

Acceptance of Gender Roles in *Kudapan Spesial* Short Films by the Audience

ARTICLE INFO

Article history

Received
Revised
Accepted

Keywords

Audience
Exchange of Gender Roles
Kudapan Spesial Films
Reception Analysis

ABSTRACT

The short film *Kudapan Spesial* features a scenario where a father transitions into a housewife and a mother works as a dancer to support the family, illustrating the changing gender roles in the home. The exchange of gender roles is the study's chosen topic of inquiry. The purpose of this study is to ascertain how society views the frequent reversal of gender roles in the environment. The viewers of the movie *Kudapan Spesial* will speak for the general public while expressing the meaning of the movie. By studying the film *Kudapan Spesial*'s audience, one can determine whether the message the director intended for them will be understood similarly by them. This is connected to Stuart Hall's encoding-decoding theory. In an interview, Stuart Hall's encoding-decoding model is utilized as the method. Three factors influence how an audience interprets a media; in this study, film is the media under consideration. The audience has varying opinions about the shifting of gender roles, according to the study's findings. However, the majority of individuals now recognize the shifting of gender roles as a social fact.

This is an open access article under the [CC-BY-SA](#) license.



1. Introduction

The patriarchal system still dominates society, as seen by the unnatural swapping of gender roles. Men are more dominant and have greater control in patriarchy, whereas women have minimal control and, in some cases, no rights at all. The patriarchal system has a variety of consequences on people's lives. In the eyes of society, inequity between men and women results in individuals not having equal access (Sakina & A., 2017). In fact, a woman's leadership and intellectual abilities can advance gender equality for men and women (Ananta Putra, 2019).

An irrational assumption of a husband and wife who do not perform a role in society as they should. A husband is regarded as having a higher status than a wife. Men do not need to be handsome, according to conflict theory, because they have more economic control than women (Lindsey, 2016). This demonstrates that the spouse is considered the holder of control in the home, including control over finances. The community's ideal household standard is one in which the husband and wife each play a role appropriate to their position.

A film titled *Spesial Kudapan* is one of the films in the family drama genre. *Kudapan Spesial* is a short film that explores ideas outside of the patriarchal system's prevalent paradigm. Films that present opposing viewpoints will be more intriguing to understand the audience's meaning. "*Spesial*

Kudapan," a short video that explores the idea that women have equal influence and power as men. The alternative idea conveys a message to this picture, namely that the reversal of gender roles in the home is something that should be accepted as natural and should not be questioned.

From diverse perspectives, the phenomena of gender roles being exchanged in the home will have many connotations. As a result, the purpose of this study is to determine how the audience interprets gender exchange in the context of the household in the short film *Kudapan Spesial*. The purpose of this study is to find out what it means when the media displays audience acceptance; in this case, the media is intended for film. The dominant message supplied by the media (preferred reading) will be understood differently as a result of the meaning produced.

According to McQuail, the term "audience" is often used interchangeably with the term "receiver." Another definition of audience is a group of attentive, receptive, but generally passive and public listeners or spectators (McQuail in Nasrullah, 2019:6-7). Although the concept of an active audience is still developing, it is based on the assumption that audiences are largely passive. In the 1980s and 1990s, the active audience notion was further developed.

According to Stuart Hall (1973), audience research focuses on two things: (a) analyzing the social and political context in which media content is produced (encoding); and (b) consuming media information (decoding) in everyday life. Individual attention in the process of mass communication (decoding), specifically the process of in-depth comprehending and interpreting a text in the media, and how individuals interpret media content, is the topic of the reception analysis study (Baron in Hadi, 2009).

Stuart Hall was a trailblazer in this sector. Stuart Hall employs the encoding-decoding method to examine the relationships between production, text, and audience in a framework that can be studied. There is an encoding step in the process of producing a text for the media, and the audience will decode the codes once they grasp the content of the text being broadcast (O'Sullivan Mailasari & Wahid, 2020). Each person will experience message reception differently. One of the reasons why each message reader may interpret a message differently is background (Pradhita, Kevi Restu & Junaedi, 2019).

Messages are sent through the media in the form of a mixture of codes or complex signs, with the creator of the media text determining a preferred interpretation (Suryani, 2013). Preferred reading, according to Stuart Hall (in Ilfiyasari & Malau, 2021), is required in order to group into three audience roles. In reception analysis, preferred reading is employed as a reference code.

