Research Paper   Open Access

MYTHOLOGY OF CAREER WOMAN IN HIJAB FILM (STUDY OF ROLAND BARTHES SEMIOTIC ANALYSIS)

Muthia Rahayu
Communication Science Study Program at University of Mercu Buana Jakarta

ABSTRACT: Where there is mass media there ideology, because it the film Hijab into a picture of the problem in women who have a career. Why not be allowed a career by her husband. Is it merely to continue to cultivate wingking or even capitalist value. The type of research used in this study is a qualitative approach with a critical paradigm and using Roland Barthes semiotics research method. The text of the media into its analytical unit other than that of all languages is not only a word but also a form of expression of communication form of Linguistic Messages, iconic messed messages and unclassified iconic messages. In the film Hijab is then expressed women considered as you are weak, career women who has myth caused by: culture, system, household relationships. Filmmaker Hanung, no longer wants to konco wingking is lost in the image of a woman, Hanung Arabs make as a suspect in marginalizing women. Moreover, with the above-mentioned capitalist circumstances, the filmmaker wants to market a local brand made with his wife in the film, meccanism.

Keywords - *Mythology, Film, Semiotic, Career Woman, Ideology*

I.   INTRODUCTION

In this era, the study of feminism is quite interesting. Feminism can be regarded as a political ideology that wants equality between men and women. The debate over women in the domestic sphere (household) becomes unpopular when the political gender movement. The position and relationship of women in the dominant culture, power, discourse and identity are questions that continue to surface in the study of feminism. The growing discourse today places women at the place of exploitation of "victims" of the entire social process. The gender bias phenomena in the context of the relationship between women and men is finally responded by giving rise to an opinion that says that the world we live in is the world of men, formed and arranged in such a way as men's names or values. There are still many modern women who are forbidden to work, are not trusted to be able to work so that they are only given a small portion in a certain job desk. As in the biggest problem for women is their low participation in politics. For example, there are no women who serve as governors. The percentage of members of the Indonesian People's Consultative Assembly is also very low, only 9.2% (compared to the number of male members reaching 90.8%) and the number of female members in the Indonesian Parliament is only 9% (Journal of Women Vol. 48: 47). These things are a limitation for women to work and have qualified professions.

In this study related to the procedures, modes, lifestyles and norms of Indonesian women in the current digital era, where the picture of women in this era is very independent and wants to work but remains obedient to his nature as a wife raised in the film Hijab the work Hanung Bramantyo who was assisted by his wife Zaskia Adya Mecca. If traceable from the filmmaker whose background is from the Javanese tribe, there is suspicion here because in history Javanese women are referred to as konco wingking namely women are friends in the kitchen or in bed. The role of women in domestic areas not far from kitchen, wells,1` social fixed mattresses or attributes imposed on humans are built by human culture. (CIDA, 2001: 15).

Types of Feminism
Here are the types of feminism:
Liberal Feminism: Liberals can be divided into two types, namely classical liberalism and egalitarianian liberalism. Classical liberals expect the protection of the state in terms of civil liberties, such as the right of ownership, the right to vote, the right to express opinions, the right to embrace a religion, and the right to organize. As for the issue of free markets, classical liberals want each individual to be given the same opportunity to make a profit. On the other hand, egalitarianian liberals propose that ideally the state should only focus on economic justice and not on civil liberties.

Radical Feminism: According to Arivia (2005: 100-102), the core of the radical feminist movement is the issue of the oppression of women. They suspect that the oppression is caused by the separation between the private sphere and the public sphere, which means that the private sphere is considered lower than the sphere of the public, where this condition allows the flourishing of patriarchy.

Marxist and Socialist Feminism: Socialist feminists emphasize that gender oppression besides class oppression is a source of women's oppression. In contrast, Marxist feminists argue that the class system is responsible for discrimination of function and status. Marxist feminists believe that bourgeois women do not experience oppression as experienced by proletarian women. The oppression of women is also seen through political products, sociological and economic structures that are closely linked with the capitalist system. Like Marxism, Marxist feminists argue that social existence determines self-awareness.

