

Representation of Gender Equality in Ngeri Ngeri Sedap Films

Auliya Wahyu Larasati^{1*}, Wiwid Adiyanto²

^{1,2}Fakultas Ekonomi dan Sosial, Universitas Amikom Yogyakarta. Indonesia

*Corresponding Author: auliya.larasati@students.amikom.ac.id,
wiwidadiyanto@amikom.ac.id

Article History

Received : 2022-12-27

Accepted : 2023-02-17

Published : 2023-04-19

Keywords:

Film, Representation,
Equality gender.

Abstract: Film can be the means in deliver issue social the one the story alone contains the problem of gender equality in it, as is the reality of social life equality gender able create distance position between women and men. This study uses a descriptive qualitative method using semiotic analysis from Charles Sanders Pierce. The paradigm in research is linking to the critical paradigm. This research focuses on signs that show gender equality both verbally and non- verbally on screen on certain scene in the film Horrified Sedap. Theory representation Stuart Hall if be associated with issue equality gender in the film Horrified Horrified will show the film as a medium of criticism today because it is still numerous because it is influenced by reality and culture. The findings on gender equality research are discussed in order to carry out the plan. 2) gender equality in obtaining employment opportunities. 3) the attitude of resistance, the attitude of resistance by the female character against the male character and the resistance of the male character against the male character. 4) the right to voice opinions and concerns of both women and men. 5) the existence of success that has arisen thanks to the cohesiveness of the business of women and men.

Abstrak: Film dapat menjadi sarana dalam menyampaikan isu sosial yang ceritanya sendiri mengandung permasalahan kesetaraan gender di dalamnya, seperti yang ada pada realita kehidupan bermasyarakat kesetaraan gender mampu menciptakan jarak kedudukan antara perempuan dan laki-laki. Penelitian ini menggunakan metode kualitatif deskriptif menggunakan analisis semiotika dari Charles Sanders Pierce. Paradigma dalam penelitian berkiblat pada paradigma kritis. Penelitian ini berfokus pada tanda yang menunjukkan kesetaraan gender baik secara verbal dan non verbal dalam layar pada scene tertentu dalam film Ngeri Ngeri Sedap. Teori representasi Stuart Hall jika dikaitkan dengan isu kesetaraan gender dalam film Ngeri Ngeri Sedap maka akan menunjukkan film sebagai media kritik saat ini karena masih banyak karena dipengaruhi oleh realitas dan budaya yang ada. Hasil temuan pada penelitian Kesetaraan gender dalam diskusi guna menjalankan rencana. 2) kesetaraan gender dalam memperoleh kesempatan bekerja. 3) sikap perlawanan sikap perlawanan oleh tokoh perempuan terhadap tokoh laki-laki dan perlawanan tokoh laki laki terhadap tokoh laki-laki. 4) hak menyuarakan pendapat dan kegelisahan baik perempuan maupun laki-laki. 5) adanya keberhasilan yang ditimbulkan berkat kekompakan usaha perempuan maupun laki-laki.



Available online at
<http://jurnal.unsyiah.ac.id/riwayat/>

INTRODUCTION

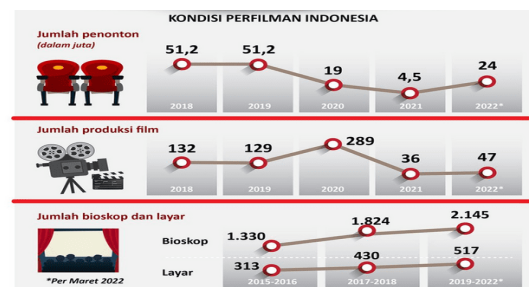
Stories in films can be a means of conveying social issues whose stories themselves contain gender equality issues in them, as in the reality of social life gender equality can create a distance between women and men (Mulachela dkk., 2019a). Gender equality is the idea that all people are entitled to receive equal treatment and are not differentiated based on their gender identity which is natural (Jane & Kencana, 2021). The discussion of gender equality in the live-action film *Mulan* produced by Disney concludes that gender equality in the film *Mulan* is presented in 4 aspects, first is the opportunity owned by the character *Mulan*, the second is the participation and participation of both individuals and groups in activities and decision making, third is control, namely those who control the authority in making decisions, fourth is the benefits that can provide assistance in deciding a decision equally (Jane & Kencana, 2021).

