

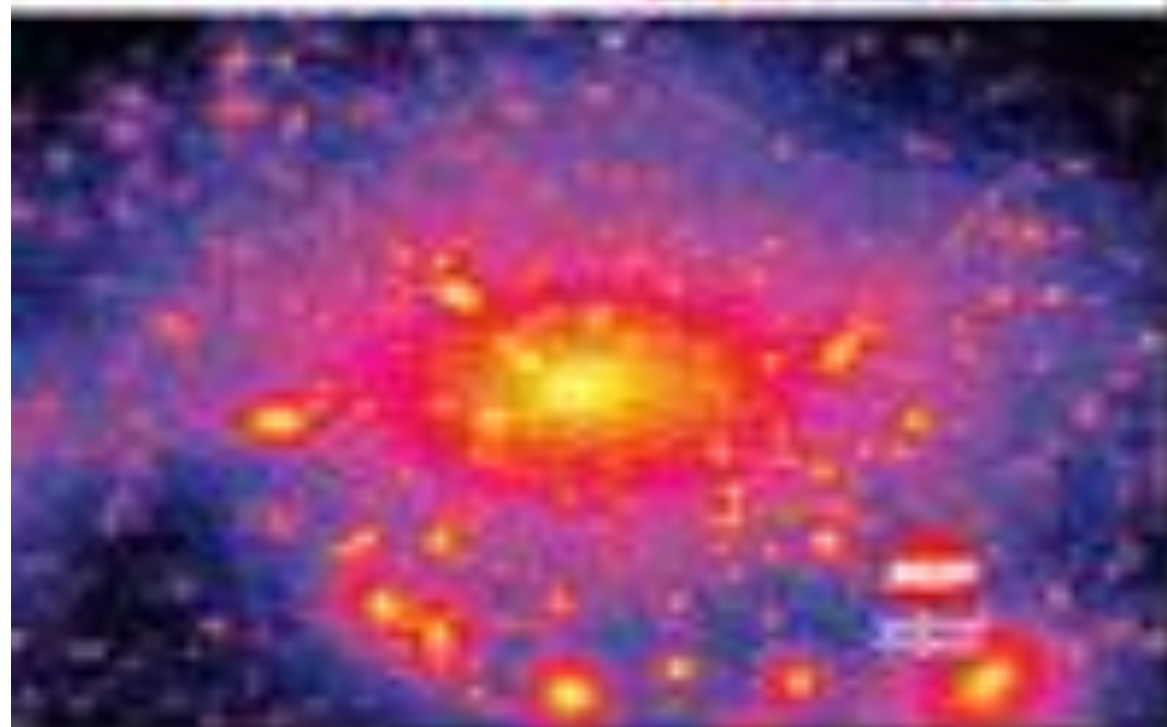
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# Exchange of Public and Domestic Roles of Men and Women in Indonesian Television Soap Opera 'Dunia Terbalik' (Analysis of Social Discourse M.K. Halliday)

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# Exchange of Public and Domestic Roles of Men and Women in Indonesian Television Soap Opera “Dunia Terbalik” (Analysis of Social Discourse M.K. Halliday)

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## Abstract

The method that will be used to analyze the messages in this Soap Opera “Dunia Terbalik” is Discourse Analysis with the M.A.K Halliday Perspective that is commonly called the Situation Context Trilogy. Halliday through his theory of discourse theory states that language has 3 (three) main functions. Those are: communicates the process of the occurrence of events in the world and all involved in it (ideational function), expresses the speaker's attitude to the propositions that have been arranged, and expresses the relationship between speakers and partners (interpersonal functions) and presents the expression coherently and adequately through the text (textual function). This research investigated the most dominant issues emerging along the soap opera that is the issue of the role of men and women in the domestic and public sphere, about their participation in the public sphere but not overriding their domestic nature. The issue is then examined in accordance with the method of the Situation Context Trilogy of M. A. K Halliday by looking at the various sides in order to understand its meaning. Trilogy Context The situation includes who is involved, what kind of discourse, and what mode. The analysis is expected to find the meaning of the message that the director exactly wants to deliver.