Stuart Hall advocated that the encoding-decoding process be divided into three steps. The stage of planning and creating conversation is the first. At this point, the producer is forming ideas, messages, and thoughts. This stage is dominated by the producer's point of view, knowledge, and experience. The stage of giving discourse in the form of impressions is the next step. Producer dominance is no longer present; at this point, the words and pictures shown have the strongest dominance. The third stage involves deciphering the code created in the first stage. The decoding stage is another name for this stage. In contrast to the first stage, this stage is dominated by the audience's point of view, knowledge, and experience. The meaning that is produced will be different. The importance of experience and knowledge in this process cannot be overstated. The manufacturing process that results in the visualization of social life's value will be re-applied to the value of social life's value (Fathurizki, 2018).

Gender, unlike sex, is a cultural construct that is acquired and socialized in the family from an early age, and it is theorized by social scientists to explain the distinctions between men and women who are not innate (nature) as God's creation (Utaminingsih, 2017). Gender, according to Bell and Blaeure, is defined as the expectations that men and women have created over time (Perdana, 2014). Gender is sometimes formed in accordance with the dominant culture.

The audience frequently believes everything the media constructs to be true. It's the same with the film's portrayal of gender equality in the plot. Because male personalities are frequently built as dominant and powerful individuals, society will apply the same principle to the community's social life. Assumptions about women who are deemed weaker appear to be commonplace. Because evolution takes so long, this construction is gradually becoming accepted as fact (Yoshina Siautta et al., 2020).

Men are frequently the writers of films with women as the central characters. This demonstrates that women's films do not necessarily reflect women's perspectives. Women are sometimes focused on being players in order to catch the audience's attention, whereas men are more trusted when it comes to crafting the show's content.

Although this is not the first study of its kind, there have been a number of others that have looked into comparable topics. The first study, titled "Penerimaan Khalayak Terhadap Pertukaran Peran Gender antara Laki-laki dan Perempuan dalam Sinetron Dunia Terbalik di RCTI," by (Ratnasari, 2018) found that audiences read in a conversation about gender roles that can be traded in the soap opera *Dunia Terbalik*. In the context of the agreed stance, all informants are included. As a result, the community has begun to respond critically to the gender roles between men and women, which have been formed through the dominant notion, namely patriarchal culture.

Another prior study, titled "Pengalaman Komunikasi Keluarga Istri Yang Berpendapatan Lebih Besar Dari Suami" (Utami, 2016), found six characteristics related to the meaning of role expectations in a wife's marriage who earned more than her husband. These six dimensions are manifested in the interaction between the wife who earns more than her husband and her husband, her immediate environment (family and friends), and herself. These six dimensions explain why wives who earn more than their husbands stay in their marriages despite the fact that their expectations for their husbands' figure and role are not met in their marriages.

the study "Audience Acceptance of the Exchange of Gender Roles in *Kudapan Spesial* Short Films" is crucial because it will fill a gap in previous research. Given the persistence of Indonesia's patriarchal culture, the topic of gender exchange is always fascinating to debate. The research is especially intriguing since it provides counterarguments to popular notions about patriarchal culture. Therefore, the purpose of this study is to ascertain how the community perceives the shifting of gender roles inside the family as one of the effects of the increasing patriarchal system.