Mulan is one of the Disney films with a different female character story because usually other Disney production films are identical to the figure of the princess who is described as having no ugliness as a woman, always looks beautiful, has an ideal body, has a spoiled and weak nature while male characters are described as having a brave nature (Alfrait dkk., 2022). Ebner (2009) in her research stated that slowly Disney female characters began to be made equal to male characters, giving rise to equality between one another (Alfrait dkk., 2022).

Apart from being an entertainment medium, films are also able to increase efficiency in communication (Alfrait dkk., 2022). Khalik (2012) explains that film is an embodiment in mass media that is inspired by a true story or a story that is then processed using technology and knowledge which will be seen from the results of scenes

that will be able to convey messages to the audience (Sanjaya dkk., 2020). Indonesia made the first film screened in 1900 in Batavia, therefore cinemas began to appear in big cities, and 300 cinemas were established in Indonesia from 1900 to 1942 (Putri, 2017). Heryanto (2014) argues that Indonesia after 1998 tried to improve the Indonesian order to eliminate bad memories (Wibawa, 2020).

Rizal (1997) argues that the stepping down of President Soeharto in 1998 became a moment for the revival of the Indonesian film industry in general, and freedom of film in particular (Putri, 2017). The revival of the film after the 1998 tragedy led to the work of female directors working on 'national' films, one of whom is Mouly Surya. She has only directed two feature-length films, namely *Fiksi* (Nariswari, 2018).



(antaranews.com, 2022)

Figure 1. Condition of Indonesian Film

The condition of Indonesian cinema shows that from 2018 to 2019 the number of viewers remained the same, while 2020 to 2021 experienced a very drastic decline of around 14.5 million viewers, but in 2021 to 2022 Indonesian cinema also bounced back and experienced an increase of around 19.5 million viewers. Film production activities in Indonesia 2018 to 2020 continued to increase, while 2020 to 2021 experienced a drastic decline from 289 film productions to 36 productions, while 2021 to 2022 again experienced an increase of around 11

productions. In 2015-2016 the condition of Indonesian cinemas was around 1,330 with and in 2017-2018 there were an additional 512 cinemas which continued to increase in the 2019-2022 period to 2,145 the increase was around 321, besides that the addition of screens is also increasing every year period. Indonesian cinema began to dare to raise issues of gender equality and in the period 2014-2017, there were four films with gender equality issues (Lestari, 2019). The issue of gender equality in Indonesian cinema was raised starting from the director's anxiety about the lack of public knowledge of gender equality (Mulachela dkk., 2019a). gender equality in film characterization can be seen in superhero-themed films that used to represent men as the main characters such as Thor, Hulk, and Iron Man, but now female characters have sprung up who play superheroes, although not as many as male superheroes (Fauzi, 2019).

Gender is also seen in film production is still dominated by men but over time women are starting to take part in the behind-the-scenes team even though they are still underestimated (shacks, 2022). freedom of speech in Indonesian cinema is also still not equal between men and women, often still dominated by men compared to women (Meodia, 2020). The idea of taking gender equality in the film as a case study is because this issue occurs in Indonesia (Jane & Kencana, 2021).

Table 1. Percentage of Formal Labour by Gender

Jenis Kelamin	Persentase Tenaga Kerja Formal Menurut Jenis Kelamin (%)		
	2020	2021	2022
Laki - Laki	42,71	43,39	43,97
Perempuan	34,65	36,20	35,57

Source: (Statistics Indonesia, 2022)

Gender equality often occurs in any field, such as for example cases that occur in the field of employment. In 2020 the percentage of male workers reached 42.71 per cent and

continued to increase by 0.68 percent and continued to rise in 2022 experiencing an increase of 0.58 percent until it was able to touch 43.97 percent.

Meanwhile, the percentage of female workers in 2020 touched 34.65 and in the following year experienced an increase of 1.55 percent, this increase was greater when compared to the percentage of male workers in 2021. In 2022, the percentage of female workers actually decreased from 36.20 percent to 35.57 percent. The decrease experienced was around 0.63 percent. The amount of decline does not reach one percent but still has an effect on development. Minister of Women's Empowerment and Child Protection (PPPA), reminded us that the principle of gender equality in the work environment can be applied.