Existentialism Feminism: Simone de Beauvoir (in Arivia, 2003: 122-123) states that in feminism existentialism the oppression of women begins with the reproductive burden which must be borne by the female body. Where there are various differences between women and men, so women are required to be themselves and then become "other" because he is a creature that should be under the protection of men, part of men because it was created from men. Thus, women are defined from the point of view of men, so that men are the subject and women are the objects or "the other".

Psychoanalytic Feminism : Psychoanalytic Femoralism: Psychoanalytic feminism bases its theory on the understanding that the basic reason for the oppression of women lies in the mentality of women. Phyllis Chesler in her article titled Women and Madness (1972) states that women's psychiatric illness is likely the result of the compartmentalization of gender narrative roles that are deliberately produced, distributed and consumed in economic and social contexts that can be specific (Nelme, 2004: 4). Based on what is thought of Bakhtin, the film is also called an idea that has its own position historically in human life. The history of film theory cannot be separated from the history of art discourse. In the long history of the development of film became one of the media used to disseminate certain ideas, thoughts and ideas from a State.

Postmodern Feminism: Similar to the theory of existentialism, in postmodern feminism women are also regarded as "the other". A woman is alienated because of the way she thinks, the way she is, and the language of women that prevents the creation of openness, plurality, diversification and difference. By looking at language as a system, postmodern feminists try to uncover the alienation of women in sexuality, psychology and literature (Arivis, 2003: 128).

Ecofeminism: Mary Daly (1978: 8) reminds women to be aware of methods of male mystification. He classifies this mystification into four ways, namely erasure, reversal, false polarization and divide and conquer.

Lesbian Feminism: The essence of lesbianism is politics, because this ideology criticizes male supremacy through heterosexual institutions and ideologies. Charlotte Bunch presents a clear distinction between lesbians and pure women, lesbianism emphasizes women's attachment to women, while heterosexuals emphasize womens attachment to men.

Gender

The word gender in Indonesian terms actually comes from English, namely gender. When viewed in an English dictionary, not clearly distinguished understanding between sex and gender. Often gender is equated with sex (male and female sexes). After a long time the process of division of roles and responsibilities of men and women has been going on for years or even centuries, it is difficult to distinguish between sex and gender. The term gender was first introduced by Robert Stoller (1968) to separate the characterization of humans based on definitions that are socio-cultural in natures from definitions derived from the characteristics of biological fajar. In social science the people who have contributed to the development of gender terms and understandings are Ann Oakley (1972). Like Stoller, Oakley defines gender as a construction of the separation between the private sphere and the public sphere, which means that the private sphere is considered lower than the sphere of the public, where this condition allows patriarchy to flourish.

Film

Human works or expressions of human art are made based on the combination of images, sounds and narratives that are intentionally produced, distributed and consumed in an economic and social context that can be specific (Nelme, 2004: 4). Based on what is thought of Bakhtin, the film is also called an idea that has its own position historically in human life. The history of film theory cannot be separated from the history of art discourse. In the long history of the development of film became one of the media used to disseminate certain ideas, thoughts and ideas from a State.

Semiotics & Mythology Roland Barthes

Roland Barthes is the successor to Saussure's thought. Saussure was interested in the complex way in which sentences were formed and the way in which sentence forms determined meaning, but less interested in

the fact that the same sentence could convey different meanings to people of different situations. Roland Barthes continues this thought by emphasizing the interaction between the text and the personal and cultural experiences of its users, the interaction between the conventions in the text and the conventions experienced and expected by its users. Barthes's notion is known as "order of signification", including denotation (the actual meaning according to the dictionary) and connotation (a double meaning born from cultural and personal experience). Here is the point of difference between Saussure and Barthes, even though Barthes still uses the signifier-signified term carried by Saussure.

Barthes also sees another aspect of labeling, the "myth" that marks a society. The myth theory was developed by Barthes to critique the ideology of mass culture or media culture. Myth is a vehicle where ideology manifests. Myth can be sequenced into mythology which plays an important role in cultural units. Sedanbkan Van Zoest (1991) asserts, anyone can find ideology in the text by examining the connotations contained therein (Indiwan, 2011: 17).

