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REPRESENTATION OF WOMEN'S ROLE IN CULTURAL PATRIARCHY IN KIM JI YOUNG'S FILM, BORN 1982

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ABSTRACT

This study aims to find the meaning of signs and representations of the role of women against the background of the patriarchal culture of South Korea by interpreting scenes and dialogues to describe the role of women in patriarchal culture. The research is a descriptive study with a qualitative approach and Roland Barthes' semiotic analysis as a research method to examine signs and find meaning in the film. The results of the research data were obtained by observing the scenes in the film, and the writer found 6 scenes in the films which were grouped using sign classification based on traditional roles, transitional roles, dual roles, egalitarian roles, and contemporary roles. The scenes represent the various roles of women in a patriarchal culture.

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INTRODUCTION

The world of cinema has always been intertwined with our lives, offering an escape from boredom and a source of entertainment during our leisure time. Films, with their diverse array of characters and stories, have the power to captivate audiences, and female characters often play a pivotal role in this allure. This research delves into the realm of South Korean cinema, specifically examining the film "Kim Ji-Young, Born 1982," which premiered on October 23, 2019. Set against the backdrop of a patriarchal society, the film explores the life of an ordinary woman named Kim Ji-Young. Jung Yu-mi's portrayal of Kim Ji-Young is nothing short of mesmerizing, effortlessly drawing viewers into the depths of her character's emotions. As a housewife, Kim Ji-Young finds herself gradually losing her sense of self amidst the monotony of her daily routine. The film masterfully captures the struggles and sacrifices faced by women in a society that often overlooks their contributions and stifles their individuality.

Kim Ji-Young, Born 1982 is a film based on Cho Nam-ju's best-selling novel. The film was adapted from the novel of the same title and was released on 14 October 2016 due to controversy. Kim Ji-Young's film, Born 1982, is set in life from 1982 to 2019 in South Korea. South Korea itself adheres to a patriarchal system, namely a hereditary culture born from the teachings of Confucian ideology. Countries with a patriarchal culture become obstacles for women to obtain equal status and roles with men. The values in patriarchy prioritize men, so they can influence perceptions of the status and roles of women and men in the family and social environment.

Confucian values initially emerged to establish social harmony. However, in the end, these values give rise to social disharmony in contemporary times because values

that can be considered discrimination against women from the perspective of modern society still exist in Korean society. According to data taken, South Korea consistently ranks at the top of the bottom for gender inequality in the world. Based on the Global Gender Gap Index released by the World Economic Forum in 2020, a country's progress is not directly proportional to the level of gender equality, especially in East Asia, where South Korea is ranked 108th out of 153 countries. Because South Korean culture has a strong influence on patriarchal culture. Through the role of Kim Ji-Young and the story in the film *Kim Ji-Young, Born 1982* women can reflect life in the real world through their inner lives film. This film shows lessons about being a woman and is an unforgettable experience for the audience, especially women. With this rationale in mind, the researcher wants to examine the film further on how women's roles are portrayed in a film and present it with the title "REPRESENTATION OF WOMEN'S ROLE IN PATRIARCHY CULTURE IN THE FILM KIM JI YOUNG, BORN 1982"

Based on the background above, the researcher describes several problem formulations, including: (1) What is the meaning of myth, denotation and connotation of women's roles in patriarchal culture in Kim Ji-Young's film, *Born 1982*?, (2) How is the representation of women's roles in cultural patriarchy in Kim Ji-Young's film, *Born 1982*?. This research aims to obtain a more detailed picture including (1) Analysing and representing the meaning of myth, denotation and connotation of the role of women in a patriarchal culture in the film *Kim Ji-Young, Born 1982*, (2) analysing and representing the role of women in patriarchal culture in Kim Ji-Young's film, *Born 1982*.

CONCEPTUAL FRAMEWORK

2.2.1. Visual Communication

Visual communication means communication through sight. The word visual itself means everything that can be seen and responded to by the sense of sight, namely the eyes. Visual comes from the Latin word *videre* which means "to see" which was then incorporated into the English symbol, namely visual. Visual communication is also

known as gesture symbols (the language of gesture).

