

JAVANESE WOMEN'S GENDER RECONSTRUCTION IN BUMI MANUSIA FILM

Anggun Mayanti ¹, Cosmas Gatot Haryono ^{2*},

^{1,2} Universitas Ciputra

¹ amayanto@ciputra.ac.id; ² cgharyono@gmail.com*

* corresponding author

ABSTRACT

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The film cannot be viewed solely as a form of entertainment. However, the media plays the role of social reality construction. The film *Bumi Manusia*, which uniquely depicts the female gender, is full of social construction roles. The female character in the film, Nyai Ontosoroh, is described as having different characteristics and abilities than Javanese women in the nineteenth century. As a result, researchers want to examine the film to see how the reconstruction of women's gender occurs in it. The researcher used a qualitative method based on Ferdinand de Saussure's semiotic approach. According to the research findings, this film aims to rebuild women's gender roles and positions that are equal to those of men. Women are figures with equal strength and ideas to men, particularly in leadership, which has traditionally been dominated by men. Nyai Ontosoroh, as a female gender representative, is portrayed as a new reality with strong characters: resilient, not easily defeated, knowledgeable, and capable of leadership. It is hoped that this reconstruction of Nyai Ontosoroh's figure will help to dispel the old stereotype of women as weak, capable of only makeup (*macak*), cooking (*masak*), and (giving birth) *manak*.

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1. Introduction

Gender issues are still too sensitive to discuss openly in Indonesia, even in this digital age. In fact, in many cases, disclosing gender issues and having gender discussions sparks social conflict and problems (Rahmadhani & Virianita, 2020). This cannot be separated from the fact that men and women are still distinguished in Indonesian society based on their abilities and capacities (gender). The gender issue can simply be interpreted as a problem of injustice that hurts humans, particularly women (Jane & Kencana, 2021). Gender power relations influence many aspects of culture (Nash & Nielsen, 2020; Waling, 2019). Even judging someone's facial expressions is frequently linked to gender issues or bias (Shi, 2020).

Gender inequality manifests itself in several forms of inequality that arise in society, including (Fakih, 2008): Marginalization (attempts to marginalize women that cause them to become poor, such as evictions, natural disasters, or exploitation processes), Subordination

W: <http://spektrum.stikosa-aws.ac.id/index.php/spektrum> | E: spektrum@stikosa-aws.ac.id

(attempts to place women's roles and positions lower than those of men or to place women in an unimportant position), Stereotypes (negative labeling of women: weak, irrational, relying on feelings, etc.), Violence (attacks on women's physical and psychological integrity: rape, harassment, and pornography), double workload (women are considered suitable to lead the household but have a nurturing and diligent nature, then all domestic affairs are borne by women).

Even though many rulers and political officials in this country's history were female (Susilo et al., 2019). Indonesia once had a mother, Megawati Soekarno Putri, who was the country's first female president. Unfortunately, this fact does not change Indonesian society's (particularly conservative) perception of women's limited role in cultural, social, political, religious, and economic spheres (Aspinall et al., 2021). This gender bias assessment eventually affects not only women but also traditionally female-dominated professions (Correll, 2001; Torzillo & Goodall, 2022) and various forms of structural subordination based on gender dominance (Zanghellini, 2020).

Gender equality has been sought by various parties in various ways. The film is one method that is widely used. The film, as a mass medium, has a huge impact on public knowledge and understanding of a subject, including gender. A film is a propaganda tool that is thought to be effective in spreading certain ideas or concepts to the general public (Nada et al., 2013). Because of its ability to reach various segments of society, the film is also thought to have the power and ability to influence audiences (Sobur, 2013). Films are always thought to have a one-of-a-kind effect on their audience (Wibawa & Prita Natalia, 2021).

The film industry in Indonesia has recently begun to recover. There have been a variety of film titles and genres produced. The general public appeared to enjoy watching national films that reflected local values and culture. *Bumi Manusia*, a film directed by Hanung Bramantyo that was released in 2019, was one of the films that received a positive response from the public. The film, adapted from Pramoedya Ananta Toer's novel *Bumi Manusia*, tells the story of a woman named 'Nyai Ontosoroh' in the context of Indonesian culture, which was heavily influenced by European culture in the 19th century (colonial period).

Ontosoroh or Sanikem is a strong character (the central figure) in the film *Bumi Manusia*, who is described as a woman born in Sidoarjo, East Java. Because she was the illegitimate wife or concubine of a Dutch farming skipper named Herman Mellema, Ontosoroh earned the title 'Nyai' (which had the sin of degrading social status, especially among Javanese people at the time). What's interesting is that the title 'Nyai,' which should have made her feel inferior and insecure about her status, became the main driver of resistance to European law's arbitrariness towards indigenous people, particularly women (Toer, 2005).

This condition is undoubtedly intriguing because it runs counter to the norms of Indonesian society. When a victim is stereotyped, labeled, and socially excluded (even if the victim is a man), the victim generally remains silent and afraid (Depraetere et al., 2020). But in this film, Nyai Ontosoro does something very different. Ontosoroh, who is labeled 'Nyai' while also having a female gender, 'fights' the abuse and social exclusion that occurs. She is not afraid or depressed in her daily life; rather, she dares to fight against everything harmful to her as a woman.

Researchers are eager to learn how this film presents signs and meanings that describe the gender reconstruction efforts that have occurred. As a result, researchers will use semiotic methods to investigate the meaning of the signs in the film. The semiotic method was chosen because it allows researchers to easily construct a meaning construction process using various tools that are tailored to the specificities of each media artifact (Kurniawan, 2021).

2. Method

This is a qualitative study that is part of a text analysis. As a qualitative research method, text analysis seeks not only the most appropriate interpretation of a text but also the type of interpretation model that can be used (Haryono, 2020). The semiotic analysis of Ferdinand De Saussure is used for text analysis.

