

Representation Women in Movie “Telur Setengah Matang” (Roland Barthes Semiotic Analysis)

Dimas Fajar Adhelistyo¹, Riski Apriliani^{2*}

^{1,2}*Communication Science Departement, Universitas Muhammadiyah Surakarta*

*Corresponding author: Email: ra124@ums.ac.id

Abstract

This research aims to describe the representation of women in the short film *Telur Setengah Matang* by director Reni Apriliani. This research uses a descriptive qualitative approach. The research method uses Roland Barthes' Semiotic Analysis with two-way significance and the meaning of denotation, connotation and myth. The subject of this research is Nisa, the object of this research is women who are represented in scenes, dialogue and characters in films. Data collection methods include observation, literature study, interviews and documentation. The short film *Telur Setengah Matang* tells the story of how Nisa, a teenager, has to take responsibility for consequences they didn't think about before because of premarital sex. This film also illustrates the important role of parents in communicating information about sex to children. The results of this research show that there is a depiction of sex education in films. The side or form of sex education is shown in scene excerpts, dialogue, or characters that emphasize the importance of knowing sex education and knowing the consequences of every action related to sex.

Keywords: *Representation, women, sex education, Roland Barthes, semiotics.*

Introduction

Film is a communication medium and technology that is currently developing in society. Its presence has attracted the attention of various elements of society to enjoy the results of the technology itself. Television media, which is currently a complement to life, can be ensured that almost every day people cannot be separated from the world of cinema. Films often highlight social phenomena that occur in society into mass media broadcasts. In this way, films often have a special bond with their audience because they seem to represent realities that exist in real life.

The title of the film *Telur Setengah Matang* (Half Boiled Eggs) by director Reni Apriliani caught the writer's attention. The 16-minute film reveals the bitter and problematic story of the lack of access to reproductive health for women and the injustice of out-of-wedlock pregnancies. The high number of cases of out-of-wedlock pregnancies which are dominated by underage teenagers made Reni Apriliani interested in making a film based on this case. The Semarang High Religious Court, Central Java, recorded that there were 11,392 cases of marriage dispensation in Central Java during 2022. The Good Mention Institute, quoted in the 2022 stability report, said that the number of unwanted pregnancies in Indonesia between 2015 and 2019 reached 40 percent of the total pregnancy (<https://www.dpr.go.id/berita/detail/id/43062/t/Kurniasih%3A+Kasus+Anak+Pregnant+in+Outside+Marriage+Already+Emergency>. Accessed 27 August 2023 at 20.20).

Referring to previous research conducted by Zulaikha Rumaisha in 2020, she raised the title "Representation of Women in the Film "Berbagai Suami" (Semiotic Analysis of Roland Barthes)". This research used semiotic analysis by Roland Barthes, the results showed that in the film entitled "Berbagai Suami" (Sharing Husband) there are several representations of 3 wife characters, namely, the wife who has a high education, the wife who is plain and the wife who likes luxury and lives by prioritizing material things.

In previous research entitled "Representation of Women in Patriarchal Culture in the Film Yuni" the research also discussed how women are represented in patriarchal culture. The author in this research examines how Yuni's character in the film can influence how the audience sees social reality. This research was analyzed using semiotic theory by Roland Barthes and the results showed that the patriarchal culture in the film was still inherent in the life of the character Yuni.

The next reference research is "Semiotic Analysis of Moral Messages in the Film "Dua Garis Biru". This research becomes reference research because the theme of the film raised is the same as the theme of the film currently being discussed by the researcher. The story line, the depiction of characters who are more or less similar is also one of the reasons why this research is one of the previous studies that researchers used as reference research. In this research, it was concluded that the role of parents in educating children is an important factor in the sexual lives of their teenagers, apart from that, sexual education itself is no less important to teach to children. Apart from parents, the environment around children is also a supporting factor in providing good sexual education, so that children think that this is being taught purely for educational purposes and is not taboo when learning about sex.

The author's reason for taking the short film "Telur Setengah Matang" by Reni Apriliani is that the phenomenon of young people's promiscuity and pregnancy is always cornered and emphasized by women. The social law of society's negative stigma is always biased towards women only. This is where women are always at a disadvantage. Even though the reality is quoted from (CNN, 2019) "having sex with women and giving them false hopes or being lured into marriage". A man who has sexual relations with a woman who is not his wife with an agreement that the woman was promised to marry, then breaks his promise due to other tricks, is sentenced to imprisonment for 4 years and a maximum fine of category III," reads article 148 paragraph 1 of the RKUP.

Telur Setengah Matang Films; is an independent film produced by Larasati Creative Lab and directed by Reni Apriliani. This film was produced in 2019 and has successfully entered several prestigious film exhibitions such as; Film Selection Sewon Screening and became a Finalist for the 2021 Vidsee Juree. Apart from that, other achievements of the film Telur Setengah Matang were being nominated for the Projection Festival in 2019, being included in the Surabaya Film Month event in the same year, the 2020 Unair Fasiology Film Festival and the Cirebon event Film Festival in 2019 by winning best camera setup. A series of achievements achieved by the film crew of Half Cooked Eggs is proof that the film is indeed interesting to enjoy.

