

Exploring Society's Views on Gender Role Reversal in Kudapan Spesial Movie: An Analysis Using Reception Analysis and Constructivism Paradigm

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ABSTRACT

Kudapan Spesial is a short film that explores the idea that women have equal influence and power as men. Gender, a cultural construct, is acquired and socialized in the family from an early age and is sometimes formed following the dominant culture. This study aims to ascertain how society views the frequent reversal of gender roles in the environment. This study examines how the audience creates meaning for the information communicated by the film Kudapan Spesial, using reception analysis and the constructivism paradigm. The data analysis process involves collecting data from informants, analyzing it, and understanding the dominant message in the film, followed by interviews to identify the informant's position. The study examined the film Kudapan Spesial using Umberto Eco's theory of sign formation and informant interviews. The film Kudapan Spesial was inspired by the director's personal experience of gender role exchange in his family. It features medium-long shots, warm lighting, and a tidy house representing the father's perspective. The film portrays varying perspectives on gender role exchange in Indonesian households, with some viewing it as hindering a wife's potential while others advocate for equal opportunities. The film 'Kudapan Spesial' has alternative concepts that intrigue audiences who view scenes and conflicts differently based on their backgrounds, experiences, and knowledge. The study on gender role interchange in families revealed that exposure to information and debate gained via the internet influences audiences' thinking. Further studies can examine gender roles' predominance in the family from a new perspective.

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INTRODUCTION

The patriarchal system still dominates society, as seen by the unnatural swapping of gender roles. Men are more dominant and have greater control in patriarchy, whereas women have minimal control and, in some cases, no rights. The patriarchal system has a variety of consequences on people's lives. In the eyes of society, inequity between men and women results in individuals not having equal access (Sakina & A., 2017). A woman's leadership and intellectual abilities can advance gender equality for men and women (Putra, 2019).

An irrational assumption of a husband and wife who do not perform a role in society as they should. A husband is regarded as having a higher status than a wife. According to conflict theory, men do not need to be handsome because they have more economic control than women (Lindsey, 2015). It demonstrates that the spouse is the holder of control in the home, including control over finances. The community's ideal household standard is one in which the husband and wife each play a role appropriate to their position.

Kudapan Spesial is one of the films in the family drama genre. Kudapan Spesial is a short film exploring ideas outside the patriarchal system's prevalent paradigm. Films that present opposing viewpoints will be more intriguing

to understand the audience's meaning. "Spesial Kudapan," a short video that explores the idea that women have equal influence and power as men. The alternative idea conveys a message to this picture: the reversal of gender roles in the home should be accepted as natural and should not be questioned.

From diverse perspectives, gender roles being exchanged in the home will have many connotations. As a result, this study aims to determine how the audience interprets gender exchange in the context of the household in the short film *Kudapan Spesial*. This study aims to determine what it means when the media displays audience acceptance; in this case, the media is intended for film. The dominant message supplied by the media (preferred reading) will be understood differently due to the meaning produced.

According to McQuail, "audience" is often used interchangeably with "receiver." Another definition of the audience is a group of attentive, receptive, but generally passive and public listeners or spectators (Nasrullah, 2019). Although the concept of an active audience is still developing, it is based on the assumption that audiences are primarily passive. In the 1980s and 1990s, the active audience notion was further developed.

According to Stuart Hall (1973), audience research focuses on two things: (a) analyzing the social and political context in which media content is produced (encoding) and (b) consuming media information (decoding) in everyday life. Individual attention in mass communication (decoding), specifically the process of in-depth comprehending and interpreting a text in the media and how individuals interpret media content, is the topic of the reception analysis study (Hadi, 2009).

Stuart Hall was a trailblazer in this sector. Stuart Hall employs the encoding-decoding method to examine the relationships between production, text, and audience in a framework that can be studied. There is an encoding step in producing a text for the media, and the audience will decode the codes once they grasp the text's content (Mailasari & Wahid, 2020). Each person will experience message reception differently. One of the reasons why each message reader may interpret a message differently is background (Pradhita & Junaedi, 2019).

Messages are sent through the media in the form of a mixture of codes or complex signs, with the creator of the media text determining a preferred interpretation (Suryani, 2013). Preferred reading, according to Stuart Hall, is required to group into three audience roles. In reception analysis, the preferred reading is a reference code (Ilfiyasaki & Malau, 2021).