Communication, according to semiotic analysis, is not only a process of sending messages but also (and more importantly) a process of producing and exchanging messages. It is concerned with how a message/text interacts with the communicant to communicate and produce meaning (Haryono et al., 2022). As a result, the emphasis of semiotics is not on the stages of communication, but on texts and their interactions in producing and accepting culture, and it focuses more on the role of values in making a communication process meaningful (Haryono, 2015).

Semiotics is the study of signs, sign functions, and meaning creation (Lawes, 2018). A sign is something that means something different to different people (Mudjiyanto & Nur, 2013). A sign is defined as anything that can be observed or made visible (Sebeok, 2001). Signs are thus not limited to objects or things, but also to human gestures or gestures (Goldin-Meadow & Brentari, 2017).

According to Saussure, signs can include anything in social life, and laws govern the formation of these signs (Heiskala, 2014). He believes that semiotics is based on human actions and behavior that carry meaning and that the meaning of the sign is produced through a sign system used by specific groups of people (Barham & Everett, 2021). As a result, Saussure proposes a dyadic model for understanding signs, in which the signifier (marker) represents the form of the sign and the significant represents the concept it represents (Nurfatwa et al., 2018).

Saussure's sign theory emphasizes the internal structure that is intended for cognitive thinking processes or the activity of the human mind in composing physical (material) or intangible (abstract) signs of the environment or surroundings, which includes the sign structure (Agustina et al., 2021). Saussure's theory is considered a supporter of the idea that "language does not reflect reality but constructs it" because we use language or give meaning to things that do not exist in the world of reality (Chandler, 2002; Lockwood et al., 2019). According to Saussure, all languages (signs) have structural duality, which is characterized by two opposing values. Some of Saussure's brilliant concepts include synchrony versus diachrony, langue versus parole, signifier versus signified, and syntagmatic versus paradigmatic (Duan, 2012; Nababan & Hendriyana, 2012; Peter, 1984).

The film 'Bumi Manusia' is the subject of this research, and the signs in the film are the object of this research. Despite the fact that this film was made a long time ago, in 2019, the theme raised is still very relevant today, particularly in relation to the gender struggle that is currently rife in various parts of the world. The researcher will employ Saussure's semiotic analysis method, which is based on the dyadic sign system model, namely signifier and signified, in this study. Researchers will correlate several signs in the film to determine the meaning and then categorize them into various types of signs to discover the meaning behind the signs.

3. Result and Discussion

The researcher explained that the research findings were based on dividing the plot of the film Bumi Manusia into three sections, namely the beginning, middle, and end plots. In each plot, the researcher selects and analyzes several scenes. In the first plot, the researcher selects

two scenes; in the middle plot, the researcher selects six scenes; and in the final plot, the researcher selects two scenes. In total, ten scenes must be examined.

Science 1



Picture 1. The situation of Nyai Ontosoroh's first meeting with Minke

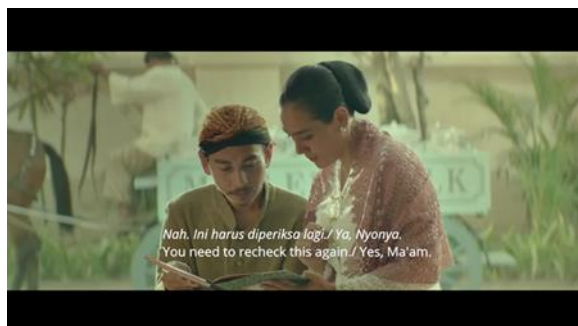
This scene depicts Nyai Ontosoroh's first encounter with Minke. Minke is invited to a house in the Wonokromo area by a classmate named Suurhof. Herman Mellema, Nyai Ontosoroh's husband, owns this house. Suurhof is seen conversing with Nyai Ontosoroh's first child, Robert Mellema, while Minke is left alone and ignored. Then came Nyai Ontosoroh's second child, Annelies Mellema, who welcomed Minke's presence. Annelies invited Minke to enter her house, and Nyai Ontosoroh arrived; this was the first time Nyai Ontosoroh and Minke met.

Table 1. Analysis of the first scene

Signifier:	Nyai Ontosoroh, dressed in Javanese attire (kebaya, bun, shawl), shakes hands with Minke, who bows her head while returning Nyai Ontosoroh's handshake.
Signified:	The figure of Nyai Ontosoroh, who first introduced herself to Minke.
Form:	First meeting scene between Nyai Ontosoroh and Minke.
Content:	Shows the figure of Nyai Ontosoroh who has the gestures of a European woman who is straight and does not slouch like the majority of Javanese women at that time.
Langue:	Despite wearing traditional Javanese attire, Nyai Ontosoroh exuded confidence and appeared intelligent. She stood out from most Javanese women at the time, who always stooped and lowered their heads (symbolizing fear, submission, and the inability to refuse).
Parole:	A strong, fearless gaze
Synchronic:	Minke went to Nyai Ontosoroh's house.
Diachronic:	Minke is invited to visit his friend (Robert) by a school friend named Suurhof. Suurhof is seen conversing with Nyai Ontosoroh's first child, Robert Mellema, while Minke is left alone and ignored. Then came Annelies Mellema, the second child from Nyai Ontosoroh, who welcomed Minke's presence. Annelies invited Minke into her home, and Nyai Ontosoroh arrived; this was the first time Minke and Nyai Ontosoroh met.
Syntagmatic:	Instead, Nyai Ontosoroh started by introducing herself while holding up her hand as a symbol of an invitation to shake hands and defuse the tense atmosphere caused by Minke's stiff gestures or surprise at the sight of a woman with Javanese attributes, aka native natives, but with different body language.
Paradigmatic:	The scene of this first meeting shows that there is a figure of a native Javanese woman who is in a higher position than men by starting a conversation in an introduction with a firm and intellectual demeanor.

