CHAPTER I
INTRODUCTION

1.1   Background

Historically and culturally, patriarchal power relations have always positioned women as subjugated parties, both personally and through state arrangements. The culture of society has always placed males at the top of the social hierarchy and women at the bottom. Women have traditionally been a minority population. Charles Wagley and Marvin Harris (1958) identified four distinguishing characteristics of minority groups: (1) discrimination and lack of control over one's life, (2) different physical or cultural characteristics, (3) membership in organizations against one's will, and (4) awareness of subordination. Women are still included in all of the aforementioned characteristics, because every language and culture is dominated by men (Riansyah, 2023:13).

During the time of Indonesian colonialism, women's freedom of movement was restricted, and this was reflected in their unequal access to education compared to men. This was due to cultural constraints that prevented women from receiving an education, which made it increasingly difficult for women to participate in public sphere. Women are only involved in domestic matter, such as serving their husbands, caring children, preparing meals, doing the laundry, and completing other tasks related to housework. Whereas men who are given access to education, in the end have the opportunity to have a career. The concept of this role then begins to be constructed, strengthened, socialized socio-culturally through religious and state teachings, and in the end are considered also understood as God's nature or provisions (Fakih, 1996:9). Taking care of domestic needs and looking after children seem to have become the nature of a woman's role and earning a living is the nature of a man's role. This unequal role has gradually spurred what is known as the feminist movement, which began in the early 19th century, to speak out against inequality in women's rights and status with males, such as in the sense of equal accessibility to school, jobs, medical services, and politics, among other things. This feminist movement emerged in Indonesia during the time of colonialism in an effort to reform, and it gave women in the movement more freedom to perform the roles that were expected of them. This change gave fresh kickout into women's roles, which were no longer stricted to household things, as had previously been assumed, but also in the public sphere. Based on their field of work, Suwondo (Lantara, 2015:1) stated that women role classified into two functions which are discribed as follows:

1. **External function:** Being member of a country in regard to civil rights and politics, and having a fair deal with regard to women's involvement in the labor.

2. **Internal function:** Being a mother in a family and wife in the husband-wife household.

Nowadays, woman plays a vital role in the socio-economic development of society. Driven by increasingly urgent economic needs, women participating in the public as career women. The latest report by the Badan Pusat Statistik Indonesia (2022), Tingkat Partisipasi Angkatan Kerja Menurut Jenis Kelamin (Labor Force Participation Rate by Gender), women in Indonesia has reached 58,84%, although this number is still below the number of Male's Labor Force Participation, which is 86,70%. Despite the fact that women's labor-force participation remains lower than men's, in CNN Indonesia (Priherdityo, 2016) it is found that Indonesia became the 6th country with the most career women in the world in 2016, at senior management positions.

The state constitution regulates and protects how women can freely carry out their roles in public. According to Undang Undang Republik Indonesia No. 13 of 2003 article 5, "Every worker has the same opportunity to get a job without discrimination". Then came article 6, which stated that "Every worker/laborer has the right to equal treatment from companies without discrimination." Furthermore, women's rights at work are recognized in the 1979 in Convention Elimination of All Forms of Discrimination Against Women (CEDAW) article 11 (United Nations, n.d), requiring the elimination of all forms of discrimination against women in the workplace in order to achieve equal rights for men and women.

Nevertheless, it appears that gender inequality in the role of women persists in today's social life. Such as gender discrimination at work and even in the private sector. Discrimination against women in public can be evident in the termination of employment faced by the majority of women. Based on Antara (Samodro, 2020), Kementerian Pemberdayaan Perempuan dan Anak (The Ministry of Women Empowerment and Child Protection) shows that there are 5,970 female workers who have experienced termination of employment in 2020. In addition, as many as 32,401 Indonesian Migrant Workers (PMI) were repatriated from various countries, of which 70.4% were women. Quoted from CNN Indonesia (Novellno, 2021), Sri Mulyani as the Minister of Finance of the Republic of Indonesia, confirmed that women are 1.8 times more vulnerable in a crisis situation that leads to layoffs.

Not only are layoffs experienced by the majority of Indonesian female workers, but discrimination occurs against women's leadership in Indonesia. In Databoks (Ahdiat, 2022) the 2017-2022 World Values Survey (WVS) shows that 47% of Indonesian respondents agree and 24.9% strongly agree that male leaders are better than women. Respondents who disagreed with this statement were only 24%, and those who strongly disagreed were even fewer, namely 3.7%.

Quoted by VOA Indonesia (Andriansyah, 2020) discrimination against the role of women in public is not only carried out by society, but also by the government that should be a role model. The Regent of Jember, Faida, as one of the women's regional heads in East Java, while still carrying out her tenure as leader, once received scorn from a member of the Jember's DPR at a plenary meeting who said that female officials were better off cooking in the kitchen. Faida also added that before taking office as Regent of Jember, she was belittled by a political party. At that time when seeking recommendations from political parties, Faida got verbal harassment, which is said they could not recommend women leader for the 2015 Jember Regional Election because of some people do not like woman leader in Jember.

Even within the private sector, women's roles are subject to discrimination. An instance of a social phenomenon that exemplifies discrimination based on domestic role is the murder of a wife by her husband on the grounds that she declined to perform household chores such as cooking and laundry. Reporting to Stylo Indonesia (Trisnanda, 2022), this incident transpired in the Kebumen region of Central Java in 2018. The pregnant wife was found to have been murdered by her husband for refusing to do the housework of cooking and laundering clothing. It is widely acknowledged that the husband's sole intention was to impart a lesson to his wife, regarding her refusal as an act of disobedience and disdain towards him.

Image 1.1 Case of of Husbands Killing Pregnant Wife for Not Cooking and Washing
(https://stylo.grid.id, accessed May 22, 2023 at 9:108 WIB)

In an instance of another discrimination against the domestic roles of woman, a news article cited from Serambinews (Zamzami, 2020) described a situation in which a husband confined his wife to Rangkasbitung, Banten, on the grounds that she lacked at cooking skill.

Image 1.2 Case of Restraining Wife Due to Inability to Cook
(https://www.tvonenews.com, accessed May 22, 2023 at 9:10 WIB)

These two instances illustrate how, in addition to doing the housework and fulfilling the responsibilities of a wife, a wife must be capable of cooking in order to fulfill her role in accordance with societal norms and expectations. A wife who lacks proficiency in performing these domestic duties may occasionally face disdain from the local populace or even domestic violence escalations culminating in her husband's murder.

Referring to Undang Undang no. 39 of 1999 concerning Hak Asasi Manusia (Human Rights) Article 1 paragraph (3), states that discrimination is any restriction, harassment, or exclusion that is directly or indirectly based on human differences on the basis of religion, ethnicity, race, ethnicity, group, class, status social, economic status, gender, language, and political beliefs, which result in unemployment, deviation or human rights or elimination of the recognition, implementation or use of human rights and basic freedoms in good life, political, economic, legal, social, cultural , and other aspects of life. Continued in Article 3 paragraph (3), reads: "Every person has the right to protection of human rights and basic human freedoms, without discrimination" (Mahkamah Konstitusi, 2016).

Human Rights Law are always addressed to everyone, this means that everything regulated in it is intended for all people from all groups and regardless of gender. More specifically in the CEDAW 1979 Article 5 emphasizes the elimination of all discrimination or behavior based on inferiority or superiority in one sex's function. Unfortunately, it appears that

this is still difficult to realize because gender stereotypes are still deeply established in society. The numerous instances of prejudice against women's roles that occur, in the end, are widely projected in Indonesian cinema. Film is a social reality reflection. According to Sabour (2006: 127) films are the representations of reality because films shape and "represent" reality through the codes, conventions and ideology of their culture.

The role of women in Indonesian film media has been positioned as submissive to men in every sector, while men become superior in every woman's life. Women's roles, for example, are heavily influenced by domestic roles, such as being a housewife who relies on her husband as an main provider, serving as a husband's servant, caring for children, and other domestic responsibilities. Women's roles in public are no exception, with the media occasionally portraying them as submissive to male leaders, and a few even really less representing women as leaders in their field. This statement can be proven based on an online survey conducted by Plan Indonesia and U-Report in Media Indonesia (n.d.), there were 2,968 male and female respondents aged 12-18 years, the majority of respondents (77.2%) stated that in films men often get characterizations as leaders. Furthermore, the majority of respondents to a survey conducted by PLAN International and the Geena Davis Institute on Gender in Media (GDIGM), stated that the leading characters in films are still dominated by men (42%) compared to women (27%). Then, almost all respondents (94%) thought that female leaders were not treated as well as male leaders in films. In other survey results, respondents considered women to be described as more effective leaders in the family and community (81%) than men (62%). Meanwhile, men are described as more effective leaders at the national level (57%) than women (44%). This further strengthens the domestic role of women and the role of men in the public space.

While the role of women in films is generally presented to be weak and subordinate, there are several films that demonstrate equal roles for men and women, one of which is the documentary film "Surga Kecil di Bondowoso". Documentary film is a film genre that uses objective reality as its point of view, and then shows that reality through the creator's interpretation. This reality can become something new for the audience, opening up new perspectives and presenting that reality to be studied and analyzed (Effendy, 2002: 12). Therefore, the documentary film "Surga Kecil di Bondowoso" presents the background of a situation that actually happened in real life. It was made for an anti-domestic violence campaign which is part of the global MenCare+ campaign. MenCare+ is a global fatherhood campaign active in more than 60 countries on five continents, coordinated by Equimundo: Center for Masculinities and Social Justice (formerly Promundo-US) and Sonke Gender Justice. It has

mission to promote men's involvement as equitable, nonviolent fathers and caregivers in order to achieve family well-being, gender equality, and better health for mothers, fathers, and children. The aim for men to be allies in supporting women's social and economic equality, in part by taking on more responsibility for childcare and domestic work.

