the gender of the perpetrator, it becomes evident that discrimination is more frequently perpetrated by women than by men. This is due to the belief held by women that their inherent duty is limited to home responsibilities. Budiman (AW Suyanto & Astuti, 2013: 79-80) has elucidated that this inequity positions women in a submissive role to men, yet women really derive satisfaction from this actuality. Women do not experience feelings of oppression, and similarly, men do not experience feelings of oppression caused by women.

Symbolic Code

A symbolic code is a recognisable pattern or arrangement that consistently appears across various formats of text. The primary objective is to illustrate that this domain can be accessed from multiple angles, hence creating challenges in terms of comprehensiveness and confidentiality (Barthes, 2022:19).

Within all lexia, one can identify four distinct categories of symbols, namely non-verbal symbols, physical symbols,

religious symbols, and role model symbols. The primary symbol is a non-verbal symbol.

Non-Verbal Symbolic is shown through the shocked expression conveyed by Nur Fadhilah when narrating how her friends told her not to leave her husband at home after marriage. A shocked expression is also shown when Nur Fadhilah tells how people were surprised to see Nur Salim cooking at home. Then, the Physical Symbolic is shown through the kitchen setting in the scene which shows the domain of women's roles in the domestic. The Religious Symbolic is represented through the visualisation of mosques and prayers, to indicate that the Bondowoso community has a fairly dominant Muslim religious background, which is assumed to influence how the community views the roles of husbands and wives in the household. The last symbolic symbol is the Role Model symbol, which is shown through the figure of Nur Salim, whose role is considered a role model by the community.

Cultural Code

Cultural codes are specific allusions to various fields of knowledge, such as physical, physiological, medical, psychological, literary, and historical. These references are made without the

intention of fully constructing or reconstructing the culture they represent, as described by Barthes (2002: 20). Barthes provides a more elaborate explanation that this code is constructed as an anonymous and authoritative collective voice, derived from human experience, which reflects or articulates something that is meant to be validated by widely acknowledged knowledge or wisdom. This code typically consists of a continuous body of knowledge or wisdom that is referenced in the text. It serves as a foundation for moral and scientific authority in a discourse (Barthes, 1990: 18).

Based on the cultural code, all writings depict the patriarchal system that underlies various forms of discrimination, a characteristic inherent to the Bondowoso culture. Bondowoso culture is the result of the amalgamation of Javanese and Madurese civilisations, also known as *Pendalungan*. In Swari (2016:168), the *Pendalungan* people in Bondowoso have become a reflection of the dominant Madurese and Javanese civilizations due to cultural hybridization. The commonality between these two cultures lies in their shared adherence to a patriarchal system that shapes the allocation of women's responsibilities within the household and men's responsibilities in the public sphere.

Semic Code

Barthes (2002:19) defines a semes as a method of conveying something by associating it with a character (such as a place or object) or by organizing it into various sequences to form a unified thematic group. According to this assertion, every story in semic code contains certain "characters, places, and objects" that have a connotative role in helping the reader understand the theme of the text.

Based on all the existing lexia, the connotation that appears positions women as perpetrators of domestic functions with various variations, such as wife is expected to fulfill her responsibilities as her husband's partner in managing domestic affairs, including cooking. As a wife, Nur Fadhilah also has to be the caretaker of the house.

The assignment of women to domestic tasks is due to the higher social regard for such roles in comparison to the public roles that women undertake, even in professional jobs. According to Russo (1976: 143-154), women who are raised in a traditional manner are taught from a young age that their purpose in life is to become wife and mothers. They are expected to prioritize their household responsibilities over other duties, such as work. The prioritization of women's home duty also serves as a type of service to their husband. According to Sunaryanto (2023:55), in the

context of cultural construction, the role of a wife is limited to serving her husband, and it is expected for a wife not to earn more revenue than her husband.

Upon examining the performances of Nur Salim and Nur Fadhilah, the notion that women are merely domestic actors is definitively debunked. In the same way, males performing in public are a myth.