The author will use Roland Brathes' semiotic analysis theory approach. Semiotics is a method of analysis or study of symbols in the context of images, scenarios, texts and scenes in films so that they become something that can be interpreted. The term semiotics comes from the Greek word semeion which means sign or seme which means interpretation of signs. Semiotics originates from classical and scholastic studies of the arts of logic, ethics and rhetoric (Wibowo, 2019). This in itself spurred researchers to carry out research on the film Telur Setengah Matang through the use of semiotic analysis to analyze the role of women in the film. Semiotics here is used as an approach to analyze media that is communicated from a set of signs and produces meaning. In this research, the researcher

entitled it "Representation of Women in the Film *Telur Setengah Matang* (Semiotic Analysis of Roland Barthes)".

Based on the background above, the formulation of the problem in this research is how are women represented in the film "*Telur Setengah Matang* according to Roland Barthes' Semiotic Analysis?

In accordance with the problem formulation above, the aim of this research is to understand and describe the representation of women in the film *Telur Setengah Matang* based on Roland Barthes' analysis.

Literature Review

1. Film as a Media of Representation

As a form of mass communication that highlights social constructions and representations that exist in society as a whole, films have various communicative purposes. First, films function as a means of entertainment, providing information to the audience about social construction and representation through the use of film plots, themes and sound composition so that viewers can gain psychological insight. Second, films as a learning medium, films provide information to the audience about various situations or problems so that the audience can learn and do it. Third, film as a form of propaganda. The main purpose of a film is to involve the audience so that the audience will accept or reject the film's message according to the creator's intentions. Not only is it built with an interesting plot and theme, the film is also unwittingly a portrait or reflection of people's lives themselves. Therefore, films and humans have a close relationship.

Turner (in Irawanto, 1999), states that films are a representation of societal reality. In other words, films are basically made based on portraits of what really happens in society. Films are made by presenting the reality that exists in society and displaying it based on cultural norms, conventions and ideologies which are projected onto the big screen. It can be said that films capture the reality that exists in society, then are shown and re-shown to the people themselves in an audio-visual performance that is arranged in such a way. From this reality, every element of a film essentially contains and is intended to represent reality in a form that has been determined and refined with various kinds of ideologies, thoughts or ideas that want to be expressed and cinema or film as the medium. Representation itself is a concept that refers to a delivery process that is structured in such a way with a specific purpose. In practice, representations can be conveyed purely according to the reality of life or show fictional scenes with the aim of being an alternative to existing reality.

Stuart Hall says that Representation is a process by which members of a culture use language to produce meaning. This definition means that things such as objects, people, or events in the world each have a particular meaning. All meanings will always change, from one cultural period to another. Stuart Hall (2013) expressed three views regarding the concept of representation, namely;

1. Reflective
2. Intentional
3. Constructionist

From the explanations above, it can be interpreted that films are not only a reflection of the reality of life, but also aim to represent reality itself. Through certain symbols in the form of plot, images, colors, music, and the use of certain gimmicks, films represent and attempt to represent what exists in society. This is what makes the film arouse great public interest. The reality displayed in the media as a result of a construction may increase or decrease due to the intervention of subjective factors from stakeholders regarding the representation.

2. Representation of Women in Film

Film is a medium used to disseminate entertainment which has been a habit for a long time. Films present stories, events, drama, music, humour and other technical presentations to the general public. Films have become part of modern life and have several forms, for example cinema, television shows, in the form of video cassettes or discs. Films do not only confirm pleasant experiences, but also convey everyday life with appeal. The existence of cinema is the answer to finding free time outside of working hours and is a solution to the need to enjoy cultural elements. So, observed from the aspect of its development, film certainly has a big contribution to fulfilling hidden needs. Meanwhile, language is the main element in a film. Communication Science views the communication process primarily as the transmission of one individual's thoughts or feelings to another individual through the use of symbols as a medium. Symbols are the primary media in the communication process, namely language, images, signs and various other things that can directly interpret the thoughts and feelings of the sender of the message to the recipient (Wibowo, 2019).

The study of women's representation in the film industry, of course, cannot be separated from the study of feminism. Feminism is a women's movement that requires emancipation or equality and fairness of rights with men. This movement has become an ideology that wants to free women from the shackles that limit them. The term feminism was first pioneered by the activities of the utopian socialist Charles Fourier in 1837. This movement, which was centered in Europe, moved to America and experienced rapid development since the publication of John Stuart Mill's *The Subjection of Women* in 1869. His struggle marked the birth of the first wave of feminism. There are various currents in feminism, including liberal feminism. This flow is a perspective that positions women as having complete and individual freedom. This school explains that equality and freedom originate from rationality and the separation between the private and public worlds. Radical feminism has been a trend since the mid-1970s. This flow has an ideology of women's separatist struggle. Historically, this movement was born as a reaction to the culture of sexism or social domination based on gender in the West in the 1960s, especially against sexual violence and the pornography industry. Understanding men's oppression of women is a reality in the current societal system. This movement is radical as its name suggests (Putri & Nurhajati, 2020).