Nia Dinata is the director of this documentary film. Nia Dinata, a well-known Indonesian director, has made numerous films that address women's issues in Indonesia. Her most famous film potraying women's issues and inequality are "Berbagi Suami" and "Perempuan Punya Cerita" which examines polygamy, sexual abuse, subordination, and other issues from a female perspective as victims of patriarchy. Nia Dinata is the manager of the Kalyana Shira film foundation that produces these films. Surga Kecil di Bondowoso, is one of the documentaries created by the Kalyana Shira Foundation in partnership with RutgersWPF Indonesia, a Non-Profit Organization with the objective of creating an environment that is conducive (with support from the government and the wider community) to the realization of an Indonesian society that is free from all forms of violence.
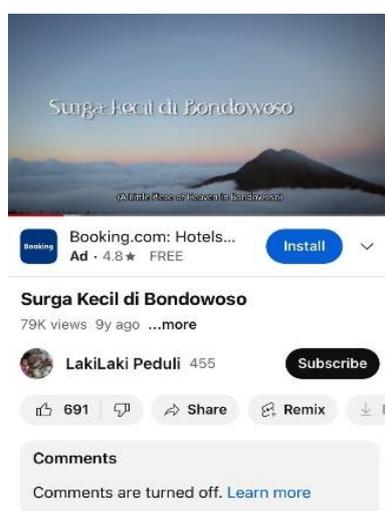

Image 1.3 Documentary Film Surga Kecil di Bondowoso on
Laki Laki Peduli Youtube Channel
(https://www.youtube.com/watch?v=mmUEV4ibdyg, accessed on 15 May 2022, at 18:20
WIB)

In TribunSeleb (Jonata, 2013), Nia Dinata gave of this documentary title "Surga Kecil di Bondowoso (Little Piece of Heaven in Bondowoso)" because Nia Dinata felt like she was in heaven filming Ustadz Mohammad Nur Salim and Ustadzah Nur Fadhilah's family. In Kamus Besar Bahasa Indonesia (KBBI), *surga* (heaven) is the celestial place where the spirits of humans can experience eternal happiness in the afterlife. Based on this understanding, the use

of the word "surga" in the documentary gives the connotation that Nur Salim and Nur Fadhilah's family is a symbol of happiness and peace because of the harmony shown by husband and wife who respect each other's functions and roles even though what they do is not common in society. Noted in OkeZone (Putra, 2013) Nia was surprised to see a husband and wife who lived in a little town in Bondowoso but had sophisticated insights like a couple in a big city, even though they have never been to Jakarta. Based on this reason, the documentary ultimately titled "Surga Kecil di Bondowoso". The film has been watched 79,243 times, 691 likes on Youtube. With a duration of 15 minutes and 16 seconds, most of the documentaries show the equal roles played by a family in Bondowoso, East Java. This equality of roles is realized by the exchange of roles by husband and wife in their household, whereas Ustadz Nur Salim as a husband spends more of his time at home as a house husband and his wife, Ustadzah Nur Fadlilah, becomes the main breadwinner as a teacher and school principal. The husband's role in the household, which includes cooking, washing clothes and drying clothing, mopping, and taking care of children, as well as activities outside the home linked to religious activities, such as being an imam in a mosque, teaching Al-quran, and preaching. In the meanwhile, the function of the wife is potray in activities related to teaching at school and some activities at home. This exchange of roles ultimately creates harmony in their household, because there is equality of roles that is not based on gender stereotypes.

Image 1.4 Ustadz Nur Salim and Ustadzah Nur Fadlilah During the Interview

When discussing the equality of roles in Bondowoso's family, it is discovered from Badan Pusat Statistik Kabupaten Bondowoso in "Bondowoso Dalam Angka" that many women work based on percentage outcomes from year to year. In the year 2018-2020, the number of female workers grew, albeit there was a slight decrease two years later, which was

not statistically significant. With a proportion of 40% or more, it demonstrates that women are already encouraged to work, as seen in the table below.

Table 1.1

Population Aged 15 Years and Over by Economically Active (Working) and Sex in Bondowoso Regancy from 2018-2022

No.	Year(s)	Male	Percentage (%)	Female	Percentage (%)	Total
1.	2018	243 950	58,15%	175 547	41,85%	419 497
2.	2019	261 293	57,68%	191 732	42,32%	453 025
3.	2020	256 735	56,73%	195 810	43,27%	452 545
4.	2021	258 225	57,81%	188 428	42,19%	446 653
5.	2022	266 115	58,56%	188 280	41,44%	454 395

Agriculture, industry (manufacturing), and services are the three primary business sectors of Bondowoso people. The majority of Bondowoso women work in the services sector. There will be 88,370 women working in this area in 2022. Another intriguing finding is the fact that there are a lot of men in Bondowoso who actively contribute entirely to the household, which, according to the most recent published statistics by Badan Pusat Statistik Kabupaten Bondowoso (Central Bureau of Statistics of Bondowo Region) in data survey report "Bondowoso Dalam Angka (2020)", shows that in 2019, as many as 5,437 men became househusband.

Even though currently Bondowoso women's participation in public is quite high, it cannot be denied that Bondowoso society in its culture is still strongly characterized by a patriarchal cultural system, as shown in table above, it can be seen that the percentage of women's participation in work is still lower than that of men. The patriarchal structure adopted by the Bondowoso community is a manifestation of the hybridization of Madurese and Javanese culture, known as *Pendalungan*. Swari (2016: 168) stated that the *Pendalungan* Bondowoso community is a fusion of these two cultures states that the Pendalungan Bondowoso community is a combination of these two cultures, resulting in similar characteristics in the form of a strong patriarchal family structure. This structure assigns

responsibility for household affairs to the wife or woman, while men maintain control over women's public roles.

The side shown by Nia Dinata in this documentary provides an anti-mainstream view which aims to oppose that patriarchal culture that has been held by society. Citing a report by Cakrawala (Anto, 2020), this documentary film serves as a means to challenge the patriarchal mindset, which promotes the belief that men are superior to women and objectifies women's bodies, leading to instances of sexual violence against women in both private and public settings.

The documentary film "Surga Kecil di Bondowoso" published on Laki Laki Peduli Youtube channel on November 15, 2013 became the only documentary film produced by Kalyana Shira that was recommended directly by the The Ministry of Women Empowerment and Child Protection, to be screened throughout Indonesia simultaneously in several Polsek together with residents in each region in commemoration of the 91st Mother's Day on December 23, 2019. Quoted from Liputan6 (Aldo, 2019), this documentary has also been shown at the International Documentary Festival in Amsterdam.

Image 1.5 Application Letter for Screening of Documentary Film Surga Kecil di Bondowoso in Commemoration of the 91st Mother's Day

The documentary film "Surga Kecil di Bondowoso" has garnered a lot of positive feedback from its viewers thus far. Many comments were offered by the public who participated in the watching this documentary together, such as responses on the value of

equality shown through the exchange of roles, as well as the type of respect shown in the film by males for women. In spite of the fact that this film was well received by the majority of audiences, it turns out that the documentary film "Surga Kecil di Bondowoso" still shows discrimination of the women role both in public and domestic.

Image 1.6 Compilation Video of Viewers Responses to Documentary
Film Surga Kecil di Bondowoso
(https://www.youtube.com/watch?v=qhaBj9eUoOc&t=62s, accessed on 18 July 2023, at 16:33 WIB)

Media is a space where ideology is represented (Gramsci in Sobur, 2001:30). Film as one of the mass media, presents an ideology that refers to the interests of certain authorities, which in this context are the interests of the film maker. The majority of the contents of the message that are presented in the movie involve ideological interests that are meant to be communicated to the audience that is being targeted. Film may function as a vehicle for the struggle of minorities, education or education which provides insight and experience which is very useful for the development of the soul and way of thinking of society. However, if the film still displays forms of discrimination against the role of women, it will affect the audience's to naturalize it. In addition, the urgency in research is because there is no research specifically on discrimination in the role of women, so this research is important in order to provide education and understanding to readers about discrimination in the role of women and its forms. This research will describe the representation of discrimination against the role of women in the documentary film "Surga Kecil di Bondowoso" and the forms of discrimination against the role of women in the film which will be explained in the following chapters.

1.2   Problem Statement

As a result of discrimination on the part of society, women are inevitably placed in a subordinate role in comparison to men, which makes it challenging for women to fulfill the expectations placed on them in their personal and professional lives. In addition to their roles, women should be granted equality in the society in which they live. According to Article 3 paragraph 3 of Law No. 39 of 1999 concerning Human Rights (HAM), it is mandated that everyone's human rights are recognized and protected without any discrimination, particularly in regard to the role of women in public and private as stipulated in CEDAW (1979), which was subsequently ratified to become Law of the Republic of Indonesia No. 7 of 1984. In spite of this, research has shown that women are treated differently in society depending on whether they are performing a household or public function.

Discrimination against women's roles also seems to be represented in the documentary film "Surga Kecil di Bondowoso" through the scenes shown. Even Tho this film shows equal roles in the household, but women's roles are still discriminated against in this documentary film. Therefore, the research questions that this research tries to answer are as follows:

1. How is the representation of discrimination against the role of women found in the documentary film "Surga Kecil di Bondowoso?"
2. What are the forms of discrimination in the role of women in the documentary film "Surga Kecil di Bondowoso?"
3. How can this condition be explained by referring to the existence of dominant gender ideology?"

1.3   Research Objective

Based on the formulation of the problem above, the purpose of this research is to describe the representation of discrimination against the role of women in the documentary film "Surga Kecil di Bondowoso" and to describe the forms of discrimination against the role of women in the film.

