

SEMIOTIC ANALYSIS OF GENDER REPRESENTATION IN FILM TRAVELER'S HIJAB: LOVE SPARKS IN KOREA

Rizky Adelia Natasha

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Indonesia, rizkyadelia30@gmail.com

Sarah Salsyabila

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Indonesia, sarahsalsyabila22@gmail.com

Nur Asia T

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Indonesia, nur.asia@uinbanten.ac.id



©2023 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution-ShareAlike 4.0 International License (CC-BY-SA) license (<https://creativecommons.org/licenses/by-sa/4.0/>)
DOI : <http://dx.doi.org/10.30983/humanisme.v7i2.7680>

Submission: Agust 22, 2023	Revised: November 10, 2023	Accepted : December 13, 2023	Published: December 30, 2023
----------------------------	----------------------------	------------------------------	------------------------------

Abstract

Films as part of mass media have a big impact on human life and tend to depict women as weak, helpless, and targets of crime. In the film "Jilbab Traveler: Love Sparks in Korea," the character of a Muslim female traveler becomes a representation of a woman wearing a hijab in the Islamic religion. This film tells the story of the adventures of a Muslim woman who travels around the world wearing her hijab, creating an image of a successful modern Muslim woman and becoming an inspiration for Muslim women today. The author wants to explore gender representation using a qualitative approach and Roland Barthes' semiotic analysis. The focus is on how the issue of gender equality is depicted in the film and the efforts for gender equality contained in it. The analysis stage was carried out by watching the film in its entirety, capturing the screen on relevant scenes related to the representation of gender equality, and then analyzing it using Roland Barthes' semiotic concept, which considers the denotative, connotative, and mythical meanings contained in the scene. The results show that the main character, Rania, succeeded in achieving her dreams by daring to explore the world without fear, but the semiotic analysis also revealed gender stereotypes attached to several characters. This analysis shows how the film constructs, reproduces, or responds to gender norms in a cultural context and opens up space for understanding gender dynamics and cultural identity in various conditions.

Keywords: Movies, Semiotic, Gender

Abstrak

Film sebagai bagian dari media massa memiliki dampak besar pada kehidupan manusia dan cenderung menggambarkan perempuan sebagai sosok yang lemah, tidak berdaya, dan menjadi target kejahatan. Dalam film "Jilbab Traveler: Love Sparks In Korea", tokoh penjelajah muslimah menjadi representasi dari wanita berjilbab dalam agama Islam. Film ini mengisahkan petualangan seorang wanita muslim yang mengelilingi dunia dengan jilbabnya, menciptakan gambaran sosok wanita muslimah modern yang sukses dan menjadi inspirasi bagi perempuan Muslim masa kini. Penulis ingin mengeksplorasi representasi gender dengan menggunakan pendekatan kualitatif dan analisis semiotika Roland Barthes. Fokusnya adalah bagaimana isu kesetaraan gender tergambar dalam film tersebut dan usaha-upaya kesetaraan gender yang terdapat di dalamnya. Tahapan analisis dilakukan dengan menonton film secara menyeluruh, menangkap layar pada adegan yang relevan terkait representasi kesetaraan gender, dan kemudian menganalisisnya menggunakan konsep semiotika Roland Barthes, yang mempertimbangkan makna denotatif, konotatif, dan mitos yang terkandung dalam adegan tersebut. Hasilnya menunjukkan bahwa tokoh utama, Rania, berhasil menggapai cita-citanya dengan berani menjelajahi dunia tanpa rasa takut, tetapi analisis semiotik juga mengungkap stereotip gender yang melekat pada beberapa karakter. Analisis ini memperlihatkan bagaimana film tersebut membangun, mereproduksi, atau menanggapi norma-norma gender dalam konteks budaya, serta membuka ruang untuk memahami dinamika gender dan identitas budaya dalam berbagai kondisi.

Kata Kunci: Film, Semiotika, Gender

Introduction

Perceptions and expectations of women are often reflected in gender stereotypes that portray them as weak, gentle, passive, and impressionable individuals.¹ Differentiating roles sexually by emphasizing femininity and masculinity as gender personality traits is often reinforced by family and societal norms. In many cases, girls are directed to participate in activities that are considered feminine, while activities that are considered incompatible with these stereotypes, such as climbing or fighting, are often prohibited.² This process forms part of a long history of gender differences, involving factors such as socialisation, reinforcement of social norms, and social and cultural construction through the influence of religion and state. Over time, gender socialisation is considered a biological destiny that is difficult to change.³ This perception then crystallises into the view that gender differences are male and female in nature. This understanding becomes an integral part of the social fabric and is deeply rooted in the culture, reinforcing the roles and characteristics expected of each gender.

The term gender refers to the concept of categorizing female and male characteristics and is the result of social and cultural construction. The concepts are dynamic, interchangeable, and vary from one culture to another.⁴ In other words, the concept of gender is a cultural framework that seeks to identify differences in roles, positions, behaviours, mindsets, and emotional characteristics between women and men in

society.⁵ For example, in most cultures, women are often expected to be the primary carers in the domestic sphere, while men are expected to be the primary breadwinners in the public sphere.