**Keywords :** M.K.Halliday-Social Discourse, domestic-public exchange, men and women-soap opera

## INTRODUCTION

Based on the Marriage Law Number 1 Year 1974 Article 31 Paragraph 3 stated that husband is the head of family and wife is a housewife. The word "housewife" should not be regarded as a decline in status and should not mean that a wife who has desire and ability to work outside her household is prohibited from performing such work. As a wife, she has right to do work outside the home as long as she does not neglect her obligation as a housewife who can naturally connect love, affection between husband and children in an effort to achieve the happiness of the household. While the husband as the leader becomes responsible for the livelihood and life of his wife and family with the advice and attention in his efforts together with the wife for the happiness of the household. Written clearly there, one of the obligations of the wife is to manage the household affairs as well as possible.

Marriage Law is found in the contents of soap opera aired by Rajawali Televisi. This phenomenon is examined in a gender context, the social structure of Indonesian society still adheres to the patriarchal concept in which there is a clear affirmation of the role of men and women in the household, and the exchange of roles between men and women in the household will certainly provide another perspective for the reader in viewing, assessing, and understanding this phenomenon. In this case, the role of domestic and public is determined by certain gender and socially constructed culture in the society.

Gender is defined as the inherent trait of men and women constructed based on social and cultural that is masculine or feminine (Esplen and Jolly, 2006: 2). The existence of gender differences creates gender roles inherent in men and women. From these gender roles, it can be seen that gender relations are defined as patterns of relationships between men and women who are socially constructed (Wiyatmi, 2008 : 6). Because it is a social construction in gender relations, particular gender groups are considered to have higher positions (dominating) and some are dominated, but some are equal. But in a patriarchal society, men are considered to have dominant positions, while women are subordinate.

The phenomenon of the role exchange between men and women in this household is reflected in the soap opera “Dunia Terbalik” premiere begins on January 5, 2017. The soap operas produced by MNC Pictures and aired on RCTI illustrate and raise the reality that occurred in the Village Ciraos West Java, which the woman was sent to female migrant labor (Indo:TKW) abroad and had to earn a living replacing the role of a husband in making money. While the husband has to bring up the child and take care of the household which is usually the affairs of the wives. Wife who acts as the main breadwinner in the family is triggered by various backgrounds such as going to get bigger income considering the relatively low income of husbands who mostly work as agricultural laborers. One of these factors has encouraged women / wives in the village to work as female migrant labor abroad. Based on the above background, the research problem can be formulated as follows: How and why the discourse on issues about the role of men and women both in the domestic and public sphere is represented in the soap opera “Dunia Terbalik”?

## THEORETICAL FRAMEWORK

### Discourse Theory and Discourse Analysis of Halliday

Discourse can be interpreted as a language embodied above a sentence or above a clause (Stubbs, 1983: 1). In line with the notion given by Stubbs, discourse is referred to a form of language above sentence containing a theme (Sobur, 2002: 11). Kridalaksana (2001: 231) suggested that the meaning of discourse is the most complete set of languages, in the hierarchy; grammar is the highest or the largest in the form of a composite article, a paragraph, a sentence, or a word carrying a complete message. Discourse is a personal realization of certain circumstances (Brown and Yule, 2003: 206). The study of discourses is called discourse analysis. Actually, the term discourse analysis is very ambiguous (Stubbs, 1998: 1). This ambiguity is due to the considerable number of experts expounding the limits of discourse analysis and on the discourse itself. Discourse analysis is an analysis of the language used (Brown and Yule, 1983: 1). The purpose of discourse analysis is to examine discourse (as one

exponent of language) in its function as a communication tool (Baryadi, 2001: 5)

Discourse analysis places emphasis on the function of language as a means of interaction between the author and the reader or between the speaker and the listener (Wahab, 1998: 69). Discourse analysis is also seen as a study of the structure of messages in communication (Sobur, 2002: 48). Thus, the function of language as a means of communication is increasingly visible in the presence of discourse analysis. The mention of communication here is certainly oriented to the existence of the language, not communication in the general sense. Therefore, communication in the general sense can be done not by using the language as appropriate. Communication can occur with certain cues that may be significantly related to language. The use of language in communication must be accompanied by context. Therefore, one of the focus points of discourse analysis is text and context (Sobur, 2002: 56). Context can be referred to as something that surrounds or covers the use of language. Therefore, context can be understood as situations, times, parties involved in the process of language or speech, and the context can be understood as something that gives a certain meaning of meaning. Discourse is always used in certain contexts (Oka and Suparno, 1994: 269).