Women are an important element in the world of work, especially in the world of work (Daradinanti, 2022). Based on these cases and data, it can be concluded that Indonesia still makes gender a component in seeing performance and still has the assumption that men have more strength and capacity than women (Mulachela dkk., 2019a). The issue of gender equality will be associated with the object, namely film, such as Fauzi (2019) in his research using the deconstruction method with the aim of knowing the perspective of gender equality in Marvel films with the result that the presence of female superhero characters can equalize gender (Fauzi, 2019).

Mulachela (2019) in his research used qualitative methods with the aim of knowing the message of gender equality in the film Marlina the Murderer in Four Acts and concluded the results that gender equality will be realised if there are still views that compartmentalise gender that still often occur in society (Mulachela dkk., 2019a)

Indonesian cinema has many production houses, one of which is Imajinari (Rahmat, 2022). The first work of Imajinari is the film

Ngeri Ngeri Sedap, which tells about the twists and turns of life in a Batak family (Wijaya, 2022). Ngeri Ngeri Sedap contains family elements but also cultural elements that can be learned, besides that this film was directed by Bene Dion Rajagukguk and Dipa Andika as a producer with the core cast in Ngeri Ngeri Sedap there are seven namely Arswendy Bening Nasution as Pak Domu, Tika Panggabean as Mak Domu, Boris Bokir as Domu, Gita Bhebhita as Sarma, Lolox as Gabe, Indra Jegel as Sahat (Hayati, 2022).

Ngeri Ngeri Sedap was released on 2 June 2022 and was able to reach 2,866,661 viewers (Kristiani, 2022). Ngeri Ngeri Sedap was the fourth highest-grossing film of 2022 in the cinema (Annur, 2022). First place for viewing on Netflix Indonesia for the October-November 2022 period (Penthatesia, 2022). Another award obtained was winning the Gunung trophy at the Indonesian Journalist Film Festival as a nominee for the comedy film genre (Fikri, 2022). Ngeri Ngeri Sedap has a meaning content that discusses the appropriate message if it is related to the issue of gender equality because there are many differences in rights between female and male characters (Manulang, 2022). The scene in Ngeri Ngeri Sedap shows that male characters can freely direct and have a career and migrate while female characters are only followers and are not allowed to migrate because they are considered against tradition (Maharani, 2023).

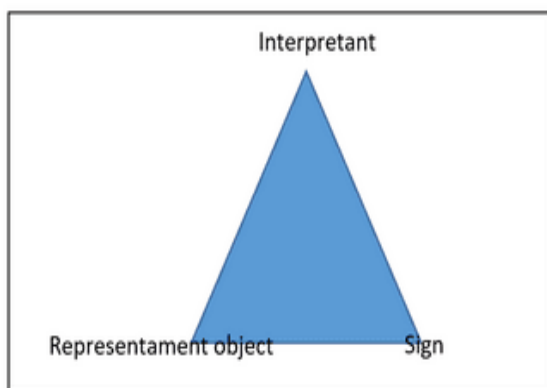
This research aims to complement previously conducted research. Researchers present novelty by understanding representations obtained from signs in the Ngeri-Ngeri Sedap film. This research also refers to Stuart Hall's Representation theory in order to understand how social construction can be applied in representations that are reinforced by film shows. Does this research seek to answer how gender equality refers to the representation of Ngeri Ngeri Sedap film?

RESEARCH METHOD

This research uses a descriptive qualitative method using semiotic analysis from Charles Sanders Pierce. The paradigm in the research is orientated towards the critical paradigm. Ontologically, the critical paradigm is historical realism, which means that a reality that can change in social, political, cultural, ethnic, economic, and gender factors becomes a structure that is considered normal and permanent (Adiyanto, 2021). Epistemologically, it has a transactional and subjective nature (Adiyanto & Saptiyono, 2022).

Denzin & Lincoln (2009) Methodologically, the critical paradigm is communicative and uses reason (Adiyanto, 2021). Weiner in Radford (2005) explains that semiotics is a thought from communication studies that focuses on the interpretation of signs that work in a field of science (Adiyanto, 2021). This research analyses gender equality messages. Charles Sanders Pierce's semiotic model is divided into 3, namely the sign, object, and interpretant.

Pierce (1931) explains Pierce's thoughts on his trichotomy concept which consists of: 1) Representamen is the form of information received by the sign or functions as a sign Representamen can also be called a sign. 2) Interpretant; more emphasis on meaning. 3) Object; more emphasis on something that leads to a sign in the form of stereotypes that exist in the human brain and something real outside the sign (Yuwita, 2018). Sobur (2018) explains that Charles Sanders Peirce focuses on the "formal doctrine of signs". The beginning of semiotics is the concept of the sign (Sobur, 2018, hlm. 18).. Budiman (2005) said that the sign user is reached when the representamen has been connected to the object and then the object referred to by the sign is called the sign user as reality (Albar, 2018).