According to Michael Kroeger, visual communication is an exercise in theory and concepts through visuals using colours, shapes, lines and juxtaposition (juxtaposition) (Sitepu, 2004: 11). In other words, visual communication is a science that studies communication concepts and expressions of creative power, which are applied in various visual communication media by processing graphic design elements consisting of images/photos (illustrations), letters, colours, composition and layout in various print media, mass, electronic and audiovisual. All of this is done to convey messages visually, audio and audio-visually to the intended targets.

In visual communication, the communication process occurs using the eye's sense of sight. Visual communication is communication that uses visual symbols, where the basic elements of visual symbols are everything that can be seen and used to convey meaning, meaning or message. In principle, visual communication is designed to convey symbolic patterns of message delivery to message recipients, in the form of visual forms that are communicative, effective, precise, patterned and integrated through certain media so that they can change the target's positive attitude.

Visual communication is a communication process in the form of a combination of art, symbols, typography, images, graphic design, illustrations and colour. This visual communication is usually carried out through images, advertisements, symbols or videos without sound. Images can always attract attention because the point of interest is very striking, so the message you want to convey is easy to understand. The public is very aware that the information they receive is not too heavy or that heavy information is packaged lightly. In this way, visual communication answers people's needs because the information conveyed is of high value, but is packaged more simply, attractively and modernly.

The roots of the field of visual communication are cultural communication, symbol communication, and economic communication. Unlike artists who are concerned with expressing their inner feelings, a visual communication designer is a translator in communicating ideas. That's why visual communication teaches various visual symbols that can be used to translate thoughts in visual form.

2.2.2. **Film**

The definition of film according to Law of the Republic of Indonesia Number 8 of 1992

is a creative work of art and culture which is a visual-hearing mass communication medium made based on cinematographic principles by being recorded using celluloid tape, video tape, video disc, or other technologically invented materials in all shapes, types, and sizes through chemical processes, electronic processes, or other processes, with or without sound, which can be displayed or can be displayed using mechanical, electronic and other projection systems. (UUD, 1992: 83-85)

The film can be interpreted as a work of human creation which contains several high aesthetic elements or is referred to as a communication medium, in this case being able to convey a message. Film is a form of mass media for public consumption. This causes it to have an important role towards the audience or consumers. Films can influence audiences in terms of identity changes as well as cultural transitions. This possibility occurs because the story presented in the film can be conceptualized in such a way that the audience can act as seen in the film they are watching. The film itself can present clear meaning, both in terms of images and sound. The effect of the message produced by the film is based on things outside the message itself.

Films are works of art that are born from a form of creativity of people involved in the film production process. As a work of art, film can prove capable of creativity. Films can create reality scenes to compare reality (Sumarno, 1996: 28). In general, films are divided into two constituent elements, namely narrative elements and cinematic elements (Pratista, 2008: 1). These two elements are mutually continuous with each other in making a film. The narrative element itself is the material that will be processed as a story or theme in a film, the characters, the problems that will be raised, the conflict and the location and time. Meanwhile, the cinematic element is how to process data or is also related to technical aspects of film production.

A film or movie is a living image which is collectively called cinema. The source of cinema itself is words or movement, so the film itself is a layer of cellulose liquid which is known as celluloid by filmmakers. In the context of communication, films have an important role in conveying or receiving messages from individuals or groups. Films in mass media play a role in highlighting things or events and community activities that look interesting. Unlike reading a book, watching a film does not require an active memory. In a film, the audience is only required to passively enjoy it, because the story being told is clear. Film is a very powerful mass communication medium, not

only for entertainment but also for information and education (Effendy, 2017: 209)

2.2.3. The Role of Women

The development of today's society requires the role of women in all aspects, such as economics, politics, and others. This is also influenced by the demands of nations on behalf of the global community that the progress of a nation is determined by how that nation cares for and provides broad access for women to activities in the public sphere.

