

Women in Gender in the Animated Film "Meraih Mimpi"; Semiotic Analysis of Roland Barthes

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Abstract

The concept of gender contained in the animated film "Meraih Mimpi", the writer is interested in conducting the study on how gender descriptions are related to marginalization, subordination, stereotypes, and violence and how the gender's role of Roland Barthes' semiotic analysis. The writers used a descriptive qualitative method with data collection techniques like observation and documentation. To analyze the data, the writer used semiotic analysis proposed by Roland Barthes which divides semiotics into two stages, denotation and connotation. Based on the analysis, it was found that first, there are 8 scenes in the animated film " Meraih Mimpi " where there is a concept of gender in the scene. The concept of gender includes one scene that is the marginalization or impoverishment of women, two scenes that include subordination or the notion that women are irrational, three belong to stereotypes or labeling, and two include violence. Second, the delivery of gender injustice in the animated film "Meraih Mimpi" is by using the denotation and connotation stage. The denotation stage is the literal meaning or according to what happens in the scene. The connotation stage is the meaning used to address the hidden meanings contained in the scene of gender injustice.

Keywords: Analysis, Gender, Semiotic Analysis.

INTRODUCTION

The presence of a film that can easily be accepted by the public for the message to be conveyed is the interest of researchers to analyze gender injustice in film. Film as a medium to combat social injustice and gender injustice that occurs at this time through film in the form of scenes depicted in it. Gender issues in the messages of a film are important to study, considering that film has an important role in communicating and educating the ideals of gender fairness to the audience (Cahyani, 2018). So an approach is urgently needed to breathe gender justice in every image of men and women, thus eradicating marginalization, subordination, stereotypes, violence, double burdens, and other inequalities that afflict women.

Efforts to realize the equality of dignity and dignity of women in all fields have been promoted by the Indonesian government. An effort to realize the national goal of improving the quality of human resources and the welfare of the community. One of the efforts to realize Indonesia's quality human resources is by maximizing its educational function (Fatimah, Syamsudduha & Usman, 2021). However, in reality in the reality of life there have been differences in the social roles of men and women which give birth to differences in social status in society, where men are favored over women through social constructions (Diba et al., 2018).

This research focuses on types of animated films. This is because animated films have targets from children to adults. Film is said to be a learning medium because it is technical from the story method that contains interesting, light, entertaining and educational stories. Meanwhile, the message of education will be easier to convey to children in fun ways (Demillah, 2019). The function of animated films is to provide cultural messages, aspects of propaganda, aspects of education in the dissemination of values and social norms and also provide the impression of entertainment which is one of the main goals in the creation of the cartoon film itself (farhan, 2014). Today the presentation of animated films presents diverse messages, images and representations about gender and that has built the dream world of innocent childhood. This is a situation that makes it possible to build the goal of gender equality to be realized early on (Amelia, 2012).

One of the animated films by Phil Mitchell is Reaching for Dreams. This is a film that can raise

Hastuti Retno Kuspiyah¹, Zulaikah², Ainur Rohmah³, and Sargia Septiyana⁴

awareness of Indonesian children about the importance of gender equality, so that our boys and girls can grow into a generation that respects and respects each other. This film is the second 3Dimensional animated film in Indonesia. The localization film of the film "Sing to the Dawn" is adapted from the novel by Minfong Ho.

The semiotic analysis proposed by Roland Barthes which divides semiotics into two stages, namely denotation and connotations that will be used in this study. Because a film is a very relevant field of study for semiotic analysis. There are many signs in it. The sign includes various sign systems that work well together to achieve the expected effect. The most important in film are images and sounds, spoken words (coupled with other sounds that simultaneously accompany the images) and film music (Mudijiono, 2011). The author can conclude that a film speaks through visual languages, namely the meaning of signs or symbols that give birth to the audience's interpretation.

Gender is a cultural concept that seeks to make differences in roles, behaviors, mentalities, and emotional characters between men and women that develop in society (Sulaeman, 2010). Gender is a set of roles that, like costumes and masks in the theater, convey to others that we are feminine or masculine. Gender talks about men and women from a non-biological point of view (Fakih, 2013).

Gender Injustice

Gender injustice is a system and structure, both men and women are victims of the system (Fakih, 2013). Feminism is an organized movement that fights for women's rights and interests, as a movement for the renewal of feminism gave rise to a strong reaction to gender prejudices that often number women because of the assumption that men are universally different from women. Gender injustice is manifested in various forms of injustice, namely: marginalization or the process of economic impoverishment, subordination or presumption of insignificance in political decisions, the formation of stereotypes or through negative labeling, violence, and workload (Mansur Fakih, 2013).