Stuart Hall advocated that the encoding-decoding process be divided into three steps. The stage of planning and creating conversation is the first. At this point, the producer forms ideas, messages, and thoughts. This stage is dominated by the producer's point of view, knowledge, and experience. The stage of giving a discourse in the form of impressions is the next step. Producer dominance is no longer present; at this point, the words and pictures shown have the most strong dominance. The third stage involves deciphering the code created in the first stage. The decoding stage is another name for this stage.

In contrast to the first stage, this stage is dominated by the audience's point of view, knowledge, and experience. The meaning that is produced will be different. The importance of experience and knowledge in this process cannot be overstated. The manufacturing process that results in the visualization of social life's value will be re-applied to the value of social life (Fathurizki, 2018).

Gender, unlike sex, is a cultural construct that is acquired and socialized in the family from an early age. Social scientists theorize to explain the distinctions between men and women who are not innate (nature) as God's creation (Utaminingsih, 2017). Gender, according to Bell and Blaeure, is defined as the expectations that men and women have created over time (Perdana, 2014). Gender is sometimes formed following the dominant culture.

The audience frequently believes everything the media constructs to be true. It is the same with the film's portrayal of gender equality in the plot. Because male personalities are frequently built as dominant and influential individuals, society will apply the same principle to the community's social life. Assumptions about women who are deemed weaker appear to be commonplace. Because evolution takes so long, this construction is gradually becoming accepted as fact (Siautta, Widyaningrum, & Setyarinata, 2020).

Men are frequently the writers of films with women as the central characters. It demonstrates that women's films do not necessarily reflect women's perspectives. Women are sometimes focused on being players to catch the audience's attention, whereas men are more trusted when crafting the show's content.

Although this is not the first study of its kind, several others have looked into comparable topics. The first study by Ratnasari (2018) found that audiences read in a conversation about gender roles that can be traded in the soap opera *Dunia Terbalik*. In the context of the agreed stance, all informants are included. As a result, the community has begun to respond critically to the gender roles between men and women, which have been formed through the dominant notion, namely patriarchal culture.

Another prior study found six characteristics related to the meaning of role expectations in a wife's marriage who earned more than her husband (Utami, 2016). These six dimensions are manifested in the interaction between the

wife who earns more than her husband and her husband, her immediate environment (family and friends), and herself. These six dimensions explain why wives who earn more than their husbands stay in their marriages even though their expectations for their husbands' figures and role are not met in their marriages.

The current study is crucial because it will fill a gap in previous research. Given the persistence of Indonesia's patriarchal culture, the topic of gender exchange is always fascinating to debate. The research is especially intriguing since it provides counterarguments to popular notions about patriarchal culture. Therefore, this study aims to ascertain how the community perceives the shifting of gender roles inside the family as one of the effects of the increasing patriarchal system.

METHOD

This study employs reception analysis, which considers the audience as an active maker of meaning rather than just a message recipient. From the start, reception theory/analysis posits that media audiences will receive media messages in three ways: dominant meanings, negotiating meanings, and opposition meanings, all of which are investigated through the encoding-decoding process (Savitri, 2017). Because the Stuart Hall model comprises three components that will influence a person's interpretation of a media or image, this study applies the encoding decoding theory that Hall first suggested. These three factors help determine the meaning that someone produces. In light of this idea, these three factors will be used to assess the meanings the audience has created. This study aims to determine what it means when the media displays audience acceptance; in this case, the media is intended for film.

The constructivism paradigm is used in this study. This paradigm rejects the separation of the subject and the object of language. Language is viewed as a tool for comprehending objective reality and transmitting statements. This paradigm examines the primary topic of creating meaning and social relationships (Nurhadi, 2017). The constructivism paradigm was employed in this study because the researcher wanted to discover how the audience creates meaning for the information communicated by the film *Kudapan Spesial*. Each individual's experience and societal factors will influence the meaning-making process.

The audience of the short film *Spesial Kudapan* is the focus of this study. According to the definition of digital natives and digital immigrants, the researcher recruited five interviewees with a rather big age gap. Digital immigrants, on the other hand, must adapt from a simple system to a digital system like the one we have now. Differences in mentality are also influenced by exposure to information available on the internet. It impacts the meaning created, which varies depending on the audience's thinking and point of view.

The data analysis process was broken down into multiple parts. The data is collected from informants, processed, and analyzed in the media message analysis step. The dominant message (preferred reading) in the short film *Kudapan Spesial* will be analyzed and understood during the encoding stage of this study. The next step is to conduct interviews with selected informants to collect data. According to the definition of digital natives and digital immigrants, the researcher chose several interviewees with a significant age gap. While digital immigrants must adapt from a simple system to a digital system as it is now, digital natives are accustomed to internet technology (Salim et al., 2021). Following the collection of informant information, the researcher will analyze the information using the media message analysis stage. The findings will be used as a reference source for researchers to identify the informant's position. Informants can be in a hegemonic, negotiating, or oppositional stance.