This scene depicts women attempting to equalize themselves with men. In fact, in Javanese society during the colonial era, this was extremely difficult to achieve. Women have traditionally been placed beneath men, so they always follow the dialogue model that is 'directed' by men. Women are only a 'winking sidekick' (Maulana, 2020), which is essentially a supplement to sufferers. This scene demonstrates the contrary. Nyai ontosoroh is described as self-assured and far from weak, cowardly, or socially intimidated by men and culture. He challenged the prevalent logic of the time.

Scene 2



Picture 2. The male employee showed the report book to Nyai Ontosoroh

An employee called Nyai Ontosoroh, was in the room with Minke and her daughter Annelies, in this scene. The man inquired about Herman Mellema's business, which had been taken over by his wife, Nyai Ontosoroh, at the time. Nyai Ontosoroh examined a report book held out by the male employee. Then Nyai Ontosoroh instructed the male employee to double-check a few things, to which the male employee replied, "Yes, madam."

Table 2. Analysis of the first scene

Signifier:	• The figure of Nyai Ontosoroh wearing Javanese clothing attributes (kebaya, bun, shawl) and a man wearing Javanese clothing attributes such as blangkon and beskap while showing a book to Nyai Ontosoroh.
Signified:	• Nyai Ontosoroh checked the financial statements and ordered the staff to re-check the reports.
Form:	• Situation scene of conversation or dialogue regarding business within the company.
Content:	• Nyai Ontosoroh who checked the financial report books given to her by male employees
Langue:	• Nyai Ontosoroh plays a direct role in the company owned by her husband. She didn't live like Javanese women at that time who only served to cook, macak, and manak (cooking, dressing up, and giving birth to children).
Parole:	• The authority of women in the family from Herman Mellema
Synchronic:	• The scene showing the setting of the 19th century is in sync with the wardrobe choice for Nyai Ontosoroh who wore a bun up to the kebaya typical of Javanese women at that time. Likewise the figure of a male employee who uses a typical Javanese blangkon and beskap.
Diachronic:	• When Nyai Ontosoroh was talking with Annelies, her child and Minke, suddenly an employee from her husband's company came and asked about the company's report book. Nyai Ontosoroh then examined it and ordered the employee to repair it.
Syntagmatic:	• Nyai Ontosoroh was visited by employees at Mellema's company. This man handed a financial report book to Nyai Ontosoroh with the intention of reporting financial results. Then, Nyai Ontosoroh checked and asked the man to re-check one particular part because he felt something was wrong.
Paradigmatic:	• This film scene wants to show the figure of a native Javanese woman who at that time was supposed to be in a position below men in the sense of male followers, instead she is portrayed as having a position superior to men.

In this scene, Nyai Ontosoroh is clearly shown becoming the ruler of her husband's company. The scene with a male employee reporting company finances and Nyai Ontosoroh's reaction after investigating it demonstrates a fairly strong power dynamic. Nyai ontosoroh is described as possessing and exercising power that women did not have or exercise at the time. The husband's business is undoubtedly corporate affairs, but in this context, Nyai Ontosoroh is more powerful.

Scence 3



Picture 3. Nyai Ontosoroh snapped at her son, Robert Mellema

Setelah dinikahi Herman Mellema, Nyai Ontosoroh dikaruniai dua orang anak, yakni Robert Mellema dan Annelies Mellema. Robert Mellema dalam film ini mempunyai watak yang sombong, angkuh, kasar, dan sangat membenci pribumi walaupun dia lahir dari rahim seorang pribumi, yaitu Nyai Ontosoroh. Pada adegan ini berlangsung sebuah peristiwa yang cukup menegangkan, saat Nyai Ontosoroh, Annelies, dan Minke berada dalam satu ruangan dan sedang berbincang, Robert Mellema mendatangi Minke dengan gestur kesombongannya dan memerintah Minke untuk minggir karena dia ingin mengambil senjata untuk berburu yang letaknya ada di dekat Minke. Melihat sikap anak sulungnya yang tidak sopan dengan tamu, Nyai Ontosoroh membentak dan meneriaki Robert Mellema berharap agar Robert dapat menjaga sikapnya dan sopan terhadap tamu. Namun, Robert Mellema memberikan gestur tidak peduli atas apa yang dikatakan ibunya, dia langsung pergi dengan angkuh tanpa menghiraukan apa yang dikatakan ibunya.

Table 3. Analysis on the first scene

Signifier:	• The figure of Nyai Ontosoroh wearing Javanese attire (kebaya, bun, shawl) is in a room with Minke, Annelies Mellema, Robert Mellema and Suurhof. All the gazes of the people in the room were on Robert Mellema.
Signified:	• This scene contains quite tense events where Nyai Ontosoroh, as a parent, feels that her child's behavior is very impolite towards guests. Therefore, a high-pitched sentence came out from Nyai Ontosoroh's mouth which aimed to make Robert Mellema maintain his attitude and manners.
Form:	• A scene depicting a mother's anger towards her eldest son
Content:	• Nyai Ontosoroh said in a high tone to Robert Mellema due to Robert's impolite attitude towards Minke as a guest: "Robert! Behave yourself!". But Robert, who felt more Dutch than his mother, completely ignored her mother's words and left the room.
Langue:	• Unlike generally when his mother, who is a native, is scolded, Robert is actually not afraid and does not try to correct his mistakes.
Parole:	• Arrogant and uncaring
Synchronic:	• Like European children, Robert is a young figure who likes hunting but is arrogant. Nyai Ontosoroh is angry because Robert is not polite.
Diachronic:	• While Nyai Ontosoroh, Annelies, and Minke were talking, Robert Mellema approached Minke with an arrogant gesture and ordered Minke to step aside because he wanted to get a weapon for hunting. Seeing her eldest son's impolite attitude towards guests, Nyai Ontosoroh snapped and shouted at Robert Mellema hoping that Robert would be able to maintain his attitude and be polite towards guests. However, Robert Mellema gave a nonchalant gesture and he immediately left regardless of what his mother said.
Syntagmatic:	• This scene is arranged literally with a clear causal relationship. All scenes are arranged according to a general process: there is a cause for an effect. Nyai Ontosoroh's anger was the result of Robert's impoliteness towards other people.
Paradigmatic:	• Scenes showing a mother's anger at her son for being impolite. This is normal and applies to anyone. As a mother, Nyai Ontosoroh is a person who loves her child, but at the same time is also the first person to warn her son if he does something wrong.