Film as a Medium of Communication

Film as the second means of mass communication appeared in the world. Film also captures the reality that grows and develops in society, and then projects it onto the screen (Sobur, 2013). Film is considered a powerful medium of communication against the masses it targets, due to its audio-visual nature, that is, vivid images and sounds. With images and sounds, movies are able to tell a lot of stories in a short period of time. When watching a movie, the audience seems to be able to penetrate time and space that can tell the story of life and can even influence the audience. An interesting film is a film that is able to provide a strong appeal through the content of the story and the message conveyed in the film so that the audience can feel like in real life and not made.

Today there are a variety of films, although the way of approach is different, all films can be said to have one goal, which is to draw people's attention to the various social problems created in the story. Types of films can be distinguished according to their characteristics, namely story, news, documentary, and cartoon films.

The purpose of film is as a communication medium that inserts messages, information, education and contains elements of entertainment. In addition, films have a huge impact on the changes and development of the audience's psyche. Because in a process of watching a movie, a symptom occurs that is referred to by the social psyche sciences as psychological identification.

Gender Construction in Animated Films

Psychologically, children at the age of 2 begin to be able to distinguish between women and men and they begin to learn to divide the world of the man and woman through their behavior (Gökçearslan, 2010). When they are 3-4 years old, they begin to understand their gender but are not aware that gender is something permanent (Farhan, 2014). This shows that children in their growth and development already understand the distinction between women and men and they analyze between the two through their behaviors so that it is not impossible for children to apply similar things and influence their gender

perspective, including through animated films that show many values that contain gender equality. The role of mass media such as animated films is very influential on the formation of a person's perspective if the mass media continues to display similar information, especially for children who can influence the formation of the soul, especially on their development.

Semiotic Analysis

Semiotics studies the nature of the existence of a sign (Sobur, 2013). The study of semiotics until now has distinguished two types of semiotics, namely communication semiotics and signification semiotics. Communication semiotics emphasizes the theory of sign production, one of which assumes the existence of six factors in communication, namely the sender, the recipient of the code (sign system), the message, the communication channel, and the reference (the thing being talked about). As for semiotics signification, there is no question about the purpose of communicating. On the contrary, what takes precedence is the aspect of understanding a sign so that the process of its cognition in the recipient of the sign is more concerned than the process of communication.

Semiotic Analysis of Roland Barthes

According to Roland Barthes, semiology wants to study how humanity interprets things (think). Interpreting in this case cannot be equated with communicating. Interpreting means that objects do not carry information, in which case they want to communicate, but also constitute a structured system of signs. Barthes's theory focuses on the idea of signification of two stages, namely:

Denotative

Denotation is a relationship used at the first level in a word that freely plays an important role in speech. The meaning of denotation is subjective and direct, that is, the specific meaning contained in a sign, and in essence can be referred to as the image of a sign.

Connotative

Connotative is a subjective or emotional meaning in the sense that there is a shift from the general (denotative) meaning because there is already the addition of a certain sense and value. If the denotative meaning is almost understandable to many people, then this connotative meaning can only be digested by those who are relatively smaller in number.

METHODOLOGY

The research method uses an analytical descriptive method; semiotic analysis. The semiotics method is qualitative-interpretive, that is, it focuses on signs and texts as objects of study and the way researchers interpret and understand the code behind these signs and texts (Piliang, 2011). This type of research is qualitative with analytical descriptive methods. Descriptive analysis is a method that describes facts which is then followed by analysis. Moreover, in descriptive study, the research happens naturally, and the research has no control over the condition and the situation, and can only measure what already exists (Kuspiyah, 2016).

The data is presented in the form of scenes in film scenes where there is gender injustice in them. Data is formulated from words, phrases, clauses, and sentences, derived mainly from the utterances of the main character and the exposure of the narrator. In this study, the writer used primary data sources, namely documentation in the form of a film, and also used secondary data sources, namely journals, theses from previous researchers, and books. The changes observed from this study are how gender descriptions related to marginalization, subordination, stereotypes, and violence and how gender roles are contained in films according to Roland Barthes' semiotic analysis.