Relating to the context, Oka and Suparno further suggest the topic as context, situation as context, and participants as context. Topics as context for example contain of news topics, scientific topics, and narrative topics. Context plays a very important role in discourse analysis (Wahab, 1998: 56). To discover the truth and meaning of a discourse, it is impossible not to consider or include the context. (Cook, 1989). M.A.K's discourse analysis approach by Halliday is used primarily to analyze the pragmatic function of linguistic elements. This research uses one of the discourse analyses of M. A. K. Halliday which is called Trilogy Situation Context. This Trilogy Situation Context involves reviewing aspects of tenor, the field of discourse, and discourse mode.

Situation is where text takes place. Situation atmosphere is the whole environment, both speech environment (verbal), and environment where the text is appropriate (spoken or written). To understand the text in the best possible way, it is necessary to understand the context of the situation and its cultural context. In Halliday's view (1978: 110), the context of the situation consists of three elements. Those are:

1. Field of Discourse, is the context of the situation that refers to the social activities that are happening and the background of the institution where the language units appear. In analyzing the field of discourse there are three things that need to be studied. They are the field of experience, short-term goals, and long-term goals. The field of experience refers to transitivity that questions what happens with all "processes", "participants," and "circumstances." Short-term goals refer to the immediate goal. This objective is very concrete. Long-term goals refer to the place of text in the scheme of a larger problem. This goal is more abstract.
2. Tenor of Discourse is context of the situation that refers to the quoted sources, including understanding of roles and the status in a social and linguistic context. To analyze the discourse of discourse, there are three things that need to be studied: the role of agent or community, social status, and social distance. The role of social status and distance can be temporary or permanent.
3. Mode of discourse, situation context that refers to the part of the language being played in the situation, including the selected channel, whether spoken or written. To analyze it then there are five things that need to be studied: the role of language, type of interaction, medium, channel, and rhetorical mode. The role of language related to the position of the language in the activity may be mandatory or supportive. Role

must occur when the language as a whole activity. An additional role occurs when the language helps other activities. The type of interaction refers to the number of actors: monologue or dialogue. Medium associated with suggestions used are spoken, written, or gesture. Channels are related to how the text can be received e.g. phonically, graphically, or visually. The rhetorical mode refers to the "feeling" of the text as a whole: persuasive, literary, academic, educational, and so on.

Halliday argues that the text is always surrounded by the context of the situation and cultural context (Butt et al., 1999: 11). Assessing the language functionally essentially examines three interrelated aspects: text, context of situation, and cultural context. In text, it always contains of elements of texture and structure.

### **Gender Disputes: Domestic and Public Roles**

Gender issues in the domestic and public sphere address issues arising from gender ideology. The issue is inequality or gender bias that leads to discrimination and exploitation of one party, i.e. women are disadvantaged while men are advantaged. Gender inequality is a categorization process and product that includes: (a) Nature: masculine-feminism; (b) Scope of activities: public-domestic; (c) Function: productive-reproductive; (d) Role: head of household-housewife. The transformation of these women's roles should bring about the changing consequences of men's roles, as well as the existing social order (Naully, 2002: 2). Women who in fact are said to be weaker than men actually can share themselves between working outdoors and taking care of the household (child and husband). The role of culture is needed to change the paradigm that has grown in society so far. According to Frieze (1978), the role of culture in the development of gender roles, begins with roles that dictate categorization and generalization in cognitive processes. Furthermore, through various alternatives, the cultural model also provides a boost in the changing of a person's cognitive schemata.

Gender issues in the domestic and public sphere include: (a) Gender Stereotype (Gender Negative Labeling): mighty-gentle; (b) Gender Norm: head of household-housewife; (c) Gender Role: breadwinner-housekeeper; (d) Subordination: leader-led party; (e) Marginalization: if forced to be marginalized-preferably marginalized; (f) Burden (Load): mono burden-multi burden; (g) Violence: mostly perpetrators-most of them victims of violence. (MUWÁZÁH, Vol. 3, No. 1, July 2011 page. 356-373)

Domestic field is familiar with everything related to activities in the household. A figure close to this field is female. The presence of women in the domestic realm is as if it has become natural. This is triggered because the process of becoming a woman that exists in the domestic environment relates to the nature of women relating to the theory of nature. This is called human nature that is formed by biological factors. Married women and children have become really attached to this field. Activities that take place in this domestic field can be anything, as long as it happens in the home environment, for example somehousework, ranging from cleaning the house to taking care of family needs.