Source: (vera, 2014, hlm. 22)

Figure 2. Charles Sanders Pierce semiotic model

The materials used for the analysis used in this research are scenes and conversations from the film *Ngeri Ngeri Sedap*. Each scene and dialogue in *Ngeri Ngeri Sedap* will be analyzed and described descriptively. The scenes analysed in *Ngeri Ngeri Sedap* are only scenes that contain elements of gender equality. This research focuses on signs that show gender equality both verbally and non-verbally on screen in certain scenes in *Ngeri Ngeri Sedap*. Verbally can be seen in dialogue while non-verbally can be seen in images, gestures, expressions, and other supporting factors.

RESULTS AND DISCUSSION

This study analyses the visuals and audio (words of dialogue spoken by the characters in the film). *Ngeri-Ngeri Sedap* film represents a duration of 1 hour 54 minutes. This film tells the story of a Batak family. Lack of communication because they have a father figure who is selfish and does not want to listen, causing conflict. Domu, Gabe, Sahat are Mr Domu's sons who migrate but are reluctant to return home because they avoid arguing with Mr Domu because they do not choose the path of life according to their father's orders. Sarma and Mak Domu as women in the family are not always listened to and Sarma is the only child at home because he obeys his father's orders to take care of the house. This film shows the

difference in treatment between men and women so that it aims to be able to equalise between men and women, so the issue of gender equality is raised in the film *Ngeri Ngeri Sedap*. Gender equality in *Ngeri Ngeri Sedap* is more inclined to gender equality in the family. The following is a scene that contains gender equality in the film *Ngeri Ngeri Sedap*.

Table 2. Research Results of Gender Equality in *Ngeri Ngeri Sedap* Film

Sign	 Figure 3. Scene 1 Husband and wife dialogue Source: (layarxxi, 2022)
Object	Pak Domu and Mak Domu sitting on the bed.
Interpretant	Figure 3 Scene 1 shows Pak Domu and Mak Domu with serious expressions talking about a plan to get their children to come home. Mak Domu initially rejected pretending to be divorced but finally agreed to it because she also missed her children. This scene contains gender equality because men and women discuss with each other to find a solution.

Figure 3. Scene 1 explains that conversations between husband and wife must communicate well. Husband and wife communication is essential, especially when discussing children. Dede Nurul Qomariah researched Gender Equality in the Family in 2019 and saw that in a discussion, women and men can express their opinions to find solutions (Qomariah, 2019). Judging from previous research information, these conversations and scenes show gender equality because even though the wife initially disagreed with the husband's plan because it was considered that it would lead to lies and conflicts that would hurt the

children's feelings and could lead to family quarrels.

Table 3. Gender Equality Research Results
Gender in Ngeri Ngeri Sedap Film

Sign	 Figure 4. Scene 2, 3, 4, 5 introduction of the child characters and their workers Source: (layarxxi, 2022)
Object	Figure 4 scene 2 shows that Gabe as the third son who works as a comedian living in Jakarta is on the phone with Mak Domu and Pak Domu. Figure 4 Scane 3 shows that Domu as the first child who works as a BUMN employee living in Bandung is on the phone with Pak Domu and Mak Domu. Figure 4 scene 4 shows that Sahat as the fourth child who works as a self-employed person who lives in

	jogja is calling mak Domu and Mak Domu Figure 4 scene 5 shows that Sarma as the second child and the only daughter who works as a civil servant who lives in Toba, aka staying at home, is cooking in the kitchen for Pak Domu and Mak Domu.
Interpretant	It can be seen in the scene above that there is an introduction of children's characters who mention the work of each character. This shows that there is gender equality in the film Ngeri Ngeri Sedap because all characters, both girls and boys, have their own

Source of Table. Researcher processed data

Figure 4, which includes scenes 2, 3, 4, 5 explains that boys and girls have the same career and work opportunities. Nuraeni and Suryono conducted research on the Analysis of Gender Equality in the Employment Sector in Indonesia in 2021 seeing that in an effort to achieve gender equality in the field of employment is to realize the right to equality for every human being and provide space regardless of gender differences (Nuraeni & Lilin Suryono, 2021). Judging from previous research that women and men have the right to choose a career and work without gender discrimination. This also shows the existence of gender equality in the scene above that female and male characters who both have jobs even though only female characters still work in the scope of their residence and men can leave their neighbourhood.