FINDINGS AND DISCUSSION

To analyze this research, researchers will go through many stages. In this study, the researcher will first do a simple semiotic analysis. According to Umberto Eco, the semiotics of communication stresses the discussion of sign formation, founded on six communication components. The six factors are the sender, the sign system, the message, the communication route, and the reference offered (Wibowo, 2013). In addition, the researcher will report and analyze the information gleaned through informant interviews.

The filmmaker's knowledge and experience are crucial in formulating the story outline. Through one of the podcast channels, particularly definite, Bagas Satrio, the director of the film *Kudapan Spesial*, explains the concept behind the film. His personal experience served as the inspiration for the short film *Kudapan Spesial*. Bagas confessed that he had been accustomed to bringing up phenomena close to him when he was in college to maximize the films that would be produced. Bagas stated that the film's central concept resonated with him and his family. The Bagas family is a family that conducts gender roles exchange in the home. Due to illness, Bagas' father was forced to become a housewife, and Bagas' mother had to work to support the family.

Bagas was interested in recounting his life narrative because of the internal turmoil he was experiencing. Bagas did not think anything was wrong with switching gender roles as a child, but people around him thought it was unusual and unnatural. This disparity in his viewpoints with others piques his interest in using the problem of gender role exchange as the basis for a film.

Teknologi infrastruktur yang digunakan untuk mendukung terciptanya film yang baik. The first is a technique for capturing images using a camera. Pergerakan dan penataan kamera akan berpengaruh terhadap visual hasil yang dihasilkan. Each person involved in the production of a film must have a set of shots that will be used, which will be grouped to form a connection (Hunt, Maranad, & Rawle, 2010).

Short films like Kudapans Spesial feature a lot of medium-long shots. A medium-long shot is a shot that falls between a medium and a long shot. This picture is frequently utilized to capture the actor's expression and illustrate a particular setting. Like the long shot, the medium shot catches the actor's movement and complex expression (Katz, 2016). Several of the performers' activities are often directly captured in the pictures utilized in Spesial Kudapan films. It demonstrates that there is a close connection between these activities. Aside from that, the filmmaker wishes to describe the reasons and impacts of each character.

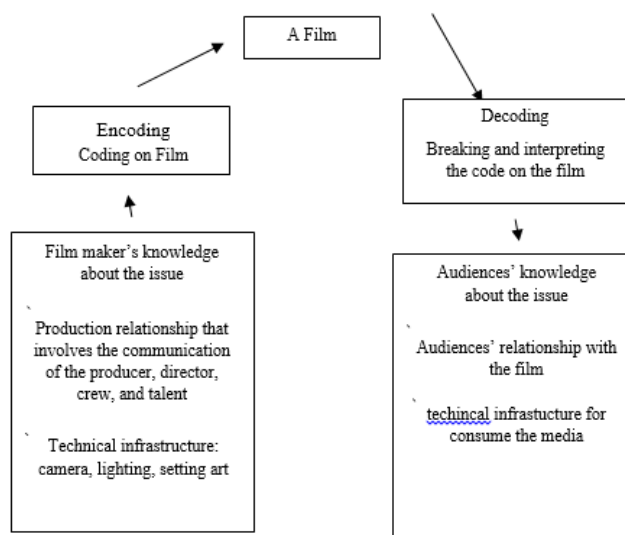


Figure 1. Data analysis using Stuart Hall's model.

It is also crucial to get the film's lighting right. The mood of the film will be affected by the color provided by the light. Warm colors are frequently used in family films to symbolize family warmth. The filmmaker used a reddish tint to represent warmth, similar to the film Kudapan Spesial. A lower temperature causes the red component, while a higher temperature causes the blue component. Warmer colors result from lower temperatures (Ascher & Pincus, 2012).

The house is also featured in the film Kudapan Spesial. The outside of the house is not depicted in any of the scenes. It directs the audience's attention to what is happening in the household rather than being distracted by outside events. This film is told from the main character's perspective, the father. The entire scene played in the house represents the father's point of view as the house's parent, and his everyday life is limited to the house. The tidy appearance of the house demonstrates that the father figure is capable of taking good care of it.

The chosen interpretation presented by the film Kudapan Spesial is that the exchange of gender roles in the household is a normal phenomenon, based on the above description of simple semiotic analysis and the director's experience.