1.4   Research Significance
1.4.1 Theoretical Significance

Theoretically is expected to contribute to communication science research, especially regarding research specifically on the discrimination of the role of women in the mass media.

1.4.2 Practical Significance

Practically, it is expected to be able to describe the representation of discrimination on the role of women and the forms that are shown behind the images, text, language in the film. Not only that, it is also anticipated that the study will be able to give readers with an awareness of the various forms of discrimination that exist about the position of women in both public and private settings.

1.4.3 Social Significance

Socially, research is expected to be able to invite readers to think critically and understand the representation of discrimination on the role of women contained in film media and the forms of discrimination on the role of women shown.

1.5   Theoritical Framework
1.5.1 State of Art

The existence of film as a mass media that always conveys messages to the public by packaging issues and themes creatively, makes films influence and change people's lives, both in the way of thinking, and the things that are done are heavily influenced by the media. Research on films containing the same problem has been carried out. Several previous studies that can be used as comparisons include:

Table 1.2

List of Research For Comparison

No.	Title	Research	Method	Result
1.	Representation of Discrimination against Women in the Khalifah Film	Noviani Tri Wulandari Nasution, 2016, Faculty of Da'wah and Communication, Universitas Negeri Sunan Kalijaga Yogyakarta	Descriptive Qualitative Approach, Semiotic Analysis Charles S. Peirce	The results of manifestations of women's discrimination in the Khalifah film were found, namely: Negative stereotypes, Subordination, Marginalization, Violence, and Double Workload experienced by female characters.
2.	Representation of Gender Discrimination in Televisi Badik Titipan Ayah Film	Rio Rizki Sanjaya, 2020, Social and Political Science Faculty, Universitas Mulawarman	Descriptive Qualitative Approach, Semiotic Analysis Roland Barthes	The research results obtained are depictions of gender in the form of negative labeling on women, secondary to women and violence on women.
3.	Gender Discrimination in Pink Film	Halimatus Sakdiyah, 2018, Da'wah and Communication, Universitas Islam Negeri Sunan Ampel Surabaya	Descriptive Qualitative Approach, Semiotic Analysis Roland Barthes	The results of the research found were that the dominant signifier and signified of gender discrimination in the Pink film were dialogues and violent scenes carried out by several actors in film, and the dominant meaning of gender discrimination in the film was social behavior violence, in the form of marginalization, subordination, stereotypes, and

			both psychological and mental violence against women.
4.	Semiotic Analysis of Dicrimination towards Gender Role and Patriach Culture in Kim-Jiyoung, Born 1982 Film	Christy Gracia, 2020, Social and Political Science, Universitas Sam Ratulangi	Qualitative Approach, Semiotic Analysis Charles S. Peirce	There are 17 scenes in the film that were grouped using sign classification based on representament, object and interpretant and divided into five indicators of gender discrimination (workload, marginalization, subordination, stereotypes and violence). These scenes show various acts of gender discrimination that are committed consciously or unconsciously by the people around the main character.

Most of the previous studies that have been written in State of Art have the same research that discusses the discrimination of women in the mass media, namely film. However, the thing that distinguishes this research from previous research is the discussion point of view, where all previous studies discussed the discrimination of women's gender, and its gender roles in films, while the researcher also discussed the discrimination of women's roles. This research itself was conducted because there was no specific discussion regarding discrimination on the role of women, especially in the mass media film.

To analyze all film scenes that show discriminatory forms of the role of women in the documentary film "Surga Kecil di Bondowoso", this study uses Standpoint and Liberal Feminist theory with Roland Barthes' semiotic analysis technique.

1.5.2 Research Paradigm

Research is a method for discovering the truth about a societal or group-specific phenomenon, and in conducting research, a researcher employs a method or perspective to

discover the truth. This form or viewpoint is known as a paradigm. Moreover, a paradigm is a system that becomes the basic assumption in answering questions in a study, or it can be summed up as a perspective used by researchers to understand reality, events, research methods, and how to interpret research findings (Fitrah & Luthfiyah, 2017:39). The paradigm assists in determining the mentality required to answer research queries. In this investigation, the critical paradigm serves as the research basis.

Incorporating Marxist critical epistemology into research methodology, the critical paradigm is a scientific paradigm. This demonstrates that the critical paradigm inspired by critical theory cannot escape Marxism's legacy in any aspect of its knowledge philosophy. On the one hand, critical theory is a social science school based on the concepts of Karl Marx and Friedrich Engels (Denzin, 2000: 279-280). Marxism-neomarxism and critical theory have an impact on the philosophy of knowledge based on the critical paradigm. The critical paradigm proposes a non-neutral reality assumption that is influenced by economic, political, and social values and strengths. Therefore, the primary project of the critical paradigm is the liberation of domination values from oppressed groups, such as patriarchy (Kamaruddin, 2013: 9).

The entire philosophy of knowledge of the critical paradigm is characterized by a number of key features. According to Littlejohn (2009: 68), the critical tradition has three main characteristics: (1) attempting to understand the system that is considered correct, the power structure, and the beliefs – or ideology – that dominate society, with certain views where the interests served by these power structures; (2) interested in exposing oppressive social conditions and powertrains in order to promote emancipation or a freer, more prosperous society; and (3) creating awareness to combine theorizing with practice.

For the purpose of criticizing and altering the social structure, the critical paradigm concentrates on dismantling the concealed aspects of a virtual reality. Ontologically, this paradigm assumes that the observed reality is a virtual reality that has been crystallized over time and is influenced by social, political, cultural, economic, ethnic, and gender values, etc. On the other hand, from an epistemological standpoint, the critical paradigm considers the relationship between the researcher and the studied reality, which is always associated with particular values.

The research analyzes the forms of dominance associated with the role of women in the public and private sectors as depicted in the documentary film "Surga Kecil di Bondowoso" through a critical lens. Through the lens of the critical paradigm, a film will exhibit forms of dominant gender dominance. (Manziliti, 2017: 5) In accordance with the critical paradigm,

which seeks to uncover actual relationships that exist beneath the surface, debunk myths and liberate.

1.5.3 Mass Comunication and Critical Tradition

Mass communication is the technological and institutional based production and distribution of the most widely shared and continuous flow of messages in industrial societies. This research will be at the level of mass communication because film will be the subject of study. Standpoint theory is a theory that exists at the level of mass communication (Littlejohn & Foss, 2002:14-15).

This research will also use the critical tradition with standpoint theory as the main theory. The critical tradition according to Little John, Foss and Oetzel (2017:43) sees forms of power and oppression by certain parties as a product of communication. This tradition emphasizes uncovering forms of oppression of marginal groups to achieve emancipation and oppression. Through this tradition, efforts are made to be critical and able to explain the social reality that is constructed, asking what interests underlie the formation of that reality (Gunawan, 2016: 52).

In line with that, feminist studies that focus on gender in this case save the position of women in the critical tradition, including its relation to appearance in films. This research seeks to reveal how the image of the role of women in the media criticizes this problem in order to change gender relations to be more equitable. As for the relation between standpoint theory and the critical tradition, namely standpoint theory provides a framework for understanding power systems, where this theory also sees that experience, knowledge, communication behavior are formed from the social groups in which they join. So that it has something to do with the critical tradition which both examines the structure of power and through this tradition seeks to understand the existing system accepted in society related to power, beliefs, and dominating ideology where people who become the ruling group are given more privileges than marginal groups/subordinate. Therefore, standpoint theory which is included in the critical tradition of the feminist approach helps to understand how the position of women is placed in their roles in society, both in public and private, as constructed by the director in the documentary film "Surga Kecil di Bondowoso". In this case, to seek answers beyond surface appearances which are often dominated by illusions to build better conditions for society (Gunawan, 2016:52).

1.5.4 Standpoint Theory

In the year 1983, Nancy Hartsock came up with the concept that would later be known as "standpoint theory." This theory offers a framework that can be used to better comprehend power systems. A person is an active consumer of their own reality, and each person has a point of view that is regarded important regarding their experience (Riger, in West & Turner, 2008: 178). The framework is created from knowledge that comes from everyday life, and a person is an active consumer of their own reality. Because the perspective of individuals who are not in power is likely to be more objective than the perspective of those who are in authority (Griffin, 2006:482-483).

According to Charolette Krolokke and Anne Scott Sorensen's book "Gender Communication Theories and Analyzes" (2006:32), the origins of standpoint theory can be traced back to the perspectives held by women in the context of capitalism. These perspectives include the sexual division of labor, unpaid work at home, reproductive responsibilities, and a lack of power in society. Krolokke and Sorensen stated that this theory explains power and knowledge, which takes the essence of the theory of slavery from G.W.F. Hegel (1770-1831), who outlines the dynamics of power between masters and slaves, that the position between masters and slaves makes them see slavery from their side.

The essence of this theory maintains that there is a more dominant viewpoint in society, and that there will also be a viewpoint that is marginalized in that society. This is the point of view that is maintained by stance theory. In most cases, these prevalent points of view are more biased than others since they help to preserve the status quo in society. According to Krolokke and Sorensen (2006:32), the non-dominant group perspective gives an insight of how individual struggles exist, whereas the dominant view is regarded to be a strong belief in society.