Then the film continues to explain that through anarchist feminism, which tends to become a political ideology that hopes for a socialist society and considers the state and the patriarchal system of male domination to be a source of problems that must be eliminated as soon as possible. Meanwhile, Marxist feminism assesses women's problems within the framework of a critique of capitalism. Assuming the source of women's oppression originates from class exploitation and production methods. Friedrich's theory was developed as the basis of this school. The status of women falls due to the concept of personal wealth. Production activities that were initially intended to fulfill personal needs have shifted to become transactional needs. Men have control over production for exchange and as a consequence dominate social relations. Meanwhile women are reduced to being part of property. A production system that is oriented towards profit triggers the birth of classes in society, both bourgeois and proletariat. If capitalism is abolished, the structure of society can improve and acts of oppression against women can be eliminated (Putri & Nurhajati, 2020).

3. Roland Barthes' Semiotics

Semiotics or semiology are terms that refer to similar sciences. The term semiology tends to be used in Europe while semiotics is often used by American scientists. The term, which originates

from the Greek word *semeion*, which means sign or symbol in English, is the science that studies sign systems such as codes, languages, signals and so on (Husaina et al., 2018). According to Ferdinand de Saussure in his book *Course in General Linguistics*. Language is a sign system that expresses various thoughts or ideas and therefore can be compared with writing systems, letters for the deaf, religious symbols, immoral norms, military signs and various other things. All of these things are crucial for the system itself holistically. A science that studies various signs of life in society that can be understood. This is part of social psychology or is related to general psychology. Saussure named it semiology (from Latin *semion*: sign). Semiology explains the elements that make up a sign and how the various laws regulate it (Ginanti, 2020).

One of Saussure's followers, Roland Barthes, created a systematic model for analyzing the interpretation of symbols. Roland Barthes focused on the significance of two stages, namely denotation and connotation. Saussure was interested in complex ways of forming sentences and the various forms of sentences that determine their meaning, but had little interest in the reality that similar sentences could also give different interpretations to someone in a different situation. Roland Barthes continued his own thoughts and then called it the "order of signification" (Ginanti, 2020).

Roland Barthes created a model or system for analyzing the meaning of symbols. He focused his attention on the idea of two orders of signification. The idea includes the first order of signification, namely denotation, and the second order of signification, namely connotation. The first order includes signs, the first order of signification, namely denotation, and the second order of signification, namely connotation. The first order includes signs that create signs. Signs are called denotational meaning.

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

Figure 1.2 Roland Barthes' Thought Map

In this illustration, he, as quoted from (Fiske, 2011), explains that the first stage of signification is the relationship between the signifier and the signified in a sign in external reality. Barthes called it denotation, namely a very concrete interpretation of the signs. Connotation is the word used to explain the significance of the second stage. Denotation can be said to mean a fixed objective meaning. Meanwhile, connotation is a second stage signification system, where the connotative meaning is the subject and varies. The concepts of denotation and connotation are key in Roland Barthes' semiotic analysis, known as the "Order of Signification" or what is usually called the "Order of Signification". This illustrates what is experienced when an image encounters the emotions or feelings of the audience and various values from their culture. Connotations have subjective or at least inter-subjective value. Diction is sometimes a choice on connotation, for example the term "bribery" with "giving kickbacks". So it can be said that denotation is something that is illustrated by a sign on an object; while connotation is how it is depicted. So in Barthes' concept, connotative signs do not only have additional meaning but also contain both parts of the denotative sign which underlie their existence. In fact, this is a very meaningful contribution of bartering to the perfection of Saussure's semiology, which stops at marking at the denotative level (Margareta, 2022).

In Barthes' framework, connotation is synonymous with the operation of ideology, which is referred to as "myth" and functions to express and convey the dominant values that prevail in a certain period. In myth there is also a three-dimensional pattern of signifiers, omens and signs. However, as a unique system, myth is built by a chain of meaning that previously existed or in other words, myth is a second level meaning system. In myth too, a sign can have several markers (Budiman, 2001). In Barthes' view, the concept of myth in a general sense. Barthes stated that myth is language, so myth is a communication system and myth is a message. In his explanation, he stated that myth in this

special sense is a development of connotation. The connotation that has been established for a long time in society is a myth. Barthes also said that myth is a semiological system, namely a system of signs that humans interpret (Hoed, 2008). Barthes's myths are in themselves different from myths that we consider superstitious, unreasonable, ahistorical and so on, but myths according to Barthes are a person's type of speech (Speech style) (Nawiroh Vera, 2014).

Methodology

This research is a qualitative research. Qualitative research aims to understand the conditions of a context, directed at detailed and in-depth descriptions related to a phenomenon that naturally occurs (Nugrahani, 2014). Qualitative research contains explanations of research findings. The population in this study focuses on the film "Telur Setengah Matang". Using observation and documentation data collection techniques, in the results and discussion chapters there will be images from film footage. Only images that are relevant to the researcher's objectives will be analyzed. After the data is presented and analyzed, the final stage is drawing conclusions.

The technique used to collect data in this research is documentation and literature study. Documentation that becomes primary data from this research comes from the film entitled "Telur Setengah Matang" by Reni Apriliani. In total there are 10 film scenes that will be analyzed in this research which are relevant to the research objectives, where only trailers that contain discrimination against women and education about sexuality will be shown. Meanwhile, secondary data comes from literature studies such as books and journals that are relevant to the research.

