



## Information Technology and Women's Liberation: Feminism in the Serial Story “Broken Kite”

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### Abstract

*The woman in the film kite breaking up, which is the subject of this article, is Kinan. Kinan is the main character in the series Layangan Putus which airs on WeTV, telling a love triangle story. Kinan is played by Putri Marino, a woman who can use information technology to reveal the behavior of her cheating husband and then decide to separate. This study uses television program serial media that are trending topics as part of women's position in the household and women's ability to act and speak with their information technology capabilities. The method used in this research is critical discourse analysis or CDA, which is strengthened by a literature study. The results of this study indicate that the film kites break up has accommodated the point of view of women or the female gaze in telling their experiences. Women who are represented in the figure of Kinan are described as active subjects who have choices in determining their behavior and actions. Women use information technology to get out of unhealthy relationships in marriage. Women are better able to show their identity even though they collide with the values that develop in society.*

**Keywords:** feminism, cyberfeminist, identity, female gaze

**Paper type:** Research paper

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## INTRODUCTION

In the world of Academies of Science, women are equal to men, but according to the Global Network of Academies of Science, female members are far below the number of men. Data shows that about 12% belong to the network. Women occupy the social sciences, humanities, and arts as much as 20%. Meanwhile, for natural sciences and engineering, female membership is only below 10% (Ngila et al. 2017). In Indonesia alone, data from BPS 2021 shows that the Gender Empowerment Index in 2020 was 75.57%, a not too significant increase from 2015 which was 70.83%. The gender empowerment index shows how big the active role of women is in economic and political life. From the point of view of women's participation in politics, it is determined how considerable the proportion of women sitting in parliament is. Meanwhile, for the area of economic activity, it can be seen by how big the proportion of women as company managers, administrative staff, many women who work professionally, and many women as technicians. Figure 1. shows data that the province with the highest IDG rate in 2020 is South Kalimantan, while the lowest is Kep. Bangka Belitung. This shows that big cities that are metropolises do not necessarily have a high IDG number, whereas the island of Java is the center of economic development and development.

Figure 1.

### Gender Empowerment Index

Provinsi / Kabupaten / Kota	Indeks Pemberdayaan			Provinsi / Kabupaten / Kota	Indeks Pemberdayaan Gender (IDG)			Provinsi / Kabupaten / Kota	Indeks Pemberdayaan Gender (IDG)		
	2020	2019	2018		2020	2019	2018		2020	2019	2018
ACEH	63.47	63.31	66.6	JAWA BARAT	70.24	69.48	70.2	KALIMANTAN TIMUR	65.54	65.65	57.53
SUMATERA UTARA	67.52	67.76	71.29	JAWA TENGAH	71.73	72.18	74.03	SULAWESI UTARA	78.98	79.1	80.91
SUMATERA BARAT	58.28	59.09	65.7	DI YOGYAKARTA	74.73	73.59	69.64	SULAWESI TENGAH	75.78	74.49	73.95
RIAU	68.7	69.17	75.73	JAWA TIMUR	73.03	73.04	69.71	SULAWESI SELATAN	76.32	76.01	69.14
JAMBI	65.86	65.97	67.78	BANTEN	68.76	68.83	72.75	SULAWESI TENGGARA	72.54	71.4	71.54
SUMATERA SELATAN	74.64	74.45	74.37	BALI	72.16	72.27	64.18	GORONTALO	70.74	70.67	71.23
BENGKULU	70.48	69.78	69.6	NUSA TENGGARA	51.96	51.91	60.56	SULAWESI BARAT	65.92	65.92	71.95
LAMPUNG	69.06	69.23	63.82	NUSA TENGGARA	74.53	73.37	65.86	MALUKU	75.54	75.77	77.77
KEP. BANGKA BELITUNG	53.03	52.96	52.57	KALIMANTAN BARAT	68.07	68.07	64.47	MALUKU UTARA	77.28	77.5	72.81
KEP. RIAU	62.02	61.59	66.18	KALIMANTAN TENGAH	82.41	83.2	77.03	PAPUA BARAT	62.17	61.52	51.04
DKI JAKARTA	75.16	75.14	73.68	KALIMANTAN SELATAN	74.48	74.6	71.31	PAPUA	66.72	65.37	68.71

Source: BPS 2021

Women related to the internet have an impact in the form of "cybertopia"; this happens because of dogma in society. Technology is closely related to men as

"man extensions," which needs to be questioned. It is proven that women can succeed in startup businesses in Indonesia; this proves that gender boundaries become fluid if women are given the same support in terms of capabilities and facilities to master technology. The development of Artificial Intelligence (AI) has spread widely in various sectors of human life, posthumanism studies where cyborg humans have more humanistic values when compared to humans (Mulatsih 2020). Research studies on women in the new media space were also conducted by (Kusuma and Yuan Vitasari 2017), who discussed the media being a public space for women and (Toni, 2019), which examined women as weak and inferior to become doctrinal in a culture that is less sensitive to religious teachings.

