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**EVOLUSI REPRESENTASI PEREMPUAN DALAM FILM INDONESIA**

**(Sebuah Kajian terhadap Drama *Layangan Putus*)**

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**Abstract**

This research examines on how woman is represented in cinema, *Layangan Putus.* Cinema or film often delivers the depiction of woman’s identity through patriarchal perspective and has no space to negotiate their identities within the culture. By using the theory of representation and concept of film studies, this study attempts to emphasize on how women negotiate their value and identity within the rigid culture of patriarchy in the cinema. This research also observes on how women representation also transform by the time in the cinema. Their representation shift into more fluid and quite resistance towards patriarchal society.

**Key words**: *film, representation, communication, evolution, women.*

1. **PENDAHULUAN**

Perkembangan karya seni dari masa ke masa menciptakan sebuah perpaduan seimbang juga harmonis antara seni sastra, musik, peran, sekaligus komedi yang dikemas dalam sebuah film. Film merupakan sebuah sarana untuk menyebarkan hiburan, menyajikan cerita, peristiwa, dan lainnya kepada masyarakat umum. Sering kita lihat pada media massa baik televisi, film, maupun surat kabar yang menggambarkan perempuan lemah, kalah, dan selalu tertindas. Menjadikannya sebagai objek kepentingan dari oknum yang ingin mendapatkan keuntungan. Dalam dunia perfilman, perempuan sering dijadikan tema menarik yang diangkat ke layar lebar.

Dalam kajian komunikasi massa modern, evolusi atau perubahan sosial masyarakat dapat ditengarai dari film yang diproduksi dan dikonsumsi oleh publik. Munculnya tesis tersebut merupakan sebuah kemungkinan bahwa terdapat negosiasi makna dalam film. Film perlu disadari sebagai media yang mungkin dapat digunakan sebagai *counter culture* (alat untuk menangkis kebudayaan atau pengetahuan tertentu) sekaligus sebagai peneguh dari nilai tertentu. Sebab itulah film semestinya tidak hanya dilihat sebagai sebuah media hiburan belaka, tetapi juga perlu dilihat sebagai representasi dari tatanan budaya dan sosial di era tertentu.

Film merupakan sebuah teks yang memiliki makna. Karena dianggap sebagai ‘teks’, maka tentunya ia hendak menyampaikan pesan. Dalam proses membaca film, kita melibatkan segenap pengetahuan kita untuk mengupas makna sebuah film. Pengetahuan tersebut meliputi nilai-nilai yang kita percaya, wawasan, maupun pengalaman. Melalui film, pertukaran dan negosiasi pesan disampaikan melalui dialog, *setting*, alur, penokohan, simbol, musik, dan berbagai tanda-tanda lainnya.

Maka dalam hal ini, film tak lagi bisa dipandang sebagai ruang yang netral kepentingan dan nilai. Selalu ada yang hendak dikukuhkan maupun dirobohkan melalui film. Pada awal reformasi, perempuan masih kerap digambarkan sebagai individu kedua dan merupakan objek bagi pandangan patriarkis. Film-film menyajikan identitas perempuan sebagai warga kelas dua, tanpa daya, dan tak memiliki ruang negosiasi. Kita sebut saja dalam film yang diadaptasi dari novel *Perempuan Berkalung Sorban* yang menggambarkan tentang perjuangan perempuan dalam mengkritik tentang ketidakadilan hak bagi perempuan di lingkungan pesantren. Perempuan dalam film tersebut digambarkan sebagai individu yang ditempatkan dalam situasi yang keras karena memperjuangkan hak perempuan dianggap sebagai sebuah ketidaknormalan.

Seiring dengan waktu, representasi perempuan dalam sinema-sinema di Indonesia mengalami evolusi, dan digitalisasi merupakan salah satu faktor pendorong dari evolusi produk kebudayaan ini. Dengan kata lain, perempuan tak lagi dianggap ekstrem dalam memperjuangkan keadilan identitasnya. Meski tesis ini terlalu dini dalam menarik simpulan bahwa representasi perempuan dalam sinema mulai bertransformasi, namun kehadiran drama Layangan Putus menjadi sebuah penanda evolusi sosial dalam tatanan masyarakat Indonesia.

1. **METHODS**

The research method should be included in the Introduction. The method contains an explanation of the research approach, subjects of the study, the conduct of the research procedure, the use of materials and instruments, data collection, and analysis techniques.

1. **FINDINGS AND DISCUSSION**

The results obtained from the research have to be supported by sufficient data. The research results and the discovery must be the answers, or the research hypothesis stated previously in the introduction part.

2.1. Subsection

Heading 1: use this style for level one headings

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All figures and tables should be cited in the main text as Figure 1, Table 1, etc.

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2.3. Formatting of Mathematical Components (if any)

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Authors should discuss the results and how they can be interpreted from the perspective of previous studies and of the working hypotheses. The findings and their implications should be discussed in the broadest context possible. Future research directions may also be highlighted. The following components should be covered in the discussion: How do your results relate to the original question or objectives outlined in the Introduction section (what/how)? Do you provide interpretation scientifically for each of your results or findings presented (why)? Are your results consistent with what other investigators have reported (what else)? Or are there any differences?

1. **CONCLUSION**

The conclusion should answer the objectives of the research and research discoveries. The concluding remark should not contain only the repetition of the results and discussions or abstract. You should also suggest future research and point out those that are underway.

**Acknowledgments:** In this section, you can acknowledge any support given, which is not covered by the author's contribution or funding sections. This may include administrative and technical support, or donations in kind (e.g., materials used for experiments).

**Conflicts of Interest:** Declare conflicts of interest or state “The authors declare no conflict of interest.” Authors must identify and declare any personal circumstances or interests that may be perceived as inappropriately influencing the representation or interpretation of reported research results.

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