The standpoint theory demonstrates how to examine the relative positions, experiences, and modes of communication held by a number of different social groupings. According to this theory, the experiences that women have are the direct outcome of their place in society, which requires them to have perspectives both within and outside of the flow of males. As a result, this theory serves as a jumping off point for comprehending the dynamics that women face, such as the critique of male domination over patriarchal culture and ideology (Krolokke & Sorensen, 2006:32). According to Heartsock, the viewpoint theory can be broken down into five different assumptions. The first premise holds that an individual's position within the social

hierarchy exerts a significant influence on and places restrictions on their capacity to comprehend social relationships. Regarding the second premise, the argument states that the viewpoint or attitude is partial, but that the viewpoint of the dominating group might be harmful to the subordinate group. This assumption leads to the third assumption, which is that the ruling group organises life in such a way that inferior groups are denied access to certain options in order to maintain order. The fourth presumption is that subordinate groups are expected to fight hard in order to accomplish their aims in social life. The final assumption is that the battle will yield clear and accurate goals for the subordinate group, rather than for the dominating group. Therefore, it is possible to draw the conclusion that even though the viewpoint or attitude is biased, the viewpoint of the oppressed group is created by paying close attention to the viewpoint of the dominant group (West and Turner, 2008: 178).

1.5.5 Liberalism Feminism

Liberal feminism is a feminist perspective that developed from liberalism thought. The core principles of liberalism, such as the emphasis on the role of the individual, rationality, opportunity and human rights, are things that liberal feminists use as a reference. Liberals believe that the main characteristic of humans is rationality, as stated by Alison Jaggar in her book "Feminist Politics and Human Nature". Rationality is something that differentiates humans from other creatures. If reasoning is defined as the ability to determine the best way to achieve desired goals, then the value of self-satisfaction will be emphasized (Tong, 1988: 15).

Liberals agree that a just society will allow an individual to demonstrate their own autonomy, and also satisfy theirself. They believe that rights must be given priority over goodness. In other words, the overall system of individual rights is justified, because these rights produce a working framework, which is the basis for being able to choose what is best for each individual, as long as it does not take away the rights of others (Tong, 1998: 16). Inspired by liberal feminist thought, they believe that humans need a place to be their "whole" selves. Regardless of gender differences, women and men have the same rights and opportunities in society. Especially equal rights and opportunities to take part in public and at home. Both have rationality so they must get equality in what they get.

In the 18th century liberal feminism was pioneered by Mary Wollstonecraft with a focus on the struggle to equalize educational equality for women and men. Feminism was born at a time of decline in the social and economic conditions of women in Europe (1758-1799) which was marked by changes in the space or world of work between women and men. Before the

emergence of industrial capitalism which attracted labor into the public world, productive work that generated income to support a family was carried out by women as well as men. But then industrialization came and had a big impact on the lives of married bourgeois women. These women were the first group to experience living in a private world and not having productive work to do because they had several servants at home who did their domestic work. According to Wollstonecraft, wealth had a negative impact on married bourgeois women in the 18th century. By not having productive work at home or in the private world, these women do not have the opportunity to make their own decisions, or in other words, they do not have freedom. They are prevented from developing their rational abilities so they have no morality (Tong, 1998: 18-19).

Women, with rationality, possess the capacity to enhance their understanding of moral principles, similar to males. Thus, Wollstonecraft vehemently opposes Jean-Jacques Rousseau's assertion that the cultivation of reason should be the primary objective of education for men, while neglecting its importance for women. Rousseau argues that men should get education in virtues like as self-discipline, bravery, fairness, and intellectual resilience. This education will enable them to develop into exemplary individuals who will pursue studies in the fields of humanities, social sciences, and natural sciences. On the contrary, women should receive education in virtues such as patience, obedience, good temperament, and flexibility. This would enable them to become well-rounded individuals who engage in activities like music, art, fiction, and poetry, which will enhance their abilities in doing household tasks (Tong, 1998:19). Wollstonecraft concurred with Rosseau's portrayal of males, but diverged from his portrayal of women. She asserted that the educational program designed for women would be a detriment to them. Thus, Wollstonecraft argued that society had a responsibility to offer education to women on par with men. This is because every individual, regardless of gender, deserves equal chances to cultivate their intellectual and ethical abilities, enabling them to reach their full potential as human beings.

In essence, Wollstonecraft wants women to be complete human beings, meaning women who are not just tools or instruments for other people's happiness (Tong, 1998:21). Women are individuals with independence, with logic and the capacity to shape their own future. Considering women as simple instruments is equivalent to regarding them not as individuals, but rather as objects utilized solely for the benefit of others. It is imperative for every woman to refuse being objectified by others.

In addition, the liberal feminist ideology of the 19th century was influenced by the ideas of John Stuart Mill and Harriet Taylor. The primary objective of this movement was to establish

equal political rights, which was shown in the fight for women's suffrage and economic prospects.

Unlike Wollstonecraft, Mill and Taylor perceive rationality not just as a moral attribute, specifically the capacity to make independent decisions, but also as a form of intellectual discernment, meaning the pursuit of self-fulfillment or the application of reason to achieve their wants. Mill and Taylor argue that in order to attain sexual equality or gender-based justice, society must ensure that women have access to political rights, opportunities, and education on par with males (Tong, 1998: 22). According to Mill and Taylor, the optimal strategy to maximize overall satisfaction and pleasure in life is to grant individuals the freedom to pursue their own aspirations, as long as their actions do not impede or restrict others from doing the same.

From a liberal standpoint, liberal feminists assert that the active involvement of women in public affairs is crucial for enhancing their position in society or the public sphere. Women, just like men, possess rationality and thus deserve the right to engage in the public sphere, including voting and participating in discussions pertaining to political, social, and moral matters. They should not be confined solely to the private realm of home and family, where men traditionally dominate as the "head of the household."

Liberal feminists understand that liberalism perceives the state as an impartial entity that exists as a mediator among various interest groups within society. Based on the previous debate, it is evident that liberal feminists are highly committed to enhancing the position of women globally, augmenting their involvement in public affairs, and attaining power. Their belief was that granting women expanded rights entailed providing them with the chance to participate in the political system and the broader 'national society'. Enacting legislation that grants preferential treatment to women and bans discriminatory behaviors can contribute to enhancing the societal standing of women. Nevertheless, drawing from historical context, liberal feminism acknowledges that the state has not exhibited total fairness and impartiality in its treatment of women within society.

Liberal feminism asserts that the realm of international affairs, encompassing areas such as international politics, security, foreign policy, diplomacy, and international political economy, is predominantly male-dominated. Historically, women have been subjected to subordination and even exclusion from political leadership. Currently, there is still a lack of representation of women's voices in high-level government politics. Nevertheless, when provided with equitable opportunity, women may demonstrate their equality to males.

Liberal feminists argue that women and men are fundamentally similar and attribute gender disparities to discrimination. Liberal feminism posits that women's subordination is

fundamentally caused by a collection of traditional practices and legally sanctioned pressures that impede women's ability to participate fully in the public sphere. Consequently, society holds the belief that women are inherently less educated and physically capable than men, leading to discrimination against women in the domains of education, politics, and economics. Liberal feminists perceive this prejudice against women as unjust treatment. They argue that women should be afforded equal chances in the public sphere, just as men are.

The perspective of liberal feminism in the 20th century is characterized by its aim to achieve gender equality by treating women and men as equals, disregarding any distinctions between them. This type of thinking is still impacted by the ideas of Betty Friedan. In her book "The Feminine Mystique," author argues that women often devote significant time to domestic tasks such as cleaning an already tidy house, enhancing their already appealing look, and indulging their children, rather than engaging in activities that have a deeper significance. Friedan's conclusion is that modern women should seek fulfilling employment in full-time positions within the public sphere. The wife and mother's absence from home will foster independence among husbands and children, allowing them to autonomously prepare meals and launder their own clothes (Tong, 1998:39-40).

According to Friedan, the feminine mystic's error lies not in valuing marriage and motherhood, but in excessively valuing these two institutions and believing that they alone can fulfill all women's needs and desires. According to Friedan, thinking in the manner of Mill and Wollstonecraft, which portrays women solely as wives with no time for a job, restricts their growth as fully realized individuals (Tong, 1998:40).

In her book "The Second Stage," Friedan explores the challenges of balancing marriage, parenting, and a professional job. After closely observing women who had to make a great effort to balance their roles as both full-time career women and full-time wives and moms in the pursuit of feminism, Friedan came to the conclusion that the so-called "superwomen" of the 1980s were not any more oppressed than the stay-at-home mothers of the 1960s. According to Friedan, feminists in the 1980s should have ceased their attempts to do everything and embody everything. Friedan urges feminists to contemplate whether women are capable or should endeavor to fulfill two distinct ideals of perfection: one established in the professional sphere by the conventional man who expects his wife to fulfill all his non-work related needs, and another standard set in the domestic realm by traditional women whose self-esteem, authority, and competence are derived from their role as an exemplary wife and mother (Tong, 1998:41).

Friedan asserts that this emerging brand of feminism will necessitate women collaborating with men, in order to distance themselves from the exaggerated aspects of the feminist ideology

that defines women solely based on their roles as women, wives, mothers, and homemakers. In "The Second Stage," Friedan argues that presenting flexible time arrangements as a structural change that enables mothers to prioritize childcare overlooks the fact that home and family are often seen as the sole responsibility of women, rather than a shared responsibility between women and men. He stressed the equal significance of males cultivating their personal and private identities, just as women should focus on developing their public and social identities. Men who come to understand this concept also come to understand that the emancipation of women is directly linked to the liberation of men (Tong, 1998:44).

The distinction between Friedan's Feminine Mystique and her work The Second Stage lies in the contrast between the notion that women must conform to men in order to achieve equality, and the belief that women may attain equality with men by embracing and valuing both feminine and masculine qualities in society. In essence, the Feminine Mystique argues that a woman may only achieve liberation if she adopts masculine qualities and characteristics (Tong, 1998:44). The Feminine Mystique suggests that women should adopt masculine qualities, while The Second Stage promotes the idea of women embracing their own femininity (Tong, 1998:46).