Table 4. Research Results of Gender Equality in
Ngeri Ngeri Sedap Film

Sign	
------	--

	 Figure 5. Scene 6 and 7 show the resistance of the child, the mother to the father Source: (layarxxi, 2022)
Object	Scene 6 shows the son's resistance to the father Scene 7 shows the wife's resistance to the husband
Interpretant	It can be seen that Domu and mak Domu are resisting their father and trying to get him to listen to them because all this time his father has not been listening. The expression of anger is clearly visible on the faces of mak Domu and Domu. Gender equality in this scene is the honesty of children and wives conveyed through anger as a form of resistance. This shows that any gender has the right to fight back if they feel that they have violated the value of the principle.

Source of Table. Researcher processed data

Figure 5 scenes 6 and 7 show that both women and men can feel unfair because all humans do not like it when life is regulated and not heard. Therefore, there is resistance to the father's character because the father's selfishness makes his children and wife live under the father's pressure. Resistance is not always wrong because that is where humans can gain equality. According to Mulachela, Paramita and Teluma in their research on gender equality in the film Marlina the Killer in Four Acts that humans gain access and control over themselves, both men and women. the opportunity to gain control is in decision making and also fair treatment without differentiating gender (Mulachela dkk., 2019). If it is associated with previous research, the scene in this scene is that Mak Domu and Domu have the courage to convey Pak Domu's selfishness, which has limited the movement of his wife and each of his childr

Table 5. Research Results of Gender Equality in Ngeri Ngeri Sedap Film

Sign	 Figure 6 scene 8. The resistance of Sarma and his brothers. Source: (layarxxi, 2022)
Object	Sahat, Domu, Gabe and Sarma with the backdrop of the house
interpretant	The picture shows that Sarma is expressing his opinion or expressing himself. In this scene, Sarma is trying to fight back and voice his opinion so that there will be gender equality between him and his brothers.

Source of Table. Researcher processed data

Figure 6 scene 8 shows that girls have the right to express themselves and express their opinions. In this scene, it is the turn of the girls to voice their opinions and the boys to listen. Sarma's character is finally able to express his opinion after hiding his feelings for so long. Qomariah in her research on people's perceptions of gender equality in the family in 2019 explained that the freedom to express opinions is the beginning of discussions in the family (Qomariah, 2019). When associated with previous research, this scene contains gender equality because it shows that not only boys can voice their opinions and anxieties in their minds but girls also deserve to express how they think and feel and at the same time deserve to be heard.

Table 6. Gender Equality Research Results Gender in Ngeri Ngeri Sedap Film

Sign	
------	---

	 Figure 8. scene 8 and 9. Husband and wife's successful dialogue when they found out their children came home Source: (layarxxi, 2022) Mr Domu: "Where's kek? Where's mak?" Mak Domu: "Tomorrow the three of them come home" Pak Domu: "Well what did I tell you, if you follow my efforts it will work, right?" Mak Domu: "You are the most successful in this world, Lake Toba exists because of you, right?"
Object	Pak Domu and Mak Domu are in dialogue in the dining room talking about their three sons.
Interpretant	Figure 8 scene 8 and 9 shows a husband and wife having a dialogue about a plan to get their three sons to come home. This scene contains gender equality because of the efforts of Mak Domu who acted well when called by her three children and the efforts of Pak Domu who had given the idea of pretending to be divorced so that their children would come home.

Source of Table. Researcher processed data

Figure 8 shows 9 that in a successful plan there is a role for each gender. Based on research according to Mulachela, Paramita and Teluma in their research on gender equality in the film *Marlina the Murderer in Four Acts* that every gender has the right to participate in any matter (Mulachela dkk., 2019). This participation is what creates gender equality which will bring Pak Domu and Mak Domu to their respective roles without feeling superior to each other.

Representation of Gender Equality in Ngeri Ngeri Sedap Film

Explaining that representation is an important part of the process of meaning that emerges and is intertwined between members of a culture. (Hall, 1997:24). explains that representation has three approaches in understanding the work of representation and understanding meaning through language. The three approaches are reflective approach, intentional approach, reflective approach and constructionicct approach (Hall, 1997:24)..