2. Method

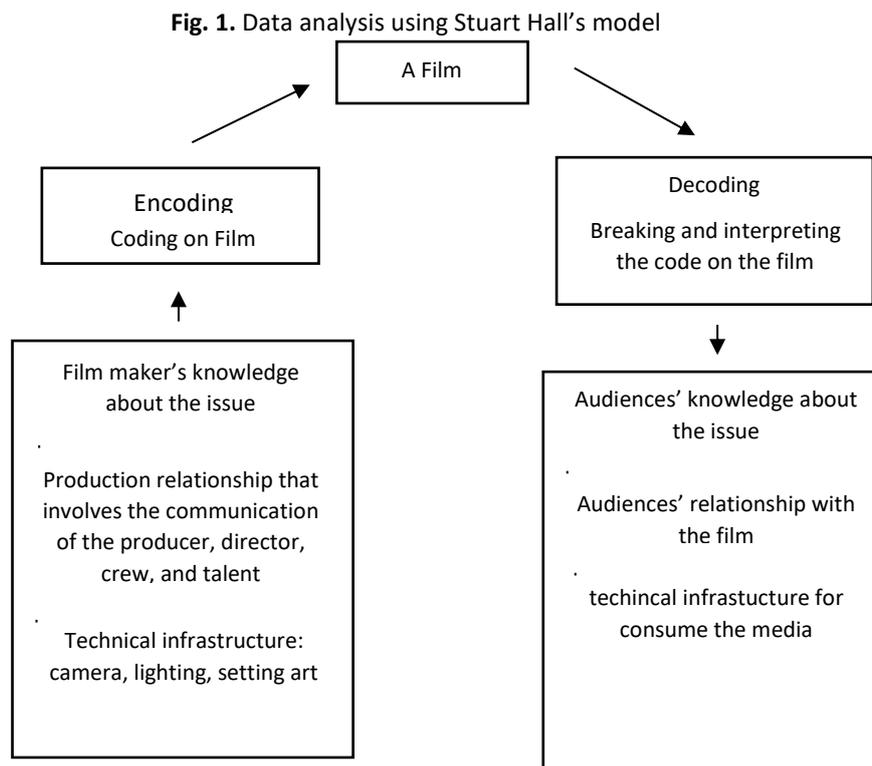
This study employs reception analysis, which considers the audience as an active maker of meaning rather than just a recipient of the message. From the start, reception theory/analysis posits that media audiences will receive media messages in one of three ways: dominant meanings, negotiating meanings, and opposition meanings, all of which are investigated through the encoding-decoding process (Savitri, 2017). Because the Stuart Hall model comprises three components that will influence a person's interpretation of a media or image, this study applies the encoding decoding theory that Hall first suggested. These three factors are thought to be useful in determining the meaning that someone produces. In light of this idea, these three factors will be used to assess the meanings the audience has created. The purpose of this study is to find out what it means when the media displays audience acceptance; in this case, the media is intended for film.

The constructivism paradigm is used in this study. The separation of the subject and the object of language is rejected by this paradigm. Language is not only viewed as a tool for comprehending objective reality, but also as the transmission of statements. This paradigm examines the primary topic in the creation of meaning and social relationships (Nurhadi, 2017). The constructivism paradigm was chosen to be employed in this study because the researcher wanted to discover how the audience creates meaning for the information communicated by the film *Kudapan Spesial*. The meaning-making process will be influenced by each individual's experience and societal factors.

The audience of the short film *Spesial Kudapan* is the focus of this study. According to the definition of digital natives and digital immigrants, the researcher recruited five interviewees with a rather big age gap. Digital immigrants, on the other hand, must go through an adaptation process from a simple system to a digital system like the one we have now. Differences in mentality are also influenced by exposure to information available on the internet. This has an impact on the meaning created, which varies depending on the audience's thinking and point of view.

The data analysis process was broken down into multiple parts. The data is collected from informants, processed, and analyzed in the media message analysis step. The dominant message (preferred reading) in the short film *Kudapan Spesial* will be analyzed and understood during the

encoding stage of this study. The next step is to conduct interviews with selected informants in order to collect data. According to the definition of digital natives and digital immigrants, the researcher chose a number of interviewees with a significant age gap. While digital immigrants must go through a process of adaptation from a simple system to a digital system as it is now, digital natives are accustomed to internet technology. Following the collection of informant information, the researcher will analyze the information using the media message analysis stage. The findings will be used as a reference source for researchers to identify the informant's position. Informants can be in a hegemonic, negotiating, or oppositional stance.



3. Findings and Discussion

In order to analyze this research, researchers will go through many stages. In this study, the researcher will first do a simple semiotic analysis. The semiotics of communication, according to Umberto Eco, stresses the discussion of sign formation, which is founded on six communication components. The sender, the sign system, the message, the communication route, and the reference offered are the six factors (Wibowo, 2013). In addition, the researcher will report and analyse the information gleaned through informant interviews.

The filmmaker's knowledge and experience are crucial in the formulation of the story outline. Through one of the podcast channels, particularly *difinisee*, Bagas Satrio, the director of the film *Kudapan Spesial*, explains the concept behind the film. His personal experience served as the inspiration for the short film *Kudapan Spesial*. Bagas confessed that he had been accustomed to bringing up phenomena that were close to him when he was in college in order to maximize the films that would be produced. Bagas stated that the main concept of the film resonated with him and his family. The Bagas family is a family that conducts gender roles exchange in the home. Due to illness, Bagas' father was forced to become a housewife, and Bagas' mother had to work to support the family.