The Indonesian tradition establishes men as the primary breadwinners in the family. A husband has a job to make a living, and his wife will manage to meet the family's demands. Husband and wife's cooperation will significantly impact their home (Sopamena, 2019). There is a cultural shift as technology and lifestyle evolve. In Indonesia, several households interchange gender roles in their daily lives.

Regarding the above concept, informant 1 believes it makes no difference when a husband is required to perform household chores. Housekeeping can be done by either a husband or a wife, although it is more ethical if done by a wife. Like the husband, the wife may work outside the home but must prioritize household affairs. Similarly to Informant 1, informant 3 revealed no difference between men's and women's labor. *Homework* is a task that anyone can complete in their spare time. Housework should not be piled on a wife's shoulders, especially if she is a working woman, in contrast to informant 5, who believes that women concerned about their employees are in an odd situation. A man should be the leader according to his religion. A person who has more power and makes decisions is referred to as a leader. Like the rest of the family, a spouse should be in charge.

Gender disparity in the home is a topic on which many viewpoints exist. Some argue that a wife has much potential to assist the family's finances, but the societal concept of gender inequity impedes this potential. A woman

will have different social opportunities than a man, such as the ability to study and hold a job (Haryanto, 2008). Another viewpoint holds that men and women have equal opportunities to find work. Gender does not impede a woman's career advancement.

Informant 2 believes that a wife who prioritizes office jobs is not being unreasonable. Regarding pursuing a career, men and women have equal chances. Similarly, informant 4 stated that it makes no difference when a wife chooses to work, but there is a risk to be aware of, namely that the bond between children and moms would be more challenging to establish. Because she chose to be a career woman, the fourth informant found no issues in houses where gender roles were exchanged. Women are not just responsible for the home, but they also have many opportunities to advance in their careers.

Gender disparity in the family will result in a variety of issues. The discrepancy in decision-making in the family or community exemplifies this disparity. Women are traditionally viewed as second breadwinners and even homemakers in traditional cultures. Phenomena that contradict traditional culture, such as the reversal of gender roles in the family, will result in many issues ranging from divorce to economic strife among family members (Puspitawati, 2018). Problems frequently arise as a result of family members failing to fulfill their responsibilities, causing the family's stability to be jeopardized.

Regarding gender role exchange in homes that might lead to conflict, informant 3 says that while conflicts cannot be avoided in households that practice gender role exchange, they can be mitigated by reaching an agreement. In a similar vein to informant 3, informant 4 contends that, notwithstanding the shift of gender roles, the capital for home balance is an attitude of acceptance of one another. The husband will not demand more from his wife regarding domestic chores if the attitude of mutual acceptance has been taught from the beginning.

On the other hand, the wife will only demand a little from her husband regarding family assistance. In contrast to informant 5, who stated that if the scenes from the film *Kudapan Spesial* were used in real life, they would cause much strife. Conflicts like those depicted in the film may arise due to the household's imbalance. A spouse does not want his wife to put her career ahead of her family.

The data gathered from the interviews on gender roles in the home will be analyzed in the table below.

Table 1. Informant's position on preferred reading in *Kudapan Spesial* films

Preferred Reading	Informant				
	1	2	3	4	5
The reversal of gender roles in the	N	D	N	D	O

N: Negotiated Position

D: Dominant Hegemonic Position

O: Opositional Position

CONCLUSION

When viewed through the eyes of the audience, the film *Kudapan Spesial*'s alternative concepts become intriguing. Different audiences view the scenes and conflicts in this film differently. The informants' responses show that the encoding and decoding processes are not always synonymous. The audience needs to see the filmmaker's message from a different perspective.

The informants' responses reveal that the audience is diversified. Their meanings differ depending on their backgrounds, experiences, and knowledge. The outcomes of the study are slightly different from those of earlier ones that have been conducted. The distinction demonstrates how audience thinking is significantly influenced by exposure to information and debate gained via the internet. Because students have access to more knowledge from various sources, digital natives will be more open-minded. According to the interview results, the dominating hegemonic position and the negotiation position both have an equal amount of power. It can be concluded that while some people have begun to accept the interchange of gender roles in the home, others tolerate it only under certain conditions. Those who oppose the interchange of gender roles are hidden behind the support of the practice. It is demonstrated by the existence of one informant in an adversarial stance.

The study of how gender roles are exchanged within families is the main focus of this research. It may be suggested that further studies examine gender roles' predominance in the family from a new angle. The more prominent gender roles in a family or household can be discussed in further studies.

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