### **RESEARCH METHODS**

This study uses Critical Paradigm and type of qualitative research. According to Bogdan and Taylor (1974: 5), qualitative methods are research procedures that produce descriptive data in the form of written or oral words of people and observable behaviors. Qualitative research emphasizes inductive analysis, not deductive analysis. The

research method used is discourse analysis with the main data source in the form of scene-scene obtained from watching and observing “DuniaTerbalik” soap opera. The analysis of Soap opera “DuniaTerbalik” as the object of this research is created by interpreting the discourses that appear in the soap opera and describe the role of women as well as men in the domestic and public sphere. The process of meaning of discourse in this research is created by looking at what scenes are perceived in accordance with the formulation of the problem, then by Halliday discourse analysis method, the researcher select and see the most important issues of what most often appear in the film, then see who is the tenor in the scene, how the discourse field in the selected scene and what mode. The pre-selected scene is first grouped into sections, including the discourse on the role of men and women in the domestic field: the personal life of the main actors; then the discourse of the role of men and women in the public sphere relating to the main actor and his or her work.

“DuniaTerbalik” soap opera presented a reality that describes the role exchange between men and women in the household. If we refer back to the concept or paradigm that has been formed through socio-cultural constructions in Indonesia, of course, the expansion of society will return to the values and norms that have long been formed that men play a role in the public sphere. But in the “DuniaTerbalik” Film, the phenomenon is described in reverse and is an ordinary thing, even a tradition because it is casuistic in which men are conditioned to play a role in the domestic domain because most women in the village become worker abroad. The parts of scenes showing the role of men in the village in the domestic field represented in the research object, in accordance with the groupings that have been made and the prescribed limitations, that are related to the role of men in the domestic sphere, how the nature of the main actor is, both the nature as a man and the nature that is formed because of the environment where he lived. These conditions resulted in the wife who is not able to take care of her children; therefore her role is replaced by the husband. The study was conducted for 3 months from March 2017 to May 2017.

## RESULT AND DISCUSSION

The analysis of Soap opera “DuniaTerbalik” as the object this research is done by interpreting the discourses that appear in soap operas and describe the role of women and men in the domestic and public sphere. The process of meaning of discourse in this research is done by looking at what scenes are perceived in accordance with the formulation of the problem, then by Halliday discourse analysis method, the researcher selects and see the important issues of what most often appear in the film, then see who is the tenor in the scene, how the discourse field in the selected scene and what mode. The pre-selected scenarios are first grouped into sections, including discourses on the role of women in the domestic sphere: the private life of the main actors, then the discourse of the role of women in the public sphere relating to the main actors and their work, as well as the discourse of the role of men in the domestic sphere related to the main actors and their work

There are two discourses in this section, Nature versus Nurture. Nature will contain about a scene that represents the main actor as a man and a father with a natural inner nature that conducts activities in the domestic sphere, meaning only around the home, not in the work environment. Nurture contains a scene that represents the main actor and the things that are formed from outside him, meaning that what is displayed is not something natural exists in the main actors as men and fathers, but what is formed from the environment in which the main actor is located.

The role discourse of men in the domestic field is shown and analyzed through scenes or scenes as follows:

### 1. Data Analysis 1

Table 1, Data Analysis Framework1  
The Discourse of the Role of Men in Domestic Domain  
Scene Episode February 13, 2017

Date of Scene	Finding Field of Discourse	Finding Tenor of Discourse	Finding Mode of Discourse
February 13, 2017	In the scene that took place in the village of Ciraos it is seen that Doctor Clara was surprised to see the men as head of the family but he is going shopping in the sellers of vegetables around the village, and so it also happens in the head of other families. Despite the confusion of seeing it, Doctor Clara said that the fathers were diligent because early in the morning had been shopping for vegetables, which should have been done by women or wives.	Doctor Clara (played by SyahnazSadiqah) is a doctor in society health center who came from Jakarta; Akum (played by AgusKuncoro) is a gentle father who tries to raise his son who is still in junior high, while his wife works as a female migrant laborboard; Idoy (played by Bembeng) is an innocent husband with a wife who works as a female migrant labor abroad; and Dada (played by IndraBirowo) is a husband who has the wife who earns the biggest income and has the arrogant character.	The language style contained in this scene is Major Apophasis / Preterisio, i.e. the style of language used contains of elements that is contradiction. For example someone seems to praise others but actually he or she insults somebody else (quipping), or for example someone seems to accept something but actually he refuses it. Conversations are conducted with verbal dialogue between discourse-bearers and the language used in its entirety in conversational activities.

From the analyses and statements above, it can be concluded that cultural factors, especially in Indonesia that perpetuates patriarchal culture, play a huge role in shaping the discourse that asserts that men should be in the public sphere and women in the domestic sphere, even though Doctor Clara as one of the perpetrators discourse also serves as a doctor whose job is in the public sphere.