The data collection techniques of this study, namely documentation, reading, and recording. Documenting scenes in the form of images in a film, reading and understanding *Meraih Mimpi's* film, identifying characters, and searching and recording data related to gender injustice against women in


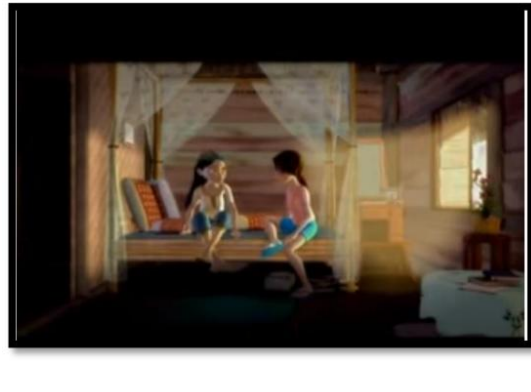
Hastuti Retno Kuspiyah¹, Zulaikah², Ainur Rohmah³, and Sargia Septiyana⁴
 films. The data analysis techniques carried out in this research are: (1) Describing data that has been inventoried, (2) identifying data, (3) interpreting data, and (4) concluding.

RESULT AND DISCUSSION

Analysis of Gender Injustice in the Animated Film "Meraih Mimpi"

In this study, researchers used Roland Barthes' two-stage signification research model. Researchers observed the meaning of signs used in animated films that included visual and audio elements. The data can be seen in the following table.

Table 1. The Result of Analysis the Gender Injustice in the Animated Film "Meraih Mimpi"

No	Visual Sign	Audio Sign
1		The background from the scene is soft music and the activity of Dana and her brother seeing
<p>Part 1 <i>Scene: Around the village</i> <i>Time: 1:16 / 39:40</i></p> <p>Denotation : It can be seen that Dana is sitting with her brother and looking at the shooting stars. At the same time, Dana is praying. And her brother's reaction mocked Dana that it was impossible for her wish could be achieved.</p> <p>Connotation: The labeling that women are not worthy of having dreams and can be achieved more than men.</p>		
2		The conversation between Dana and Si Tin was in the bedroom.

Part 1

Scene: *Bedroom*

Time: 2:07 / 10:58

Denotation : Dana and her friend are in the bedroom. Dana confirms her readiness to marry a man of her parent's choice.

Connotation: The response from Dana's friend is that there is no choice but to refuse her family's request suggests that women do not get the same opportunities as men.

3



The dialogue between Dana's grandma and mother Tin in the living room.

Part 1

Scene: In the family Tin's Living room

Time: 2:45 / 10:58 am

Denotation: in the scene, Dana's grandmother and Tin are seen talking. Tin's mother asks Grandma about when Dina got married.

Connotation: the connotation that can be explained in the picture is that Dana's fate as a village woman who has just grown up must be matched by the choice of her parents. Here we can see a culture or culture that does not favor women.

4



Deal with an arranged marriage between Dana and Ben.

Part 2

Scene: *At Poirot's Home*

Time: 7:13 / 10:58 am

Denotation: Somad agrees on Dana and Ben's arranged marriage to Poirot. Ben looked very happy. The agreement was made because it was to improve the welfare of the family and the people of Batam village.

Connotation: the connotation in the scene is shown in the picture that women should accept arranged marriages as the culture of society. Which means that women don't have options like men.

5



The dialogue between Dana and Ben (The Landlord's Son) in the living room.

Part 1

Scene: Ben's Galeri_Pairot house

Time: 17:32 / 39:40

Denotation : Ben is asserting that he deserves to be served by everyone including Dana because of his wealth.

Connotation: Do confirmation by Ben explains indirectly to Dana that a woman is always subordinate to men.

6



Debate between Somad (Dana's father) and Dana about Dana's scholarship and matchmaking.

Part 4

Scene: at yard

Time: 1:46 / 6:43 pm

Denotation : Somad (Dana's father) explains to Dana that the scholarship can be changed by another friend. Moreover, Dana's father said that without a scholarship Dana's future is already guaranteed by being married to Ben.

Connotation: in the scene, there is a perception that Women's education is not as important as marriage.

7



the dialogue between Grandma and Dana regarding the arranged marriage.

Part 4

Scene: At home

Time: 2:10 / 6:43 pm

Denotation : in this scene, there is a dialogue between grandma and Dana. Grandma conveys that Dana will definitely be a successful child by accepting an arranged marriage.