Bagas was interested in recounting his life narrative because of the internal turmoil he was experiencing. Bagas didn't think there was anything wrong with switching gender roles as a child, but people around him thought it was unusual and unnatural. This disparity in his viewpoints with

others is what piques his interest in using the problem of gender roles exchange as the basis for a film.

Teknologi infrastruktur yang digunakan untuk mendukung terciptanya film yang baik. The first is a technique for capturing images using a camera. Pergerakan dan penataan kamera akan berpengaruh terhadap visual hasil yang dihasilkan. Each person involved in the production of a film must have a set of shots that will be used, and these will be grouped together to form a sambungan (Hunt et al., 2010).

Short films like *Kudapans Spesial* feature a lot of medium-long shots. A medium long shot is a shot that falls between between a medium and a long shot. This picture is frequently utilized to capture the actor's expression as well as to illustrate a certain setting. The medium shot, like the long shot, catches the actor's movement as well as his detailed expression (Katz, 2016). Several of the performers' activities are often directly captured in the pictures utilized in *Spesial Kudapan* films. This demonstrates that there is a close connection between these activities. Aside from that, the filmmaker wishes to describe the reasons and impacts of each character.

It's also crucial to get the film's lighting right. The mood of the film will be affected by the color provided by the light. Warm colors are frequently used in family films as a symbol of family warmth. The filmmaker used a reddish tint to represent warmth, similar to the film *Kudapan Spesial*. A lower temperature causes the red component, while a higher temperature causes the blue component. Warmer colors are those that result from lower temperatures (Ascher & Pincus, 2012).

The house is also featured in the film *Kudapan Spesial*. The outside of the house is not depicted in any of the scenes. This appears to direct the audience's attention to what is going on in the household, rather than being distracted by outside events. This film is likewise told from the perspective of the main character, the father. The entire scene that is played in the house represents the father's point of view as the house's parent, and his everyday life is limited to the house. The tidy appearance of the house demonstrates that the father figure is capable of taking good care of it.

The chosen interpretation presented by the film *Kudapan Spesial* is that the exchange of gender roles in the household is a normal phenomenon, based on the above description of a simple semiotic analysis and the description of the director's experience.

The Indonesian tradition establishes men as the primary breadwinners in the family. A husband has a job to make a living, which his wife will manage to meet the family's demands. Husband and wife's cooperation will have a significant impact on their home life (Sopamena, 2019). There is a cultural shift as technology and lifestyle evolve. In Indonesia, several households employ the interchange of gender roles in their daily lives.

In regard to the above concept, informant 1 believes that it makes no difference when a husband is required to perform household chores. Housekeeping can be done by either a husband or a wife, although it is more ethical if done by a wife. The wife, like the husband, may have a work outside the home but must still prioritize household affairs. In a similar vein to informant 1, informant 3 revealed that there was no difference between men and women's labor. Homework is a type of task that anyone can complete in their spare time. Housework should not be piled on a wife's shoulders, e*Spesially* if she is a working woman. In contrast to informant 5, who believes that women who are concerned about their employment are in an odd situation. A man should be the leader, according to his religion. A person who has more power and makes decisions is referred to as a leader. A spouse, like the rest of the family, should be in charge.

Gender disparity in the home is a topic on which there are many different viewpoints. Some argue that a wife does have a lot of potential in terms of assisting the family's finances, but that this potential is impeded by the societal concept of gender inequity. A woman will have different social opportunities than a man, such as the ability to study and hold a job (Haryanto, 2008). Another viewpoint holds that men and women have equal opportunities to find work. Gender is not an impediment to a woman's career advancement.

Informant 2 believes that a wife who prioritizes office job is not being unreasonable. In terms of pursuing a career, men and women have equal chances. Similarly, informant 4 stated that it makes no difference when a wife chooses to work, but there is a risk to be aware of, namely that the bond between children and moms would be more difficult to establish. Because she chose to be a career

woman herself, the fourth informant found no issues in houses where gender roles were exchanged. Women are not just responsible for the home, but they also have many opportunity to advance in their careers.