Myth comes from the Greek language, which is "mythos" which means "word", "utterance", "story of the gods". Myth is known as a hero story with the main character of the gods. The myths spoken of by Roland Barthes presumably have differences from the myths that we have known are in the general sense. In the view of Umar Yunus, myths are not formed through education, but through assumptions based on gross observations that are generalized so that more lives in society. He may live in gossip then be proven in real action. This myth causes us to have certain prejudices about the one thing stated in the myth (Indiwan, 2011: 17-18).

1. *Signifier* (Penanda)	2. *Signified* (Petanda)	
3. *Denotative Sign* (Tanda Denotatif)		
4. *Conotative* (Konotatif)	*Conotative Signified* (Petanda Konotatif)	
Connotative Sign (Petanda Konotatif)		

Picture 1.1 map sign Roland Barthes

Her map of Barthes above shows that the denotative sign (3) consists of a marker (1) and a marker (2). However, at the same time the denotative sign is also a connotative marker (4). In other words, it is a material element: only if we recognize the sign "lion", then connotations such as self-esteem, ferocity, and courage become possible (Cobley & Jansz, in Sobur, 2003: 69). In the concept of Barthes, connotative signs do not merely have additional meanings but also contain both halves of denotative signs which underlie their existence. In fact, this is Barthes's significant contribution to the refinement of Saussure's semiology, which stopped at marking at the denotative level.

II.   RESEARCH METHOD

The research object of this thesis is an Indonesian comedy drama film entitled Hijab. In Indonesia a drama genre film pops up every month but researchers chose this film on the grounds that this film was once a controversy and was included in a film with a large number of viewers, besides, this study has a lot of interesting things to be examined in terms of dialogue, stories and interaction between players in the film. Based on the chosen theme, the paradigm that will be used for this research is a critical paradigm, which is the center of attention or emphasis of this research is the text, both the script dialogue (scenario) and its visualization. The media is used by dominant groups for the sake of producing ideology. Therefore, audio-visual text contained in film media is a reflection of the dominant power.

This type of research is qualitative. The unit of analysis in this film is the "text" level of the media. Based on the message contained in a film, we can use or borrow the Roland Barthes model to analyze advertisements, (1) Linguistic Message. The essence of the linguistic message is contained in a distinctive nuance that arises from the scenario then spoken by actors and actresses involved in the film. (2) Encoded Iconic Messages. This is a visual connotation derived from the arrangement of visual elements in the film, by linking the sign system that applies in the wider community. (3) Uncoded Iconic Messages. This term is used by Barthes to indicate literal denotation. Direct understanding of images and messages in the film. Without considering the wider social code. (4) Research in this thesis is carried out only on the semantic level of the

meaning of signs and will use denotation elements, connotations, and myths with the syntax to be examined are markers, sigtagmata / systems and denotation connotations.

III.   RESEARCH RESULT

Linguistic Message

Linguistic messages are all the words and sentences in the hijab film. The linguistic message here uses career women and the dominance of men over women, with the result that each word spoken in the dialogue contains a new meaning. For the object of analysis of career women researchers find linguistic messages in the form of fragments of words or words that represent career women, including business, champion, money, work, ducks, eagles, income, actualizing, housewives who have new meanings Dialogue that has been made and spoken by Hijab film figures focusing on women. Where the dialogue that was brought up was aimed at creating an independent female figure with all its advantages. The dialogue that is spoken tries to raise openly and construct everything that smells of women who work or careers, through dialogue where women talk to one another and act in the work, and bring up ideas and acquaintances towards business.

For the object of analysis of male domination of women, researchers found linguistic messages in the form of fragments of words or words that represented male domination of women, including Haram, home, companion, help, make, add, bridle, leader, monkey. What has a new meaning The simple-looking dialogue uttered by the characters in the Hijab film turns out to have a hidden message that is to maintain patriarchal culture as valid in real life, where the men who continue to dominate then there are differences in gender positions for women, especially in the sexual aspect that requires women to obey men.