The data analysis technique used is Roland Barthes' semiotic analysis with two levels of significance. The first stage is denotation (actual meaning), the second stage is connotation (implied meaning), and is related to the mythical aspect regarding the representation of women in the film "Telur Setengah Matang". The technique used to test the validity of the data in this research used triangulation. Triangulation is one of the methods used to test whether the information obtained from research is valid or not (Alfansyur & Maryani, 2020). In this research, researchers will use data triangulation to test the validity of the data found. This research utilizes various sources, such as previous research, journals and books. After that the data will be collected and presented in chapters and discussions.

Results and Discussion

Profile of the Short Film "Telur Setengah Matang"

To strengthen the analysis in this research, there are two previous studies which are used as references in this research. In previous research on the film "Berbagi Suami" which used Roland Barthes' semiotic analysis. The results of this research conclude that the representation of women is depicted in several representations of wife figures, namely, highly educated wives, who always obey their husbands like Salma. The figure of a wife who is innocent and shy but lonely is depicted in Siti and the figure of a wife who likes luxury and lives a life that prioritizes material things is depicted in the figure of Ming.

Furthermore, in previous research, Roland Barthes' semiotic analysis was also used in the film *Dua Garis Biru* by director Gina S. Noer, consisting of denotation, connotation and myth. The denotational meaning in the film *Dua Garis Biru* is that relationships between opposite sexes that cross boundaries result in big risks in determining the future, especially for high school (SMA) teenagers. The scene in the film *Dua Garis Biru* shows the connotation that pregnancy out of wedlock is a portrait and problem that often occurs in Indonesia. Another myth that appears is how everyone in Indonesia still thinks that a person's intelligence can only be seen from the grades they get during school, not their interests, talents and character.

The title of the 16-minute film by director Reni Apriliani "Telur Setengah Matang" reveals a bitter and problematic story about the lack of access to reproductive health for women. The film was staged at a film screening program entitled *Watching Films, Caring for Hope*, which was organized by the Film and Television Study Program Student Association together with the PKK Gedawang group, Semarang City, on June 13 2021.

Nisa (Lia Nur Vita), The central character is the center of attention in this film. A girl who is still in junior high school. She had an unwanted pregnancy. She was so shocked and unprepared that Nisa intended to have an abortion. However, minimal access to reproductive health makes it difficult for Nisa to carry out her intentions. The issue of abortion is still a taboo subject among society. Negative stigma as a criminal act or violation of religious norms is attached to women. Meanwhile, efforts to obtain justice from the state in gaining access to safe and legal abortion are still a 'tough road' in Indonesia.

Even though Nisa is biologically ready to get pregnant, the maturity of her reproductive organs does not coincide with her social and psychological readiness. As the title suggests, the egg is likened to Nisa's figure and the half-cooked egg yolk is Nisa's psychology which is not yet ready to get pregnant. If not abortion, cases experienced by Nisa, it was the women who were more disadvantaged than the men. She also bears a heavy burden: being pregnant and being negatively stigmatized in society.



Knowing that his daughter is pregnant, Nisa's father (played by Triadi Hamung) patiently helps Nisa to find a solution. The father respected Nisa's choice to abort the pregnancy for reasons of happiness. The most thrilling part was when Nisa's father pedaled an old bicycle with his daughter to look for a clinic that provided abortion services. The long, winding road shown in the film seems to illustrate the difficulty of accessing safe abortion services for the lower middle class in Indonesia.

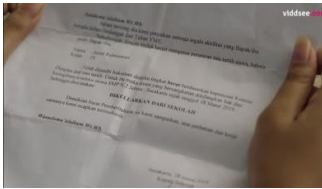


However, Nisa and her father apparently couldn't find health services for abortion. It's complete, it's not an easy struggle that women have to take to get justice for their reproductive rights. Nisa's story provides a portrait of how existing health services in Indonesia have not been able to provide information on women's reproductive health. Even though every woman has the freedom to make personal decisions. Unfortunately, this is not in line with human rights, especially women.




The film directed by Rani Apriliana not only tells about unwanted pregnancies, but also describes the legal system in handling cases of women's reproductive rights. *Telur Setengah Matangs* makes us aware that health services for women are not yet fully met. Moreover, discussing the issue of abortion practice services. Apart from that, this film also wants to highlight access to information on sexuality and reproductive health education which is still minimal in the world of education because it is still considered a sensitive matter. This is shown in the supporting role that comes from Nisa's circle of friends, who apparently don't know much about relationships between men and women.