In general, in society, the division of labour between men and women reflects their respective roles. The initial basis for this division of labour according to gender is undoubtedly related to the different roles of men and women in reproductive function. Analysis of women's roles can be carried out from the perspective of their position in dealing with indirect productive work and direct productive work, namely as follows;

1. Traditional roles place women in reproductive functions (taking care of the household, giving birth and raising children, and protecting their husbands). His life is 100% for his family. The division of labour is very clear, namely women at home and men outside the home.
2. Transitional roles pattern traditional roles as more important than other roles. The division of tasks follows gender aspirations, but the existence of maintaining harmony and household affairs remains the responsibility of women
3. Dual roles position women in two worlds of life, namely placing domestic and public roles in equally important positions. The husband's moral support triggers toughness or, conversely, the husband's reluctance will trigger unrest or even lead to open or latent conflict.
4. Egalitarian roles take up women's time and attention for outside activities. Moral support and the level of concern for men are essential to avoid conflicts of interest in sorting and distributing roles. If not, what will happen is that each of them will argue with each other to find justification or create discomfort in the atmosphere of family life.
5. Contemporary roles are the impact of women's choice to be independent in solitude. There aren't many of them. However, clash after clash of male domination over women who do not care about women's interests will probably increase the population (Aida Vitalaya, 2010: 145).

In the development of the study of women's roles, the concept of sex roles has its meaning. Sex roles are a set of attributes and expectations associated with gender differences, with being a man or a woman in society. According to functionalism theory, sex roles (like other roles) reflect enduring norms and constitute patterns of socialization. The norm that tends to occur today is that the relationship between men and women has changed along with the gradual development of equal families (Nicholas Abercrombie, 2010: 501).

2.2.4. **Patriarchal Culture**

Patriarchy according to Bhasin, literally means father's authority. Initially, patriarchy was used to refer to a type of "family dominated by men", namely the patriarch's large household consisting of women, young men, children, slaves and household servants who were all under their authority. the male ruler. Now this term is used more generally to refer to male power, the power relationship by which men dominate women, and to refer to the system that keeps women dominated through various means (Fanny, 2016: 3).

The word patriarchy itself emphasizes a cultural system where life is regulated in such a way by a "fatherly" system. Patriarchy itself refers to a society whose lineage is descended from the father. This also shows the characteristics of certain families that those who regulate, lead and rule are men. Patriarchy is a term used to describe a social system in which men are the groups that control power over women. A society that adheres to patriarchy places men in a dominant position and power compared to women.

Patriarchal culture influences the role of women in society because in this case, it positions women as not equal to men. Patriarchy is likened to a social system that places men as the main central authority figure in social organization. Men are superior to women in all aspects of social, cultural and economic life (Pinem, 2009:42). The patriarchal system itself dominates cultural life in society, which causes gender disparities.

In the concept of patriarchal culture, two things develop, namely combining the existing concepts of gender relations. the first concept is, injustice often occurs in gender relations and the second concept is an interest in attention directed at the relationship between different aspects of gender relations which then form a social

system (Israpil, 2017: 144). The concept of patriarchy tries to reveal how various relationships relate to different aspects of gender inequality. In sociology, gender inequality gives rise to more detailed explanations of various aspects of gender relations.

Patriarchy itself is a symbol of power, traps and hegemony which gives rise to discourse that can shift the existence of a woman. Patriarchy often positions men as someone who have the power to do anything to women and is also defined as the strong one.

In this culture, constructs and patterns related to masculinity and femininity are ignored and considered weak. Patriarchal culture is a family structure that prioritizes the lineage of the father or man. Or it can be interpreted etymologically that patriarchy is related to lineage, where a father has more control over all members of his family. According to Sylvia Walby (2014), quoted from an article entitled "Public Patriarchal Hegemony Against Female Characters in the Novel "Hanauzumi" by Junichi Watanabe" Patriarchy can occur in two areas, namely: private or household and public. Sylvia also divides the six basic structures of patriarchy into (Utami, Boeriswati and Zuriyati, 2018:63):

- 1) patriarchy in household production in the form of full assignment for women to care for children and do household tasks
- 2) patriarchy in paid work in the form of separation of women's and men's work positions and differences in salaries
- 3) patriarchy in the country in the form of the absence of women in important positions in government and the limited role of women in the legal and political fields
- 4) patriarchy in sexuality in the form of the position of women who are considered as providers of sexual services and providers of emotional services or providers of full affection
- 5) patriarchy which is related to male violence in the form of physical, psychological and verbal violence
- 6) patriarchy in culture in the form of demands for an 'ideal feminine' for women in the family, education, religion and mass media.

