

Semiotic Analysis of Gender Inequality in the Film Series Kretek Girl

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ARTICLE INFO	ABSTRACT
<p>Keywords: semiotics, gender inequality, audiovisual media, gender stereotypes, "Kretek Girl".</p> <p>DOI: http://dx.doi.org/10.22437/jssh.v8i1.36651</p> <p>Received: August 12, 2024</p> <p>Reviewed: August 14, 2024</p> <p>Accepted: August 22, 2024</p>	<p><i>This research aims to carry out a semiotic analysis of gender inequality in the "Kretek Girl" film series. In this context, gender inequality is understood as a visual and narrative representation that depicts differences in roles and characteristics between men and women. The analysis method uses a qualitative approach by utilizing Roland Barthes' semiotic concepts to identify visual and narrative symbols that represent gender inequality in the series. Data was collected through in-depth observation of episodes selected purposively. The research results show that "Kretek Girl" uses various traditional gender symbols and stereotypes in depicting its characters. Women tend to be depicted in roles that are more traditional and related to domestic roles, while men are often presented in more powerful and influential contexts. This representation is reflected in the use of body language, the placement of characters in the frame, and the use of colors that depict existing gender conventions. This research underlines the importance of understanding how audiovisual media can influence people's perceptions of gender, and highlights the need to advocate for gender equality in mass media production. The implications of this research indicate the need for a critique of gender representation in the media as well as a call for further research that integrates other approaches to explore the impact of these representations more comprehensively.</i></p>

1. Introduction

Mass media such as films and TV series have a huge impact on people's perceptions of gender. Indonesian films often depict or show injustice towards groups that are considered weak, such as the concept of masculinity and femininity. Masculine is usually associated with strong, strong, and intelligent men. Meanwhile, femininity is common among women who, among other things, have subtle, gentle and affectionate qualities (Mahardi, 2020), therefore films and TV series have an extraordinary capacity to influence the way people think and act, this is because they reach a wide audience. broad and has the capacity to do so. Film is a quality communication medium that is very important for communicating the realities that occur in everyday life and films have a strong reality, one of which is telling the reality of society (Ghassani & Nugroho, 2019). Film as a communication medium certainly has a message to be conveyed. The messages conveyed by films are very diverse and often raise significant social issues, such as human rights, gender equality, poverty, racism and environmental protection. Films have the potential to raise public awareness of these issues by presenting moving and powerful stories. Film is a means of information, it can be entertainment media, propaganda media, political media, or a work of aesthetic value. On the other hand, films can also be used

as a means of education, entertainment, and a means of spreading new cultural values (Saskhia, 2022). Therefore, films can be understood as a tool that can influence society. Films and drama series broadcast on digital media such as Netflix are very popular. The government temporarily closed many cinemas during the Covid-19 outbreak to comply with health regulations. For this reason, Netflix was chosen as a substitute for cinemas. The number of gender-themed drama series and films available on Netflix is crucial to breaking society's prejudices about men and women (Azahra et al., 2021). One of the series that is popular and widely discussed is the "Kretek Girl" series by Kamila Andini and Ifa Isfansyah. This film is an adaptation of the novel with the same title by Ratih Kumala. Since being broadcast on Netflix, the series "Kretek Girl" has succeeded in attracting the attention of many viewers and has become one of the topics that is widely discussed on social media. Its presence on global streaming platforms such as Netflix provides wider viewing opportunities to viewers throughout the world, not just Indonesia (Hakim et al., 2024). The "Kretek Girl" series is an interesting story set in two different eras, 1946 and 2001. The story begins with Lebas being asked by his father to look for Dasiyah (Jeng Yah). His father, Soeraja, suffered from an illness that made him repeatedly say the name Jeng Yah. He found the woman's diary in his father's office and read it, which led him to events in the past, when the clove industry in City M was controlled by a company owned by a boss named Idrus Muria. Idrus Muria has two daughters, Dasiyah and Rukayah, where Dasiyah is the key to the success of her father's penis business because of her ability to determine the best tobacco and create the best kretek sauce.