Nyai Ontosoroh practices 'upload-ungguh' as an Indonesian steeped in Javanese culture. Respect for others, particularly guests, is essential. Nyai Ontosoroh attempts to educate her children in accordance with the Javanese model and to bring her children closer to Javanese culture. Unfortunately, his son (Robert) does not pay much attention to this. Robert identifies as more Dutch than Javanese.

Scene 4



Picture 4. The situation of Nyai Ontosoroh's family dinner and guests

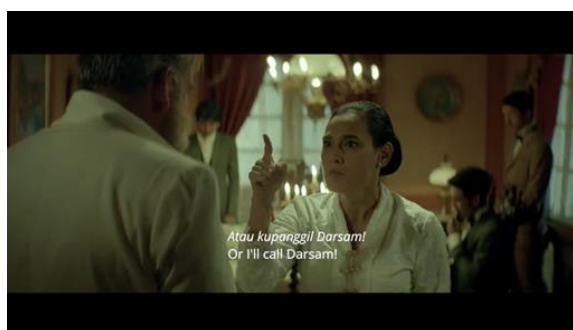
This scene depicts a dinner situation involving Nyai Ontosoroh, Minke, Annelies Mellema, Robert Mellema, and Suurhof at Nyai Ontosoroh's house. Because Herman Mellema, the family's head, was not present at this dinner, Nyai Ontosoroh sits in the place where the head of the family usually sits. Nyai Ontosoroh spoke a sentence inviting Minke to eat the food that had been served at the dining table. Suurhof, who is also a guest, does not appear to be invited to the meal by Nyai Ontosoroh. This is because Nyai Ontosoroh is still irritated by Robert Mellema's disrespect for Minke as a guest. As a result, Nyai Ontosoroh demonstrated that she did not believe there was a visitor from Robert.

Table 4. Analysis of the fourth scene

Signifier:	The figure of Nyai Ontosoroh in a Javanese dress (kebaya, bun) is having dinner with Annelies Mellema, Minke, Robert Mellema, and Suurhof. There are various complete dishes on the table and candles as a source of light.
Signified:	Nyai Ontosoroh shows who is in charge in this house by showing her dislike of Robert's attitude that doesn't respect Minke. He did not invite Robert's friend Suurhof to eat at the dinner.
Form:	Dinner situations with family members and guests of their children.
Content:	Nyai Ontosoroh invited Minke to enjoy the dishes provided but did not invite Suurhof, Robert's friend.
Langue:	Generally, dinner with the family is presided over by the father as the head of the household. But in the Herman Mellema family, Nyai Ontosoroh is the leader.
Parole:	Head of house
Synchronic:	Nyai Ontosoroh becomes the center of the dinner scene, sitting at the corner of the table preventing two children and their guests from facing each other.
Diachronic:	This scene is a scene of a family dinner attended by friends of each of Nyai Ontosoroh's children. While leading the dinner, Nyai Ontosoroh did not invite Suurhof, Robert's friend, as a form of revenge for Robert's previous impolite behavior.
Syntagmatic:	Nyai Ontosoroh as the leader of the dinner invited Minke to enjoy the dishes that were prepared, but she didn't invite Suurhof.
Paradigmatic:	Not only men could show dislike or convey messages, but Nyai Ontosoroh was also able to do this.

In Javanese culture, men seem to have special rights to express themselves, including their dislike of many things. Meanwhile, women are compelled not to speak up or express their true desires (Nuraeni & Suryono, 2021). Javanese women are always expected to be silent and restrained in their emotional expression. This scene appears to contradict the existing facts. Nyai Ontosoroh demonstrates and expresses herself in a manly manner. It was as if he wanted to demonstrate that women can act and express themselves freely without fear of being judged.

Scene 5



Picturer 5. Nyai Ontosoroh was angry with Herman Mellema

Herman Mellema, who had been drinking heavily, arrived in the middle of dinner, staggering. When Robert Suurhof noticed Herman's arrival, he immediately rose from his seat, saluted, and nodded his head. Minke followed suit, getting up from his seat and doing the same thing as Suurhof. When Herman Mellema saw Minke, who appeared to be a native, he made demeaning remarks to him, asking him to monkeys. Even if they are dressed in European garb, Minke natives are still monkeys.

Nyai Ontosoroh did not accept her husband's sentence and immediately went to the dining table. He stood up, turned around, and approached Herman Mellema with an annoyed expression, saying that crazy Europeans and crazy natives were the same. When Herman realized this, he fell silent and occasionally refuted what his wife had said. Nyai Ontosoroh was enraged and yelled at Herman, showing her husband's face and snapping at him. He summoned her into the room and threatened to summon Darsam, their house guard who always carried sickles with him. Herman entered the room, terrified.