Encoded Iconic Message

Encoded Iconic Message is a connotation in the hijab film. There are a number of signs in the coded iconic message, among which are the colors of Light, Forward Grooves, Reverse Grooves, main characters, supporting characters, clothing / clothing, friendships, family relationships and music that represent career women and male domination of women.

Uncoded Iconic Message

This iconic message is not encoded in a hijab film. Which contains all the meaning of denotation which has no other meaning in the film. Researchers use film narration as an uncoded iconic message.
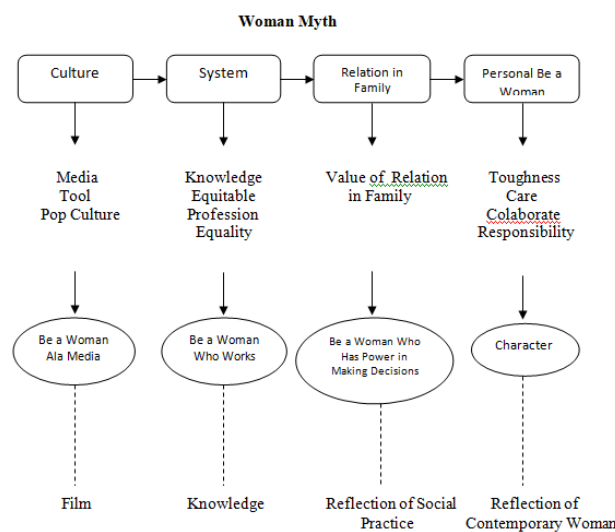
Mythology of Career Women

In social life, in relationships and men, the position of women is always placed in the position of "wringking", "back person", "subordination", women who always lose, as a complement to men's lives, as a companion and as servants of men . This is what was reconstructed in audio-visual media including film and video, that the mass media only reconstructs what is around them, so that the mass media is also referred to as the reflection of the real world, the reflection of the natural surroundings.

Women who have a profession as workers or career women basically have limitations in every movement. In Islamic religion, the position of women is equal to men and even women are highly respected. But some men have thoughts that women are unclean to work. Haidar Bagir, one of the founders of the Islamic College for Advance Studies in Jakarta at a recitation program at the Grande Grande Market, said there was no Qur'anic verse that limits women from working outside the home. There are many examples in the time of the Prophet women worked for a living. The Prophet's beloved wife, Siti Khadijah, was a merchant. The Prophet's daughter, Siti Fatimah, joined the work to earn a living because her husband, Ali, chose to go into politics. "In Islam there is no obligation for women to do domestic work. Domestic work is work for women and men. If you have small children, who live at home taking care of children and the house can be male or female. This is a matter of common sense. Just see which benefits and based on mutual agreement. The other half of the resources of Muslims, namely women, have not been as educated as men. Because it is incumbent on Muslims to give opportunities to develop for girls just like boys. Dr.'s statement Haidar can certainly be a consideration for men who have thoughts like the Gamal character in the film Hijab. Women become people who are considered second in the social sphere because of the selfishness of men who do not want women to be more advanced than him.

The mythology of career women revealed in the film Hijab mainly illustrates the stereotypes of women who are often presented as a group that is persecuted in their lives, and is always portrayed as a helpless figure without men, resulting in a depiction where women are controlled by men. But there was a rebellion in which the woman (the wife) secretly carried out an activity that produced results, namely money. Mythology of career women is divided into several things, including:

1. Woman as a weak creature. This is a result of the power of the dominant, namely men. Basically men are interested parties to perpetuate the intent and purpose of limiting the activities of women depicted in the film Hijab, thus the myths made by the culture of men for women, myths as a form of male hegemony.
2. Women have a myth about their dependence on men in life. In this film, it is clearly depicted by the characters, where women are underestimated because in joining arisan, money is used from husbands so that women want to have a career so that they can make their own money.
3. Career women themselves are myths, myths caused by:
a) Culture, a culture in which the process of power formation occurs from the lowest level of society, namely family to the greatest level, namely the life of the people.
b) System, the formation by the social system, especially the patrilinieal system which results in women wanting a career as a form of rebellion against men. Especially the system in establishing relationships between men and women, where the men are always placed as a party that is more dominant than the women.
c) Domestic relations, the fate of a woman (wife) depends on her husband. Whatever is desired by the husband has become an obligation to run. Especially the economic problems in the household. This can cause a woman to feel marginalized and constrained by all the rules and limitations that exist.