Issues related to women and gender that develop in society have appeared in the mass media since the colonial period.⁶ Mass media, as a means of disseminating messages, has the ability not only to convey information but also influence and shape the mindset of society.⁷ One form of mass media that plays an important role in this is film. Film, as a cutting-edge art that emerged in the 20th century, originated from the art of photography and has continued to evolve since it was discovered by Joseph Nicéphore Niépce of France in 1826.⁸ A film, as a work of art, has a specific purpose and intent that are reflected in the message that its creator wants to convey. Film not only records the reality of the society in which it is made but also projects that reality onto the screen, shaping people's perceptions. The film is considered a portrait of a society that reflects the reality that grows and develops in that society.⁹

The shift in perceptions towards women's representation in film, especially in Indonesia, has become apparent along with the impact of mass media. Previously, mass media, including films, tended to portray women as weak and limited to traditional "mattress, well, kitchen" roles. Sexual stereotypes of women are widely accepted, resulting in society viewing the media as a less

¹ Alfian Rokmansyah Rokhmansyah, *Pengantar Gender Dan Feminisme* (Yogyakarta: Garudhawaca, 2016).

² Ulin Sasmita, "Representasi Maskulinitas Dalam Film Disney Moana (Analisis Semiotika Charles Sanders Pierce)," 2018, <https://api.semanticscholar.org/CorpusID:194852105>.

³ Nur Syamsiah et al., "Wacana Kesetaraan Gender," *Wacana Kesetaraan Gender Nur Syamsiah Sipakalebbi'* |, vol. 1, 2014, www.gender.or.id.

⁴ Keppi Suksesi et al., *Sosiologi Gender: Konsep Dan Aplikasinya Di Pedesaan* (Malang: Universitas Brawijaya Press, 2021).

⁵ Ery Iswary, *Perempuan Makassar: Relasi Gender Dalam Folklor* (Yogyakarta: Penerbit Ombak, 2010).

⁶ Suriani Suriani, "Perempuan Dalam Pers Dan Politik Di Kota Medan: Biografi Ani Idrus 1930an-1970an" (Gadjah Mada University, 2015).

⁷ Emilsyah Nur, "Peran Media Massa Dalam Menghadapi Serbuan Media Online," *Majalah Ilmiah Semi Populer Komunikasi Massa* 2, no. 1 (2021).

⁸ Marselli Sumarno, *Dasar Dasar Apresiasi Film* (Jakarta: Gramedia Pustaka Utama, 1996).

⁹ Alex Sobur, *Semiotika Komunikasi* (Bandung: Remaja Rosdakarya, 2003).

accurate representation of reality.¹⁰ However, in recent decades, there has been a significant shift in the representation of women in film. Although there is still objectification, many recent Indonesian films have succeeded in dispelling these stereotypes by introducing female characters who have strength in the fields of science, courage, and justice.¹¹ This shift reflects the evolution of society's understanding of gender, which is increasingly inclusive and positive, where women are not only fixated on traditional roles but also have extraordinary abilities and contributions in various aspects of life.

One example of a film that reflects this change is 'Traveller's Hijab: Love Sparks in Korea'. Based on a novel by Asma Nadia, this film tells the story of women who can break through the barriers of their dreams and women in hijab who cannot continue to pursue higher education to participate in expeditions around the world. The film displays the idea that women are equal to men. They are described as physically strong, independent, and having the courage to be active in the various places they visit. Through a brief presentation of the plot of the film "Jilbab Traveller: Love Sparks in Korea," it is clear how gender issues, especially the role and identity of women in hijab, are presented strongly in the narrative. The portrayal of the issue is explained through several characters, especially the female lead character in the film, who shows that women have the same rights as men and that the hijab is not a barrier to achieving dreams and success.

Related to the background described above, researchers are interested in further examining the gender representation conveyed in films. This research will use a semiotic approach, especially

the concept of sign systems based on Roland Barthes' perspective, with the title "Semiotic Analysis of Gender Representation in Travellers's Hijab Films: Love Sparks in Korea."

1. Theoretical Studies

a) Semiotic Theory

According to etymology, semiotics comes from the Greek semeion meaning "sign".¹² Signs are devices used in trying to find a way in this world, both among people and with people. Semiotics wants to study how humanity interprets things. Mamaknai, in this case, cannot be confused with communicating.

In the history of linguistics, in addition to the term semiotics, terms such as semasiology, sememik, and semic are also used to refer to the field of science that studies the meaning of a sign or symbol.

The term semiotics is often used in French publications. Many semiotic studies have highlighted the triangle of meaning, stating that meaning arises from the relationship between three entities: objects (objects), people (interpreters), and symbols.¹³

Charles Sanders Pierce defined semiotics as the relationship between symbols, objects, and minds. A symbol represents an object or something that is accepted in the context of interpretation. For example, the word dog refers to a particular animal in your mind. Words are not animals but rather thoughts, associations, or interpretations that connect words to real objects. People who love dogs and keep them as pets experience different dog symptoms than people who were bitten by dogs as children.