The figure of Jeng Yah as a woman who has a high interest in the world of kretek is described as a tough, persistent woman. Jeng Yah often received criticism because he followed his father to the market and took a role in managing the business, a task that should be done by men. This shows how women are considered unfit to participate in the business aspects of the kretek industry. In addition, when Jeng Yah took over his father's position as taking orders, the tobacco businessman advised him to find a husband and start a family instead of managing a business. This reflects society's view that women's job is only in the kitchen, cooking and cooking, while men's job is to take care of business. Even though they face challenges and stigma, Jeng Yah remains committed to realizing her dream as a kretek sauce maker. She shows resistance to the stereotypes of women in society, namely shy, weak and crybaby. Jeng Yah's strong dream of running a business and achieving his dreams became a form of resistance to society's views (Malihah, 2024). Semiotics comes from the Greek Semeion which means sign. Semiotics is the science that studies sign systems such as language, codes, signals, nonverbals and others. Semiotics is nothing but logical reasoning through symbols and humans reason only through symbols. As we know, symbols are not limited to objects, social discourse as a linguistic phenomenon can also be said to be a symbol (Wibisono & Sari, 2021).

Semiotics is a scientific discipline that studies symbols and how they communicate and create meaning in various cultural, social and linguistic contexts. By using the denotative (denotation), connotative (connotation), and metalanguage (metalanguage) or myth systems, Roland Barthes' semiotics examines the meaning of signs. In Barthes' semiotic analysis, we can see how the symbols in this film are used to convey messages about gender inequality. For example, a special room in a kretek factory where women are prohibited from entering, on the grounds that women should not intervene in the process of making kretek sauce, is a symbol of the gender discrimination that still exists in society. In the context of Barthes' semiotics, we can see how this film uses symbols and signs to convey messages about gender inequality and women's struggle for equality in society. It shows how film can be an effective tool for criticizing and fighting for gender equality, as well as how semiotics can be used as a powerful analytical tool to understand the messages conveyed by the media. Through the brief explanation above, the

researcher then looked at the representation of gender inequality in the film *Kretek Girl* using Roland Barthes' semiotic analysis.

The theory of social reality construction proposed by Peter L. Berger and Thomas Luckmann is an approach that emphasizes how social reality is constructed and understood through social interaction and communication. In the context of mass media such as films, social reality construction theory shows how mass media plays a role in constructing and influencing social reality. With its ability to convey information and ideas widely, film plays an important role in constructing social reality. According to (Jane, 2021) social reality construction theory is one of the subfields of social reality construction theory. It can be said that media and media messages have the power to influence the beliefs, attitudes, values and behavior of audiences because this field of thought examines how the media communicates the construction of reality to the public. Social reality construction theory can be viewed as a framework that explains how mass media, including films, play a role in shaping and influencing social reality. Mass media plays an important role in constructing social reality with its ability to disseminate information and ideas widely (McQuail, 2011). By using mass media reality construction theory to analyze the Netflix film "*Kretek Girl*", it can be concluded that, Netflix as a stage that influences this film, constructs a reality where women are still often placed in second place in everyday life, where a woman experiencing gender inequality and patriarchal culture in their environment, such as the fact that women's job is only in the kitchen, while men's job is only to take care of business. The figure of Jeng Yah shows resistance to society's view of women who are always seen as being timid, weak and whiny. Jeng Yah's strong desire to run a business and achieve his dreams became a form of resistance to society's views. Then, the audience will use their abilities, beliefs and experiences to construct for themselves the meaning of the message of the film "*Kretek Girl*".

Feminism theory is a movement that demands emancipation or equal and fair rights for men and women. Feminism does not start from a theory or concept based on a single theoretical formulation, but from awareness of the oppression and exploitation of women at home, the workplace and society. Feminism requires complete equality of rights between men and women. The meaning of feminism will vary depending on the understanding or perspective of feminists based on historical and cultural realities, as well as the level of awareness, concepts and behavior. The feminist movement was built on the injustices experienced by women. Feminism is a movement that seeks to end injustice and oppression against women. Feminist theory originates from the women's rights movement and aims to understand the nature of gender inequality by examining the social roles and life experiences of women. Various theories have been developed in various scientific disciplines to respond to gender issues. In this research, researchers see that this theory emphasizes the role and influence of gender in society. Feminism attempts to understand how gender influences individual behavior, identity, and socialization. In the context of the film "*Kretek Girl*," feminist theory can be used to analyze how gender is viewed and manifested in the film's characters and plot.