Here is a chart of the reflection of women today:

Picture 3.1 Reflection of Women Today

As an ideology, the theme of career women in the film Hijab in Indonesia is Realist (real), meaning that the language displayed in the Hijab film is made to create a form (form) of reality that will occur in the community. In broad feminist studies, cultural configurations and film settings are attempts to create a pseudo-infidelity over the position of women who are no higher than men, where women are described as resigned to the power of their husbands, fathers and male leaders. The ideology created from this Hijab film raises the issue of Liberal Feminism, what is referred to as Liberal Feminism is a view to place women who have full and individual freedom. This flow states that freedom and equality are rooted in rationality and separation between the private and public world. Every human being - according to them - has the capacity to think and act rationally, as well as women. The root of oppression and ignorance on women is because it is caused by the mistakes of the women themselves. Women must prepare themselves so that they can compete in the world in the framework of "free competition" and have an equal position with men.

The disparity with women as explained in the background of the problem can be seen based on the ideology made by the film Hijab. First, the limitations of women in moving because of the prohibition of husbands who hold to Islamic law, where women are required to be at home and who make a living is a man. But in essence, God created women and men with equal position, the same purpose in life. If seen further, Allah created man as the caliph (leader) on this earth, while in reality the "leader" itself seems to have gender, which must be the male leader. Second, if a woman has a career and has more income than her husband, this is related to a husband's self-esteem. Men do not want their self-esteem as the head of the household to feel trampled under the assumption that women will really not care for their families if they already have a lot of material.

Besides giving birth to the issue of liberal feminism, the ideology in the Hijab film gave rise to capitalism. If the logic of capitalism was based on the production of needs as much as possible with the lowest possible production costs, now that logic has shifted to creating needs (needs) through image creation by the

Indonesian film industry. This new form of capitalism makes all things signs that can be commodified, namely: the process associated with capitalism, where objects, qualities, and signs are converted into commodities (Barker, 2005: 17). Commodity itself then by W.F. Haug, in his book Critique of Commodity Aesthetics: Appearance, Sexuality, and Advertising in Capitalist Society (1983) which is dictated by Piliang is a discourse, control of taste, lifestyle, behavior, aspirations, and the collective imaginations of the general public (mass) by the elite (capitalists) (2000: 11).

Suspicion with the agenda setting which was made to keep women attached to Javanese women called konco wingking did not stop there. In the film Hijab, Hanung did not unanimously describe this, the tradition inherent in the konco wingking is the Javanese tribe, but here the object is not all of Javanese ethnicity, the object that best describes konco wingking is precisely the Arabs played by Mike Lucock as Jamal . As if Hanung no longer wanted the wingking conflict to disappear in the image of a woman, Hanung made Arabs a scapegoat in marginalizing women. More than that, with the capitalist situation stated above, the filmmaker wants to market a local brand made with his wife who is staying digadang in the film, namely meccanism. Women's body has the potential to be exploited because it has high economic value in the industrial world. Some advertisements use women's bodies to attract consumers. Women's physical and non-physical exploitation by utilizing the body of the woman. Physical exploitation can be seen from the use of different types of clothing in each of the main characters of the film Hijab, where meccanism is a brand that sells clothes, pants to veils for women. Exploitation was made to provoke the desire of adolescent and adult women to buy goods in Meccanism. While non-physical exploitation of women is seen through the formation of female characteristics in each of the main characters in the film Hijab.

In the realm of industry, the mass media in general, both print and broadcast media are no longer seen as mere institutions that disseminate information, but also economic institutions that are at risk of profit and loss in business. Economics in media organizations is often referred to as the invisible hand that makes the environment of media organizations must adjust to economic law. Thus, the media actually not only creates consumers (audiences) as a market, but also constructs the audience as a commodity that can be sold and brings in profits.