Patriarchal culture is supported by gender ideology that exists in society. Where this

society places men higher and more powerful than women so that men have greater power than women. Not to mention that society places restrictions on women. These restrictions result in reduced women's participation and women's access to public spaces is not considered.

According to Bhasin (Fanny, 2016: 3-5) there are areas of women's lives that are controlled by men in the patriarchal system, namely:

- 1) Productive power and female labour
- 2) Female reproduction
- 3) Control over women's sexuality
- 4) Women's movements
- 5) Property and economic resources

South Korea, most of which still adheres to its ideology. Confucianism, one of South Korea's ideologies, contains patriarchy in its teachings. The influence of Confucianism emphasises the patriarchal culture in South Korea. South Korean society tends to follow the father's lineage, for example, when giving children surnames.

METHODOLOGY

In this study, the researcher used a qualitative approach. The research procedures utilized descriptive data in written or oral words and sentences obtained by collecting interview data or recordings from the observed people or organizations. The paradigm used in this research is constructivist. The constructivist paradigm is almost the antithesis of the ideology that places observation and objectivity in discovering reality or science. Researchers use a constructivist paradigm because they want to gain an understanding that helps the process of interpreting an event. This approach uses qualitative methods. This research aims to understand what is hidden behind phenomena that are sometimes difficult to know or understand.


The research method used is Roland Barthes's semiotic analysis. Semiotics according to Barthes is the science used to interpret a sign. Language is an arrangement of signs that have certain messages from society. (Sobur, 2017: 63) Apart from language, signs can include dialogue, images, objects, songs, logos, gestures and facial

expressions. The subjects in this research are 6 scenes out of 126 in the film Kim Ji Young, Born 1982. The object of this research is the meaning and representation of women's roles in patriarchal culture in the movie Kim Ji Young, Born 1982. The data collection techniques used in this research are interviews, observations and literature studies

FINDINGS & DISCUSSION

A. The Role of Tradition

Table 1. Analysis of Scene 09

	
Duration	00:05:56-00:07:25
Denotative	Dae Hyun is worried because Kim Ji Young is doing a lot of work.
Connotative	The traditional role, in South Korea's patriarchal culture, is that doing household work is handled by women. Kim Ji Young had to do everything from the start washing, caring, cooking and so on.
Myth	Women traditionally have to be able to take care of the scope well, kitchen, and mattress.
Representation	By the traditional role of women who dedicate themselves entirely to their families, such as Kim Ji Young, who does all the household work herself. South Korean society believes in taking care of housework in women, because women are capable of doing it diligently, deftly and kindly.

In scene 09 Kim Ji Young, Dae Hyun and Ah Young visit their in-laws' house to

celebrate New Year there. In denotation, this scene shows that Dae Hyun feels worried about his wife who does a lot of work at her in-laws' house. The connotation obtained is that Kim Ji Young must carry out her role as a good wife and daughter-in-law.

Here is the role of tradition. The traditional role is to take care of the housing ladder and dedicate his life to his family. Explained with dialogue " **I do everything at my mother's house.** ". From the dialogue, the roles Woman in culture patriarchy must do work domestic.

The myth in scene 09 is that women traditionally have to be able to do it take care of the well, kitchen and mattress area. The role of women in a patriarchal culture in scene 09 is represented by existing role tradition Which made Kim Ji-young at her in-laws' house. The traditional role is to take care of the household and dedicate his life to his family. Where in society Korea South adheres to culture patriarchal role tradition of Women This is a matter which is common.

Table 2. Analysis Scenes 13


	
Duration	00:08:58-00:09:25
Denotative	All members of the medium family Rest Because of fatigue after preparing And doing the ceremony year.
Connotative	Role tradition, Woman focused For Can do work House And pleasant her in-laws...