Barthes' semiotic theory is a development of Saussure's theory of language. Roland Barthes is considered one of the structuralist thinkers who applied Saussure's linguistic and semiotic models. According to Sobur (2016), Roland Barthes' semiotic theory is based on three basic elements of ideology, namely denotative meaning, connotative meaning, and mythical meaning. The denotative meaning system is the first meaning system, while the connotative meaning system is the second meaning system. According to (Wibowo, 2011), Barthes used the word 'connotation' to describe the meaning of the second stage. In other words, denotation relates to the depiction of an object by a symbol, while connotation relates to its depiction. Denotation is related to the meaning that is visible to the naked eye, which implies that

denotation is the true meaning or closed meaning of the first level. The meaning produced by denotation is clear, direct and unambiguous. Connotation refers to highlighting the meaning contained in certain symbols, or in symbols whose signs have an overt meaning or can be considered to have an implicit meaning. The indirectness and uncertainty of meaning means that connotative meaning is an open possibility for new interpretations. Denotation can be said to be a fixed objective meaning, while connotation is a subjective and changing meaning. Apart from denotation and connotation, Roland Barthes' semiotic theory is also inseparable from myth. Myth is a symbol or meaning that develops in society due to the influence of the society's own customs and social culture on something, which focuses on the relationship between something that is clearly visible (Denotation) and implied symbols (Connotation). According to Roland Barthes' semiotic theory, myth is a communication system that becomes a message. Roland Barthes' semiotic theory reveals that myth in a special sense is a development of connotation.

Gender Inequality Theory This theory, proposed by (Fakih, 2008) and explained in her book "Gender Analysis and Social Change", aims to understand how social and economic structures influence the role and rights of women in society. This theory emphasizes the importance of gender equality, which according to him refers to systems and structures in which men and women are victims. Theory developed by MA Fakih analyzes how changes in society, including changes in economic and social structures, can affect gender inequality. When economic structures are dominated by men, women's access to education, employment, and other opportunities important for social and economic advancement can be limited. It also explains how women can fight to overcome gender inequality and how social change can contribute to gender equality.

2. Literature Review

To complete and add to the perfection of a scientific work, the researcher quotes several previous research results that are related to the research written by the researcher. Several previous studies related to gender inequality have been carried out, including: In the first research with the title "Roland Barthes' semiotic analysis of gender inequality in the film Yuni" this research was a journal. The research method used is qualitative research by applying Roland Barthes' semiotic analysis techniques. The results of the research show that the female characters in the film Yuni experience various forms of gender injustice, including marginalization, subordination, stereotypes, violence and double burdens. (Hasanah, 2023). What my research has in common with this research is using Roland Barthes' Semiotic theory to look for the meaning of denotation and connotation in films. The difference between this research is examining gender inequality in the film Yuni while I research gender inequality in the film kretek girl. Furthermore, in the second research (Adiningsih, 2019) with the title "Representation of gender injustice towards women in the film Marlina the Murderer in Four Acts" this research is a journal. This research method uses qualitative research with Roland Barthes' semiotic method. The data collection techniques used are observation and literature study. The research results show that the film 'Marlina the Killer in Four Acts' indicates the existence of forms of gender injustice towards women which are categorized as marginalization, subordination, stereotypes and violence. and represents various oppressions received by women with a fairly strong cultural frame of Sumba, East Nusa Tenggara. What my research has in common with this research is using Roland Barthes' Semiotics theory. The difference is that this research examines injustice whereas I examine gender inequality In the third research (Wardani et al., 2024) entitled "Gender stereotypes in the depiction of the main female character in the first episode of the drama series Kretek Girl" this research is a journal.

This research method uses qualitative descriptive research with Sara Mills' critical discourse analysis approach.

The data collection techniques used are observation and recording techniques. The data analysis technique in this research uses three stages, namely data reduction, data presentation, and drawing conclusions. Based on the research results, several gender stereotypes were found in the introduction of women's images in the first episode of the drama series Kretek Girl. The importance of society's perspective on women is through stereotypes that we generally encounter in social life, both in the fields of family, economics, and so on. Society is still heavily influenced by patriarchal ideology, which is shown by the stigmatization of women who choose their own path in life, as depicted in the image of Dasiyah's main women's stall in the Kretek Girl series. The similarity between my research and this research is that the research object is the same, while the difference is that this research examines gender stereotypes, while I research gender inequality in the film Kretek Girl. The fourth research by (Yana Azli Harahap dkk., 2023) the title "Representation of Gender Inequality in the 2016 Dangal Film (John Fiske's Semiotic Analysis) this research is a journal. This research uses a qualitative descriptive approach and John Fiske's semiotic analysis techniques, and the theory used is gender construction theory or gender inequality.