Friedan's 20th century liberal feminist ideology demonstrates that achieving equality does not necessitate women relinquishing their domestic responsibilities and assuming professional roles. According to Friedan, assigning a woman the roles of a wife and mother without allowing her time for a profession restricts her growth as a fully realized individual. Every woman, just like every male, should have the ability to fulfill their personal commitments and have the freedom to carry out their tasks and responsibilities in the public sphere.

This emerging style of feminism necessitates collaboration between women and men. Men and women can work together to cultivate social ideals, leadership styles, and institutional structures that will allow both genders to attain satisfaction in both public and private spheres (Tong, 1998:42).

In general, liberal feminists aim to establish a fair and equitable society in which everyone have the freedom to cultivate their potential. Liberal feminists want to achieve gender equality, individual autonomy, and eradicate many forms of societal oppression, such as patriarchy and capitalism. This liberal feminist movement aims to challenge the subjugation of women under male hegemony. They advocate for equitable treatment, parity, and gender equity in both the public and private domains.

1.5.6 Representation

The word "representation" literally means the reinterpretation of something that happened before, mediating and re-enacting it. This concept is often used to describe the relationship between texts and media and reality because representation is one of the important practices in the formation of meaning.

Representation is a way to further examine the messages disseminated by the media, because the media is never neutral. In the media, there is always the ideology of the creator of the message. There is a point of view that wants to be embedded in the minds of the audience, so that they believe and apply the ideology. This condition makes representation necessary. Therefore, through representation, we can understand two things, (1) whether something or someone is shown as it should be or is marginalised, (2) how something or someone is shown (Wahyuningsih, 2019: 46). In simple terms, representation is related to the picture of something that exists in life that is depicted through the media (Vera, 2015: 96). Representation is also related to social construction, in which we must investigate the formulation of text meanings and the way these meanings are produced (Barker, in Vera, 2015: 97). Representation is producing a concept in the mind then expressed through the language exchanged by groups in a culture (Hall, 1997:15). Language as a medium is a means of expressing ideas and concepts that exist in the human mind as well as being a form of representation. Language in the form of moving visuals, sound, writing and through language a person is able to create certain meanings and exchange them from one person to another (Hall, in Ida, 2014:50). Representation and cultural studies are closely related because one requires being capable to perceive and be sensitive to culture, which is also closely related to ideology in films, television programs, and other media products. This cultural study is also a practice of interpreting existing representations and dissecting what culture is implied in it, in this case constructed by the maker.

Meaning can be formed through two systems, namely mental representation and language. These two systems are explained by Hall (1997:17-19), as follows:

1. Mental representation, which is a concept formed in each human mind (conceptual map). The form is abstract, in the sense that it cannot be given a clear and detailed description such as the concepts of friendship, war, love and so on.
2. Language representation, is an advanced concept from the conceptual map that exists in each human being. The abstract concepts formed are then translated into everyday language. Language is an intermediary that allows humans to interpret something,

produce, and change a meaning. Through the use of language, signs, symbols, or images are created which can then reveal thoughts, concepts and ideas about something.

However, the resulting meaning is not fixed. There is always the potential for change, depending on the process of negotiation and adjustment to new situations. Therefore, there is no single meaning that is always closely related to something in the world. Meaning is always constructed and reproduced through representation. (Zoebazary, 2010: 214).

An important point that needs to be understood in representation theory is the use of language in conveying something meaningful to others (Hasfi, 2011: 15). In 1997, Stuart Hall emphasised representation as a process of meaning production using language. The Shorter Oxford English Dictionary provides two relevant definitions of representation (in Hasfi, 2011:16), namely:

1. Representing something is describing, conjuring up images as well as imagination in the mind, placing similarities of objects in our minds and senses.
2. Representing something is symbolising, giving an example, placing something, replacing the role of something

So far, the media has also played a role in representing gender. The difference between men and women in terms of dominant traits, behaviours, roles, and occupations. The 'ideal' man is a man who conforms to the construction of masculinity, while the 'ideal' woman is a woman who conforms to the concept of femininity. If it does not fit the existing construction, it is considered a deviation, abnormal. Media products seem to continue to reinforce these messages. Gender representation in the media seems to only voice the dominant form of ideology without showing gender perspectives from the other side. Not only that, the representation of women in the media is often only used as a complement or filler and has little participation in decision making. Representation can be explained by how something is depicted or symbolised; displays depict and the act of seeing, usually from the audience's point of view. Representation with application in semiotics is a form of using signs to explain the form of reality that is generally captured by the eye as one of the human senses.

In this documentary film, it represents an anti-mainstream gender perspective, which features a wife who fulfils more of her roles in public as a career wife and even a leader, while the husband as a household husband who is actively involved in domestic roles. However, in representing gender equality from the exchange of roles between husband and wife, there are still

representations of discrimination of women's roles in the public and in the domestic in the documentary film "Surga Kecil di Bondowoso" which will be explained and analysed in the following chapters.

1.5.7 Women Role Discrimination

According to Soerjono Soekanto (2002:243), a role is a dynamic component of position (status); if someone performs their rights and obligations in line with their position, they are performing a role. Suratman (2000:15) defines role as the function or behavior required of sexual individuals as an activity status that covers both home and public roles. Based on this definition of role, the role of women can be interpreted as a dynamic concept that involves the implementation of rights and obligations in accordance with the position and status held by women. The role of women can be related to the expectations of women when carrying out their roles by carrying out functions and behavior that are appropriate to their activity status. This means that women are not only identified by their role in the family, but also by their contribution to wider society.

The role of women in public and domestic spheres is referred to as external and internal functions. Suwondo (in Lantara, 2015:1) defines women's internal functions as "acting as mothers in the family and wives in household relationships." Meanwhile, the external function occurs when women become citizens in terms of civil, political, and other rights, such as the treatment of women in labor participation.

In carrying out their roles domestically and in public, there are societal expectations regarding how women's roles are carried out, which are called gender roles. Gender roles, as defined by Marie Richmond-Abbott (1992:4), are socially established expectations about masculine and feminine conduct, which are then begun and perpetuated by the institutions and values of certain civilizations. Raising children is an example of a woman's gender role as a mother. This behavioral expectations of femininity and masculinity created by society are the root of discrimination against women, because gender roles are based on power (Abbott, 1992: 5).

According to Banton (in Sunarto, 2004: 157) discrimination is the existence of different treatment that can differentiate people and give the effect of social distance or tenuous relationships. Followed by the opinion of Fulthoni et al (2009: 3), discrimination is unfair treatment of a group or individual based on race, ethnicity, religion, etc. Definition of discrimination according to Undang Undang Republik Indonesia No.39 of 1999, namely:

> Discrimination is any restriction, harassment or exclusion that is directly or indirectly based on human differentiation on the basis of religion, tribe, race, ethnicity, group, class, social status, economic status, gender, language, political beliefs, which results in a reduction, deviation or elimination of recognition, implementation or use of human rights and basic freedoms in both individual and collective life in the political, economic, legal, social, cultural and other aspects of life (Undang Undang Republik Indonesia No.39 of 1999)

From several definitions of discrimination, it can be concluded that everything that can be define into discrimination is if the actions taken lead to to differentiate one another, restrictions, harassment, exclusion on the basis of religion, ethnicity, race, social status, economics, language, political beliefs, and gender. Which ultimately has negative impacts in every aspects in live, such as reducing, deviating or eliminating the recognition, etc.

Gender discrimination can be observed in how masculinity is valued more than feminine attributes. As in the long-established patriarchal system, it demonstrates that men are the holders of power or have a central place in society, so that masculinity attributes are ultimately more accepted by society. Abbott (1992:5) argues that men have power and dominate social institutions, it makes masculinity and work traits are more valued. "Masculinity" is a collection of traits that are thought to bring success. If men are socialized to be masculine, then men will have the traits of independence, aggressiveness, and competitiveness that make them successful and keep men in positions of power. Meanwhile, when women are socialized to be feminine, the characteristics associated with them are passivity and dependency, it will be difficult for them to achieve power and change. Because the nature of power and dominance is inherent in male masculinity, this role socialization prevents women from being more active in their positions, especially when women become leaders. Based on Abbott's statement, the nature of masculinity grants males the privilege of being acknowledged in their profession, particularly as leaders, however it will be more difficult for women due to the socialization of women's gender roles. This condition makes women disrespectful when carrying out their public roles, and vulnerable to discrimination.

Apart from the public, role discrimination also often occurs in the household. Patirarchy culture influences the way society views gender roles and has a significant impact in causing the role of housewives to be underestimated or considered less important. There are several main reasons patriarchal culture influences perceptions of women's roles in the household, such as

traditional gender norms, an unfair assessment of the economy and low perceptions of independence.

Traditional gender norms based on patriarchal culture direct women to the role of primary caregiver and household caretaker, where this role is often considered "ordinary" work that does not require special skills or significant economic contribution. The role of housewives is not valued economically, because in this role they do not generate direct monetary income, their contribution in running the household and caring for children is not important or is not even counted as work. In a journal regarding stereotypes of housewives. Junaidi (2017: 77) explains that amidst the development of globalization, the role of housewife is still often not considered by many people as a job, because other people usually think about how much money they earn when working in a particular place.

