Representation of Women in the Layangan Putus Film Series: Semiotic Analysis of Roland Barthes

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Abstract

The film has the power to influence gender ideology. The preservation of gender ideology can be noticed in the portrayal of women as weak people who are always intimidated both physically, sexually, and economically. The image of women as weak creatures are depicted in the Layangan Putus film series. These film series reach the highest rank in several Southeast Asian countries. The film describes a wife's pressure from her husband's affair and her struggle to overcome it. This study aims to analyze the representations of women in the context of images and scenarios in a film shown in the film series Layangan Putus using Roland Barthes' semiotic approach. Barthes introduces the concept of denotation, connotations, and myths. The results revealed that the denotation analysis and connotation level in the Layangan Putus film series confirm women's opposition to gender roles. Furthermore, this opposition aligns with Liberal Feminism seeking to liberate women from male domination. Liberal feminists aim to liberate women from gender-based constraints, challenging the lower status assigned to them solely due to their sex. On the other hand, true equality can be achieved by embracing androgynous perspectives, recognizing that both men and women possess characteristics of femininity and masculinity.

Keywords: Black People; Charles Sanders Peirce; Lupins; racism; Semiotics.

Introduction

According to Roland Barthes, the film is a fictional "text" rising imaginable (global fictional) world of the various objects in the film, the depiction of female objects is one of the charms in the film, although women are always put in a weak position. However, unfortunately, various forms of mainstream media, including literature, radio plays, soap operas, teledramas, television telenovelas, and films, continue to stereotype women as weak beings (Sobur, 2016). Intentionally or not, directly or indirectly, films contribute to the preservation of gender ideology. Through the media, we learn to conform to social norms and conduct in ways that adhere to gender disparities and stereotypes (Sobur, 2001).

"Women and the Media" is one of 12 important topics in Beijing's Platform of Action (action plan) since 1995. Women continue to hold minor roles in the media. Reduced access is one-way women are oppressed. Women's access to media is far less than men's. Various forms of print media, especially newspapers and the internet, are as impressive as "male media." Access to media is not exclusively limited to purchasing power but is also related to topics or media content that women can access (Kusumaningrum, 2003).

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Several studies raise the theme of women's representation in films. Among them, Yusoh et al. (2018) are interested in the portrayal of women in Islamic films. An Islamic film, "Perempuan Berkalung Sorban," was reviewed by feminist studies and prophetic social sciences from Kuntowijoyo. According to Yusoh et al. (2018), the film represents women as strong, dynamic characters and transcendent agents of liberation. Mehri Bahar (2010) and Najmeh Moradiyan (2015) also co-portray the representation of women in films in Iran. According to them, the portrayal of Muslim women in Iranian films is represented to increase and deviates from conventional characters commonly shown in Iranian films (Yusoh et al., 2018). The film entitled "Tilik" shows that women in films are represented negatively (Adiyathama, 2022). This film strengthens the stereotypes about women and the marginalization of women compared to men.

Similar research was also conducted by Hikmah and Qoffal (2022) using an identical research object, Layangan Putus Film. The distinction with the research carried out lies in the researcher's method. The previous study used John Fiske's television semiotic method, while researchers used the semiotic method derived from Roland Barthes.

This research examine Layangan Putus's film series. Layangan Putus Film Series is an Indonesian web series produced by MD Entertainment and directed by Benni Setiawan. This film series is based on a viral story uploaded on social media. The film series is written by an original author called Ms. ASF. This series's artists are Reza Rahadian, Putri Marino, and Anya Geraldine. The series premiered on WeTV and iflix on November 26, 2021, and aired on RCTI on February 9, 2022.

The Layangan Putus film series ranks first on We TV Hot in Southeast Asian countries, including Malaysia, Singapore, Hong Kong, Australia, and the United States (Pitoyo, 2022). Due to the high appreciation from the audience since it first aired on Netflix, the Layangan Putus film series was re-aired on the RCTI national television station, which premiered on February 9, 2022. The Layangan Putus film series also received high appreciation by successfully occupying the 4th TV rating position with an 18.2% share and occupying the best soap opera in third place (Mayasari, 2022).