¹⁰ Aprilia Hening Puspitasari and Widodo Muktiyo, "Menggugat Stereotip 'Perempuan Sempurna': Framing Media Terhadap Perempuan Pelaku Tindak Kekerasan," *Palastren* 10, no. 2 (2017), <https://doi.org/10.21043/palastren.v10i2.2610>.

¹¹ Lutfi Basit, *Lensa Gender Di Media Massa: Meta Analisis Politisi Perempuan*, ed. Muhammad Arifin (Medan: UMSU Press, 2022).

¹² Alex Sobur, *Analisis Teks Media: Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik Dan Analisis Framing* (Bandung: Remaja Rosdakarya, 2001).

¹³ Stephen W Littlejohn and Karen A. Foss, *Teori Komunikasi*, Tenth Edition (Waveland Press, 2011).

Semiology is "the study of the life of signs in society" and therefore belongs to the field of social psychology. Its purpose is to show how characters are created and the underlying rules. The term semiotics was coined by American pragmatic philosopher Charles Sander Peirce in the late 19th century, but now refers to the "theory of formal semiotics."

The basis of the study of semiotics lies in the concept of signs. Language and communication systems are not only limited to the use of symbols, but at the level of human thinking, the whole world around us is represented by symbols. Without symbols, humans would not be able to understand and interact with reality. Semiotics refers to a scientific discipline or method of analysis that interprets the meaning of signs in the context of a film screenplay, image, text, or scene. The term "semiotics" comes from the Greek "semiion," meaning "sign," or "seme," referring to "sign interpreter."

Its roots in semiotics can be traced to classical and academic research on logic, rhetoric, and ethics. The scope of semiotic studies includes the function of signs in a text, namely how the sign system in the text is understood and becomes a guide for readers in understanding the message contained in it ¹⁴

In other words, semiotics is in charge of questioning the codes set by the author so that the reader can access the spaces of meaning stored in the text. Signs are how we direct the course of life, both in our interactions with others and in this world. Semiotics, or semiotics in Barthes' terminology, is concerned with the study of how people interpret things. In this case, "mean" and "communicate" cannot be confused. Meaning not only means that objects carry information, in this case the objects they want to communicate, but also represent a structured system of symbols.¹⁵ Charles Sanders Peirce is famous for his

contributions to his semiotic theory. Peirce categorises signs into icons, indexes, and symbols, basing his grouping on his objects. According to him, a sign is a representation that has a natural relationship between the signifier and the signified.

In this context, symbols refer to representations that connect a character to an object or similar reference, for example, a portrait or map. An index, on the other hand, is a sign that indicates a natural relationship, such as a cause-and-effect relationship between a sign and its signifier, or a sign that is directly related to reality.

The sign itself is a symbol that shows the natural relationship between the signifier and the signified, where both relationships are arbitrary or based on cultural agreement. Many things have symbolic meaning in everyday life.

In most films, the background has a very important symbolic significance, as characters are often used as symbols. In any narrative context, a symbol refers to a concrete object, such as a particular image, individual, sound, event, or place, that expresses or represents a complex idea, attitude, or feeling and has a broader meaning than the meaning that appears directly. Thus, symbols are a type of communication that contains special meanings.

b) Roland Barthes' Semiotics

Semiotic analysis is an attempt to understand linguistics or language, as well as, to a broader extent, any human behaviour that has significance or functions as a symbol. Language is a component of the discipline of linguistics, which in turn is part of the field of study investigated in semiotics. In addition to considering language as the expression of a particular object, thought, or meaning, semiotics also confronts non-linguistic aspects.

Semiotics is a science or method of analysis for the study of symbols.¹⁶ In the world of

¹⁴ Sobur, *Analisis Teks Media: Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik Dan Analisis Framing*.

¹⁵ Yoyon Mudjiono, "Kajian Semiotika Dalam Film," *Jurnal Ilmu Komunikasi*, vol. 1, 2011, www.kompas.com.

¹⁶ Sobur, *Semiotika Komunikasi*.

semiotics, Ferdinand de Saussure, the founder of structuralism, recognised that language is the most important system of meaning.

It became a science that studied symbols in the social life of a society, and linguistics included all these symbols. In other words, linguistics is part of semiotics. Therefore, the symbols seem difficult to interpret. That's why we have to be very careful when studying it. Because if a symbol is displayed, it is a means or method to learn it. device or method. We seek to understand people and their lives.

Roland Barthes is known as a structuralist thinker who favoured the practice of Saussure's linguistic and semiotic models. Roland Barthes was a disciple or follower of Ferdinand de Saussure. Roland Barthes undoubtedly absorbed knowledge and devoted his thoughts to semiotics. Barthes called this scientific study semiotics. Roland Barthes is considered a structuralist thinker who practiced the Saussurean model of linguistics and semiotics.¹⁷

Barthes further developed Saussure's ideas on semiotics and applied them to his cultural concepts. He introduced the concepts of intention and denotation as keys to analysis.

Barthes' semiotics is organised at the level of language systems. In general, Barthes did this on two linguistic levels. The first level of language is language as objects, and the second level is called metalanguage.¹⁸

According to Barthes, semiotics is one branch of linguistics. Because, in other fields, symbols are considered a language for expressing ideas formed from certain elements in a structure, Barth then continued this idea, known as the two-tiered meaning. This idea includes the importance

of extension and connotation, which distinguishes the ideas of Roland Barthes and Saussure.¹⁹

a) Representation

Representation can be interpreted as the activity of representing, describing, creating images, or interpreting the way an object or text is depicted. The term representation refers to the representation of the relationship between text and reality.