Gender disparity in the family will result in a variety of issues. The discrepancy in the amount of decision-making in the family or community exemplifies this disparity. Women are traditionally viewed as second breadwinners and even housewives in traditional cultures. Phenomena that contradict conventional culture, such as the reversal of gender roles in the family, will result in a slew of issues ranging from divorce to economic strife among family members (Puspitawati, 2018). Problems frequently arise as a result of family members failing to fulfill their responsibilities, causing the family's stability to be jeopardized.

In terms of the concept of gender role exchange in homes that might lead to conflict, informant 3 says that while conflicts cannot be avoided in households that practice gender role exchange, they can be mitigated by reaching an agreement. In a similar vein to informant 3, informant 4 contends that, notwithstanding the shift of gender roles, the capital for home balance is an attitude of acceptance of one another. The husband will not demand more from his wife in terms of domestic chores if the attitude of mutual acceptance has been taught from the beginning.

The wife, on the other hand, will not demand more from her husband in terms of family assistance. In contrast to informant 5, who stated that if the scenes from the film *Kudapan Spesial* were used in real life, they would cause a lot of strife. Conflicts like those depicted in the film may arise as a result of the household's imbalance. A spouse does not want his wife to put her career ahead of her family.

The data gathered from the interviews on the topic of gender roles in the home will be analyzed in the table below.

Table 1. Informant's position on preferred reading in *Kudapan Spesial* films

Preffered Reading	Informant				
	1	2	3	4	5
The reversal of gender roles in the	N	D	N	D	O

N : Negotiated Position

D : Dominant Hegemonic Position

O : Oposotional Posistion

4. Conclusion

When viewed through the eyes of the audience, the film *Kudapan Spesial's* alternative concepts become intriguing. The scenes and conflicts depicted in this film are viewed differently by different audiences. The informants' responses show that the encoding and decoding processes are not always synonymous. The audience does not necessarily see the message that the filmmaker wishes to express from the same perspective.

The informants' responses reveal that the audience is diversified. The meanings they develop are different depending on their backgrounds, experiences, and knowledge. The outcomes of the study are slightly different from those of earlier ones that have been conducted. The distinction is in demonstrating how audience thinking is significantly influenced by exposure to information and debate gained via the internet. Because students have access to more knowledge from a variety of sources, digital natives will have a more open mentality. According to the interview results, the dominating hegemonic position and the negotiation position both have an equal amount of power. It can be concluded that while some people have begun to accept the interchange of gender roles in the home, others tolerate it only under certain conditions. Those who oppose the interchange of gender roles are hidden behind the support of the practice. This is demonstrated by the existence of one informant in an adversarial stance.

The study of how gender roles are exchanged within families is the main focus of this research. It may be suggested that further study examine gender roles' predominance in the family from a new angle. The more prominent gender roles in a family or household can be discussed in further studies.

Acknowledgment

We would like to thank Universitas Muhammadiyah Yogyakarta for providing the resources and infrastructure needed to conduct this research effectively. In order for the data in this study to fulfill the standards, we also want to thank the informants who agreed to help with the production of this research.