Connotation : The connotation in the scene is that women live only to marry and become successful people when they marry by a rich men.

8



At the situation Pairot will do the eviction, Dana's grandmother got in the way.

Part 7

Scene: grounded eviction

Time: 0:26 / 10:58 am

Denotation : Pairot asserts that the old woman is unlikely to be able to obstruct her intention to carry out the eviction.

Connotation: based on the scene shows an attitude of physical abuse of weak women.

The concept of gender related to marginalization, subordination, and stereotypes, contained in the animated film "Meraih Mimpi"

1. Marginalization

Data in the form of marginalization is in the form of impoverishment, exploitation, natural disasters, and exploitation of women. a. Part 1

Scene: Bedroom Time: 2:07 / 10:58

In the picture, there is a form of marginalization of women, namely Si Tin Dana's friend has no power to refuse arranged marriages with men of her parent's choice. Si Tin was not given any occasion to express her opinion, this it's like an impoverished woman

2. Subordination

Subordination is treating women as unimportant, thinking irrationally, and emotionally, and not getting the opportunity as leaders like men. Dana assumes that being unimportant in decision-making. It meant that women (Dana) were irrational or emotional, making them unfit to lead, resulting in an attitude that places women in insignificant positions.

a. Part 2

Scene: At Pairot's Home Time: 7:13 / 10:58 a.m

In the picture, there is a stereotype towards women, namely, women must accept arranged marriages as a community culture. Which means that women don't have options like men. This tradition is very demeaning to women.

b. Part 2

Scene: Pairot Room Galeri Time: 6:33 / 10:58 am

In the picture, Ben is asserting that he deserves to be served by everyone like Dana because of his wealth

3. Stereotypes

Marking or labeling that occurs against men and women causes injustice.

a. Part 1

Scene: Around the Village Time: 1:16 / 39:40

Based on the picture, it could be seen that Dana is sitting with her brother and looking at the shooting stars. At the same time, Dana prayed. Her brother's reaction mocked Dana that it was impossible for Dana's wishes cannot be achieved. The picture shows that women are not worthy of having dreams and can be achieved beyond men.

b. Part 1

Scene: Tin's Living room Time: 2:45 / 10:58 am

In the picture, there is a dialogue that implies as a village woman who has just grown up, she must be matched by her parent's choice. Here we can see a culture that does not favor women.

c. Part 4

Scene: The Yard Time: 2:10 / 6:43 pm

The scene of the picture shows labeling that women live only to marry and become successful people when they get married to a rich man. This is a culture and custom of society that does not favor women.

4. Violence

Violence is an attack or invasion of a person's physical or mental integrity.

a. Part 4

Scene: Inside the House Time: 2:10 / 6:43 pm

Based on the picture, you can see the debate between Somad (Dana's father) and Dana about Dana's scholarship and arranged marriage. In the dialogue, Somad did not want to listen to Dana's reasons for not wanting to be matched. This is a form of psychological

Hastuti Retno Kuspiyah¹, Zulaikah², Ainur Rohmah³, and Sargia Septiyana⁴

violence against women because it forces women to marry men who are not their own choice.

b. Part 7

Scene: grounded eviction Time: 0:26 / 10:58 am

Based on the image data, it shows that physical abuse will be weak. It appears Pairot insists that older women are unlikely to be able to obstruct her intention to carry out evictions.

CONCLUSION

Based on the results and discussion above, the writer can conclude as follows first, there are 8 scenes in the animated film "Meraih Mimpi" where there is a concept of gender in the scene. The concept of gender includes one scene that is the marginalization or impoverishment of women, two scenes that include subordination or the notion that women are irrational, three belong to stereotypes or labeling, and two include in violence. Second, the delivery of gender injustice in the animated film "Meraih Mimpi" is by using the denotation and connotation stage. The denotation stage is the literal meaning or according to what happens in the scene. The connotation stage is the meaning used to address the hidden meanings contained in the scene of gender injustice.

Moreover, the concepts of gender related to marginalization, subordination, and stereotypes, contained in the animated film "Meraih Mimpi" were found. The portrayal of gender injustice in the film *Meraih Mimpi* is conveyed through the stages of denotation and connotation. The denotation stage refers to the literal meaning of what happens in the scene. The connotation stage involves interpreting the hidden meaning within scenes of gender injustice in the film *Meraih Mimpi*, ultimately leading to an analysis of a perspective that carries both positive and negative emotional values.

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