The research results show that this film shows 13 scenes of injustice against women. Three levels of sign meaning are used to represent gender injustice in the film Dangal, namely the reality level, the representation level, and the ideology level. This research has similarities with what I researched using Roland Barthes' Semiotics theory, but this research uses John Fiske's analysis. The fifth research is entitled "Representation of Women in Gender Injustice in the film Marlina the Murderer in Four Acts (reviewed through critical discourse analysis)" by (Saraswati, 2020) This research is a thesis. This research uses the theory of gender and gender inequality proposed by Mansour Fakih. The method used is critical discourse analysis with a qualitative descriptive approach. This research concludes that films play a dominant role and this kind of feminist awareness is not an initiative to defend women, but rather a tool that women need to protect themselves from gender injustice. What my research has in common with this research is studying gender inequality in films, but this research uses critical discourse analysis.

3. Research Methodology

The research method used in this research is qualitative with a descriptive approach. A qualitative descriptive approach, meaning that this research is to explain a phenomenon clearly, systematically and structured. Qualitative research is research whose findings are not obtained through statistical procedures or other forms of calculation (Anggito, 2018). According to (Abdussamad, 2021) the qualitative research method, it is a research method used to examine the condition of natural objects, where the researcher is the key instrument, data collection techniques are carried out using triangulation, data analysis is inductive, and the results of qualitative research emphasize meaning rather than generalization. (Anggito, 2018) Explaining The descriptive qualitative approach is a method that describes an object, phenomenon, social setting in a narrative manner and in the writing contains quotations of data (facts) revealed in the field. This research uses semiotic analysis to examine both verbal and non-verbal symbols in the film 'Gadis Kretek' so it does not use a research location. The time required to analyze the film is from April to May 2024. The data collection method used in this research is the Observation and Documentation method. The researcher used the observation method because the researcher directly observed the film Kretek Girl. The data analysis technique used is qualitative and applied to data taken from the research object. The data that has been collected


is then analyzed by researchers using a qualitative approach using Roland Barthes' semiotic data analysis method.

Roland Barthes's model uses signifiers and signifieds to describe the meaning of the elements of denotation, connotation and myth in a film scene. Semiotics is a science or analytical method for studying data. According to Barthes, semiotics is the study of how humanity interprets things (Sobur, 2016). The steps used in this research include describing the data collected from the transcript of the film Kretek Girl in accordance with Roland Barthes' semiotic theory. Then the data in the form of verbal and nonverbal signs is read qualitatively descriptively. The signs used in the film will then be interpreted according to the conditions of the film so that the meaning of the film can be understood both at the first level (denotative) and at the second level (connotative). The signs and codes in the film will build the meaning of the film's message as a whole, which is found at the level of denotation and connotation in the form of setting, character selection (casting) and text (caption). The results of the analysis are then described in the form of a research report.

4. Findings

The researcher describes the Kretek Girl film series which focuses on the first episode based on Roland Barthes' semiotic theory which is then described using Barthes' three semiotic coding, denotation, connotation and myth. So that researchers are able to find signs that are the object of study in this research.

Table 1 Transcript of *scene 1* dialogue

	<p>Dialog Dasyiah: "The gateway to my dreams is the sauce room behind the blue door. a place that is forbidden to me, but that is where my dreams are kept"</p>
<p>Figure 2 <i>Scene 1</i>, Minutes 09:27–09:40 Blue Door</p>	

Denotation

The denotational meaning of *scene 1* is that Dasyiah has the dream of becoming the best kretek sauce maker, however, she is prohibited from entering the kretek sauce room which is behind the blue door.


Connotation

The connotation in this *scenario* is that in the kretek industry, women can only work as rollers. The form of gender inequality that occurs shows how women are considered not to have the same rights as men in work and have a lower position.

Myth

Women are considered not to have the same rights as men in working and have lower positions.

Table 2. Transcript of dialogue *scene 2*

	<p>Dialog Mr DJagad: "Dasiyah, go to the market. Why do girls play with cigarettes? Who wants to have their hands smell like tobacco?"</p>
<p>Figure 3. <i>Scene 2</i>, Minutes 21:20–21:40 Dasiyah meets Djagad</p>	

Denotation

In this scene there is a dialogue between Dasiyah and Mr DJagad who comments on her presence in the market and questions why a woman is holding a cigarette.


Connotation

The connotation contained in this *scene* is that there is inequality that places men and women in different conditions regarding the smell of tobacco. This view creates gender gaps and inequality, assuming that women who are associated with the smell of tobacco will lose their value or status. While men are considered okay even if they have the smell of tobacco.