Layangan Putus film series tells the story of Kinan (female lead) and Aris (male lead). They face the twists and turns of married life and all the daily problems. Kinan associates his household life with a kite. Aris and Kinan's most difficult problem is Aris' affair with Lidya Danira. The presence of the third person makes Kinan feel that he is living a directionless life like a broken kite. There are markers and attributes in the scene of infidelity used to identify denotative and connotative markers. A scientific study or analytical method called semiotics examines signs in the context of perceived scenarios, images, texts, and movie scenes. The term "semiotics" itself comes from the Greek words "semeion," meaning "sign," and "seme," meaning "interpreter of signs" (Kurniawan, 2001).

In representing ideas, feelings, facts, and other items in the context of media, language, and communication, representations can take the form of words, visuals, episodes, narratives, and other things (Hartley, 2010). The way media reflects reality is by showing choices from the real world. In cultural and political life, certain representations—such as gender, region, youth, status, and others—

are significantly important (Wibowo, 2019). According to Junaidi (in Leiliyanti, 2003), the process that connects "things, concepts, and signs is named "representation." This research relates the concept or meaning of the second representation, which defines representation as the relationship between things, concepts, and signs. In the context of semiology, representation is defined as the act of physically encoding concepts, information, or messages. More specifically, representation is the replication of something that is absorbed, felt, imagined, or perceived physically by using "signs" (images, sounds, etc.) (Aveiomita, 2016).

Mc Quail states that films have universal appeal and cover many audiences because they have international genres and formats (Wahjuwibowo, 2018). Films have the power and ability to reach social segments, so films considerably influence audiences. In the film, the audience can more easily digest the message because the film aims to be enjoyed by its audience. The film has the power to reach expansive attention; in addition to serving as a conveyor of thoughts or ideas to its audience, it is also a medium to express creativity and depict human life (Wibowo et al., 2015).

The film is an intricate social, inner, and aesthetic marvel that is a form of adjustment of stories and images followed by words and music. So that film is a multi-dimensional and complicated product. The language in the film is an amalgamation of the language of sound and images—the combination of the two languages is well received by the audience. In terms of aesthetics, the film has great power. Films can visually and narratively align dialogue, music, images, and actions (Wibowo et al., 2015).

The film also functions as a technical or physical medium that converts messages into signals to transmit the message (Wahjuwibowo, 2018). This medium has three main categories: voice, face, and body media presentations. These categories use natural items such as spoken words, expressions, body language, etc. The second group includes representations of media such as books, artwork, portraits, writings, architecture, decoration, interior decoration, and gardens. According to Fiske, many media use cultural and aesthetic conventions to produce "text," a type of media representation. This media uses text to classify media presentation and exists without the help of a communicator. The final stage is mechanical media such as telephone, radio, television, and telex.

According to Nelmes, the genre in film has three purposes. First, the film types are classified based on aesthetic characteristics such as story, setting, and camera technique. Second, the production schedule is managed based on an economic strategy. Third, genre gives producers and audiences the same understanding of recognizing a film (Suwarto et al., 2021). Genre assists filmmakers in producing, conveying, and presenting a specific narrative structure easily understood by all parties involved, including film crews, actors, investors, audiences, and marketers. Melodrama, cowboys, and action/war were some of the first genres to emerge. Genre makes it easy for filmmakers to create, deliver, and present a narrative structure that can be understood by all parties involved, including film crews, actresses, shareholders, and audiences.

Meanwhile, according to Graeme Turner, the film is not a reflection of reality but rather a representation of the reality of society;

as a representation of society, film shapes and "presents" reality based on the codes, conventions, and ideologies of its culture (Sobur, 2016). Sardar and Loon stated that film is similar to television. Nevertheless, the difference between film and television is noticed in language with different syntax and grammar. The grammar includes well-known elements such as cut, close-up, two-shot, long shot, zoom-out, fade, dissolve, slow motion, speeded-up, and special effects

(Sobur, 2016). This study uses Roland Barthes' semiotic approach to analyze the representations of women in the context of images and scenarios in a film shown in the Layangan Putus film series.