Myth	The myth in this scene is that women have to take care well, the kitchen, and mattresses. One of a woman's duties Already marriage is to devote himself to serving And pleasant person old her husband.
Representation	Role tradition of women who dedicate entirely To their families like Kim Ji Young Which do everything Alone. Although in environment
	family man, Woman still must do his task Which is The same as in her home Alone.

Scene 13 is the activity after the ceremony in the year new carried out in Kim Ji Young's in-laws' family. Some detailed inside details scenes show with clear each activity currently done after the ceremony is carried out. By denotation family's parents-in-law will Rest for a moment. Seen in scenes Mother's parents-in-law Kim Ji Young currently resting by sitting in the kitchen and his father-in-law watching *television*. Meanwhile, the connotation obtained is that Kim Ji Young still has to carry out her role as a good wife and daughter-in-law. His role here is the role of tradition. Myth in scenes This is Woman, of course, must look after well, kitchen, And mattress. By role tradition of a Woman Who dedicates everything to his family like Kim Ji Young who does everything Alone. Although in an environment of a family man- man, a Woman still must do his task Which is The same as in her home Alone. Thereby role of Women in cultural Patriarchy in scene 13 is represented by the traditional roles carried out by Kim Ji Young in House Her In-laws. Role tradition of a woman who dedicates herself entirely to her family like Kim Ji Young Which do everything Alone. Although in the environment men's families, women still have to do the same duties as in their own house.

Role Transition

Table 3. Analysis Scenes 126


	
Duration	01:51:33-01:51:58
Denotative	Kim Ji Young Which Finally became a writer.
Connotative	Transition role, there is a change in Kim Ji Young which initially only focused on household matters, however, Now Kim Ji-young has reached his dream as writer
Myth	Myth in scenes This is education Which tall for Woman No ensure success Woman And of course Women still must take care of wells, the kitchen, And mattresses.
Representation	In reality, the reason women have to take an education No To do something in the realm of domestic just. But Women get an education Because of their wishes or Lots of reasons other than affairs domestic. Education Which is tall And Good precisely makes Women tend to think about every action Which will done.

This scene is the final part of the film which depicts Kim Ji's story Young is next. Kim Ji Young is focusing on writing on her laptop right now a writer, However, He Works in the House. By denotation seen in scenes circumstances Kim Ji-young after several years in the future currently writes. Whereas means the connotation is figure Kim Ji Young Who initially owned a role just as a housewife. But now Kim Ji Young can do his activity in writing which made him a writer. This can be called a role transition.

Myth scenes This education Which tall for Woman No ensures women's success and indeed women still have to take care of wells, kitchens, and mattresses. So the point is, no matter how high a woman's education is, the majority are women who still will climb the ladder. In affairs, House ladder matters need studied only related to washing, cooking, caring for children, and serving her husband. Role women in a patriarchal culture in scene 126 are represented as such in the transitional role of Kim Ji Young's change from just being a housewife, can working as a writer. Focus on her role as a housewife ladder makes her feel fed up. Until dream forever appear And make it writer during the breaks in his daily life. The changes with own role other besides role tradition, no create a traditional role Alone is lost or abandoned.

Dual role

Table 4. Analysis Scenes 126

	
Duration	01:51:33-01:51:58
Denotative	Kim Ji Young Which Finally became a writer.
Connotative	dual role, Woman can do a second role at a time with fair And equally important.
Myth	The myth in scene 126 is that women only escape Work in affairs look after the House like well, kitchen, And mattress.


Representation	The majority of women today have two or more roles. Among them is the role of a working woman or her career. By tradition Woman of course required stay at home and take care of household affairs. However, Over time, women were required to enter society And show their potential as creature social. There is work Which needs skilled women, make women are needed in the world of work. The woman who gets his job automatically will help the economy And his family.
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Scene 126 This describes the end of the film Which depicts the story of Kim Ji Young. Accelerated timeline and Kim Ji Young who is focused on writing on his laptop is now a writer. Meaning denotative in scenes This looks seen clearly with visual Kim Ji-young is in front of laptops signify Kim Ji-young moment This currently Work as a writer in her home. However, in its connotation, Kim Ji Young is a female figure Who can do a second role at a time with fair And The same importance. The dual role is designation For a role Which positions Women in role domestic and the public You're welcome to put it in that position important.