This indicates that something is deemed labor when it can aid the economy, but housewife job is not considered vital because it does not earn money. Not only that, but a lack of independence is another problem that frequently prevents this role from being considered. Housewives are frequently regarded lazy since the role of housewife is often considered a more limited one in terms of mobility and independence. Women in this role are deemed less independent and contribute less to society or the economy. In the WeCare.Id (2022), society stigmatizes housewives as lazy, gossips, dependent on their husbands (not independent), and wasting their education. Society's negative perception and stigma towards housewives shows that discrimination in women's roles does not only occur in public, but even when women carry out their roles in the private sector, women are still not free from discrimination. According to Fakih (2013:13) discrimination in women's gender roles can be seen from 5 indicators, namely:

a. **Marginalization** or the process of marginalization due to gender differences between men and women.
b. **Subordination** that is, women are always placed in a lower position compared to men.
c. **Labeling** which are generally in the form of certain stereotypes in society and have made someone disadvantaged.
d. **Violence** a form of physical or psychological violence perpetrated by either gender or institution.
e. **Double duties** which places women as having heavy duties and responsibilities that must be carried on an ongoing basis.

This research focuses on analyzing the representation of discrimination in women's roles shown in the documentary film "Surga Kecil di Bondowoso", by analyzing texts in the film that indicate discrimination against women's roles. By being guided by the definition of discrimination, this research will find out the women's roles in films that are differentiated or excluded.

1.5.8 Documentary Film

The word "documentary" was first used in another film "Moana" by Robert Flaherty written by The Moviegoer (pseudonym John Grierson) on February 8, 1926 in the New York Sun. As a type of film, Gatot Prakoso (Romli, 2016: 99) describes the documentary is a film that displays real events in everyday life. Bill Nichols (1991:11) defines documentary as an attempt to retell an event or reality, using facts and data. Prastita (2008: 4) argues that documentary films lack a narrative structure. Documentary films are inherently characterized by reality. According to this definition, the primary essence of a documentary film lies in the exposition of verifiable information.

Documentary films depict actual individuals, items, occurrences, events, and places. Documentary films do not fabricate an event or incident, but rather document true happenings that have occurred. Contrary to fictional films, documentaries lack a narrative but nonetheless possess a framework that typically revolves around the filmmaker's thoughts or arguments. Documentary films typically lack the presence of main characters and opposing forces, as well as the traditional narrative structure of conflicts and resolves commonly found in fiction films. Documentary films typically have a straightforward format to facilitate audiences' comprehension and acceptance of the offered facts. Documentary films serve a range of functions and aims, including providing information, reporting news, investigating facts, documenting biographies, imparting knowledge, facilitating education, examining social, economic, political (propaganda), and environmental issues (Pratista, 2017: 29-30).

Typically, documentary films adhere to a straightforward structure and seldom employ visual effects (Effendy, 2014:12). Documentary films exert a significant influence on society and within the realm of communication studies. (Hackley, 2012:2). Documentary films serve as a catalyst for change as they have the ability to provoke institutions and communicate contentious beliefs. In a journal article by Verhoeff & Warth (2002: 245), it is stated that the cinematic world is depicted as a kaleidoscope, which means it is represented with visual brilliance and showcases the vibrant

variety and fragmentation of contemporary existence. The author elucidates the significance of several quotes that pertain to the correlation between films and the documentary genre, as well as the amalgamation of communication and vision in documentary films. The objective is to provide spectators with comprehension through a multifaceted language. Within the documentary cinema category, filmmakers employ distinct traits that provide diverse conceptual outcomes, which may then intertwine to generate integrated themes.

When working on a documentary film, it is similar to conducting scientific research as it requires in-depth research, as stated by Vertov (Ayawaila, 2008:14):

> The camera functions as a lens that captures and records a subjective reality, influenced by what it perceives and documents as a film eye. (Vertov in Ayawaila, 2008:14).

In the words of Dziga Vertov, a documentary film can be seen as a portrayal of a personal perspective on reality. This is because the choice to observe and capture footage is influenced by the one operating the camera, specifically the director of photography. A documentary film must be created with a defined objective intended for the viewers. In his book "The Camera and I," Joris Ivens affirms that a documentary film is not a mere mirror of reality, but rather a deliberate interpretation of reality shaped by the filmmaker (Wibowo, 2007: 147). It is evident that a documentary film might possess subjectivity due to the filmmaker's influence, as the interpretation of a film varies for each viewer. The filmmaker's subjective intervention does not entail the manipulation and distortion of facts, but rather refers to the perspective from which the film is approached. According Michael Rabiger (Halim, 2016:17–18), emphasizes that documentary filmmakers aim to not only inform the audience about the subject matter, but also evoke an emotional understanding of the challenges faced by the individuals involved.

There are four criteria that explain that a documentary is a non-fiction film. First, every scene in a documentary film is a recording of actual events, without imaginative interpretations like in fiction films. The background must be spontaneously authentic with original situations and conditions. Second, documentary films have creative interpretations, and what is told in them are real events (reality). Third, as a non-fiction film, the director observes a real event and then records the image as it is. Fourth, documentaries prioritize content and presentation rather than plot or storyline (Ayawaila, 2008: 23-24).

The initial thing that needs to be determined is the concept for the chosen theme and subject for documentary film. There are three main things of concern: (1) what will be produced; (2) how

the product is to be packaged; (3) for what and for whom this documentary was produced; regarding the target audience (Ayawaila, 2008:35-37).

Fachruddin (2012:322-323) identifies several techniques, genres, forms, and structures seen in documentary films, namely:

1. Documentary Film Approach

When creating a documentary, a producer must carefully align the audience's interests with the presentation in order to precisely meet their expectations. The essay is structured either chronologically or thematically to ensure clear comprehension and engaging presentation. The narrative approach employs traditional structure, namely consisting of three narrative acts (introduction, development, and conclusion).

2. Documentary Style

Documentary films provide a certain essence that captivates people, striking a balance between seriousness and relaxation. Documentary makers have the option to employ various alternate genres, including comedic, poetic, satirical, anecdotal, serious, and semi-serious. This is tailored to the events and documentary genre that will be produced. There are various categories of documentary film presentations, specifically exposition (expository documentary), interactive (interactive documentary), reflection (reflexive documentary), performative (performative documentary), and observation (observational documentary).

Exposition films are the most traditional or enduring form of documentaries. The television documentary format is characterized by the use of a narrator who serves as the single speaker, often referred to as the "voice of God." According to Bill Nichols (2001: 109), explanatory films either incorporate narration from an authoritative figure or use comments from an authoritative figure who is both heard and seen, similar to television news broadcasts. Instances of production documentaries, such as those aired on the Discovery Channel and National Geographic.

An example of an interactive documentary is one in which the filmmaker prominently features on the screen and actively engages with events and interacts with the topic. In his book "Documentary: From Idea to Production," Ayawaila (2008, 90-91) describes the interactive documentary technique, where the filmmaker and subject are

visually shown within the frame of the photos. The purpose of this is to demonstrate a direct and immediate relationship between the filmmaker and the subject. The documentaries Fahrenheit 9/11 (2004) and Sicko (2007) employ an interactive approach.

The practice of creating reflection documentaries was first introduced by the Russian filmmaker Dziga Vertov. Ayawaila (2008:91) states that the reflexive documentary approach is hardly encountered in films. The reflecting style is contrasted with the interactive style, since it primarily emphasizes the story of the filmmaking or shooting process rather than the mere presence of the topic or character in the film. Bill Nichols (2001:76) argues that this genre emphasizes the technical aspects of filmmaking, aiming to make the spectator conscious of the film's parts and production process. The objective is to disseminate the 'truth' more extensively to the public. Two films that exemplify this approach are Man With a Movie Camera, released in 1929, and Chronicle of a Summer, released in 1961.

The performative documentary style is a stylistic technique that closely resembles fiction films. The primary focus in this design is to ensure that the package is as visually appealing as possible. According to Ayawaila (2008:91), documentaries typically do not prioritize narrative flow or plot, but performative style places greater emphasis on these aspects. In his book "Basics of Television Production: Production of News, Features, Investigation Reports, Documentaries and Editing Techniques," Andi Fachruddin concurs with Ayawaila's viewpoint that performative documentaries primarily emphasize packaging. The packaging should be maximally appealing, with a greater emphasis placed on the flow of the narrative (plot). While some observers categorize it as semi-documentary, the narrative structure receives greater emphasis. By default, it is possible to merge two tales into a theme, thus it doesn't have to stand alone (Fachruddin, 2012:321). Tongues Untied (1989) and Bowling for Columbine (2002) are instances of performative documentaries.

Observational documentaries eschew the use of a narrator as a voice actor, instead focusing on the discourse between subjects. The producer, who also serves as the director, assumes the role of an observer, while the tale lacks depth and complexity. Tanzil et all., (2010:9) argue that the observational type of documentary arose as a result of filmmakers' discontent with the expository approach. The observational style prioritizes a technique that focuses on seeing and capturing incidents in a natural and unobtrusive manner. An effective strategy is crucial for the observational technique as it ensures that the subject remains comfortable with the constant presence of the

filmmaker's camera, which captures every incident involving the subject. The primary advantage of the observational technique lies in the filmmaker's ability to exercise patience, allowing for the occurrence of major events to unfold in front of the camera. In a research publication conducted by Dinata (2019: 6), this particular sort or style employs spontaneous shooting, devoid of pre-planned lighting or other elements. Observational style documentary filmmakers are individuals who deliberately abstain from interfering with or influencing the subjects and occurrences they are documenting. They strive to maintain impartiality and refrain from passing judgment on the subject or incident. In the observational genre, it is customary for filmmakers to abstain from making appearances in the film. Notable documentaries in this genre include the movies Don't Look Back (1967) and Primary (1960).

The documentary film "Surga Kecil di Bondowoso" adopts an observational style to depict the daily lives of a family in Bondowoso. This film showcases the family's roles within the household, which are not commonly seen in Indonesian society. The portrayal is presented in a natural and authentic manner, without any exaggerated dramatic elements added by the filmmaker. This film employs a narrative style that lacks conflict, with information being given straight through the subject matter and those associated with the primary source.