Semiotic Analysis of the *Telur Setengah Matang*


Table 1. Analysis of scenes, dialogue and characterization in the film *Telur Setengah Matang*

Movie Scene Cuts	Dialogue/Text/Sound	Connotation	Myth
 <p>Picture 1 Nisa talks to her lover</p>	<p>Nisa is asking her partner to explain the solution to the problem they have caused. Nisa: "Piye (how)?" When Nisa asked about a way out, Nisa's partner did not give an answer and left Nisa.</p>	<p>Women want an explanation for what happened, especially if it concerns themselves in a relationship. In this scene, Nisa wants accountability.</p>	<p>In this scene, men tend to trivialize women's feelings as if the woman is okay with what is happening. In reality, women always think about things that have an impact on themselves, especially knowing the fact that they are pregnant out of wedlock.</p>
 <p>Picture 2 Nisa vomits because of pregnancy symptoms</p>	<p>When Nisa wanted to eat rice with a <i>Telur Setengah Matang</i> as a side dish, she immediately vomited. In this scene, Nisa shows the characteristics of her pregnancy.</p>	<p>As a pregnant woman, hormonal changes such as nausea or vomiting are one of the common symptoms experienced by pregnant women. Nisa, as the pregnant woman in this scene, is experiencing nausea or vomiting.</p>	<p>Morning sickness occurs more often in the morning, when hormone levels are highest. However, that doesn't mean that nausea can't be felt at other times. Because, there are also pregnant women who experience nausea and vomiting throughout the day, even until the evening before bed. Same with Nisa in this scene.</p>

 <p>Picture 3 Nisa received a drop out letter from school</p>	<p>In this scene, Nisa just resigned herself to receiving a drop out letter from her school because she had violated the rules and regulations.</p>	<p>Cases of pregnancy out of wedlock are considered immoral. Therefore, if a female student experiences pregnancy out of wedlock, she will be seen as the perpetrator of a moral error.</p>	<p>The myth that occurs in the scene where Nisa receives a drop out letter is how everyone in Indonesia still thinks that a person's intelligence can only be seen from the grades obtained during school, not on interests, talents and character in determining life in the future. Teachers as educators measure that teenagers with high scores will have a bright future, while teenagers with low scores are considered to have no future. This myth has developed in Indonesian society.</p>
 <p>Picture 4 Nisa eats a young pineapple</p>	<p>Nisa was eating a young pineapple when her friend asked her to chat.</p>	<p>Many pregnant women believe that consuming pineapple can cause miscarriage. Therefore, Nisa in this scene eats a young pineapple which she hopes will abort her pregnancy.</p>	<p>There is a myth that is commonly circulating among the public, namely that eating young pineapples that are sour and contain certain substances during pregnancy can cause miscarriage. However, in fact this has no scientific basis.</p>
 <p>Picture 5 Nisa talked to her friend</p>	<p>Nisa's friend asked Nisa about sexual relations. Nisa's friend: "Koe uwis tau ngono kui urung (have you ever done that before)?" Nisa: "Ngonon kui opo (like that)?" Nisa's friend: "Anu, blowing around (kissing)." Nisa was just silent. Nisa's friend: "How come I'm wedi ngono, ngono kui yen sin piye huh. But I'm wedi kelangan de'e (How come I'm afraid, like that's a sin or not. But I'm afraid of losing it)." Nisa didn't respond in any way, but the look on her face showed that her</p>	<p>Women often do things without thinking and sacrifice everything just because of love. In this scene, Nisa's friend asks about things related to sex and Nisa feels uncomfortable with her friend's question because Nisa is experiencing the consequences of promiscuous sex.</p>	<p>In this scene, Nisa pretends to look normal with the questions asked by her friend. But in reality he has experienced it.</p>

	friend's words were bothering her.		
 <p>Picture 6 Nisa takes off her hijab</p>	In this scene, Nisa looks frustrated with what happened to her. Nisa: "Hash wes emboh (what a fool)."	As a woman who experienced many problems at one time at a young age, she felt frustrated by what she was experiencing, so she sought an outlet by removing her hijab and smoking.	In this scene, Nisa smokes not to abort her pregnancy, but to calm her mind by smoking. Because by smoking nicotine, Nisa felt much calmer and could think.
 <p>Picture 7 Nisa smokes</p>			
 <p>Picture 8 Nisa accompanied her father to the clinic to abort the pregnancy</p>	At 06:20 minutes there is a flashback scene when Nisa and Bapak go to the clinic to ask the clinic midwife for an abortion. Father: "Can you have an abortion here, ma'am? Those who use medical equipment like that" Midwife: "Well, sir, it can't be done here because we don't have the equipment. Why don't you just get married, sir? It's over, you don't have to do that." Father: "Does that mean you can't, ma'am? If you can't, that's fine. No need to say anything else. I just need an answer whether it is possible or not."	In this scene, Mr. Nisa shows the attitude of a father who always wants to protect his child. When midwives suggest that they just get married in a social environment, when women become pregnant out of wedlock, they generally get married quickly in order to avoid social problems in the area where they live. Immediately, Mr. Nisa immediately interrupted the midwife's words in order to protect his daughter from thinking about what the midwife was saying.	In this scene, the myth that exists in society is that if a child is pregnant out of wedlock, they must be married off immediately so that they don't live a miserable life. However, the solution of marriage does not necessarily mean that Nisa will live happily.