Myth in matter This is Woman's only escape Work in affairs taking care of the house such as the well, kitchen and mattress according to tradition. Kim Ji Young only must focus on his role as Mother House Ladder. Role Woman in culture patriarchy in scene 126 represented with exists dual role ysng done Kim Ji-young as Mother House ladder And Woman Which Work. The majority of women today have two or more roles. Among them is the role of a woman who works or has a career. Traditionally Woman of course required to stay At home And look after affairs House ladder. However, over time, Woman required plunge to into public And show their potential as social beings.

Role Egalitarian

Table 5. Analysis Scenes 31


	
Duration	00:23:50-00:24:36
Denotative	The director gives suggestions about the nursing child to the Head Kim.
Connotative	Role egalitarian, Head Kim Who is a Woman has a career Which only focuses on his career.
Myth	The myth in scene 31 is Woman No can more tall nor parallel with man. Because Woman must be nurse And raise his children Alone.
Representation	Women proffered with reality that Women must keep up with the times. Attending education equal to men is a good thing for Women. Equality in various fields politics, education, health, etc. has made it possible for women to take part in public social. However, There is sometimes Woman No can more tall than man.

The setting here is a meeting room in Kim Ji Young's office with background time moment Kim Ji Young Still works in the office. Seen several conversations with light words that are being expressed before starting the meeting and finally an argument arises Which makes Head Kim uncomfortable, ie about a Mother Who Works. The director advising about caring for children to Chief Kim is denotative. The conversation was initially about work-related topics, namely choosing a model advertisement for an advertising company And changed become A lecture And suggestion from the Director about pattern nurturing children to Head Kim. Whereas means connotative Head Kim of course own role egalitarian. Role Where Women focus on their careers

because they take up so much of their time and attention. Chief Kim decides to assign caregiving authority or duties child to his mother so that Chief Kim can continue to work at the office role egalitarian.

The myth in scene 31 is Woman No can more tall nor parallel with men. This myth has been around for a long time because of patriarchal culture Previously, women were only in the household, not involved in social society. One of the duties of women in a patriarchal culture is to nurse And nurture their children. So Woman of course required For still is in the domestic sphere. The role of women in a patriarchal culture in scene 31 represents with existing role of egalitarianism Which is acted by Head Kim. Role Egalitarian is a term for married women who are focused on themselves in their careers. Chief Kim transfers his child's parenting style to his mother Alone, meaning That affairs become the Mother's House ladder Head Kim more on others.

Table 5. Analysis Scenes 34

	
Duration	00:26:23-00:27:57
Denotative	Head Kim gives praise as well as advice To Kim Ji-young
Connotative	Women Who choose the role of egalitarian own worries And difficulty sharing attention with others. Because a Woman must accept risk in his choice.
Myth	The myth in scene 34 is Woman No can more tall nor parallel with man.
Representation	The woman of course own risk Which more Lots on his choice. As Chief Kim works, Chief Kim is more chooses his career than his business on the House ladder. That can bring up conflict in affairs domestic and the public. Culture patriarchal looking Woman Which leaves affairs domestic That with view bad.


Set at a time when Kim Ji Young was still working in her office. Indoor which belonged to Chief Kim's room. After being given appreciation for the hard work of Kim Ji Young by Chief Kim. Chief Kim gave praise and suggestions to Kim Ji Young in his room has a denotative meaning. Meanwhile, the connotative meaning is a concern about women not being able to succeed in their careers Because of their gender And reason That makes Head Kim only focus just to his career. His role as Mother House ladder Which Head Kim free And more choose become Woman working very reflects the role egalitarian.

The myth in this scene is that women cannot be equal to men, Because Women are required to only focus on affairs in the House ladder. Lots also condition other Which

No Can make Woman No can parallel with man. Role Women in culture patriarchy in scene 34 represented an egalitarian role. Chief Kim chose to be the woman he wanted to be has the ambition of a successful career and makes him let go of responsibility and become a housewife. The egalitarian role does take up time and attention so Chief Kim chose to focus on his career.