3. Documentary Structure

A attempt to integrate various cinematic components in accordance with the vision of the playwright or producer. The fundamental components of a film consist of the exposition (background/introduction), the rising action (problem/crisis and conflict), and the denouement (conclusion/climax/anti-climax). The three sections mentioned above provide a concise overview of the organization of captured images that constitute a scene. A compilation of scenes forms a constituent aspect of a sequential narrative or main storyline for each individual portion (sequence). The framework of a documentary film encompasses its aesthetic, psychological, and visual language, which conveys significant meaning through cinematography. Structure can be compared to the solid framework of a tree trunk or the backbone of storytelling, both in terms of chronology and themes (which also reflects essay and narrative techniques). The theme organization can effectively condense fragmented sequences that may not always be cohesive. The

sequences and scenes serve as the smaller components of the overarching structure, akin to the branches and twigs/leaves of robust trees.

The visual elements that form narratives in documentary films have a rule called the law of causality (cause and effect logic) which is connected to the phenomena of space and time. As stated by Pratista (2008:33), narrative is a series of events that are related to one another and linked by the logic of cause and effect (causality) that occur at one time. Because events don't just happen without a clear reason. In a film, an event must be caused by a previous event.

In the documentary film making model, it is differentiated into two elements, namely visual elements and verbal elements (Nelmes, 2003: 189-190). These visual elements include:

1) Reactive observationalism; making a documentary film that strictly takes visual data directly from the subject matter when an event or reality occurs.

2) Proactive observationalism; making a documentary film through previous observations made by the camera director.

3) Illustrative mode; documentary film made with a direct depiction of what the narrator says.

4) Associative mode; making documentary films that attempt to present metaphors and symbolic meanings contained in literal information from the subject matter.

Meanwhile, the models for creating documentary films that are categorized according to speech elements or audio data are as follows:

1) Overheard exchange; a recording of a live conversation between two or more people that gives the impression of being recorded accidentally.

2) Testimony; recording of observations, information and opinions expressed spontaneously and honestly by eyewitnesses, experts and other sources related to the subject matter.

3) Exposition; voice over or the person speaking directly facing the camera. This method seems to position the audience to receive the information and arguments presented exclusively.

The documentary film "Surga Kecil di Bondowoso" employs a reactive observationalism mode that is closely associated with the style of observational documentary, as seen from its visual aspects. Data visualization is conducted by directly engaging with primary sources, through conducting interviews with the individuals directly engaged. This documentary predominantly employs a combination of explanation and witness as its spoken aspects, due to its reliance on direct interviewees. The exposition model is frequently observed when the source person assumes the role of a voice-over in the depicted scenes. The testimonial model was derived from interviews conducted with local individuals who were asked about their perception of Nur Salim as a housefather.

1.6 Research Assumption

The documentary film "Surga Kecil di Bondowoso," whose primary focus is on the topic of gender equality, brings to light difficulties that are associated with the manner in which gender equality is portrayed through the interchange of duties between a husband and wife in the context of the family. However, it appears that this documentary film is still made from the perspective of men when discussing the position of women in public and private settings. This generates discrimination against the representation of women's roles in films.

1.7 Research Method
1.7.1 Type of Research

This form of research can be categorized as descriptive-qualitative, and it also includes semiotic analysis. The primary purpose of this category of descriptive study is to describe particular phenomena, whether they are man-made or natural, as well as to describe the circumstances as they currently exist. As a result, this research is beneficial since it enables one to describe cases in greater detail based on real-world scenarios and to provide meaning.

The semiotic analysis that researchers utilize is a component of qualitative research, the objective of which is to investigate phenomena, specifically objects that function as signs (Wahjuwibowo, 2018: 8). According to Little John, Foss, and Oetzel (2017: 41), researchers are able to understand the meaning included in the sign through the use of semiotics. As a result, researchers are supposed to be able to figure out how the messenger constructs a certain message. The researchers will collect data in the form of visuals or images, conversations, or phrases rather than numbers. This research will feature extracts of data originating from film sequences that demonstrate the objectification of women as well as other factors linked to the research issue.

According to Bogdan and Taylor (1975:5), the term "qualitative methodology" refers to a style of study that generates descriptive data in the form of written or spoken words from people as well as observed behavior. This strategy guides both the person's history and the individual as a whole. Therefore, it is not acceptable to separate individuals or organizations into separate variables or hypotheses; rather, it is necessary to look at them as components of a larger whole (Moleong, 2004:3).

Instead of collecting numerical data, the researchers will collect data in the form of words and visuals. Therefore, this qualitative research will comprise data extracts from scenes in a documentary film that reveal discrimination in the role of women in both the public and private (domestic) roles.

1.7.2 Research Subject

The subject to be researched is the documentary film "Surga Kecil di Bondowoso" by Nia Dinata as a director from the Kalyana Shira Foundation in collaboration with the RutgersWPF Indonesia in the form of an mp4 video with a duration of 15 minutes 16 seconds, published on Laki Laki Peduli Channel Youtube on November 15, 2013.

1.7.3 Data Sources

In this study, data sources will be obtained from:

1.7.3.1 Primary Data

The primary data in this study were obtained from snippets of scenes in the documentary film "Surga Kecil di Bondowoso".

1.7.3.2 Secondary Data

Secondary data in this study were obtained from written sources including books, journals, news articles, official documents, and reference materials from the internet.

1.7.4 Data Collection Techniques
1.7.4.1 Observation

Observation is a technique of observing by focusing on a particular object by deploying the senses (Arikunto in Febriani & Dewi, 2018: 50). In this study, observation techniques will be used

to make observations on dialogue and visualization in the documentary film "Surga Kecil di Bondowoso" which represents discrimination in the role of women.

1.7.4.2 Documentation

Documentation data collection can be in the form of literature, monuments, artifacts, photos, CDs, hard disks, and so on. Documentation in this study was obtained from literature, journals, online media, and news reports to be used as research references.

1.7.5 Units of Analysis

The unit of analysis that will be examined in this study are scenes containing audio and visual elements related to the research theme (discrimination on the role of women) from the film "Surga Kecil di Bondowoso".

1.7.6 Text Analysis and Data Interpretation

Semiotics can be identified as a science that studies a wide range of objects, events, and culture, as signs (Wahjuwibowo, 2018:96). This semiotic study aims to study systems, rules, conventions, which allow the sign to have meaning (Sobur, 2018:96).

Semiotics has three main fields of study (Fiske in Vera, 2015:9). First, the sign itself, where the sign is a human construction and can only be understood in terms of the human who uses it. Second, the code is an aspect of the sign. Third, the culture in which the codes and signs work. Signs have different meanings depending on the culture of the individual. The existence of a sign is interpreted based on the point of view of the reader and recipient of the message.

Semiotics exists not only to assume what appears, but to interpret media which has a hidden meaning of the partisanship of the maker of points of view or events. Semiotics has a broad reach in the study area and can be applied in several disciplines as well as at the level and communication, such as the level of mass communication, intercultural, political, and so on (Vera, 2015: 10).

Semiotics as a knife of analysis is intended to find latent meanings or not find clear meanings so that it is expected to be able to solve specific communication problems in film media to be able to provide interpretations of signs whose meanings are still unclear and new interpretations are needed to explain them.
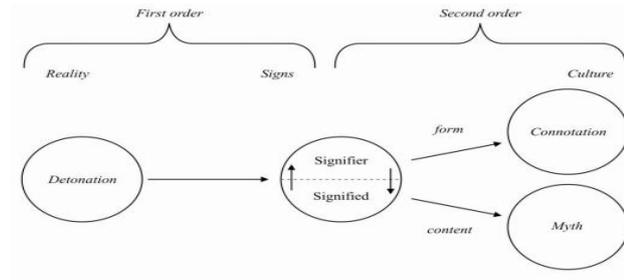
Image 1.8 Roland Barthes' Two-Stage Significance Map (Vera, 2015:30)

In brief, the pattern above can be described that the significance of the first stage is the relationship between signifier and signified which is then called denotation, namely the true meaning of the sign. The significance of the second step is connotation, namely subjective or intersubjective meaning related to content, the sign functions through mythology. In addition, Barthes also created five sorts of codes that typically operate in a text (Vera, 2015:30).

This research will use Roland Barthes' semiotic analysis. Applying this method is the most appropriate considering several specific reasons, including:

1. Roland Barthes's method is a complex model because it is a refinement of Saussure's semiotic model. Barthes has a more complicated level of meaning, where we can see the formation of a meaning (emphasis on the myth that is in the sign) so that we are able to see the hidden intentions of the sign maker through connotative meanings that are different from other semiotic models.

2. Considering the above, it is in line with the purpose of this study which is to describe the representation of discrimination in the role of women and to find out what dominant gender ideology is contained in the text. First, the researcher will analyze the visual, verbal and audio units in the syntagmatic study.

3. In the paradigmatic study or the second level with the text reading codes in the scene. This complex analysis stage can reach myths that are closely related to latent ideological operations which are expected to achieve research objectives.

1.7.6.1 Syntagmatic Analysis (Denotation Meaning)

The analysis at this stage is intended to determine the surface structure of the text which can be seen directly (Chandler, 2007:22). In this analysis, also known as lexia analysis, it is intended to

find denotative meanings in the selected lexia which will then be studied through its narrative and cinematic elements. The narrative element is related to the material or processed material in the story film which becomes the narrative element is the storytelling. Later the analysis will describe the story starting from the introduction, middle and closing. Meanwhile, the cinematic element is related to the style in which the processed material is performed (Vera, 2015:92-93). This element can be described as follows:

1.7.6.1.1 *Mise en scene***,** is defined as something that is in front of the camera and includes important aspects such as the setting, makeup and costumes, lighting, acting and movement (Vera, 2015: 57).