The image of women in short stories in the media gets negative treatment. The image concerns things in the form of physical and psychological images, not having the ability to be empowered, resigned to circumstances, housewives, loyalty, child care, household, husband companion, and social. Historical constructs limit women's productive potential and protect men's privileges. Discrimination occurs when patriarchy is believed to be a method of establishing established social relations. Whereas the risks posed require structural costs as economic actors (Kabeer 2020).

The formation of identity regarding the discourse of the ideal woman has been disseminated in various media lines, both in magazines, short stories, novels, and films. In online media, women are described as ideal figures called iron maidens, where women must fulfill the characteristics of the beauty myth being discussed (Elanda 2018). *Femina* and *Kartini* magazines also helped to form five images, including the image of competition, pillars, frames, dishes, and associations (Pratiwi and Susilowati 2020). In advertisements, women are often used as sexual attraction and often become a tool of domestication as a marker for kitchen needs, cleaning and clothing care products, family health care products, and child care products (Adiprasetyo and Larasati 2019). In the world of film, in the New Order era, women were placed based on their body capacity and sexuality so as to form the image of women who were exciting and passive (Ardanawati 2018). The media has an important role in constructing and instilling the values of the body and self-esteem of women.

In everyday life, the issue of infidelity is always viral and in the spotlight. Cases of infidelity are always described as a drama of the struggle between men

and women. In the infidelity drama, women are portrayed as monstrous feminine. The monstrous feminine was adopted by Barbara Creed, where a monstrous feminine is a person who does not obey the rules, commits violations, and does not respect values and norms (Hartini et al., 2022). Infidelity, commonly referred to as peak or (male usurper), is described as a figure who does not know himself and violates norms and values. At the same time, the legal wife is considered a rude and vengeful woman (Gietty 2018). The image attached to the woman involved in this infidelity case is different from the one in the film kites break up.

The film kite breaks up is a film with episodes aired by We TV. This film is adapted from a true story written in 2019 on Facebook, with the name of the account owner Momy ASF (Nadeak 2022). Movies with the theme of infidelity are almost always loved by the audience. This film is the same as other serial dramas presenting a husband's infidelity story. However, this film has a difference in that the main character or wife, played by Putri Marino as Kinan, has self-respect and is able to maintain her values as a woman and can make decisions by getting out of an unhealthy relationship. Kinan prefers to be empowered and free himself from unhealthy marital relations. Kinan uses information technology to find out about her husband's affair, and she manages to use technology to free herself and win her case. Therefore, this study examines the utilization of information technology by women in nature empowers, especially in the film kites break up.

## **METHODS**

The method used in this research is critical discourse analysis (AWK). The text, in a critical view, is considered as something that is not neutral or what it is. In the text, there is an ideology that surrounds it and usually sides with the dominant or in power. This is referred to as the discourse, and the discourse that is most influential is referred to as the dominant discourse (Sahmeni and Afifah 2019; Sari et al. 2018). Discourse is disseminated through the media, one of which is through films. The film is one of the tools to discipline the body through the discourse it spreads. According to second-wave feminism, patriarchal ideology and the social formation of a patriarchal society are nurtured through media discourse and films (Meiliana 2016; Rodriguez 2017). The film kites break up constructs a story about the ideal woman played by Kinan, where Kinan as Aris's legal wife, can free herself

from an unhealthy relationship and is able to reveal her husband's lies and betrayal by utilizing information technology.

This study uses an analytical model from Norman, Fairclough, where Fairclough divides critical discourse analysis into three stages, namely text, discourse practice, and sociocultural practice (Saraswati and Sartini 2017). This study takes several texts that have gone viral on social media. Some of the dialogues in the Layangan Putus series are made into parodies by many people as if to describe how this phenomenon has become real in the family. The scene that we analyze a lot in this critical literature review takes more of the scene in episode 6, where the female Kinan dares to reveal her husband's lies with the information data that she gets by using a critical theoretical basis which is the basis of thought in providing views and changing the social world into a more just place for all. Kinan can be a representation of women and how critical theory discusses it.