Representation is a process of mental development that a person already has, which can be expressed and visualised in various mathematical models, namely language, images, concrete objects, tables, operational models, or a combination of all of them.

Representation is the creation of meaning for concepts in our minds through language.²⁰ In this context, language allows us to connect our physical imagination with concepts related to the real world, objects, people, and events. Simply put, language is used to say something that represents an event.

Here, language has a comprehensive meaning and goes beyond just spoken and written words. It includes signs as well as symbols that can be interpreted and represented in various forms, such as images, sounds, and even specific objects and events.

Language is also inseparable from meaning because language is a medium of production and exchange of meaning. On the other hand, the process of meaning always involves a system of representation. Representations give meaning to the world by establishing a series of correspondences

¹⁷ Habib Ali Akbar, "Komunikasi Analisis Semiotika Pesan Moral Dalam Film Quarantine Tales" (Universitas Islam Riau, 2022).

¹⁸ Haryati, *Membaca Film: Memaknai Representasi Etos Kerja Dari Film Melalui Analisis Semiotika* (Yogyakarta: Bintang Pustaka Madani, 2021).

¹⁹ Urip Mulyadi, "Representasi Perempuan Dalam Film Cinta Suci Zahrana," *Urip Mulyadi Representasi Perempuan Dalam Film Cinta Suci Zahrana Jurnal Ilmiah Komunikasi |MAKNA*, vol. 6, 2015.

²⁰ Rani Dwi Putri, "Representasi Identitas Muslimah Modern 'Jilbab Traveler' Dalam Novel Karya Asma Nadia," *JSW (Jurnal Sosiologi Walisongo)* 4, no. 2 (October 31, 2020): 117–32, <https://doi.org/10.21580/jsw.2020.4.2.5878>.

between objects, people, events, symbols, and concepts.

From the description above, it can be concluded that representation is a way to interpret a problem and can be used as a tool to solve it. Interpretation can be oral expressions, writing, images, tables, graphs, concrete objects, mathematical symbols, and so on.²¹

b) Semiotics in Film

Film has artistic value because it is the work of creative people who are experts in their fields. Film as a work of art should be evaluated artistically, not rationally.

Film studies is a relatively new field of research and can be said to be incomparable with the process of technological development. Semiotics is a scientific study or method of analysis that interprets characters in the context of a film screenplay, image, text, or scene into something that can be interpreted.

Meaning not only means that the object carries information—in this case, what the object wants to communicate—but also represents the structured symbol system used in the film.

c) Gender

The history of differences in gender identity between men and women has undergone a long development and is influenced by various factors such as socio-cultural, religious, and national conditions. In this prolonged journey, gender differences are often regarded as a natural or biological aspect that cannot be changed, even though such beliefs are the source of gender gaps in society.²²

Gender roles here have a great influence on the lives of individuals and can influence the life experiences they experience. Gender can determine an individual's access to education, the world of work, as well as other parts of the public sector. In addition, gender also affects health status, life expectancy, and individual freedom in activities. Clearly, gender determines aspects of sexuality, interpersonal relationships, decision-making, and an individual's ability to act independently. After all, gender plays a crucial role in determining a person's future identity.

According to Jarry and Jarry, gender has two concepts. First, the term gender is usually used to separate men and women based on differences in gender anatomy. In the second context, gender is defined by socially defined attributes. In social psychology, gender is further explained as the separation between "man" and "woman," introduced by sociologists and psychologists to highlight the role of gender in advancing social status.

Gender refers to the social, psychological, cultural, and behavioural aspects of a male, female, or other gender identity. This includes characteristics and behaviours that are socially and culturally associated with both men and women.²³ It should be noted that sexual intercourse is different from sex, which refers to biological differences between men and women. Gender is the result of social construction that is influenced by society and culture and can change from one society to another over time.

The definition of gender is different from the definition of sex. Gender can be explained as a state in which individuals born biologically male or female acquire social

²¹ Putri, Representasi Identitas Muslimah Modern "Jilbab Traveler" dalam Novel Karya Asma Nadia

²² Marzuki Marzuki, "Kajian Tentang Teori-Teori Gender," *Jurnal Civics: Media Kajian*

Kewarganegaraan 4, no. 2 (December 31, 2007), <https://doi.org/10.21831/civics.v4i2.6032>.

²³ Soedarwo Vina Salviana D, *Pengertian Gender Dan Sosiologi Gender* (Jakarta: Universitas Terbuka, 2010).

traits as male or female through attributes of masculinity and femininity, often influenced by existing societal values supported by systems, symbols, and other aspects. In other words, gender can be interpreted as a social construct regarding social roles and behaviour.

In the fields of sociology and anthropology, gender can be defined as a pattern of behaviour or role determination that occurs between men and women that is formed or influenced by social conditions in a society at a certain period.