–**Setting:** Analyzed with the aim to identify in terms of the location and time of the scene. Setting can be divided into internal (in space), external (outside), daylight, and night (Prasetya, 2019:31).

–**Lighting**: Used to support good image results.

Table 1.2 Lighting Source Table

(Hasfi dan Widagdo, 2012:75)

Lighting	Description
Available Light	Impressive natural images. Light is available from nature, such as the sun, moon or fire. The downside: the intensity cannot be determined, so it has to adjust to the strength of the existing light, depending on weather conditions.
Artificial Light	Man-made light that comes from lighting sets: lampsblonde, black head, kino flow, barnsdoor, so on.

- **Non-verbal messages:** The acting of the players and their movements (body movements, expressions, paralingustics, costumes (artifactual). Artifacts include costumes, hairstyles, inherent attributes, architecture, equipment, and so on.

Table 1.3

Body Movement

(Pease, 1988)

Body Movement		Description
Palm Gesture	Figure 17 *Submissive palm position*	Submissive palm position. Palms fully open, fingers spread apart to give more impact to body movements.
	Figure 19 *Aggressive palm position*	Aggressive palm position. Exhibits dominance and beats his listeners into submission
Arm Barriers	Figure 73 *Partial arm barrier*	Partial-arm barrier, showing nervousness so as to create boundaries by using wallets, flowers, etc
		Reinforced arm cross, showing a hostile, attacking and defensive attitude. Usually a combination with a flushed face and gritted teeth.
Other Popular Gesture and Actions	Figure 95 *Disapproval position*	Disapproval position, head down attitude gives a negative signal and is judged
	Figure 99 *Ready for action*	Aggressive and readiness gesture, indicating readiness to take action, showing an aggressive and dominant attitude
Cigars, Cigarettes, Pipes and Glasses		Cigarrets Smokers, certain signals have a positive or negative attitude seen from the exhaled smoke. Smoke up: Confident, superior and positive. Smoke down: negative, secret, suspicious.
Hand and Arm Gesture	Figure 58 *The dominant female*	Dominant, adopting the male style that shows dominance.

		Hands clenched together, showing confidence
	Figure 39 Hands clenched in raised position	

Table 1.4 Various categories of human emotional expression

(Ekman et.all, 2005:25)

Expression	Description
Amplify	Expressing emotions deeper than felt without any effort to control and contain them
Noninhibition	Shows emotions in balance with what is felt
Quality	Keep expressing the emotions you feel but accompanied by a smile
Deamplify	Expressing emotions less than felt
Masking	Trying to hide the emotions that are felt with a smile
Neutralise	Not expressing anything

Table 1.5 Types of paralingustics

(Winoto, Pawit dan Sukaesih, 2017:69)

Paralingustics	Description
Intonation goes up (Clear and strong tone)	Shows the meaning of affirmation and anger
Falling intonation (Decreasing and slow tone)	Shows kindness, tenderness, sadness

1. **Cinematography** reveals how the camera is treated and the raw materials used, and how the camera is used to meet the needs of the object being recorded (Vera, 2015:93). Cinematography includes the type of shot, camera angle, and the camera movement.

Table 1.6 Type of Shot

(Widagdo & S. Gora, 2007:53-58)

Shot	Description
Big Close Up	Close up size with more focused framing or detail on one part of the body or action that supports information in the storyline.
Close Up (CU)	Image framing where the camera is close to the subject so that the subject image fills the frame space.
Medium Close Up (MCU)	A shooting technique with a subject framing composition that is further away than a close up, but closer than a medium shot.
Medium Shot (MS)	Taking pictures with the subject at approximately half of the body.
Medium Full Shot/Knee Shot (MFS)	Taking pictures with the subject at approximately ¾ of the body, which is intended to show the connection between events and the character's actions.
Full Shot (FS)	Framing the subject completely from head to toe. Technically the upper limit is given a little room for headroom.
Medium Long Shot (MLS)	Taking pictures that include the setting to support the atmosphere is necessary because there is continuity in the story and the character's actions in that setting.
Long Shot (LS)	Wider viewing space than a medium long shot, and narrower than an extreme long shot.
Extreame Long Shot (ELS)	Shooting with the almost invisible ELS method makes the artist appear to be at a distance. Here, the spatial setting comes into play. The image object consists of the artist and their interaction with space, which also emphasizes the

	imagination of the story space and events in the audience.

Table 1.7 Camera Angle

(Widagdo & S. Gora, 2007:58-68)

Camera Angle	Description
High Angle	This technique is taken from above the object. The object looks exposed from above.
Bird Eye View	This technique is seen as more dramatic and dynamic, like a bird's view from above.
Top Angle	The technique of taking pictures precisely from the top angle of the subject.
Low Angle	Technique for shooting from a lower angle.
Frog Eye Level	The camera is located more or less below the thigh.
Eye Level	This is a standard for taking pictures at a relatively medium height, more or less parallel to our body height. The resulting image looks flat and tends to be monotonous and can be executed without any other variations.
Over-the-Shoulder	Taking a scene from the back or shoulder angle of one of the cinematic subjects.
Walking Shot	This shooting technique follows the talent's steps.
Artificial Shot	This technique is used to shoot scenes in the open air. Adding foliage or grass accents in front of the lens and combined with a traveling shot makes the image look dynamic.
Reflection Shot	The shot is directed at a mirror with the talent's reflection.
Black Light Shot	The images were taken with the camera positioned frontally facing the light source in front of it, thus allowing the silhouette of the talent between the camera and the light source to be recorded.

Door Frame Shot	Taking pictures to get footage from outside the slightly open door, with the aim of strengthening the scene or anticipating the monotony of the image in editing.
One Shot, Two Shot, Group Shot	One Shot is taking a picture with only one talent as the object of the image. Meanwhile, Two Shot is a shooting with two talents as the object. Group Shot is when the camera records an object consisting of a group of people

Table 1.8 Camera Movement

(Widagdo & S. Gora, 2007:68-71)

Camera Movement	**Description**
Panning	The camera moves sideways horizontally, both left and right. There are two terms for panning, namely, pan right and pan left.
Tilting	Vertical camera movement, either up or down. There are two types of tilting terms, namely tilt up and tilt down.
Tracking	Camera tracking movements usually use a tool called a dolly or stabilizer (steadycam). Track in if the camera moves backwards, and track out if the camera moves closer to the object.
Crane	The camera moves up and down from the base of the object.
Following	The camera movement actively follows the talent moves.

2. **Editing** which is related to a series of activities to select, connect images to create dramatic elements (Vera, 2015:93).

Table 1.9 Editing Technique Transition

(Berger, 2005:34)

Editing (Transition)	Description
Cut	Switch sharply from one image to another
Wipe	The image seems deleted from the screen, moving to another image there is a clear line that erases the previous image to the next image.
Fade in	Image slowly appears from the screen (dark to light)
Fade out	Image slowly disappears from the screen (light to dark)
Dissolve	Slow/smooth transition from one image to another (first image slowly fades, then subsequent images become clear)

3. **Sound** interpreted by all the sounds that have something to do with the picture can be the player's dialogue, background effects and music used (Vera, 2015: 93). There are two categories of sound used in films (Ida, 2014:151).

Table 1.9 Voices in Film

(Ida, 2014: 151)

Sound	Description
Diegetic Sound	The original sound from inside the scene such as the sound of character dialogue, the sound of breaking glass, falling tables, guitar playing.
Nondiegetic Sound	Added voices like music, song, VO

1.7.6.2 Paradigmatic Analysis (Connotative Meaning)

Paradigmatic analysis is indirect, memory and helps to see certain values in a text (Chandler, 2007:88). Through this reading can find or explain myths or ideologies that are in the text through signs. Barthes (2002:19-20) classifies five sign reading codes namely:

1. **Hermeneutic Code:** This code is enigma code. The main purpose of this code is to clarify an issue, propose a potential solution, and describe a sequence of events that together create a puzzling scenario leading to the answer.

2. **Proairetic Code:** Related to what actions appear in the text. That actions can be classified into several sequences, which can be effectively represented by listing them.

3. **Symbolic Code:** A symbolic code is a recognisable pattern or arrangement that consistently appears across various formats of text. The primary objective is to illustrate that this domain can be accessed from multiple angles, hence creating challenges in terms of comprehensiveness and confidentiality

4. **Cultural Code:** Cultural codes are specific allusions to various fields of knowledge, such as physical, physiological, medical, psychological, literary, and historical. These references are made without the intention of fully constructing or reconstructing the culture they represent. According to Barthes (1990: 18) this code typically consists of a continuous body of knowledge or wisdom that is referenced in the text

5. **Semic Code:** a method of conveying something by associating it with a character (such as a place or object) or by organizing it into various sequences to form a unified thematic group. Every story in semic code contains certain "characters, places, and objects" that have a connotative meaning in helping the reader understand the theme of the text.

1.7.7 Quality of Data

The quality of the data of a qualitative research depends on the paradigm used and the extent to which the validity of qualitative research usually occurs when collecting data and analyzing data interpretations. This research use critical paradigm as a rationale so that the quality of the data will be based without ignoring its historical context or historical situatedness. Historical situatedness is the extent to which researchers see social, cultural, political, historical contexts of society when a phenomenon occurs (Kriyantono, 2014:259). The quality of this critical paradigm data also takes into account other criteria, such as the extent to which research can encourage action to alter the extant structure and the extent to which the formed reality may degrade ignorance and misunderstanding (Denzin & Lincoln, 2005: 194).