 <p>Picture 9 Nisa and her lover have a romantic conversation</p>  <p>Picture 10 The wayang scene depicts Nisa and her lover performing adult scenes</p>	<p>At 08:40 and 10:25 minutes there is a flashback scene of Nisa and her partner when they are about to have sex. At first they talked about their dreams after graduating from school and then talked about things that led to sexual relations. In the wayang scene, Nisa's boyfriend is depicted forcing her to have sex.</p> <p>Nisa's boyfriend: "When you go to school, don't be tall, Yang. My father said that girls should not go to high school. Then you'll trample men."</p> <p>Nisa: "What was trampled on?"</p> <p>Nisa's boyfriend: "What's delicious?"</p> <p>And they continued to chat which led to having sex.</p> <p>Nisa: "Why don't you get close like that?"</p> <p>Nisa's boyfriend: "I want to be close to you Yang."</p> <p>Nisa: "Just be patient later."</p> <p>Nisa's boyfriend: "Just a moment, darling."</p>	<p>In this scene, it is depicted that if a woman is weak when it comes to love, everything big will be given to the person she loves. Likewise, Nisa is willing to sacrifice her future for the sake of momentary pleasure. Apart from that, highly educated women have higher power than men, this is explained in the dialogue.</p>	<p>There is also a myth or view in society which states that highly educated women do not respect their partners because they feel superior. In fact, highly educated women rarely blame their partner's education.</p>
 <p>Picture 11 Nisa cried thinking about her lover</p>	<p>The scene where Nisa is scolded by her father for smoking. And at that time Nisa wanted Adit (Nisa's boyfriend) to be responsible for Nisa's pregnancy.</p> <p>Nisa: "I don't want to have children, sir. But I also want Adit to feel it. It's not just me and Dad who are embarrassed."</p>	<p>As a woman who is helpless about the situation, Nisa still wants accountability from her boyfriend. Because in Nisa's case, the woman is depicted as someone who bears greater shame than the man who does not want to take responsibility.</p>	<p>In this scene, Nisa still hopes that her lover will be responsible, but in fact her lover doesn't care. And Nisa has to accept all these facts.</p>

	<p>At 13:47 minutes, this is the last scene where Nisa is taken by her father to look for an abortion clinic.</p> <p>Father: "Let's look for another clinic."</p>	<p>So that her daughter would not have to bear the burden of shame and a heavy mental burden, Nisa's father took her daughter to an abortion clinic to abort her pregnancy. In this scene, it is depicted that a woman needs sincere love from a father to make her strong.</p>	<p>This scene explains that looking for an abortion place outside where they live is much safer than their neighbors say. But in reality, abortion is not the solution to all of that.</p>
<p>Picture 12 Nisa and her father cycled to find a clinic to abort her pregnancy</p>			

Representation of Women in the Short Film "Telur Setengah Matang"

The short film *Telur Setengah Matang* (Half Boiled Eggs) is a film that has the theme of teenage life. Teenagers are individuals aged 11-24 years and are not married. Adolescence is a transition period to adulthood, where there is emotional and behavioral turmoil. In the short film *Half Cooked Eggs*, it tells the impact of teenage relationships that cross the boundaries of religious norms and social norms. The film does not merely show scenes of dating in teenagers, but has the main aim of providing understanding to various parties such as parents, the educational environment and the state about the importance of sex education for teenagers. The lack of public knowledge and the state's seriousness in controlling teenage relationships has had a real impact on the future. This short film is a literary work that criticizes the culture of Indonesian society which considers the issue of sex education taboo.

The short film *Telur Setengah Matang* shows various scenes that contain implied meanings, not only meanings understood through the sense of sight. However, meaning comes through the signs displayed. Understanding meaning through signs is called semiotics. Structural semiotics was first introduced by Ferdinand de Saussure who studied meaning through signifiers and signifieds. Roland Barthes then developed this theory and used the terms denotation and connotation.

Based on the research results of the entire duration of the short film *Telur Setengah Matang* shown, there are several interesting scenes to be analyzed using Roland Barthes' semiotic theory regarding the representation of women. This can be seen from Nisa's storyline with scenes of the twists and turns of her journey in facing an out-of-wedlock pregnancy as a teenager, and how her father protects Nisa.

In the short film *Telur Setengah Matang*, Nisa is portrayed as a naive and innocent woman who dreams of becoming a teacher. But suddenly his life changed after he and his partner had an extramarital affair. Through cuts to scenes in the film when Nisa has done things that she shouldn't as the woman wants accountability to her boyfriend but Nisa's partner just leaves Nisa and doesn't want to take responsibility. This shows that women have a cornered position, have a tendency to accept the situation. This was also shown when Nisa received a drop out letter from school and Nisa had to experience pregnancy symptoms without her partner. How the characters communicate provides a new understanding that a visual has the impact that women are required to give in and must accept the situation that has occurred. In a visual, it shows how women are treated. The placement of a man with a higher rank above a woman as the holder of power.

Nisa is not only depicted as an innocent and innocent young woman who just accepts the situation, but it is also shown in several scenes that as a woman Nisa has to bear the shame alone for the actions she has committed with her boyfriend. He even follows the myth that eating young pineapple can abort the pregnancy. In this scene it is explained that women in any circumstances must try to do the best for themselves.