METHOD

Researchers use semiotic analysis derived from Roland Barthes to analyze the representation of women in the Layangan Putus Film series. Researchers use Roland Barthes' semiotics to explore the underlying meaning of existing signs. Roland Barthes' semiotics uses a two-stage process of signification in which the first stage describes the meaning of denotation or the meaning that appears in signs, and the second stage describes connotations, which result in findings and myths about meaning through connotations (Aveiomita, 2016).

This kind of research is descriptive qualitative. Denzin and Lincoln describe qualitative research as research conducted in a natural context to analyze occurring phenomena and use various current methods (Moleong, 2019). The object of this research is scenes in the Layangan Putus Film series, produced by MD Entertainment and released on November 26, 2021. The research subjects

in the study were representations of women characters in the Layangan Putus Film series.

Researchers analyze verbal and nonverbal signs from the film through extreme long shots, medium shots, and medium close up. Long shots depict the context of the viewer and the object they see. The personal relations

hip with the subject is explained in the medium shot. Close-ups and medium close-ups depict intimate and close sensations.

The data collection technique is carried out by:

1.   Non-participant observation. The researcher carefully observes the scenes related to the research problem. Nawawi (in Aveiomita, 2016) stated that observation is not immediately carried out after the event, such as through a series of slides, photos, or films.
2. Literature study. Supporting data is obtained from articles and journal articles related to the research.

The data analysis technique used in this study uses semiotic analysis derived from Roland Barthes. Roland Barthes introduced a system of significance consisting of three stages, denotation, connotation, and myth. Denotation uses the meaning of a sign as a literal definition. Connotations refer to sociocultural conditions and personal associations. In other words, according to Fiske, denotation refers to what a sign describes an object, while connotation refers to how to describe it (Sobur, 2001). Connotations work at the personal level of the individual so that the audience does not realize his consciousness.

The second phase of significance has to do with content, and the sign works through myth. Myths describe how culture explains

or understands different aspects of reality or natural occurrences. Myths are a product of an already dominant social class.

The validity check of the data to be carried out in this study uses triangulation techniques. Triangulation is accomplished by checking data to the same source with different techniques (for example, data obtained by interviews and checked by observation and documentation (Sugiyono, 2017). In this study, to increase the validity of the data, researchers analyze it by utilizing journals and documentation to increase the researcher's understanding of the research results.

RESULTS AND DISCUSSION

This study uses semiotics as a method of text analysis. Semiotics is a field of study or method of analyzing signs. Signs are the instruments we use to explore the relationships among humans. Semiotics, or semiology in Barthes' terms, investigates how humans interpret objects. In this case, interpret (to signify) and disseminate (to communicate). According to Barthes, interpreting means something not merely carries information but correspondingly as a structured sign system (Kurniawan, 2001). According to Barthes, semiology aims to investigate how humans interpret things around them. Interpreting also builds a sign structure. Signification is a process with a structured arrangement. Significance is not limited to language but also considers social life (Kurniawan, 2001).

Barthes' theory of semiotics is directly derived from de Saussure's theory of language. According to Roland Barthes, language is a sign system that indicates the assumptions of

a particular society at a particular time (Sobur, 2003). The term significant is converted into an expression (E), and the marker is converted into a content (C). However, according to Barthes, there must be a certain relationship (R) between E and C to form a sign (sign, Sn). This concept resulted in a theory about multiple signs with identical messages. This development is intended for meta-linguistic phenomena known as synonyms.

Barthes believed that correlations between signifiers and signs were arbitrary and formed unnaturally. If Saussure focused exclusively on marking at denotative points, Roland Barthes complemented Saussure's semiology by establishing a system of markings at the connotative level. Another marking element that Barthes notices is "myth," which marks a society. As contained in Table 1, about Roland Barthes Sign Map.