IV. CONCLUSION

The mythology of career women revealed in the film Hijab mainly illustrates the stereotypes of women who are often presented as a group that is persecuted in their lives, and is always portrayed as a helpless figure without men, resulting in a depiction where women are controlled by men. But there was a rebellion in which the woman (the wife) secretly carried out an activity that produced results, namely money. Mythology of career women is divided into several things, including:

1. Woman as a weak creature.
2. Women have a myth about dependence on men in life.
3. Career women themselves are myths, myths caused by:
a) Culture
b) System.
c) Domestic Relations

Suspicion with the agenda setting which was made to keep women attached to Javanese women called konco wingking did not stop there. In the film Hijab, Hanung did not unanimously describe this, the tradition inherent in the konco wingking is the Javanese tribe, but here the object is not all of Javanese ethnicity, the object that best describes konco wingking is precisely the Arabs played by Mike Lucock as Jamal . As if Hanung no longer wanted the wingking conflict to disappear in the image of a woman, Hanung made the Arabs a scapegoat in marginalizing women.

With the capitalist situation stated above, the filmmaker wants to market a local brand made with his wife who is staying digadang in the film, namely meccanism. The female body has the potential to be exploited because it has high economic value in the industrial world. Some advertisements use the female body to attract consumers' interests. Physical exploitation can be seen from the use of different types of clothing in each of the main characters of the film Hijab, where meccanism is a brand that sells clothes, pants to veils for women. Exploitation was made to provoke the desire of adolescent and adult women to buy goods in Meccanism. While non-physical exploitation of women is seen through the formation of female characteristics in each of the main characters in the film Hijab.

For future research in the context of the mythology of career women can be done as: Interpreting aspects of feminism and gender analysis and contextualization with the theme of career women in film, combining the data portrayed in film media with the reality of the problems of career women in society. Practically, some of the suggestions formulated in connection with this research are to women and feminists to make a big theme to be raised into a deeper study. To filmmakers in Indonesia to better emphasize the figure of women in a fair and rational manner. To the wider community, the results of this study as one of the true picture

of the condition of film in Indonesia, especially in comedy plays.

REFERENCES

Books:
[1] Barthes, Roland. 1991. *Mythologies*. The Noonday Press. New York. Farrar, Straus, & Giroux.
[2] Barthes, Roland. 2007. *Membedah Mitos-mitos Budaya Massa.*Yogyakarta: Jalasutra.
[3] Bungin, Burhan. 2001. *Metodologi Penelitian Kualitatif*. Jakarta: PT Raja Grafindo Persada.
[4] Danesi, Marcel. 2010. *Pengantar Memahami Semiotika Media.*Yogyakarta: Jalasutra.
[5] Subhan Zaitun. 2004. *Qodrat Perempuan Taqdir Atau Mitos.* Yogyakarta: Pustaka Pesantren

Journal:
[1] Domenico, M. Desirae and Haren. H Jones. 2006. *Career Aspirations of Women in the 20th Century*. *Journal Of Career and Technical Education.*22(2).
[2] Jacobs, Pearl and Linda Schain. *Proffesional Women: The Continuing Struggle for Acceptance and Equality. Journal Of Academic and Busniness Ethics.* Vol. 9, pp: 107
[3] Misiyah. 2006. Pengalaman Perempuan: Sumber Pengetahuan yang membebaskan. *Jurnal Perempuan.* Vol. 1, No. 48, pp:47
[4] Nurnaga Nohong 2009. *The Strategic of Domestics Role Arrangement in Family or Women Worker of Village Tidung Makassar. Jurnal Kajian Perempuan "Bunga Wellu".* Vol. 14, No.1, pp: 26-33
[5] Sara, Motta, Cristina. F Fominaya, Cathrine Eschle, Laurence Cox. 2011. *Feminism women's movements and women in movement. Journal For and About Social Movements.*Vol. 3(2), pp: 1-32
[6] Suwastini, Ni Komang Arie. 2013. Perkembangan Feminisme Barat Dari Abad Ke Delapan Belas Hingga PostFeminisme: Sebuah Tinjauan Teoretis. Vol.2, No1