As a woman who experienced many problems at one time at a young age, she felt frustrated by what she was experiencing, so she sought an outlet by removing her hijab and smoking. This film also presents women and the risks but they do not see that the other impacts on society show that gender content is strongly displayed in the visuals presented. Due to the inequality of roles that exist in society, in reality, women can choose and find a solution for their pregnancy, whether it is just getting married, with men accepting and taking care of teenage girls who are pregnant out of wedlock. or only the woman takes care of it and does not claim rights from the man.

In the wayang scene which depicts the incident when Nisa and her lover have an extramarital affair, it shows the fact that the advances given by men make women in their teens reject men's desires because of the impact that will arise after that. In reality, teenagers also have concerns about what they visualize because it will have an impact on the teenager's environment alone.

In the short film *Telur Setengah Matang*, there is also a myth that is commonly circulating among the public, namely that eating young pineapples that are sour and contain certain substances during pregnancy can cause miscarriage. However, in fact this has no scientific basis. Apart from that, there is also a myth or view in society which states that highly educated women do not respect their partners because they feel superior. In fact, highly educated women rarely blame their partner's education. They realize that education is important but do not make education a primary requirement. One of the important things that women consider when choosing a partner is a sense of responsibility. In fact, the more educated a woman is, the broader her insight and views become. He will be open with constructive thoughts and opinions.

In fact, myths only represent or represent the meaning of what is visible, not what is actually. In Barthes' view, myth is not an unreasonable or unspeakable reality, but rather a communication system or message (message) that functions to express and provide justification for the dominant values that prevail in a certain period (Rusmana, 2014). The emergence of various myths regarding sexual experiences, pregnancy, and social issues in the film *Telur Setengah Matang* has misunderstandings and misunderstandings, but they develop and grow rooted in society. The myths found in the film *Telur*

Setengah Matang relate to the image of women. The myths that emerge are myths that actually develop in society, due to a lack of understanding about sex education. In the film *Telur Setengah Matang*, the myth about the taboo of sex education is shown in terms of impacts such as sex and pregnancies outside of marriage, abortion. The myth about pregnancy in the film *Telur Setengah Matang* is a form of education for the audience to understand all the risks regarding the importance of sex education.

There are many reasons why teenagers have sex outside of marriage, reasons for affection, lack of knowledge about religious norms, love and sacrifice are the ones most often put forward. Primarily the initiative for sexual relations comes from men. Men are sexually more aggressive than women (Darmoto, 2020). Sexual behavior tends to be favored by young people, especially teenagers who are biopsychologically on the way to maturity. The impacts of free sex include unwanted pregnancies, it can cause cervical cancer, if sex is done before the age of 17 years (Wustha Bachruddin, Flora Kalalo & Rina Kundre, 2017). In the analysis above, it can be concluded that Nisa and her lover had a lack of educational knowledge about sex and carried out this relationship without thinking about the consequences they would receive.

Conclusions and Suggestions

Using Roland Barthes' semiotic analysis approach to the short film "*Telur Setengah Matang*", it can be seen in this research that there is an attempt by the director to depict today's teenage women. Forms of physical and mental violence are expressed in this film through symbols that are embedded in people's lives. The results of this research answer the representation of women in people's lives in the short film "*Telur Setengah Matang*" namely the representation of women who are still innocent and childish who do not know how to respond to the life problems they are facing. Nisa became a victim of promiscuity and became pregnant by her irresponsible boyfriend.

The overall signs in the scene that show women who are still innocent and childish are strengthened by dim lighting which depicts the gloom and weakness of the position of women who are always harassed. Apart from lighting, it is also supported by taking close up shots of expressions. Nisa which strengthens the markers to represent women's oppression and weakness.

The explanation above is strengthened by previous research, namely that there is a similarity between the films "*Dua Garis Biru*" and "*Telur Setengah Matang*" in that the main characters are depicted as still in junior high school, where they engage in free sex without knowing the risks they will bear. It can be underlined that the crisis in sexual education for children undergoing puberty can be something very worrying for their parents and the child himself. The impact of the crisis in sexual education is that children freely engage in sex which ends in pregnancy. In our society, women will be the figures most cornered because they are deemed unable to protect themselves from promiscuity. In fact, in fact, free sexual behavior is something that is done based on the will of both parties, namely a man and a woman.

Film makers in depicting women should understand well the difference between things that are natural to women and things that are the result of gender construction about women. For example, in the depiction of the very emotional mentality of women in this film, it seems as if it is something natural or natural. This is of course very gender biased and can trigger and strengthen stereotypes of women as weak creatures in society.

Film as one of the media is quite powerful in controlling social transformation, supported by the power of language so that it can become an agent of change in discourse, including gender issues. Therefore, films should not use sexist language, namely language that represents men and women unequally, for example, members of one sex group are considered to be lower in humanity, simpler, and have fewer rights than members of another sex group.

Acknowledgement

I would like to express my deepest gratitude to my Savior and miraculous God, Allah SWT, for His amazing ways in guiding me to complete this thesis and for His continual love, guidance, and blessing during my studies. My sincere gratitude goes to my parents, for their love, efforts, prayers, and support during my studies. Last but not least, the Communication Studies Program, Universitas Muhammadiyah Surakarta, for all the opportunities and support provided.