Table 1. Roland Barthes' Sign Map (Sobur, 2013)

1.	1. Signifier (Penanda)	2.	Signified (Pertanda)
3.	Denotative Sign (Tanda Denotatif)		
4.	Connotative Signifier (Penanda Konotatif)	5.	Connotative Signified (Pertanda konotatif)
6.	Connotative Sign (Tanda Konotatif)		

According to Barthes' map on Table 1 above, the denotative sign (3) consists of a marker (1) and a sign (2). Meanwhile, a denotative sign is a connotative sign (4). According to Barthes, the first-order meaning is denotation. The degree of denotation produces an explicit, direct, and definite meaning. Denotation is a correct and socially agreed meaning that refers to reality. A connotative sign has an implicit, indirect, and vague openness of meaning or essence, implying that it is open to new understandings.

Denotation is the second-order marking system in Barthes' semiology. Denotation is a fixed objective meaning; conversely, the connotation is fluid with subjective and diverse meanings (Vera, 2014). The connotations are similar to philosophical procedures, referred to as "myths" in Barthes' framework. The connection between connotative and connotative markers arises motivationally in myth and ideology. In Barthes's opinion, ideology is a false consciousness that causes people to live in an idealized version of the world, even though this is not how life is (Sobur, 2016). As long as culture endures, ideology exists. The text is the conveyance through which culture is expressed, and ideology is expressed through various codes that penetrate the text in significant markers such as characters, places, points of view, and others.

Myth is defined as a way of thinking about culture in order to understand something. Myths serve to uncover and elaborate the dominant values of a certain period (Wibowo et al., 2015). According to Barthes, the myth has a broad notion. According to Barthes, myth is language, a communication system, and a message. He argues in his description that myth, in this sense, is a development of connotations. The long-standing connotations of society are myths. The myth of Roland Barthes is dissimilar from the myths we consider superstitious, irrational, ahistorical, and so on, but myths, according to Barthes, are a person's way of communication (Vera, 2014). Myth consists of three-dimensional patterns: signifiers, signified, and signs. However, myths are also characterized as second-order systems of meaning because they are a single system consisting of pre-existing meanings. Maps may also include

some marks in myths (Sobur, 2016). Figure 1 illustrates the formulation of significance and myth.
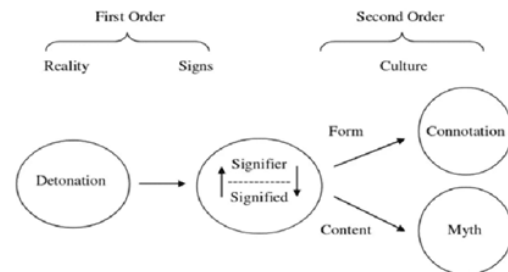

Figure 1. Roland Barthes significance and myth

The significance of the first stage as shown on Figure 1, is the relationship between the signifier and the signified, which is called denotation. Denotation is the true meaning of the sign. The term connotation is used to explain the second meaning, namely subjective meaning or at least intersubjective. The signified connotation of the myth marker denotation is related to the content; the sign works through the myth. Myth is the deepest layer of signs and meanings (Vera, 2014). Barthes proposed five types of codes that commonly operate in a text: the theory of two-stage significance and mythology and puzzles (enigmas) under hermeneutics codes (Kurniawan, 2001).

First, the hermeneutic code is a list of various (formal) terms with a puzzle format that can be characterized, assumed, proposed, continuously defended, and ultimately overcome. This code is also known as the voice of truth. Both codes are fundamental narrative activities whose activities can emerge in different cycles that can be demonstrated. This code is also known as empirical sound.

Third, it refers to science or scientific institutions in the district. This code is known as the voice of science. The fourth is the emic code. A semic code is an intermediate

relational code representing a person, place, or object whose sign is adalah personality (traits, attributes, predicate). Finally, the symbolic code is volatile and predictable.