Society divides people into categories of who is "male" and who is "female." Gender is viewed culturally and historically as the meaning, interpretation, and expression of the diversity of the two genders in different cultures, for example. Social factors such as class, age, race, and ethnicity also contribute to the sharpening of certain meanings, expressions, and experiences of gender, as well as the fact that gender cannot simply be equated with sex.

In other words, socially constructed characteristics are already embedded in this concept of gender. For example, men are seen as more manly, more powerful, more influential, violent, and logical, while women are seen as good, beautiful, motherly, less active, and grumpy. However, some characteristics change over time and history. For example, some men are kind, emotional, and motherly, while others are strong, powerful, and rational. But beyond all these processes, it is social structure that distinguishes the unique characteristics of the two genders.

Until now, in terms of biology men and women have differences, and each sex has its own unique limitations and advantages. It is difficult to make changes because it is considered something that God has given us.

Gender, by contrast, is not necessarily understood as the result of socialization,

enculturation, or socialization and is thus a characteristic that is considered appropriate or expected by the cultural environment because one is female or male. , manifested in attitudes and behaviors. . Characteristics such as femininity for women and masculinity for men may differ from culture to culture because the cultural environment does not always have the same expectations and requirements for these characteristics.

Women and men were created by God naturally. The formation of culture is learned and socialized from an early age. This is important because, in the past, people often confused natural and non-natural human traits (gender). The roles of men and women are very different, helping to rethink the previous division of roles. Building an image is believed to be innate in both women and men.

The interconnectedness between men and women is dynamic, relevant, and responsive to the reality that exists within us. The difference in expectations that society has of men and women results in differences in the roles of both in society. This situation creates variations in roles, responsibilities, functions, and even space for both genders.

This results in variations in tasks, obligations, functions, and even the scope of human activity. human activities. Therefore, gender differences are specific in our perspective, which is why we often forget them, as if they were eternal things. Immortal a fixed and centuries-old female biological trait.

Therefore, gender consists of traits, attitudes, and behaviors that are human creations and experienced by all people who

undergo the process of becoming civilized human beings.²⁴

d) Film

According to KBBI, the film is a thin layer of celluloid that functions as a container for **negative** images (to be made into portraits) and positive images (displayed in wide layers). Movies can also be interpreted as plays or stories with live footage.

The presence of film responds to leisure outside of working hours and to the desire to enjoy aspects of culture. With its rapid development, cinema has an important role in meeting needs that have been neglected. Today, language is one of the key elements in film.²⁵

In the field of Communication Science, the transmission of one's ideas and emotions to others is mainly done through the medium of symbols. These media can be language, signs, images, as well as individuals who can directly convey thoughts and feelings to the recipient. These symbols play a major role in the communication process.

As part of the industry, it is important for film to be considered part of society's economic production. It is worth looking at it in the context of other products. Film is also part of the communication process, becoming a crucial element in the system used by individuals and groups to convey and obtain messages.

In essential terms, the film is part of cinematography, which comes from the words *cinema*, which means "movement," and *tho or fitos*, which refers to "light." Thus, cinema can be interpreted as the process of painting movement using light. As the primary form of visual mass communication worldwide, movies or videos have a profound

influence, with hundreds of millions of people watching them every week, whether they're theatrical films, TV movies, or laser videos.

The visual medium known as film or also referred to as live images, movie theater, or moving photographs, consists of a sequence of static images that, when played on a screen, give the impression or illusion of movement. This occurs through the phenomenon *phi*, in which movement seems to occur when two adjacent visual stimuli are presented alternately with relatively high frequency.

In addition, film has significance as a useful social and cultural document. The film conveys the era of its making, although that is not its purpose. Cinema as an audiovisual medium consists of parts of images that are assembled as a whole and are able to capture socio-cultural reality, thus allowing the message contained in the film to be conveyed in the form of visual media.

Film is a form of mass media that is used to communicate messages to a wide audience. The power of film in changing people's social lives often lies in its ability to reflect the social conditions in which it was produced. Through its imagery, the film is able to portray the growing and developing reality in society, visualizing it through the screen. In addition to films, there are also other media such as electronic media (television and radio) and print media (magazines and newspapers).²⁶

There is a contradiction in the perception of film because of its nature which functions as entertainment as well as a means of education. As a form of entertainment, movies are considered as one way to entertain and fill spare time. However, in its role as an educational tool, the film contains elements of ideology as well as propaganda, both hidden

²⁴ Loisa Magdalene Gandhi Lopian, *Disiplin Hukum Yang Mewujudkan Kesetaraan* (Jakarta: Yayasan Obor Indonesia, 2012).

²⁵ Ganjar Wibowo, "Representasi Perempuan Dalam Film Siti," *Nyimak (Journal of*

Communication) 3, no. 1 (April 2, 2019): 47, <https://doi.org/10.31000/nyimak.v3i1.1219>.

²⁶ Wibowo. 2019. Representasi Perempuan dalam Film Siti

and obvious, which are reflected in various themes raised in the film. It is important to pay attention to the educative aspects of the messages contained in the film, so that the audience is able to distinguish between positive and negative messages conveyed. Movies have a significant impact on society.