References

- Alfathoni, MAM, & Manesah, D. (2020). *Introduction to Film Theory* (GD Ayu (ed.); First). CV Budi Utama.
- CNN, I. (2019, September). *RKUHP: Sexual relations but breaking the promise to marry can be punished. CNN Indonesia.*
- Dr. Farida Nugrahani, MH (2019). *QUALITATIVE RESEARCH METHODS in Language Education*

Research. Binus University.

Husaina, A., Haes, PE, Pratiwi, N.I., & Juwia, PR (2018). COCO FILM ANALYSIS IN ROLAND'S SEMIOTIC THEORY BARTHES. *Scientific Journal of Social Dynamics*. Margareta, V. (2022). IN THE FILM YUNI (SEMIOTIC ANALYSIS OF ROLAND BARTHES).

Masduudin, I. (2011). Getting to Know the World of Film (N. Fitriyanti (ed.); First). Multi Creation One eight.

Permatasyari, A. (2021). Social science and political science Dharmawangsa University. *Journal Proceedings* (1), 1.

Putri, A., & Nurhajati, L. (2020). Representation of women within the bounds of Javanese tradition in the film *Kartini* by Hanung Bramantyo. *ProTVF*, 4(1), 42. <https://doi.org/10.24198/ptvf.v4i1.24008>

Romli, K. (2016). *Mass Communication* (Adipramono (ed.)). PT Grasindo.

Sakina, AI (2017). Highlighting Patriarchal Culture in Indonesia. *Social Work Journal*, 7(1), 1–29.

Suherman, A. (2020). *Textbook of Communication Theories*.

Alwi, ZR (2021). Representation of Women in the Film "Berbagi Husband" (Semiotic Analysis of Roland Barthes). *Journal of Communication Vision*, Vol. 19 No. 2

Alfathoni, MAM, & Manesah, D. (2020). Introduction to Film Theory (GD Ayu (ed.); First). CV Budi Utama.

CNN, I. (2019, September). RKUHP: Sexual relations but breaking the promise to marry can be punished. *CNN Indonesia*.

Dr. Farida Nugrahani, MH (2019). *QUALITATIVE RESEARCH METHODS in Language Education Research*. Binus University.

Ginanti, N. (2020). Semiotic Analysis of Moral Messages in the Film *Two Blue Lines*. Department of Communication Sciences, Faculty of Social and Political Sciences, Islamic University of Kalimantan Muhammad Arsyad Albanjari, 4(3), 57–71.

Husaina, A., Haes, PE, Pratiwi, NI, & Juwia, PR (2018). ANALYSIS OF THE FILM COCO IN ROLAND BARTHES' SEMIOTIC THEORY. *Scientific Journal of Social Dynamics*.

Margareta, V. (2022). REPRESENTATION OF WOMEN IN PATRIARCHAL CULTURE IN THE FILM YUNI (ROLAND BARTHES SEMIOTIC ANALYSIS). FACULTY OF SOCIAL AND HUMANITIES COMMUNICATION SCIENCES STUDY PROGRAM BUDDHI DHARMA UNIVERSITY TANGERANG

Masduudin, I. (2011). Getting to Know the World of Film (N. Fitriyanti (ed.); First). Multi Kreasi Satudelapan.

Permatasyari, A. (2021). Social science and political science Dharmawangsa University. *Journal Proceedings* (1), 1.

Putri, A., & Nurhajati, L. (2020). Representation of women within the bounds of Javanese tradition in the film *Kartini* by Hanung Bramantyo. *ProTVF*, 4(1), 42. <https://doi.org/10.24198/ptvf.v4i1.24008>

Romli, K. (2016). *Mass Communication* (Adipramono (ed.)). PT Grasindo.

Sakina, AI (2017). Highlighting Patriarchal Culture in Indonesia. *Social Work Journal*, 7(1), 1–29.

Suherman, A. (2020). *Textbook of Communication Theories*.

Wibowo, G. (2019). Listen to the Journal of Communication (G. Wibowo (ed.); 3rd ed.). Communication Science Study Program, Faculty of Social and Political Sciences, Muhammadiyah University, Tangerang.

Hall, Stuart. (2013). "Representation: Cultural Representation and Signifying Practices, 2nd Edition". Sage Publications Ltd. London. Matter. 45

Alfansyur, A., & Maryani. (2020). The Art of Managing Data: Application of Triangulation Techniques Info Article Abstract. *Journal of History Education Studies, Research & Development*, 5(2), 146–150.

Rusmana, D. (2014). *Semiotic Philosophy: Paradigms, Theories, and Methods of Sign Interpretation from Structural Semiotics to Practical Deconstruction*. Bandung: Pustaka Setia.

Darmoto. (2020). Teenagers in the Millennial Era According to a Review of Islamic Religious Education, *Tarbawi Journal* Vol. 17. No. 1. January - June 2020, 48.

Wustha Bachruddin, (2017). Flora Kalalo and Rina Kundre, The Influence of Education about the Dangers of Free Sex on Adolescents' Knowledge About Free Sex, *E-Journal of Nursing (E-Kp)* Volume 5 Number 1, May 2017.