Myth

The myth in this scene is the view that cigarettes were originally made as medicine, but as they developed they had a masculine impression that was only consumed by men.

Table 3
Transcript of dialogue *scene 3*

	<p>Dialog Mr. Idris: "How come the tobacco that was sent was different, was it sent by mistake or was it mixed up?" Mr. Budi: "How could I cheat a customer like Mr. Idris. Before your daughter was born, I was already buying and selling tobacco. Besides, women know nothing about kretek."</p>
<p>Figure 4 <i>Scene 3</i>, Minutes 22:40–23:03 Mr. Idris and Dasiyah meet Mr. Budi</p>	

Denotation

The denotation found in this *scene* is the dialogue between Mr. Idris and Mr. Budi asking about the tobacco that Mr. Budi sent is different. Dasiyah found out that the tobacco sent was a mixture. Mr Budi denied that he could not have cheated Mr Idris, because he had been involved in buying and selling tobacco before Mr Idris' daughter was born.

Connotation

The connotation in this scene is that Pak Budi's statement implies that women do not have sufficient knowledge or understanding about kretek. This creates gender inequality towards

women, shows a derogatory view of women and assumes that knowledge about tobacco and kretek only belongs to men.

Myth

The myth in this *scene* is that men know more about tobacco and kretek than women.

Table 4 Transcript of dialogue *scene* 4


	<p>Dialog</p> <p>Mr Budi: "What are you doing!"</p> <p>Dasyiah: (Smelling the tobacco) "The quality is different from what Mr Budi showed at the market."</p> <p>Mr. Idris: "Are you accusing me? Hah! What can a kretek seller do without a tobacco seller? That is none of your business! Your business is just cleaning the house and looking for a husband!"</p>
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Figure 5 *Scene* 4, Minutes 36:10–36:35
Dasyiah receives tobacco

Denotation

The denotational meaning found in this *scene* is that Dasyiah smells the tobacco and says that the quality is different from what Mr. Budi showed at the market. Pak Budi accused Dasyiah and asked what a kretek seller could do without a tobacco seller. Pak Budi said that Dasyiah's business was just cleaning the house and looking for a husband.

Connotation

The connotation in this scene shows gender inequality. Dasyiah smelled that the tobacco that was sent was different from the one shown at the market, but Mr Budi underestimated Dasyiah by saying that as a kretek seller, Dasyiah does not have an important role or knowledge like a tobacco seller. Pak Budi also revealed that women's business is only limited to cleaning the house and looking for a husband. This shows that women naturally only take care of the house and husband.

Myth

The myth in this *scene* is that women can only do work such as taking care of the house and looking for a husband. The social structure places women in a subordinate position under men in the workforce.

Table 5 Transcript of *scene 5* dialogue

	<p>Dialog Dasyiah: "I want to make sauce. But unfortunately Mr. Dibyo, the maker of 'Free kretek', believes that women should not enter the sauce room, otherwise the kretek will taste bad. So it's sour, he said"</p>
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Figure 6 *Scene 5*, Minutes 43:28–43:52
Dasyiah and Soeraja's Conversation

Denotation

The connotation meaning contained in this *scene* is that Dasyiah expressed her desire to make sauce. Dasyiah revealed that Pak Dibyo, Merdeka kretek maker, believes that women should not enter the sauce room because it can affect the taste of the kretek produced.

Connotation

The connotation in this *scene* shows the gender inequality of Mr. Dibyo's statement. This can be seen from his belief that women are incapable or inappropriate to work in the sauce room. In Mr Dibyo's statement, kretek produced by women will have an unpleasant taste. This implies that women do not have the ability to create good sauce

Myth

The myth in this *scene* reflects the gender inequality that still exists in society, where women are considered not comparable to men in terms of ability and expertise.

Table 6 Transcript of *scene 6* dialogue


	<p>Dialog Mr Idris: "You know Mr. Dira, the owner of the 'Kretek Kelapa Kelapa', he intends to match his daughter with you. You see this marriage is good, good for you, good for business, good for all of us. Your life will be much happier."</p>
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Figure 7 *Scene 6*, Minutes 50:48–51:38
Dasyiah's matchmaking conversation

Denotation

The denotational meaning in this *scene* is that Mr. Idris intends to match Dasyiah with the son of Mr. Dira, the owner of the coconut hill kretek.