1. Reflective approach is an approach that is done in a constructionist manner. Hall (1997) explains in understanding that representation not only represents existing reality but also emphasises that representation can influence culture. Hall (1997) emphasises that representation is not only a passive picture of reality but also involves an active process in reality. Hall also tries to show that representation can be a tool of control in the process of understanding reality (Hall, 1997:24).
 2. Intentional approach is an approach to understanding cultural representations such as images, words, signs that are directly intended (Yuliaswir & Abdullah, 2019).. People's depiction of what they see will later lead to different thoughts (Hall, 1997:25).
 3. Constructionist approach is an approach that emphasises the role of language and representation in creating meaning in society. Hall (1997) explains that when constructing meaning the important thing is to use thoughts and language. Hall (1997) conveys an understanding of meaning that is related to construction because humans construct meaning so firmly that a meaning seems natural and cannot be changed (Hall, 1997:24).
- Stuart Hall's representation theory if associated with the issue of gender equality in the film *Ngeri Ngeri Sedap*, it will show film as a medium of criticism today because it is still heavily influenced by existing reality and culture. Gender equality is the effort of how women and men are considered equal

without discrimination. The results of the semiotic analysis of the scene previously described show that gender equality is represented by 5 images and 9 scenes, namely: 1) the existence of discussions between men and women raises gender equality because in reality there is still an assumption about how men have the right to make unilateral decisions while women must follow men's rules. 2) the opportunity to work for every gender, both men and women. This also raises gender equality because in reality there are still those who prohibit women from working because they are considered weak and later even slow down the work while men are considered stronger so they are considered more worthy of working. 3) the attitude of resistance by female characters against male characters and the resistance of male characters against male characters is able to represent gender equality because in reality there are still women who are unable to fight men. the attitude of resistance is synonymous with men. men and women can fight if the conditions require resistance. 4) The existence of the right to voice opinions and anxiety is a form of gender equality because every woman and man has the right to voice opinions. Women and men have the right to voice their opinions, especially if something is considered detrimental. 5) the existence of success due to joint efforts between women and men who are compact. This is included in gender equality because the results of joint efforts produce results.

CONCLUSION

Research on Gender Equality Representation in Ngeri Ngeri Sedep film (Charles Pierce Semiotic Analysis) resulted in: 1) Representation of gender equality is a discussion of men and women in carrying out plans. 2) The second representation of gender equality is the opportunity to work for every gender, both men and women. 3) The third representation of gender equality is the attitude of resistance by female characters against male characters and the resistance of male characters against male characters. 4) The fourth representation of gender equality is the right to voice opinions and anxiety is a form of gender equality

because every woman and man has the right to voice opinions. 5) The fifth representation of gender equality is the existence of success due to the joint efforts of women and men who are compact.

REFERENCES

- Adiyanto, W. (2021). Mitos Vagina Ideal dalam Iklan Sabun Kewanitaan. *Jurnal Riset Komunikasi*, 4(2), 160–178.
<https://doi.org/10.38194/jurkom.v4i2.30>.
- Adiyanto, W., & Saptiyono, A. (2022). Representasi Laki-Laki dan Perempuan dalam Iklan Tehicha. *Avant Garde*, 10(1), 82.
<https://doi.org/10.36080/ag.v10i1.1716>
- Albar, M. W. (t.t.). *ANALISIS SEMIOTIK CHARLES SANDER PIERCE TENTANG TAKTIK KEHIDUPAN MANUSIA: DUA KARYA KONTEMPORER PUTU SUTAWIJAYA*. 13(2).
<https://doi.org/10.34050/jlb.v13i2.5447>
- Alfrait, A., Wardhani, T. F., & Ekantoro, J. (2022). *REPRESENTASI KESETARAAN GENDER DALAM FILM MULAN (Analisis Semiotika Roland Barthes film Mulan)*. 1(1).
<http://ejurnal.uwp.ac.id/gesi/index.php/jurnalgesi/article/view/142>
- Annur, C. (t.t.). *Daftar Film Indonesia Terlaris Tahun 2022, Mana Favoritmu? / Databoks*. Diambil 3 April 2023, dari <https://databoks.katadata.co.id/datapublish/2022/11/23/daftar-film-indonesia-terlaris-tahun-2022-mana-favoritmu>
- antaranews.com. (t.t.). *Memajukan perfilman Indonesia—Infografik ANTARA News*. Antara News. Diambil 3 April 2023, dari <https://www.antaranews.com/info-grafik/3130365/memajukan-perfilman-indonesia>
- Badan Pusat Statistik. (t.t.). Diambil 3 April 2023, dari <https://www.bps.go.id/indikator/2/968/1/persentase-judul-film-yang-ditayangkan-oleh-perusahaan-bioskop-menurut-genre.html>