The researchers analyzed this data using Roland Barthes' three-stage tagging system, denotation, connotation, and myth. In Roland Barthes' semiology, denotation is the basic layer of the system of signification, followed by connotations and myths. Denotation uses the meaning of a sign as its actual literal definition. Connotations refer to sociocultural circumstances as well as personal associations.

In the Layangan Putus Film series, there are five themes raised in this film, specifically: 1) Brave Women, 2) Sprightly Women, 3) Strong Women, 4) The Graceful Woman, and 5) Smart Women.
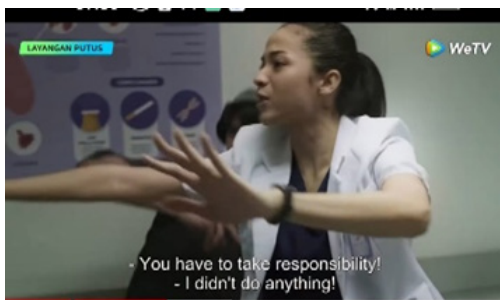
1. Representation of Brave Women

Figure 2. Kinan Break Up The Fight Scene

Signifier Denotation: The picture shows a woman trying to break up the argument	Signified Denotation: The picture shows a woman opening a room's exit door and saying you are in the hospital. Then the scene changes to Figure 4, showing Kinan breaking up the argument while the man (Aris) tries to hide behind Kinan, saying: "I am not responsible and did nothing".
Denotative Connotations In Figure 4, Kinan tries to break up the fight.	Connotative Signified: Women are often stereotyped as fearful when a brutal argument arises. When an argument arises in the hospital, Kinan, a doctor, tries to ease the confrontation while the man hides behind Kinan.

The representation in this film series is that women must have brave characters as depicted in the scene in Figure 2. It can be seen from Kinan's courage in breaking up the fight between Aris and other men in the hospital. The myth in this statement is that women can calm uncontrolled situations. In general, when in a rowdy atmosphere, there is a beating against someone, women do not dare to break up or separate the dispute. However, Kinan dared to break out of this common assumption in the film series.

2. Women's Representation Must Be Sprightly

The representation of women in the Layangan Putus Film series is shown in the scene of Kinan trying to help wash Aris's dirty clothes. Non-verbal signs are shown from Kinan's lowered facial expression while Aris remains in the position of his face looking at Kinan. Another verbal sign is Kinan's statement: Dirty? I will wash it. It means a woman should be responsible for domestic work as seen on Figure 3.

Figure 3. Scene of Kinan Trying to Help Wash Aris's dirty clothes.

Denotation of Signifier Aris and Kinan were in the bedroom, in front of which glass and perfume were on the table. In the picture, Aris's face is also seen staring at Kinan's face while holding his dirty clothes while Kinan, with his face down, tries to provide help to wash it	Signified Denotation: The picture shows Aris and Kinan's bedroom full of perfume. The scene also shows Kinan trying to offer help washing Aris's dirty clothes
Connotative Denotation: The picture shows the low position of women where women must be Sprightly in providing assistance	Connotative Signified: The picture shows Kinan in a low position. It can be seen from the position of Aris's face, who looks at Kinan's face while Kinan looks down and tries to help wash dirty clothes.

Gender roles are a result of the gender disparity that exists between men and women. Household management is one of the gender roles confessed by women. Most of the housework is accomplished by women (households). As exemplified, Kinan took the initiative to help wash her husband's clothes. The fallacy in this film is that a woman does all the housework and keeps her husband's clothes clean.

3. Representation of Brave Women

The representation of brave women in this film shown in the scene as caught at Figure 4. The scene is depicted Kinan tried to show evidence of Aris's affair, but all this evidence was strongly denied, causing a big fight. The meaning at the denotation level shows that Aris tried to refute all the evidence provided by Kinan, but Kinan firmly rejected Aris's statement while throwing all the evidence.