Table 5. Analysis of the fifth scene

Signifier:	• The figure of Nyai Ontosoroh with Javanese clothing attributes (kebaya and bun). Nyai Ontosoroh looks angry with her face (bulging eyes, trembling lips, and showing Herman Mellema's muscles)
Signified:	• As a native, Nyai Ontosoroh was 'feared' by her husband. She has 'power' over her husband. This is shown in the show when Nyai Ontosoroh's anger peaked due to her husband's actions, who came very drunk and insulted Minke.
Form:	• The situation of a wife's anger at her husband due to her husband's behavior that embarrasses the family.
Content:	• The figure of Nyai Ontosoroh shows angry facial expressions and gestures toward her husband, namely Herman. This anger overflowed due to Herman's behavior, who came very drunk and when he saw Minke, Herman insulted Minke with harsh words, likening Minke to a monkey. He ordered Herman to go into the room while threatening to call Darsam the housekeeper.
Langue:	• In general, natives will always be looked down upon by Europeans
Parole:	• Indigenous
Synchronic:	• Nyai Ontosoroh leads a family dinner, Herman Mellena looks down on Minke, Conflicts Nyai Ontosoroh and her husband, Herman leave the dining room.
Diachronic:	• In the middle of eating, suddenly Herman, who was drunk, came to the table. Seeing that there was Minke who was an indigenous person, Herman teased and called him a monkey, which sparked Nyai Ontosoroh's emotions. The conflict ends in Herman's expulsion from the dining room which is then followed by a scene where Robert leaves the dining room as well.
Syntagmatic:	• The scene is set in a literal conflict situation, where the conflict arises because the main trigger is Herman, who is drunk, demeans Minke by comparing him to a monkey because he is a native. As a native too, Nyai Ontosoroh showed her defense of Minke by scolding her husband and ordering him to enter the room while threatening to call the house guard.
Paradigmatic:	• As a concubine, Nyai Ontosoroh was not at all afraid of her Dutch husband, who was generally feared and always followed. He shows who reigns in this House.

This scene depicts the actual position of Nyai Ontosoroh. In front of her husband, she does not hesitate to correct and even enforce good rules for the family. When her husband broke the rules by demeaning other people of a different race, she didn't hesitate to scold him. She even ordered her husband, who was in a drunken state, to come into the room so as not to make matters worse. This shows that women can show their power. She firmly forced her husband to leave the dining table so that a conducive situation was maintained.

Scene 6

**Picture 6.** Nyai Ontosoroh answered Minke's question about herself

This scene depicts Nyai Ontosoroh's ability to do things that most Dutch concubines could not. Minke had always admired the mother of the girl he admired (Annelies Mellema) and was intrigued as to what had caused Nyai Ontosoroh to become such a person. In this scene, it is revealed how Nyai Ontosoroh, an ordinary native (Javanese) woman, dealt with life's adversities and eventually became a concubine who could 'control' her Dutch husband.

Table 6. Analysis of the sixth scene

Signifier:	• With blank eyes, Nyai Ontosoroh said a wise sentence to Minke: "Life can give everything to anyone who wants to find out."
Signified:	• This scene answers Minke's questions about who Nyai Ontosoroh is, the mother of the girl he loves (Annelies Mellema).
Form:	• Minke's question-and-answer situation with Nyai Ontosoroh.
Content:	• Revealing the veil: who is Nyai Ontosoroh really so that she has business knowledge and 'controls' her entire family.
Langue:	• Source of knowledge and intelligence to prepare to lead or manage a company. • Education
Parole:	
Synchronic:	• The majority of indigenous women do not go to school. Minke is amazed at Nyai Ontosoroh. Nyai Ontosoroh talks about how she learns from experience.
Diachronic	• Nyai Ontosoroh tells in full how her life journey led her to become the mistress of Herman Mellema. She also shared how her husband helped her understand life and learn from every experience she went through.
Syntagmatic:	• The scene is built using the Long Dialogue model which describes the twists and turns of the life of Nyai Ontosoroh, an ordinary native woman who has never studied formally, but always has the will to learn from life.
Paradigmatic:	• Even though she comes from the common people and now has the position of a Dutch concubine, Nyai Ontosoroh does not stop learning and uses her life experience as a good teacher for her life.

This scene depicts that Nyai Ontosoroh lives in unfavorable conditions. She is a woman from a poor Javanese family that is far from access to education. Now she is a mistress of a Dutchman. Traditionally, his position was unfavorable. Even though she has a Dutch husband, she still does not have privilege because her status is only that of a concubine who is looked down upon by both the Dutch and the indigenous people themselves (Aman, 2016). But he did not sink into that atmosphere. He did not continue to mourn him. On the contrary, he tries to take lessons from every experience (both the sweet and the bitter ones). For him, determination and a strong will to continue learning from life experiences is a very valuable capital.

Scene 7

**Picture 7.** The Death of Herman Mellema at Babah Ah Tjong's House

This scene starts with someone spying on Minke since he returned from his parents in Bodjonegoro. Darsam who was reported by Minke immediately went after the spy, who was then followed by Minke herself, Annelies, and also Nyai Ontosoroh. The spy himself then hid in the house of Babah Ah Tjong. When all the players gathered at Babah Ah Tjong's house, Minke saw one of the rooms in which there was Herman Mellema who had died with foam at his mouth. Seeing that, all the figures were shocked and shouted.

Meanwhile, from another room, because of the commotion that occurred, Robert Mellema came out. Nyai Ontosoroh immediately ordered Darsam to chase after Robert, who at that time immediately ran away when he saw his mother and younger sister in that place. Then, Nyai Ontosoroh, with a furious expression, saw the actions of her husband and son, which turned out to be both embarrassing.

Table 7. Analysis of the seventh scene

Signifier:	• The habit of her husband and son visiting prostitution houses was uncovered accidentally. Unfortunately, her husband was found dead there. Nyai Ontosoroh's heart was very shocked to find the two people she loved did this. With annoyance, he said "Fathers and children are the same!"
Signified:	• In the lives of rich and well-to-do people at that time, husbands very often betrayed their wives by going to prostitution houses. Nyai Ontosoroh's husband also did it. Unfortunately, when it was uncovered, her husband died in a prostitution house. There was even his son, Robert Mellema.
Form:	• A chase situation that ends with a discovery that surprises everyone
Content:	• Unintentional revelation of the betrayal of two men who were in love with Nyai Ontosoroh.
Langue:	• Committing adultery and disgracing the family
Parole:	• Men go to prostitution houses
Synchronic:	• The death of Herman Melena, the disclosure of the behavior of the two men closest to Nyai Ontosoroh: namely, being fond of 'playing with women in the prostitution house, Nyai Ontosoroh was accused of being part of the murder of her husband
Diachronic:	• When Nyai Ontosoroh followed Darsam and Minke's pursuit of spies, they were confronted with a shocking fact. Nyai Ontosoroh saw for herself the fact that her husband died in a prostitution's house. When they were busy making a fuss about it, it was seen that his son (Robert Mallema) came out of one of the rooms in the prostitution house. Not enough there, he was later also accused of being one of the killers of her husband.
Syntagmatic:	• This scene awakens Nyai Ontosoroh as a complete surprise. The scene shows Darsam chasing a spy who heads to the prostitution house owned by Babah Ah Tjong, who is then joined by Minke, Annelies, and Nyai Ontosoroh. The first surprise was created by the discovery of Herman Mellema's body with foam at his mouth which shocked Nyai Ontosoroh. Nyai Dasimah received a second shock when she found her son (Robert) also playing with women in the prostitution house. The next surprise, Nyai Ontosoroh was accused of being one of the killers of her husband.
Paradigmatic:	• The two men who loved Nyai Ontosoroh disappointed her. Both of them misbehaved and were a great shame to their family. This condition makes the position of men very negative. On the other hand positive women.