Experts believe that films have the ability to influence their audience because they have the power to influence various levels of society. Along with the progress of the cinematography industry, the development of cinema today takes place quickly and dynamically. This rapid and unpredictable growth made cinema a progressive cultural phenomenon.

Filmmakers have created many incredible works that explore a variety of themes, from romance, religious aspects, horror, to humor. In fact, there are films that raise sexual themes.

Since the rise of film production in Indonesia in 2000, filmmakers have been competing to release phenomenal films to attract public attention and increase market value.²⁷

In historical records, Indonesian films are also influenced by the American film industry. It is important to remember that in the beginning, when film was first invented, it was not yet considered an art form. At first, movies were only considered as representations of real life. However, it should be noted that a long process took place in various countries that led filmmakers to make films recognized as works of art. Eventually, the effort resulted in the recognition that film was part of the work of art.²⁸

e) Problem Limitation

Problem limitation aims to narrow the scope of the issue so that it is not too widespread, also to prevent misunderstandings between readers and writers in understanding the essence of this paper. The main focus of this writing is to analyze gender representation on several dialogue excerpts in the film *Jilbab Traveler*, using semiotic analysis methods based on Roland Barthes' approach.

Method

This study applied a qualitative descriptive approach using Roland Barthes' semiotic analysis. The research focused on scenes from the film "*Traveler's Hijab: Love Sparks in Korea*" with the main aim of examining gender equality representations. The method of analysis draws on three important aspects in Roland Barthes' semiotics: denotation, connotation, and myth. The analysis stage is carried out by watching the film thoroughly, capturing screenshots on relevant scenes related to gender equality representation, and then analyzing them using Roland Barthes' semiotic concepts, which consider the denotative, connotative, and mythical meanings contained in the scenes.

Results and Discussion

1) Description of Hijab Movie *Traveler : Love Sparks In Korea*

Hijab Traveler: Love Sparks In Korea is a film adaptation of the book written by Asma Nadia. The story follows the journey of a veiled woman who dreams big and eventually finds love, even though it also means she has to let go of losing the person who inspired her to achieve that dream.

²⁷ Wibowo. 2019. Representasi Perempuan dalam Film *Siti* h.5

²⁸ Muhammad Ali Mursid Alfathoni, *Pengantar Teori Film* (Yogyakarta: Deepublish, 2020).



Figure 1. Hijab Traveler film poster: Love Sparks In Korea


This film is not only a romantic drama, but also displays family unity, dreams, friendship, culture, and sacrifice in the series of film stories. This film shows that women can achieve success in their dreams despite wearing hijab. Hijab does not prevent women from achieving their dreams. But in reality there are still many Indonesians who adhere to Islam but avoid wearing hijab for various reasons. One of them is that they believe that wearing hijab will hinder their dreams and careers.

The film showcases the idea that women, despite wearing the hijab, have equal capacities with men. They are described as physically strong, independent, and have the courage to be active in the various places they visit. They move without fear and are given equal rights and freedoms with men. The ideology of the film is to meditate on the verses of Allah while walking on the earth and get closer to the greatness of Allah who created the earth and its contents. The film supports the idea of the importance of women maintaining their identity as Muslim women. Love stories are conveyed through bodily expressions without showing or offending vulgar things, and illustrate how to deal with social differences in society. In this film, Bunga Citra Lestari plays the character Rania Timur Samudra who is known as "The Hijabi Traveler" by readers of her novel because she wears hijab and explores various places in the world.

2) Results and Analysis

Pieces featuring elements of gender equality in the film "Traveler's Hijab: Love Sparks In Korea."

Table 1

Visual	Meaning
 <p>Figure 1.2</p> <p>Dialogue: Rania : However, those carriages opportunity leave me far away when I fell and experiencing a concussion, the pain in my head made me fail Continuing College until one day father said be Ibn Battuta to father, A Muslim explorers who become the world's reference.</p>	<p>Denotation: Rania was unable to continue her studies due to a concussion, but that did not mean she was desperate. Her father made Rania become Ibn Battuta, a Muslim explorer. His travels around the world made him even more excited and optimistic about living life.</p> <p>Connotation: Rania's shortcomings do not make her weak. In fact, Rania really appreciates her parents' encouragement and support. Because, the support of the closest people is what makes it strong. Rania realized how vast and wonderful God's creation was after she stepped out of the zone that made her feel comfortable. If you're traveling alone, be brave and kind. How to approach people who are different from you With the Creator.</p> <p>Myth A person's success is not measured by his finances, genetics, or even physical condition. If a person cannot continue his education due to illness, it does not mean that he cannot succeed or achieve his goals.</p>

She is a woman.




Figure 1.3

Dialogue:
 Rania: Doing
 Wide range of halal work
 for
 extend the range
 My footsteps.
 It starts with just
 letter to the end
 I send you a post
 my writing to various
 media. I found out
 My little role in
 knowledge sharing and
 Experience for
 Those who
 Need.

Denotation:
 Rania writes letters and
 sends texts to various
 media such as
 newspapers to share her
 knowledge with others
 and make it a halal
 work.

Connotation:
 Rania plays a small role
 due to the diversity of
 knowledge and
 experience.

Myth:
 The nature of the film
 supports the idea that
 women can work and
 share knowledge about
 their experiences with
 society.