- Daradinanti, A. (t.t.). *Mengapa Kesetaraan Gender itu Penting? Halaman all—Kompas.com*. Diambil 3 April 2023, dari <https://www.kompas.com/skola/read/2022/04/06/120000069/mengapa-kesetaraan-gender-itu-penting?page=all>
- Fauzi, N. A. (2019). CAPTAIN MARVEL: Kesetaraan Gender dalam Perspektif Tokoh Superhero. *spectā: Journal of Photography, Arts, and Media*, 3(2), 73–79. <https://doi.org/10.24821/specta.v3i2.2957>
- Fikri, C. (t.t.). *Film Ngeri-Ngeri Sedap Borong Tujuh Penghargaan di FFWI 2022*. beritasatu.com. Diambil 3 April 2023, dari <https://www.beritasatu.com/lifestyle/994493/film-ngeringeri-sedap-borong-tujuh-penghargaan-di-ffwi-2022>
- Hall, S., & Open University (Ed.). (1997). *Representation: Cultural representations and signifying practices*. Sage in association with the Open University.
- Hayati, I. (t.t.). *Film Ngeri-ngeri Sedap Rilis Poster dan Trailer, Siap Tayang 2 Juni 2022—Seleb Tempo.co*. Diambil 3 April 2023, dari <https://seleb.tempo.co/read/1584272/film-ngeri-ngeri-sedap-rilis-poster-dan-trailer-siap-tayang-2-juni-2022>
- Jane, M. R., & Kencana, W. H. (2021). REPRESENTASI KESETARAAN GENDER PADA FILM LIVE-ACTION “MULAN” PRODUKSI DISNEY. *Ikon -- Jurnal Ilmiah Ilmu Komunikasi*, 26(1), Article 1. <https://journals.upi-yai.ac.id/index.php/IKON/article/view/1228>
- Kristiani. (2022, Oktober 6). *Film Ngeri Ngeri Sedap Tayang di Netflix, Sinopsis dan Daftar Pemain*. KOMPAS.com. <https://www.kompas.com/hype/read/2022/10/06/145451666/film-ngeri-ngeri-sedap-tayang-di-netflix-sinopsis-dan-daftar-pemain>
- layarxxi. (t.t.). *Nonton & Download Film Ngeri-Ngeri Sedap (2022) Streaming Movie Bioskop*. Diambil 3 April 2023, dari <https://layarxxi.cc/ngeri-ngeri-sedap-2022/>
- Lestari, P. (2019, Maret 8). *4 Film Indonesia Bertema Kesetaraan Gender untuk Rayakan Hari Perempuan Sedunia*. fimela.com. <https://www.fimela.com/entertainment/read/3912083/4-film-indonesia-bertema-kesetaraan-gender-untuk-rayakan-hari-perempuan-sedunia>
- Maharani, N. (t.t.). *Wajah Perempuan dalam Film “Ngeri-Ngeri Sedap.”* kumparan. Diambil 3 April 2023, dari <https://kumparan.com/dafira080204/wajah-perempuan-dalam-film-ngeri-ngeri-sedap-1zXzjqk1tOn>
- Manulang, A. (t.t.). *Film ‘Ngeri-Ngeri Sedap’: Perempuan Harus Menuruti Adat, Laki-laki Punya Privilege Pergi Merantau—Konde.co*. Diambil 3 April 2023, dari <https://www.konde.co/2022/06/film-ngeri-ngeri-sedap-perempuan-menuruti-adat-laki-laki-dapat-privilege-pergi-merantau.html/>
- Meodia, A. (2020, April 22). *Hannah Al Rashid bicara soal kesetaraan gender di industri film*. Antara News. <https://www.antaranews.com/berita/1437984/hannah-al-rashid-bicara-soal-kesetaraan-gender-di-industri-film>
- Mulachela, H., Teluma, A. R., & Paramita, E. P. (2019a). Gender Equality Messages in Film Marlina The Murderer In Four Acts. *JCommsci - Journal Of Media and Communication Science*, 2(3), 136–147. <https://doi.org/10.29303/jcommsci.v2i3.57>
- Mulachela, H., Teluma, A. R., & Paramita, E. P. (2019b). Gender Equality Messages in Film Marlina The Murderer In Four Acts. *JCommsci - Journal Of Media and Communication Science*, 2(3), 136–147. <https://doi.org/10.29303/jcommsci.v2i3.57>
- Nariswari, F. S. (2018). Film Fiksi.: Antara Identitas Film Nasional dan Sinema Pasca-Orde Baru. *Urban: Jurnal Seni Urban*, 1(2), 195–210.