This scene depicts Nyai Ontosoroh's three shocking events as a woman. Her husband died in a prostitution house, which not only depicts her losing loved ones but also humiliates her by the situation of discovering her husband's body in a prostitution house, which demonstrates her husband's low morals. Second, he discovered that his son had done the same thing there. She was deeply shaken because her beloved son had done the same thing to her husband. He was furious and disappointed with Robert, whom he had taught to avoid rights that contradicted Eastern ethics and morality. Third, Nyai Ontosoroh had to face the harsh reality of being accused of murdering her husband. This was a ridiculous accusation, but he couldn't just ignore it. He'll have to go to court to get it.

This scene's story emphasizes that women never cause trouble. Men, on the other hand, are notorious for causing havoc. The two people he cared about turned out to be the ones who had gotten everything out of hand. He had to appear in court because he was accused of murdering his husband. But he faces all charges in court with confidence.

Scene 8



Picture 8. Nyai Ontosoroh faces court

The trial in the Herman Mellema murder case was drawn out and often unfair because it was preoccupied with Nyai Ontosoroh's status as Herman Mellema's mistress. Nyai Ontosoroh was questioned several times about witnesses who 'degraded' her status. However, he appeared firm in answering prosecutors' questions and interrogations in court. The truth was finally revealed. The prostitute who was serving Herman finally confessed. Maiko, the prostitute, admitted that she was the one who poisoned Herman on Babah Ah Tjong's orders. With this confession, the judge declared Nyai Ontosoroh or Sanikem not guilty. Darsam drove Nyai Ontosoroh and Annelies and Minke home in a buggy. While in the delman, Minke asked Nyai Ontosoroh, "Everything is finished, Ma?" Then Nyai Ontosoroh responded, "This is only the beginning, Nyo."

Table 8. Analysis of the eighth scene

Signifier:	After the court examination was completed and declared innocent, Nyai Ontosoroh and Annelies, and Minke returned home. With a blank stare, he declared that a new phase of life was beginning. Her acquittal of her husband's murder charges is the beginning of a new era.
Signified:	The three successive events that Nyai Ontosoroh faced were serious and serious problems. Even though he has been acquitted of murder charges, he is very worried about the condition of his family. After all, her Dutch husband was the main support for her family. Without Herman, the life of Nyai Ontosoroh and her family would be very difficult. The blank stare indicated the presence of worry and fear within him.
Form:	The circumstances of the Herman Mellema murder trial
Content:	The testimony of the witness Maiko finally released Nyai Ontosoroh. However, Nyai Ontosoroh was still filled with worries
Langue:	Worries about the emergence of new problems after the death of her husband
Parole:	Blank stare
Synchronic:	Nyai Ontosoroh worries about the conditions she will face, her blank stare on the way home.
Diachronic:	After being acquitted of the murder charges, Nyai Ontosoroh's body language changed, who was previously depressed and cornered to calm down a bit because it was proven that she was acquitted of the Mellema murder accusation. However, it wasn't long before Nyai Ontosoroh's body language, especially the facial expressions, turned into worry and fear again.
Syntagmatic:	The various accusations in the trial that was unfair really cornered Nyai Ontosoroh. The appearance of the witness Maiko, a prostitute serving Herman, reveals the true story. He was acquitted of all charges. However, on the way home he felt that this was not the end of the misfortunes that befell his family. There will be something even greater to come.
Paradigmatic:	There is fear overshadowing his acquittal from the court. The previous three major events provided very meaningful lessons for Nyao Ontosoroh. He has faith that this is only the beginning of a bigger event that will soon come to befall his family.

This scene illustrates how Nyai Ontosoroh has determination and moves with full calculation. He is a tenacious figure like a man who does not drown in emotions. She is not so panicked and worried when disaster strikes (her husband dies, her daughter plays a woman and is suspected of being a murderer). She also wasn't too happy about celebrating the Judge's decision that declared her free from all charges of killing her husband. He stepped with full calculation and was not easily carried away. Even when he left the courtroom, he had already begun to consider and predict what would happen in the next phase.

Scene 9



Picture 9. Nyai Ontosoroh is prepared to go against European law

This scene tells about Nyai Ontosoroh's struggle after the death of her husband, Herman Mellema. The suspicion that a bigger disaster would come, as intuitive as Nyai Ontosoroh, actually came. Herman Mellema's death brought disaster for Nyai Ontosoroh and her family. Under European law, the term concubine is not recognized. The legally recognized union of two men and women (husband and wife) in a family is marriage, not in the concubinage model. So concubines were never recognized as legal wives in European law. Therefore, Nyai Ontosoroh does not have the right to wealth and all of Herman Mellema's assets. All of Herman's wealth will go to Maurits because Nyai Ontosoroh has no marriage ties with Herman. Even their children (Robert and Annelies) were not allowed to be taken in by Nyai Ontosoroh, they had to be brought to the Netherlands because there they had guardians who had been appointed by the Dutch government. The marriage between Minke and Anneline was not recognized by the Dutch government. Even their children (Robert and Annelies) were not allowed to be taken in by Nyai Ontosoroh; instead, they were transported to the Netherlands, where they had guardians appointed by the Dutch government. The Dutch government refused to recognize Minke and Anneline's marriage.