REFERENCES

- [1] Ananta Putra, M. F. W. (2019). Representasi Single Parent dalam Film Susah Sinyal. *CHANNEL: Jurnal Komunikasi*, 7(2), 179. <https://doi.org/10.12928/channel.v7i2.13896>
- [2] Ascher, S., & Pincus, E. (2012). *The Film Maker's Hand Book: A Comprehensive Guide For The Digital Age*. Penguin Group.
- [3] Fathurizki, A. (2018). PORNOGRAFI DALAM FILM : ANALISIS RESEPSI FILM “ MEN , WOMEN & CHILDREN ” Film Men , Women FILM “ MEN , WOMEN & CHILDREN ” tidak masuk ke Indonesia . Penonton di Indonesia hanya bisa menikmati film ini dengan menonton secara online di website streaming fil. *ProTVF*, 2(44), 19–35.
- [4] Hadi, I. P. (2009). Penelitian Khalayak Dalam Perspektif Reception Analysis. *Scriptura*, 2(1), 1–7. <https://doi.org/10.9744/scriptura.2.1.1-7>
- [5] Haryanto, S. (2008). PERAN AKTIF WANITA DALAM PENINGKATAN PENDAPATAN RUMAH TANGGA MISKIN: STUDI KASUS PADA WANITA PEMECAH BATU DI PUCANGANAK KECAMATAN TUGU TRENGGALEK. *Jurnal Ekonomi Pembangunan*, 9(2), 216–227.
- [6] Hunt, R. E., Marland, J., & Rawle, S. (2010). *The Language of Film*. AVA Publishing SA.
- [7] Iffiyasari, I., & Malau, R. M. U. (2021). Analisis Resepsi Viewers Mengenai Konten Gaya Hidup Konsumtif Pada Kanal Youtube Rans Entertainment. *EProceedings ...*, 8(2), 1597–1613. <https://openlibrarypublications.telkomuniversity.ac.id/index.php/management/article/viewFile/14832/14609>
- [8] Katz, S. d. (2016). *film directing shot by shot: visualizing from concept to screen*. Michael Wiese Productions.
- [9] Lindsey, L. L. (2016). *Gender Roles: A Sociological Perspective*. Routledge.
- [10] Mailasari, S. H., & Wahid, U. (2020). Analisis Resepsi Khalayak Terhadap Isi Pesan Pada Iklan Wardah Cosmetics “Long Lasting Lipstic Feel The Color.” *Journal Komunikasi*, 11(September), 1. <https://doi.org/10.31294/jkom>
- [11] Nasrullah, R. (2019). *Teori dan Riset Khalayak Media*. KENCANA.
- [12] Nurhadi, Z. F. (2017). *Teori Komunikasi Kontemporer*. KENCANA.
- [13] Perdana, D. D. (2014). Stereotip Gender dalam Film Anna Karenina. *INTERAKSI: Jurnal Ilmu Komunikasi*, 3(2), 123-130–130. <https://doi.org/10.14710/interaksi.3.2.123-130>
- [14] Pradhita, Kevi Restu & Junaedi, F. (2019). Resepsi Audiens Terhadap Transgender Dalam Film Dokumenter Bulu Mata. *CHANNEL: Jurnal Komunikasi*, 7(2), 105–114. <https://doi.org/10.12928/channel.v7i2.13167>
- [15] Puspitawati, H. (2018). *Gender dan Keluarga konsep dan realita di Indonesia*. PT Penerbit IPB Press.
- [16] Ratnasari, H. (2018). Penerimaan Khalayak Terhadap Pertukaran Peran Gender antara Laki-laki dan Perempuan dalam Sinetron Dunia Terbalik di RCTI. *Interaksi Online*, 6(2), 1–10.
- [17] Sakina, A. I., & A., D. H. S. (2017). Menyoroti Budaya Patriarki Di Indonesia. *Share : Social Work Journal*, 7(1), 71. <https://doi.org/10.24198/share.v7i1.13820>

- [18] Savitri, D. U. (2017). Pemaknaan Khalayak Media Berbasis Komunitas Interpretif: Studi Pemaknaan Fiksi Gay Romantis Oleh Pembaca Perempuan Lajang. *Jurnal Komunikasi Indonesia*, 3(2), 131–140. <https://doi.org/10.7454/jki.v3i2.8847>
- [19] Sopamena, J. F. (2019). Peran Gender Dalam Rumahtangga Masyarakat Pulau Kecil (Studi Kasus Kecamatan Teluk Ambon Baguala Kota Ambon). *Jurnal Agribisnis Terpadu*, 12(1), 72. <https://doi.org/10.33512/jat.v12i1.5536>
- [20] Suryani, A. (2013). Analisis Resepsi Penonton Atas Popularitas Instan Video Youtube Keong Racun Sinta dan Jojoe. *Jurnal The Messenger*, 5(1), 39. <https://doi.org/10.26623/themessenger.v5i1.142>
- [21] Utami, N. (2016). Pengalaman Komunikasi Keluarga Istri Yang Berpendapatan Lebih Besar Dari Suami. *Jurnal Kajian Komunikasi*, 4(1), 95–108. <https://doi.org/10.24198/jkk.vol4n1.9>
- [22] Utaminingsih, A. (2017). *Gender dan Wanita Karir*. UB Press.
- [23] Wibowo, I. S. W. (2013). *Semiotika Komunikasi aplikasi praktis bagi peneliti dan skripsi komunikasi*. Mitra Wacana Media.
- [24] Yoshina Siautta, S., Yuni Widyaningrum, A., & Winda Setyarinata, A. (2020). Selubung Ketidakadilan Peran Gender dalam Motherhood pada Film Athirah. *Tuturlogi*, 1(3), 165–183. <https://doi.org/10.21776/ub.tuturlogi.2020.001.03.2>