Figure 4. The Scene About Kinan Reveals Aris' Affair

Aris: Snapped. You did not hear... you... wait..

Kinan: This is the proof already in front of you; you can still deny it; how come?

Aris: I am not denying, I am just going to say... and keep saying that this is not true

Denotation of Signifier The picture shows a woman who is having a big fight with a man	Signified Denotation: The picture shows a violent fight between Kinan and Aris in the room. Aris tried to refute the evidence provided by Kinan
Connotative Denotations: Aris's denial of the evidence provided by Kinan	Signified Connotative: The picture shows Aris's denial of all the evidence provided by Kinan, while Kinan rejects every denial made by Aris.

The filming method used in this scene is narrow. In the picture, Kinan stands with a strong hostile attitude toward Aris while throwing all available evidence at Aris. The verbal phrase Kinan uses—"the evidence is already in front of you, you can still deny it, really"—and Kinan's gestures and gaze towards Aris reveal his hostility towards him.

The narrative that appears in the scene shows how often women put their emotional needs first when trying to solve a problem.

4. Representation of Graceful Women

The representation of women in the Layangan Putus film series is that women must have gentle characters. One of the scene

that describe this value is notice in Figure 5. Kinan's affection delivers it for his daughter. Kinan still tries to show the toughness of a woman amid the tempest of her household while still answering her daughter's questions.

Figure 5. Scene Concerning the Graceful Women

Denotation of Signifier The picture shows Kinan tidying her daughter's hair	Signified Denotation The picture shows Kinan, who is tidying his daughter's hair, talking softly and still being patient in answering his daughter's questions
Connotative Denotations: The picture shows Kinan's love for his daughter	Signified Connotative: In this scene, Kinan is depicted as having a feminine female nature by showing her affection and being patient in answering every question of her child.

In this scene, the shooting technique is used with close-ups. This technique displays a character's identity through a person's facial expressions. In this scene, the meaning of the connotation created shows Kinan's femininity toward her daughter. The myth formed in this scene suggests that a woman should have a feminine, graceful nature.

5. Smart Women Representation

The scene as depicted in Figure 6 is show the representation of smart women. This film series deliver the vaalue about the importance of smart qualities for women. Kinan's ethics proves it in deciding to divorce Aris through thorough consideration. It can be shown by the intense look in Kinan's eyes when looking at Aris.

Figure 6. Scene that Confirms Kinan's intelligence

Signifier Denotation: Kinan is talking seriously with Aris .	Signified Denotation: The picture shows Kinan having a serious conversation with Aris. Kinan gave a serious expression in the discussion from the facial expressions given.
Connotation Signifier: Kinan is having a serious discussion with Aris about the divorce .	Connotation Signified: The scene shows Kinan having a serious discussion about her decision to divorce. It can be noticed from Kinan's facial expressions and eye gaze.

In addition, based on the shooting technique used close up, the picture is taken almost close, and only pieces of objects look like faces. This tactic is used to purify the meaning of scenes in movies. Little by little, the close-up style can also be witnessed from the look in the eyes and facial expressions exposed by Kinan in arguing about issues that show Kinan's opposition to the status of the marriage tempest. Women have been portrayed as weak, subservient to male authority or supremacy. However, before all these premises, there is a form of resistance presented by women against the acts of infidelity committed by their husbands in this film series.

Myths have been formed to assume that women as weak, helpless, or subject to male domination. Overall, the Layangan Putus film series tries to break down the myths attached to women who suppose women are weak, cannot stand it, and are dependent. However, this assumption is not entirely true. The Layangan Putus film series send a message for women to struggle to maintain their position. As Kinan did when Kinan was framed for her husband's infidelity, Kinan tried to negotiate a divorce by hiring a lawyer.

Moreover, this message aligns with Friedan, a major proponent of liberal feminism, who believes that women should be able to develop androgynous characteristics or masculine character and feminism (Arivia, 2003). Friedan urges men to adopt weak, introspective, and maternal feminist personalities and promotes assertive, demanding, and adventurous qualities in women (Arivia, 2003).