Role Contemporary

Table 6. Analysis Scenes 81

	
Duration	01:02:20-01:03:18
Denotative	Prepare repeat year Her mother Kim Ji-young with buy food from a restaurant Which is prepared by a child- his son.
Connotative	Role contemporary, Kim Eun Young Which of course Still desire single And independent.
Myth	The myth that a Woman destined For Marry gives birth to And taking care of children.
Representation	At the moment in Korea, Selatan Still has Lots of partners who are not bound to marriage at the age of 30-40 years. From 2016 to 2018 the number of marriages in Korea decreased. Many reasons why someone doesn't get married at that age, like work pressure requires him to be single and fully focused on his career. Even a wedding is a ceremony Which sacred And full consideration to two split parties. So That is the decision individual.

Scenes This is the program repeat year Mother Kim Ji Young is Kim Mi Sook. The program presents the second aunt Kim Ji Young, Kim Eun Young, Kim Ji Sook, Kim Jiyong and his mother Kim Mi Sook. Events that haven't started yet because they are just getting ready food purchased from the restaurant while chatting. By denotation scene 81 shows visuals before Kim Ji Young's mother's birthday and prepare it. The atmosphere depicted when preparing purchased food by Kim Eun Young For the program repeat year And several talks about Kim Eun Young and Kim Ji Suk were brought up by her aunt. The connotation meaning obtained in scene 81 is Kim Eun Young who is worried by her aunt, because of the period in the future or still single at his current age. Kim Eun Young chose a single to the illustrate role of contemporary culture patriarchy.

The myth of scene 81 is that women are destined and required to marry, give birth, and take care of children to continue the family lineage. Patriarchal culture in South Korea requires women to marry and own descendants. After Woman Marry must be own child man Which takes priority. The role of women in a patriarchal culture in scene 81 is represented with existing role contemporary. Kim Eun Young is the One Who has a contemporary role. The role of women who are quite independent and satisfied will be his loneliness. Wedding Alone No only decision person old, However the individual decision of each woman or man. Even now Patriarchal culture is not as strong due to changing eras, but for women, marriage is an obligation. Although there are many reasons why women who are Already Enough age for No Marry namely career, health, and job.

CONCLUSION

This research aims to answer the question regarding the "Representation of Women's Roles in Patriarchal Culture in Kim Ji-Young's film, Born 1982." The study reveals that women's roles in a patriarchal culture are diverse and multifaceted. Using Roland Barthes' Semiotic Analysis, the researchers identified several key conclusions. The film "Kim Ji-Young, Born 1982" conveys mythical, denotative, and connotative meanings about women's roles in a patriarchal society.

The denotative meaning of the film is straightforward: it tells the story of Kim Ji-Young, a married woman in South Korea, who struggles with her daily life as a housewife. The connotative meaning, however, reveals deeper layers, showcasing various roles for female characters, including traditional, transitional, dual-role, egalitarian, and contemporary roles. According to Aida Vitalaya, women's roles can be analyzed from the perspective of their involvement in indirect and direct productive work (Aida Vitalaya, 2010: 141-142).

The film also highlights several myths related to women's roles in South Korea's patriarchal culture, such as the notion that women are confined to kitchens, wells, and mattresses. These myths are challenged and expanded upon in the film, showing that women's roles today extend beyond traditional confines. The representation of women's roles in "Kim Ji-Young, Born 1982" illustrates that women, like men, are adapting and expanding their roles in society.

In conclusion, the film "Kim Ji-Young, Born 1982" effectively portrays the complex and evolving roles of women in a patriarchal culture. It demonstrates that women's roles are not limited to traditional expectations but include a range of responsibilities and identities. This research underscores the importance of recognizing and valuing the diverse contributions of women in modern society, particularly in a developed country like South Korea, where societal influences are significant. Women are continually redefining their roles, contributing to a more inclusive and dynamic cultural landscape.

LIMITATIONS AND STUDY FORWARD

For further research, it is recommended to deepen information related to film analysis with a different research focus and also use different research methods so that the research results become more varied. So that the results of this research will continue to be sustainable and readers will be able to analyze it from different points of view.

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