- <https://doi.org/10.52969/jsu.v1i2.13>
- Nuraeni, Y., & Lilin Suryono, I. (2021). Analisis Kesetaraan Gender dalam Bidang Ketenagakerjaan Di Indonesia. *Nakhoda: Jurnal Ilmu Pemerintahan*, 20(1). <https://doi.org/10.35967/njip.v20i1.134>
- Penthatesia, C. (2022, Oktober 17). *Daftar Top Film Netflix Hari Ini di Indonesia, Ada Ngeri-Ngeri Sedap*. PT. Kontan Grahanusa Mediatama. <https://www.momsmoney.id/news/daftar-top-film-netflix-hari-ini-di-indonesia-ada-ngeri-ngeri-sedap-1>
- Putri, I. P. (2017). INDUSTRI FILM INDONESIA SEBAGAI BAGIAN DARI INDUSTRI KREATIF INDONESIA. *Jurnal Ilmiah LISKI (Lingkar Studi Komunikasi)*, 3(1), 24. <https://doi.org/10.25124/liski.v3i1.805>
- Qomariah, D. N. (2019). *PERSEPSI MASYARAKAT MENGENAI KESETARAAN GENDER DALAM KELUARGA*. <https://doi.org/10.37058/jpls.v4i2.1601>
- Rahmat, T. (2022, Juni 6). *Bisnis Ernest Prakasa Lewat PH Imajinari yang Cuan—MEDIANI*. <https://mediaini.com/info-terkini/2022/06/06/86818/bisnis-ernest-prakasa/>
- Sanjaya, R., Fitriyah, N., & Nurliah. (2020). *REPRESENTASI DISKRIMINASI GENDER DALAM FILM TELEVISI BADIK TITIPAN AYAH*. [http://ejournal.ilkom.fisip-unmul.ac.id/site/wp-content/uploads/2020/12/JURNAL%20-%20Rio%20Rizki%20S%20-%201402055015%20\(12-16-2012-47-58\).pdf](http://ejournal.ilkom.fisip-unmul.ac.id/site/wp-content/uploads/2020/12/JURNAL%20-%20Rio%20Rizki%20S%20-%201402055015%20(12-16-2012-47-58).pdf)
- shehacks. (t.t.). *Stigma Gender di Balik Layar Industri Film Indonesia*. Diambil 3 April 2023, dari <https://shehacks.id/artikel/stigma-gender-di-balik-layar-industri-film-indonesia/>
- Sobur, A. (2018). *Semiotika komunikasi*. Remaja Rosdakarya.
- vera, N. (2014). *Semiotika dalam Riset Komunikasi*. Gajah Indonesia.
- Wibawa, S. (2020). Representasi Anak-Anak dalam Film Jermal. *Jurnal ILMU KOMUNIKASI*, 17(2), 217–232. <https://doi.org/10.24002/jik.v17i2.2195>
- Wijaya, V. (2022, Maret 21). *Sinopsis Ngeri-ngeri Sedap, Angkat Kisah Keluarga Batak*. KOMPAS.com. <https://www.kompas.com/hype/read/2022/03/21/145900666/sinopsis-ngeri-ngeri-sedap-angkat-kisah-keluarga-batak>
- Yuliaswir, P., & Abdullah, A. (2019.). *REPRESENTASI BUDAYA JAWA DALAM VIDEO KLIP TERSIMPAN DI HATI (ANALISIS SEMIOTIKA CHARLES SANDERS PIERCE)*. 1(5). <http://dx.doi.org/10.24014/jrmdk.v1i5.8762>
- Yuwita, N. (2019). *REPRESENTASI NASIONALISME DALAM FILM RUDY HABIBIE (STUDI ANALISIS SEMIOTIKA CHARLES SANDERS PIERCE)*. <https://doi.org/10.35891/heritage.v6i1.1565>