Despite the existing circumstances, Nyai Ontosoroh never gave up. She fought with all her might to obtain her rights, particularly the right to care for her children. Even though he knew his struggle would be difficult, he persisted and became the first indigenous person to defy European law without the assistance of a lawyer.

Table 9 Analysis of the ninth scene

Signifier:	In the setting of the dining room, there are various foods and drinks on the table. The figure of Nyai Ontosoroh with Javanese clothing attributes (bun and kebaya) discusses with Minke the strategy to be taken in dealing with a new threat to her family.
Signified:	Nyai Ontosoroh's persistence and courage in fighting the arbitrariness of European law. Even though they are aware that their position is weak, Nyai Ontosoroh, who is a woman without education, convinces Minke to continue helping her in court.
Form:	Scene in the form of a conversation at the dinner table between Nyai Ontosoroh and Minke.
Content:	Reassuring Minke that they would be the first indigenous people who would dare to go against European law without a lawyer and Nyai Ontosoroh was sure that they would not be completely defeated.
Langue:	At that time, European law was known for its injustice. So going against European law means fighting injustice.
Parole:	Against European law
Synchronic:	A mistress demands her rights
Diachronic:	After her husband died, the court demanded that all of Herman Mellema's property and child custody be given to the guardian of her child. Nyai Ontosoroh received nothing because her status was only Herman Mellema's concubine. Not taking it for granted, Nyai Ontosoroh fought and demanded her rights in court.
Syntagmatic:	The scene is built by putting strong pressure on Nyai Ontosoroh, where she will lose her right to Herman's property and child custody. However, Nyai Ontosoroh did not give up. She tried to go against European law, even without the help of a lawyer.
Paradigmatic:	Nyai Ontosoroh dares to go against European law and Minke supports this.

This scene demonstrates Nyai Ontosoroh's character, who never gives up no matter what. Unlike most Javanese women, who remain silent and resigned in the face of adversity (Fitriani et al., 2019), Nyai Ontosoroh displays courage and determination to fight. He refuses to give up on the situation. On the contrary, they should try to maximize their opportunities, even if the chances are slim.

Her bravery in defying European law demonstrates Nyai Ontosoroh's strong character and willingness to fight against injustice. As previously stated, European law at the time was far from just because it only sided with the authorities and did not protect the weak, particularly women (Amin, 2019). What Nyai Ontosoroh did demonstrates her determination to fight for her rights as a woman, mother, and Herman Mallema's wife. He put in a lot of effort to make it happen.

Scene 10

**Picture 10.** Minke and Nyai Ontosoroh's farewell moment with Annelies

The Dutch government eventually decided not to recognize Nyai Ontosoroh's status as Herman Mallema's wife. She is still regarded as a concubine who does not have access to Herman Mallema's assets or custody of her children. Thus, Nyai Ontosoroh had to be willing to give up her property and her child, Annelies, to be handed over to her guardian in the Netherlands.

This scene depicts Annelies being picked up by several Dutch soldiers to travel to Amsterdam. Apart from the emotional scene depicting Nyai Ontosoroh losing her biological child who is deliberately separated by unreasonable European law (separating mother and child), another sad moment is the divorce of Minke and Annelies. Their marriage is also not recognized by Dutch law. Annelies is escorted to the Netherlands by Minke's friend, Jan Dapperste.

Table 10. Analysis of the Tenth Scene

Signifier:	• A scene full of tears where Nyai Ontosoroh and Minke feel very sad because they have to part with their loved ones. It was seen that the Dutch soldiers picked up Annelies to be taken to Amsterdam and handed over to her guardian.
Signified:	• Annelies' farewell brought deep sorrow to Nyai Ontosoroh's family. Their families were completely separated and Nyai Ontosoroh could only lament her fate as a native woman who lost to the rule of law made by Europeans.
Form:	• Very moving farewell scene
Content:	• A series of farewell cries from Nyai Ontosoroh, Minke, and Annelies. As native people, they were considered to have no relationship at all with Annelies who was of Dutch Indonesian/Indo descent. Therefore, they were not allowed to accompany Annelies to Holland. However, even though they lost, Nyai Ontosoroh still felt that they had fought well and with honor.
Langue:	• Unjust European laws have separated mother and child, husband and wife because of differences in race and social status.
Parole:	• Annelies brought to the Netherlands
Synchronic:	• A suffocating defeat at having to part with loved ones
Diachronic:	• After losing in court over her husband's property rights and child custody rights, Nyai Ontosoroh had to separate from her daughter Annelies. The Dutch soldiers came to pick up Annelies to be taken to the Netherlands and handed over to her guardian. Nyai Ontosoroh was not allowed to accompany him because he was only a native. Luckily, Minke's friend, Jan Dapperste, agrees to accompany him on a trip to the Netherlands.
Syntagmatic:	• The scene begins with the pickup of Annelies being picked up by Dutch soldiers to be taken to Amsterdam. This made Minke and Nyai Ontosoroh angry and fought back. However, Annelies was very mature and tried to calm Nyai Ontosoroh and Minke. Annelies looked resigned and calm as she prepared to leave. The touching farewell scene occurred when Nyai Ontosoroh and Minke were chased away by two fully armed Dutch soldiers so they would not chase Annelies and hinder Annelies' departure. The two of them wept uncontrollably. They realized that they were in a state of defeat, even though they had fought with the best and most honorable means.
Paradigmatic:	• The belief in the existence of a chance to win has encouraged them to dare to go against a strong system, namely European law. They now realize that they have lost everything. Even though they are sad, they interpret this defeat as part of their efforts to defend the people they care about.