CLOSING

Conclusion

Based on the research findings, it can be concluded that the documentary film "Surga Kecil di Bondowoso" shows a form of discrimination of the role of women, where the role discrimination is carried out in the public and domestic spheres by individual actors and groups, both men and women. Technically, through shooting techniques, shooting angles, background music and editing, it also supports discrimination against the role of women.

Instead of highlighting the role of a career wife who has the same power as how the role of a househusband is portrayed, this documentary focuses more on Nur Salim and his role in the household as a role that is respected and emulated by society, but not Nur Fadhilah. As a career wife and leader, the filmmaker actually shows the helplessness of career women when faced with domestic roles. From the many facts that

can be taken, instead reality was chosen which shows the weak side of a career wife.

From a critical standpoint, the validity of the findings in film research is diminished when this documentary film is utilized as a reference for portraying gender equality, as advocated by the filmmaker, due to the continued presence of unequal gender roles in the documentary film "Surga Kecil di Bondowoso".

Sugesstions

Theoretical Suggestions

This research is a semiotic analysis of Roland Barthes which analyzes signs through syntagmatic and paradigmatic stages. The theories used include standpoint theory as the main theory and liberal feminist as a supporting theory to help analyze and reflect on the representation of discrimination in women's roles in the documentary film "Surga Kecil di Bondowoso". By using the same analytical techniques and theories, similar research can be produced and can enrich references for the study of gender communication, especially mass media. This study can be used by academics as a comparison to examine the representation of women in films.

The researcher proposes doing a range of comparable tests to analyze the text's substance from the audience's perspective. This will ensure that the research

goes beyond subjective text analysis. Conducting research from the audience's viewpoint allows for the examination of individual audience experiences, hence revealing variations among the audience on the topics being explored. Public answers obtained from YouTube and online articles predominantly exhibit favorable reactions. Therefore, it is imperative to go deeper into alternative replies that may present a contrasting perspective on the reversed gender roles shown by Nur Salim and Nur Fadhilah.

Practical Suggestions

The findings of this study can serve as a valuable resource for film professionals seeking to comprehend, investigate, and modify the portrayal of women in cinema. To encourage filmmakers to be more receptive to feedback from multiple sources and to address women's issues in both private and public domains with greater gender sensitivity. This film result challenges the prevailing belief that a documentary can alter patriarchal thought patterns. It highlights the contradictions that persist for women who are confined within patriarchal discourse, resulting in career-oriented wives still being perceived primarily as homemakers. This portrayal aligns with the actual experiences of women in society. The chosen scene depicts

the portrayal of a career woman who is unable to handle domestic responsibilities. Documentary films often focus on the discrimination faced by women in both their household and public roles, rather than highlighting their leadership and achievement. This portrayal suggests that society undervalues the significance of a career woman. Put simply, the influence of the career-oriented wife and leader appears to be weakened.

It is expected that cinema enthusiasts, in general, will not promote patriarchal hegemony or other ideas that may exhibit gender bias. There is currently a lack of representation of powerful career women in Indonesia. It is necessary to investigate ways to ensure that women are not just visible in public spaces, but also empowered in their domestic lives. It is important to focus on the portrayal of women's roles in public, particularly by featuring more female leadership in documentary films. Both male and female filmmakers should have increased access to new media channels like YouTube in order to produce films that offer a gendered viewpoint and address women's issues. The internet's development can serve as a platform to present fresh perspectives that more accurately recognize the role of women in both public and domestic spheres.

Social Suggestions

This research has elucidated the discrimination against women's roles in documentary film productions. It is necessary for the general public to adopt a more discerning approach when analyzing pictures of women created by filmmakers who continue to exhibit bias against women's roles. Role discrimination can manifest in several ways, not limited to overt displays of aggression against women, but also through the lack of respect for their public and home duties.

Even though this documentary is intended to show gender equality in a family, the research results are still gender biased. Society should not remain silent and normalize the situation of injustice constructed in this documentary film.

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