Feminists focus their attention on the oppression of women by men rather than the oppression of the working class by the ruling class. Concerning mass media, communication media serve the patriarchal purpose that runs society. The emphasis also has an economic dimension, where women earn only about two-thirds of what men earn in comparable jobs—preserving sexism in the images we see in the media benefits media organizations and ruling class members (Straubhar & La Rose, 2006).

According to Nugroho, many Indonesian essays depict women as symbols of elegance, moving very slowly, sometimes stopping altogether. Women are so close to idioms such as unfavorable situations, injustices, and even "ideas" accepted by the culture of the society that they become "objects" for men (Aveiomita, 2016). In addition, based on VOA daily news data recorded in 2021, there will be more cases of gender-based violence against women than in the previous year. The number of cases reached 338,496 in 2021, up from 226,062 in 2020 (Sasmito, 2022).

The mass media continually portrays women as friendly parties, incompetent to make decisions, and the topic of accepting men's decisions. The media portrays women as objects, creating stereotypes of women as subordinate to men with limited rights that women have (Wibowo et al., 2015)

Fakih contrasts between gender an sex. Sex refers to the division of two biologically determined human sexes attached to a particular sex. While gender is a social and cultural construction inherent in men and women (Hanifah, 2011). According to Mosse (2003), gender is a series of roles similar to theatrical masks and costumes that let people know whether we are male or female. Outside the home, things like sexuality, family obligations, and other things help us perfect our "gender roles."

According to Mosse (2003), gender roles are beginning for people to discover once they are born. In a study, mothers were allowed to play with other people's babies dressed as baby girls or boys in gender experiments conducted in a laboratory. The responses given were not only based on the sex given but also on similar, diverse behaviors. The assumption is given depending on how the baby dresses. Since the child is six months old, gender stereotypes have been present in the child's environment.

Gender changes over time, over the place, and even among classes. Meanwhile, biological sex remained unchanged. This gender

disparity arises from various factors, including being formed, socialized, strengthened, or even built socially and culturally through religious and state doctrines. This gender disparity will eventually give rise to gender roles, leading to gender inequality.

Liberal feminists work to free women from the constraints imposed by gender roles, especially those assigned to women based solely on sex. Therefore, this role becomes a reason to give a lower or even no position to women (Arivia, 2003). In contrast, Millet (Arivia, 2003) argues that equality can only be anticipated if it incorporates androgynous perspectives. Both men and women exhibit characteristics of androgyny, masculinity, and femininity. The nature of obedience is found not exclusively in women but also men. In addition, aggressiveness considered to exist only in men also turns out in women.

Regarding gender, women are socially and culturally constructed to be soft, emotional, maternal, etc. In comparison, men are considered strong, intelligent, powerful, and so on. These traits are not innate, not eternal. It means that some men are emotional and graceful (feminine) while some women are strong and powerful (masculine) (Fakih, 1998). Particularistic functions are defined as an endless type of work that is now completed and is an almost identical repetition of the same as taking care of a large family and raising children (Hubeis, 1998). It can be seen in the scene that depicts women having to be motherly and agile in handling household chores. Indeed, even though the Layangan Putus film series wants to break gender inequality, this film series still presents a special form of the role played by women.

CONCLUSION

The Layangan Putus film series has attempted to confront the disparity in gender roles of women, according to research findings. The application of denotation and connotation analysis confirms this analysis. Based on connotation analysis, the film series emphasizes the rejection of gender roles of women by using more close-up shots and shooting angles. However, the use of oral and non-verbal narration in this film series can be noticed from the level of denotation. Both verbal and nonverbal narratives portray women's opposition to their gender norms. Associated with liberal feminism theory, the ideas presented in the Layangan Putus film series follow the study of Liberal Feminism which strives to liberate women from male domination. While the series encourages women to challenge gender injustice, it still presents women's particularistic roles.

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