Figure 1.4

Dialogue:
 Father: writings
 You are enough
 Accompany Dad
 During
 Ini. Dah go
 Keep Discovering
 your discovery. Well.
 Rania's mother ;
 women do not
 It's worth a walk
 alone without
 Accompanied
 His mahram.
 Father: I don't
 ideal but we too
 Do not omit
 Rania chance
 to increase knowledge.
 Rania: father.. Rania
 Just here.

Denotation:
 Father: writings
 You are enough
 Accompany Dad
 During
 Ini. Dah go
 Keep Discovering
 your discovery. Well.
 Rania's mother ;
 women do not
 It's worth a walk
 alone without
 Accompanied
 His mahram.
 Father: I don't
 ideal but we too
 Do not omit
 Rania chance
 to increase knowledge.
 Rania: father.. Rania
 Just here.



Figure 1.5

Dialogue:

Denotation:
 Hyung Geun and Rania
 quarreled because
 Hyung Geun said that
 Korea is much more
 beautiful than
 Indonesia, and Rania
 said that there is a very

Hyun geun: "Korea
 better than
 English"
 Rania : "what are you
 said just now?"
 Hyun Geun: "yes, more
 beautiful"
 Rania : "You uda
 Been to Ijen Crater
 not yet si ? , You must
 to ijen crater first, it
 Sulfur Ter crater
 beautiful, one that
 the most beautiful in the
 world,
 Korea doesn't have rich
 That's it"
 Hyun geun: "Bring it
 we're there"
 Rania : "I'm sorry I can't,
 I have to go home"
 Hyun geun: "You
 liar, huh?"
 Rania : "okay, come on"
 Hyun geun: "okay"
 Alvin: "Where are we
 going
 nih?"
 Rania : "ijen crater"

beautiful place in
 Indonesia called "Ijen
 Crater".

Connotation:
 Hyung Geun asks Rania
 to take him and Alvin to
 "Ijen Crater."

Myth:
 Women can't lead the
 way, can only be guided,
 and can't even show
 what they already know.




Figure 1.6




Figure 1.7

Dialogue:
 Ilhan : A school
 informal for the
 Mothers who live in
 riverbanks and rails
 train. Rania
 They are all blind
 letters (while
 whispered to Rania).
 Rania:
 (Nodding
 head and smile)
 Ilhan: If they
 feel the importance
 education, definitely
 they will continue
 encouraging children
 them for

Denotation :
 Ilhan established an
 informal school for
 mothers living on
 riverbanks and railroads

Connotation:
 Mothers believe that
 education is important
 to send their children to
 school.

Myth:
 Women don't need
 education because they
 just stay at home.

Going to School, Really
Head of School
this is just now
Resigned.



Figure 1.8

Dialogue:
Mother 1: Mba teacher
Great, his face is there
in the book.
Ibu2 : Yes, MBA
Teachers are not afraid
well everywhere the way
alone.
Rania: That fear
won't bring
The result is nothing,
precisely
Courage is what
will present
surprises in life..
Rich these mothers
All of them are brave.
Not many tablets
mother-
Mothers who are willing
to learn
Again, school again.

Denotation:
The mothers admired
Rania because her face
was in the book and
asked if she wasn't
afraid to travel alone.

Connotation:
Mothers believe that
education is important
to send their children to
school.

Myth:
Women don't need
education because they
stay at home.



Figure 1.9

Dialogue:
Rania's mother: Since a
long time ago, I never
agreed
You do
Traveling, Mom Can't
Imagine the mother's
child in
the country of lone
people,
kalua anything happened
how? your father who
always strengthens
mother,
Your father always said,
'Let Rania be
Vice eyes and feet

Denotation:
Rania says she's not
afraid
does not bring results.

Connotation:
The point of Rania's
words is that getting out
of the comfort zone
brings surprises in life
Courageous mothers
take the first step to
learning
Also.

Myth:
If you don't have the
courage to take the first
step and leave your
comfort zone, you
won't thrive.

we to see
world'



Figure 2.0

Dialogue:
Ilhan: "hyung geun, he
can never
forget you, he
love you, you
Don't be afraid
hurt me rania ,
although sad,
Disappointed, everything
is there.
But better
Now, it's better
you are honest without
must, with no one
burden, if your heart
Given a choice, I
sure you are more
Choosing Hyun Geun
as a life partner
You, right, Rania?"

Denotation:
Rania met Hyung Geun
after she returned to
Korea with Mas Ilhan.
After Rania and Hyung
Gun's discussion, Mas
Ilhan comes over and
says, Rania tells Hyung
Geun that she loves her
and can never forget
her. Rania felt guilty but
couldn't help it either.
Lying about your
feelings.

Connotation:
Rania feels guilty
towards Mas Ilhan, but
she loves him.
I feel like Hyung Geun
is the person I've been
looking for for a long
time.

Myth:
Women cannot choose
their own life partner.

Conclusion

Based on the results of observations and research. Researchers found that there is gender representation in the film "Hijab Traveler: Love Sparks In Korea" where women who are considered weak and cannot travel alone without being accompanied by their husbands are not completely true. Rania broke this perspective with her passion and courage to pursue the dream of becoming an "ibn Battuta" who explored the world and motivated many people. Rania has successfully become a Muslim writer who has conquered 27 countries and 125 cities in the world.