Connotation

The connotation in this *scene* shows that Mr. Idris as a man has control over his daughter's marriage decisions without paying attention to the wishes or wishes of his children. This shows the existing patriarchal structure where men's interests are often prioritized over women's interests. Additionally, marriage is often seen as a business strategy and financial growth rather than love or a personal choice.

Myth.

In this *scene*, the myth that is formed is that marriage is the main solution for economic success and social status. Mr. Idris illustrates that the value of marriage is often linked to material and social benefits rather than personal happiness or mutual agreement.

5. Discussion

Through the discussion and research results of Roland Barthes' semiotic analysis, in the first episode of the *Kretek Girl* series, six scenes of forms of gender inequality experienced by the main character, namely Dasyiah or Jeng Yah, were found. In the first episode of the *Kretek Girl* series, the kretek company describes how women do not get justice in the sense of not getting the same opportunities as men. Dasyiah is faced with the reality of society, as in *scene 1* she has a big dream to make the best kretek sauce but having such a dream in the kretek industry is not allowed because as a woman you can only work as a cigarette roller. In the *Kretek Girl* series, women are depicted as helpless figures, unable to voice their opinions. Dasyiah's complaint about tobacco in the setting of the story is an example.

When Dasyiah dared to voice her opinion, Pak Budi rejected her as a tobacco seller, saying that a woman's role is to take care of the house and has no knowledge about tobacco, which in this case refers to the kretek business. This shows that women's liberation has not yet been achieved. In the theory of gender injustice, according to Mansour Fakih, the forms of gender injustice are divided into five types:

- a) Marginalization is a situation where women are placed outside the center of power and decision making, and are given limited roles and are often not recognized fairly. The form of marginalization that occurs in the *Kretek Girl* series is when Dasyiah told her

father that the tobacco was a mixture and Mr. Idris and Dasyiah immediately told Mr. Budi that the tobacco he had sent was a mixture, but Mr. Budi denounced that he couldn't possibly cheat Mr. Idris, because he was involved in selling it. buy tobacco before Mr. Idris' daughter is born. This implies that women are considered not to have sufficient knowledge or understanding about kretek.

- b) Subordination is lowering the status of women in social practices or not paying attention to the existence of women . In this film, for example, when Dasyiah receives the tobacco from Mr. Budi, he smells the aroma of the tobacco differently from what Mr. Budi showed at the market. Pak Budi revealed that women's business is only limited to cleaning the house and looking for a husband. This shows that women naturally only take care of the house and husband.
- c) Stereotypes are labels towards certain groups. In "Kretek Girl" a form of stereotyping occurs when Mr. DJagad questions Dasyiah's presence in the market and why she is holding a cigarette, but who would want it later if her hands smelled of tobacco. This view creates gender gaps and inequality, by assuming that women who are associated with the smell of tobacco will lose their value or status.
- d) Physical and psychological violence against women is also a form of gender injustice. Although in this first episode there is no form of violence towards the main character.
- e) Double workload refers to the social and economic expectations placed on women, often above and in addition to their domestic responsibilities. In films, this can be shown through female characters who have to look after the household and work outside the home, often without equal support or appreciation from men. In “Cretek Girl”, the female characters may face this challenge, where they have to balance domestic and career duties, while the men in the story may not face the same challenge.

The woman in the first episode of the Kretek Girl series is depicted as weak and helpless about her own dreams and life. Several scenes in the first episode depict injustice which causes inner turmoil in the main female character. The media often depicts women as weak figures, but in this drama series, women are the main subjects in telling the story. Dasyiah as a female character tells about the pressure she faces to achieve her dreams.

6. Conclusion

Based on research conducted by researchers regarding gender inequality in serial films in the first episode using semiotic analysis according to Roland Barthes, there are 6 scenes that show signs of gender inequality through scenes and dialogue which are analyzed using the meaning of signs or symbols through denotation, connotation and myth. The object that experiences female gender inequality is the main character Dasyiah. Gender inequality occurs when Dasyiah is faced with lower limits and rewards in the kretek industry.

Despite having aspirations to become the best kretek sauce makers, Dasyiah and other women were prevented from accessing the production space and were deemed not to have sufficient knowledge about the product. Society's view of women is that women are considered to be in a lower position than men who work, such as cleaning the house and looking for a husband. This reflects society's condescending view of women, considering them less capable and suitable only for domestic and reproductive work. Myths that support gender inequality show that there are many norms and beliefs that maintain gender inequality, such as the idea that women are not equal to men in terms of ability and expertise, or that marriage is the main solution to economic success and social status. They all serve to maintain existing structures of inequality.

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