### 2. Data Analysis 2

Table 2, Data Analysis Framework  
The Discourse of the Role of Men in Domestic Domain  
Scene Episode February 25, 2017

Date of Scene	Finding Field of Discourse	Finding Tenor of Discourse	Finding Mode of Discourse
February 25, 2017	This scene shows men as household heads who are doing housework such as cooking and washing. This scene takes place in the home of each role in the village of Ciraos.	Akum (played by AgusKuncoro) is a gentle father who tries to raise his son who is still in junior high, while his wife works as a female migrant labor; Idoy (played by Bembeng) is an innocent husband with a wife who works as a female migrant labor; and Dada (played by IndraBirowo), a husband who has the wife of the most income-earning and arrogant women, and Aceng (played by SutanSimatupang) is a husband who flirty and like to spread gossip. Aceng also has a wife who works as female migrant labor.	Language does not play a role in this scene because messages are symbolically and visually conveyed through the scenes that show the tenor of discourse that is performing household activities that are normally performed by women or wives. This scene indirectly displays the discourses and concepts of men who are in domestic territory and perpetuated through an ongoing cultural pattern in the village, so that it becomes commonplace.

From the analyses and statements above, it can be concluded that the ongoing cultural patterns within a region also determine the way of thinking or discourse of local communities toward the gender context. In this case, the views of Ciraos people who are accustomed to the phenomenon of a male or husband who perform their functions in the domestic territory and women or wives in the opposite position. Economic demands and motivation to earn a big income by becoming a female migrant labor and leaving husbands to take care of household things have become something that is finally considered commonplace. This can be done because of talks and agreements on the share of roles and functions between men (husbands) and women (wives), so that each side is complementary.

**Discourse of Women's Role in Public Sphere**

The previous points have discussed how the role of main actors in the domestic sphere. It has been described previously that the domestic sphere is the scope of activities of the main actors according to their role as mothers and women which in this case is replaced by men. That means men (husband) only stay at home with their children. The second point in this study is about women who are the main characters in the soap opera "DuniaTerbalik", in the public sphere. The public sphere means all kinds of activities carried out by the main characters outside the home in an effort to earn a living that is their work environment and all sorts of matters relating to their occupation as female migrant workers abroad.

The discourse of women's role in the public sphere is shown and analyzed also through scenes as follows:

**Table 4.3**  
**The Discourse of the Role of Women in Domestic Domain**  
**Scene Episode January 26, 2017**

Date of Scene	Finding Field of Discourse	Finding Tenor of Discourse	Finding Mode of Discourse
January 26, 2017	Kokom forces her husband, Koswara, and tells that she wanted to work abroad as a female migrant labor, while Koswaradisagrees because he thinks that he as a man, who had the duty to fulfill the family needs. This scene took place in the home of Kokom and Koswara in the village of Ciraos.	Kokom (played by RyanaDea) is a wife who desperately wants to become a female migrant labor to change the fate of the family; and Koswara (played by GuntaraHidayat) is the husband of Kokom who works as a motorcycle taxi driver and does not allow his wife to work as female migrant worker.	Messages are delivered visually through direct conversations between Kokom and Koswara or in dialogue. Kokom tried to persuade and convince her husband to let her to work as female migrant labor that works abroad. Koswara still holds the concept of patriarchy that men should be the ones who still play a role and are obliged to support the family. Language plays a full role in this scene.

The discourse scene in this scene describes Kokom forcing her husband, Koswara, that she wants to work abroad as female migrant labor, while Koswara disagrees because he thinks he is a man, who has the obligation to support her family. The result of discourse in this scene is only the two of them are Kokom (played by RyanaDea) and Koswara (played by GuntaraHidayat) who in this soap opera act as husband and wife couple. The message is delivered through a live conversation between Kokom and Koswara. Kokom tried to persuade and convince her husband to agree that she could work abroad. Koswara still holds the concept of patriarchy that men should be the ones who still play a role and are obliged to support the family.

It also seems to be in harmony with what Mr. Mawardi (Program Officer of RahimaNGO) stated as follows: *"Most men have psychological burdens such as being sneered when performing*

*domestic things or there is social pressure because people's views are that way."* From the results of the analyses and the statements above, it can be concluded that women (wives) have equal rights with men (husbands), who also have the right to be in the public sphere, as long as there is agreement with the husband about household management shared together. Moreover, the wish of the wife is the choice to be in the public sector. However, it is often constrained by the existence of patriarchal culture and perpetuated in the Marriage Law which affirms that men are heads of households who serve to provide for living and women take care of the household, along with the functions that follow.