This scene illustrates how Nyai Ontosoroh's tenacious struggle failed. Finally, Nyai Ontosoroh and Minke had to say goodbye to the person they adored, Annelie. They had no choice but to hand over Annelie to her guardian in Amsterdam, the Netherlands. Despite her sadness at having to concede to the Dutch legal system, Nyai Ontosoroh remained convinced that their struggle was not in vain. He considered his defeat to be an honorable defeat because he never gave up until the last drop of his blood.

The humanity and femininity of Nyai Ontosoroh can be seen here. He is no longer portrayed as a man who appears to be emotionless. Instead, she is portrayed as a mother who is so in love with her daughter that she is forced to be separated from her. She is described as devastated and sad, much like a mother who is about to lose her child.

The ten scenes above clearly show that the character of Nyai Ontosoroh is described as a woman with characteristics that are not typical of Javanese women in general. The story's creators attempt to rebuild Javanese female characters for they to become stronger and have better social control. Javanese women who were traditionally positioned as *konco wingking*, *cancut tali wanda*, *swarga nunut neraka katut* (Sholukhah, 2019) were reconstructed to become women who are all brave, knowledgeable, and firm in their beliefs.

What Nyai Ontosoroh depicts in the film is unusual for Javanese women. Nyai Ontosoroh's attitude and character are described as tenacious, persistent, hardworking, controlling her husband, and self-confident. Men, in general, strive for what they want, openly express their ideas, and have the courage to oppose things that contradict their beliefs. The embodiment of the nature and character of the Javanese man in Nyai Ontosoroh appears to demonstrate that this Nyai Ontosoroh is capable of being the backbone of her family, even when she is confronted with the law, where her chances of winning are very slim.

Nyai Ontosoroh's character is purposefully designed to deviate from the stereotype of Javanese women who are generally inferior (Sulastri, 2020): the taboo against husbands, not demanding much, fear of interfering in men's affairs, fear of expressing one's own opinion, and always resigned to fate. So far, women in Javanese culture have only played supporting roles for men's glory (Handayani & Novianto, 2008), so they cannot surpass men as the main figures in Javanese families. The story's creator abandons the standard about women who have such characteristics and characteristics and then creates a female character who dares to do things that women, in general, do not dare to do. The character of Nyai Ontosoroh was created to depict the injustice that befell indigenous people (scene 6), particularly the female gender at the time, as well as to serve as a driving force in the resistance to this condition.

Nyai Ontosoroh never stopped showing her courage in this film to fight injustice against the female gender at the time. Despite her concubine status, she dares to fight against the marginalization and subordination of women's roles in the household, which are considered to be only a complement to the sufferer, namely taking care of kitchen needs, children, and only macak (Suryanto & Astuti, 2013). She demonstrates that she can effectively manage her husband's business (scene 2) and educate her children (scene 3). She did double duty (managing her husband's domestic affairs as well as his business) when her husband was becoming more independent and appeared stressed in his daily life. He develops into a figure capable of managing and leading both the household and the family business (scene 4). Characterizations like this also demonstrate that Nyai Ontosoroh is a female character who is reconstructed as a figure who dares to fight gender injustice, which is commonly manifested as an imbalanced workload within the family (Fakih, 2008).

In the social environment, she also dares to challenge the stereotype that women are irrational, always rely on feelings in making decisions, and are weak, so that they are always used as objects to be 'organized' (Sulastri, 2020). Nyai Ontosoroh demonstrates her ability to think logically and with careful consideration when making decisions. He is not easily swayed by emotions to the point where his decision-making becomes irrational (scene 7). He is constantly weighing all of the possibilities and opportunities in his life.

In general, this film tries to build a new construction (reconstruction) of Javanese women who have been constructed as socially and culturally weak women (Yulidya, 2013). Through the figure of Nyai Ontosoroh, this film reconstructs Javanese women as figures who are strong, have firm convictions, have extensive knowledge, and have leadership abilities that are not inferior to men. It seems clear that the true leader of Herman Mellema's family is not Heman himself, but rather his mistress, Nyai Ontosoroh.

When viewed through the perspective of Social Construction (Hjelm, 2019), film as a medium can be classified as objectification in the construction of reality. This film depicts women in a new, completely different way than before. The director and screenwriter of the film internalize Nyai Ontosoroh's leadership in the Herman Mellema family as a reality. Then, through the execution of scenes in a series of film stories, this knowledge is externalized, becoming part of the objectivation process of women who are strong, intelligent, and not inferior to men.

It is hoped that the reconstruction of women's gender in Javanese society, which is offered as a new reality in this film, will replace the reality of women that Javanese society previously constructed. The creators of this Bumi Manusia film appear to have a strong belief that gender equality is an objective reality that deserves to be advanced to replace the old reality of constructing women who are all weak, inferior, and merely a decoration of the household.

4. Conclusion

This Earth of Mankind film is more than just a fictional film that tries to entertain the audience with its scenes; it is a film full of values about gender struggle. This film tries hard, through constructed scenes, to show the reconstruction of women's gender, which has been incorrectly constructed both socially and culturally, particularly in Java. This film aims to rebuild women's gender roles and positions on par with men's.

Based on the analysis, it is possible to conclude that the filmmaker is attempting to create a new reality by including scenes that highlight the important role of a Nyai Ontosoroh in all matters that are typically handled by men. Nyai Ontosoroh, as a female gender representative, is portrayed as a new reality with strong characters: resilient, not easily defeated, knowledgeable, and capable of leadership. It is hoped that the figure of Nyai Ontosoroh, who represents Javanese women, will help to dispel the stereotype of women as weak, capable of only macak, cooking, and manak. Women are figures with equal strength and ideas to men, particularly in leadership, which has traditionally been dominated by men.

Because it employs a semiotic research method, the researcher is unable to conduct a crosscheck with the filmmakers of Bumi Manusia and thus cannot ascertain the audience's reaction to the film's message. It would be even more interesting to use other methods of their research for future research. In this way, they can get perspectives from both the filmmakers and the audience who enjoys the film.

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