The film "Jilbab Traveler: Love Sparks in Korea" provides an overview of the complexities of Muslim women in dealing with cultural differences and gender expectations. Despite attempts to explore these issues in greater depth, the film also shows the gender stereotypes still attached to some characters. Semiotic analysis

reveals how gender representation in the film can be a stage for reflecting on and understanding the complexities of gender and cultural identity in diverse contexts.

References

- Akbar, Habib Ali. "Komunikasi Analisis Semiotika Pesan Moral Dalam Film Quarantine Tales." Universitas Islam Riau, 2022.
- Alfathoni, Muhammad Ali Mursid. *Pengantar Teori Film*. Yogyakarta: Deepublish, 2020.
- Basit, Lutfi. *Lensa Gender Di Media Massa: Meta Analisis Politisi Perempuan*. Edited by Muhammad Arifin. Medan: UMSU Press, 2022.
- Haryati. *Membaca Film: Memaknai Representasi Etos Kerja Dari Film Melalui Analisis Semiotika*. Yogyakarta: Bintang Pustaka Madani, 2021.
- Iswary, Ery. *Perempuan Makassar: Relasi Gender Dalam Folklor*. Yogyakarta: Penerbit Ombak, 2010.
- Lapian, Loisa Magdalene Gandhi. *Disiplin Hukum Yang Mewujudkan Kesetaraan*. Jakarta: Yayasan Obor Indonesia, 2012.
- Littlejohn, Stephen W, and Karen A. Foss. *Teori Komunikasi*. Tenth Edition. Waveland Press, 2011.
- Marzuki, Marzuki. "Kajian Tentang Teori-Teori Gender." *Jurnal Civics: Media Kajian Kewarganegaraan* 4, no. 2 (December 31, 2007). <https://doi.org/10.21831/civics.v4i2.6032>.
- Mudjiono, Yoyon. "KAJIAN SEMIOTIKA DALAM FILM." *Jurnal Ilmu Komunikasi*. Vol. 1, 2011. www.kompas.com.
- Mulyadi, Urip. "Representasi Perempuan Dalam Film Cinta Suci Zahrana." *Urip Mulyadi Representasi Perempuan Dalam Film Cinta Suci Zabrana Jurnal Ilmiah Komunikasi |MAKNA*. Vol. 6, 2015.
- Nur, Emilsyah. "Peran Media Massa Dalam Menghadapi Serbuan Media Online." *Majalah Ilmiah Semi Populer Komunikasi Massa* 2, no. 1 (2021).
- Puspitasari, Aprilia Hening, and Widodo Muktiyo. "Menggugat Stereotip 'Perempuan Sempurna': Framing Media Terhadap Perempuan Pelaku Tindak Kekerasan." *Palastren* 10, no. 2 (2017). <https://doi.org/10.21043/palastren.v10i2.2610>.
- Putri, Rani Dwi. "Representasi Identitas Muslimah Modern 'Jilbab Traveler' Dalam Novel Karya Asma Nadia." *JSW (Jurnal Sosiologi Walisongo)* 4, no. 2 (October 31, 2020): 117–32. <https://doi.org/10.21580/jsw.2020.4.2.5878>.
- Rokhmansyah, Alfian Rokhmansyah. *Pengantar Gender Dan Feminisme*. Yogyakarta: Garudhawaca, 2016.
- Sasmita, Ulin. "Representasi Maskulinitas Dalam Film Disney Moana (Analisis Semiotika Charles Sanders Peirce)," 2018. <https://api.semanticscholar.org/CorpusID:194852105>.
- Sobur, Alex. *Analisis Teks Media: Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik Dan Analisis Framing*. Bandung: Remaja Rosdakarya, 2001.
- . *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya, 2003.
- Suksesi, Keppi, Yayuk Yuliaty, Jemma Ayu Inggrida, and Iwan Nurhadi. *Sosiologi Gender: Konsep Dan Aplikasinya Di Pedesaan*. Malang: Universitas Brawijaya Press, 2021.
- Sumarno, Marselli. *Dasar Dasar Apresiasi Film*. Jakarta: Gramedia Pustaka Utama, 1996.
- Suriani, Suriani. "Perempuan Dalam Pers Dan Politik Di Kota Medan: Biografi Ani Idrus 1930an-1970an." Gadjah Mada University, 2015.
- Syamsiah, Nur, Fakultas Dakwah, Komunikasi Uin, and Alauddin Makassar. "WACANA KESETARAAN GENDER." *Wacana Kesetaraan Gender Nur Syamsiah Sipakalebbi* |. Vol. 1, 2014. www.gender.or.id.
- Vina Salviana D, Soedarwo. *Pengertian Gender Dan Sosiologi Gender*. Jakarta: Universitas Terbuka, 2010.
- Wibowo, Ganjar. "Representasi Perempuan Dalam Film Siti." *Nyimak (Journal of Communication)* 3, no. 1 (April 2, 2019): 47. <https://doi.org/10.31000/nyimak.v3i1.1219>.