**Data 4 Analysis Framework**  
**The Discourse of the Role of Women in Domestic Domain**  
**Scene Episode May 11, 2017**

Date of Scene	Finding Field of Discourse	Finding Tenor of Discourse	Finding Mode of Discourse
May 11, 2017	The scene that took place in the village of Ciraos shows Yati's husband who insisted that she immediately work again as female migrant labor. According to Yati's husband, if she does not work then nobody makes a living for the family. Yati should not fight because according to her husband, he is the head of the family who has the right to decide anything.	Yati and her husband.	The conversation involved between Yati and her husband, visualized with an oral dialogue, shows Yati's husband's expressions aimed at forcing Yati back to work as a female migrant worker to feed the household. In this scene, language plays a full role as one of discourse mode.

The scene shown in Figure 4.4 shows Yati's husband who forces her to re-work as a female migrant worker. According to Yati's husband, if she does not work then no one makes a living for the family. Yati should not fight because according to her husband, he is the head of the family who has the authority to decide anything. The conversation involved between Yati and her husband shows Yati's husband's expressions that aims to force Yati back to work as a female migrant worker to provide for the household needs. This situation also indicates the phenomenon of a husband who has already relied on his wife in earning a living while he is not complementary to perform his functions in the household. This discourse affirms the concept of a man (husband) who does not fully carry out his functions within the domestic sphere or merely demands the fulfillment of his rights but excludes his roles and responsibilities as a man (husband) who plays a role in the domestic sphere. This creates conflict.

From the analysis of scenes in Figure 4.3 and Figure 4.3, it can be concluded that men and women have the same right to engage in public or outside the home as long as both sides do not neglect their respective functions. What matters is when a man feels superior and only asks for his rights while ignoring his duty or in other words is ultimately interpreted as an absolute superiority possessed by a man.

Based on the scene-scene contained in soap opera 'DuniaTerbalik ', it can be seen that there has been a different exchange of men and women's roles compared to Marriage Law and socio-cultural construction in Indonesia. Women are not only engaged in the domestic role of the scope of women's activities related to their home activities and nature as a woman, for example being the mother in charge of childcare and other household affairs, such as housecleaning, cooking. While the male side remains synonymous with the main job that is in the public sphere, work outdoors. The transformation of these women's roles should bring about the changing consequences of men's roles, as well as the existing social order (Naully, 2002: 2). Women who in fact are said to be weaker than men actually can share themselves between working outdoors and taking care of the household (child and husband). Actually, if it is viewed from the justice side, a man or husband in

this case should also be able to divide his time to take care of the household. Some men who have been aware of the role of gender are usually worried or embarrassed to do identical work like women usually do. It is very difficult to change the views of society that has developed for so long and even supported by cultural customs, norms, and religious theorems. This is where the cultural role is needed to change the paradigm that has grown in society so far. According to Frieze (1978), cultural roles in the development of gender roles, is begun with roles that dictate categorization and generalization in cognitive processes.

## CONCLUSION

Based on the analysis of the research that researchers have done with the title Exchange of Role of Men and Women in the Household especially in scenes on soap opera “DuniaTerbalik”, it can be concluded;

1. In the show, there is not a clear discrimination, but the more subtle discrimination has not been completely lost. For example, the view that all women in the village of Ciraos must become female migrant labor. This indirectly shows that women have no freedom of social construction. Women can choose what they want to be without the pressure of custom.
2. Social policy can be used to reconstruct gender roles when the role is considered unfair. For example, the dilemma of choosing between a family and a job located far from home. To quote from Barbara Bergmann in Justice, Gender and the Family, that from the beginning of history, marriage for women was an escape from unfavorable low-level jobs. Marital status even perpetuates the social role of women as a dutiful creature, as it has been perpetuated by patriarchal culture that has been commonly adhered to by the people of Indonesia. This kind of concept or discourse cannot be separated due to the affirmation through the provisions of Marriage Law Number 1 Year 1974 Article 31 Paragraph 3 which states that the husband is the head of the family and the wife is the housewife.
3. Women who are in the domestic and public sphere will still wear feminine attributes. Even if they are in the public sector, they are placed in an area closely related to women's work, as is usually performed in the domestic sphere. This also applies to the opposite.

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