## **RESULTS AND DISCUSSION**

### **Female Gaze in Kite Film Break up**

Romantic dramas are always in demand by the audience; capitalists always produce things that can sell well in the market. Unfortunately, sometimes the directors or filmmakers just provide entertainment and plug the ideology that has been hidden in society. One of the film's themes that the audience is very interested in is the theme of household and infidelity. These films are always able to stir the emotions of the audience. The results of research on films from the point of view of feminism always place women as passive, subordinated, weak, domesticated objects, getting labeled as bad women or negative stereotypes (Lestari and Suprpto 2020; Surahman 2015). The formation of such an image in a film only strengthens the patriarchal ideology. This patriarchal belief is represented in several film shows, which further strengthen the legal, social, and cultural systems that exist in society (Barli et al. 2017; Dewi 2019).

Issues regarding infidelity which are currently also widely uploaded in the media, also contribute to the formation of a negative image of women. Viral videos related to infidelity issues have now become an arena for women to terrorize each other and commit violence or cyberbullying (Artarina & Ariana, 2019). In the case of infidelity among women, they do not hesitate to shout at each other, mention their names and treat them like their enemies. More and more women are becoming

targets of cyber hate (Barker & Janne, 2021). The negative comments of netizens in the infidelity videos that are going viral are a reflection of the audience's point of view, which has been heavily influenced by patriarchal ideology. Often cases of infidelity are considered a natural thing in the household, which is done by men or husbands. Women as legal wives and actors (male usurpers) are considered the cause of infidelity (Janitra, 2018). This kind of view is a male perspective that appears in a film on cases that occur or become objects.

Films with the theme of infidelity usually use a masculine point of view or better known as the male gaze (Silverio et al., 2021). The male gaze is a term coined by Mulvey in which he is of the view that women are placed as spectacles (spectacle) and men are placed as active spectators (McAllister and DeCarvalho 2014; Mubarok 2017). By using a male point of view, the film further strengthens the gender imbalance that occurs in society (Xu et al. 2019; Zhu and Chang Lei 2019). The film has a big role in representing and constructing feminine and masculine norms, which are the result of culture and society (Mahanani et al., 2020).

However, this is not the case with the kite film breaking up. The film Kites Breakup is a film that was adapted from a true story, starting with the story of ASF's mom that went viral on Facebook and then written in a novel. The storyline of the film Kites Breaks Up is not exactly the same as the contents of the stories and novels of Mami ASF; the storyline is undergoing development. The film Kites Break Up, which tells the story of a love triangle and infidelity in the household, is a film made by the nation's children and is watched more than 15 million times in one day of broadcast. This film has also become a trending topic on various social media for weeks and is able to create creative memes uploaded by netizens. Every episode is always eagerly awaited by the audience.

This kite-breaking film is not like films with the theme of infidelity in general, which places legal wives as objects who experience domestic violence but remain passive. The film Kites Break Up also uses a woman's point of view in solving household problems. The use of a woman's point of view in a film is called a female gaze. The female gaze can be called the antithesis of the male gaze, where the film is considered a form of political tool and a form of activism in voicing women's voices (Long 2023). This movement is not specific to defending women, but the

goal of this movement is broader, namely, trying to eliminate the traditional binary opposition between the feminine and the masculine (Lobo 2018).

In this film, the female gaze is present by forming a positive image of women, especially the image of the legal wife, played by Putri Marino as Kinan. Kinan, a character who plays the role of the legal wife of Aris, is able to make decisions and get out of an unhealthy relationship in a marriage. The character of Kinan in the film *Kite Break Up* successfully represents the life of a household that is on the brink of being on the brink of an affair committed by her husband. The film can explain Kinan's position as a mother, wife, and woman who is in a dilemma to make the final decision on the fate of their household. Kinan's experience as a mother, wife, and woman in this film *kite break up* is placed in the position of the subject.

Kinan is described as an actor who is empowered, strong, patient, motherly, and able to carry out the role of a wife but experiences psychological violence in the household. Kinan was hurt by Aris by having an affair behind his back. Kinan felt something was wrong with her husband's attitude, so she decided to find out and be able to show evidence of her husband's infidelity. Kinan, in a bad situation, dared to make the decision to end his household after a long dialogue with his husband and his mistress. In solving and searching for evidence of her husband's infidelity, Kinan takes more dialogical approaches and relies on information technology so that the legal wife in this film is described as a good figure, not as a monstrous feminine, which is usually imaged in infidelity cases (Gietty 2018).

### **Efforts to Liberate Women's Self in the Film *Kites Break up***

Videos, films, and news about infidelity are always interesting material for the audience to watch, especially since they also comment on and create creative memes to imitate the scene. Previously, there was a hilarious video showing a woman who was suspected to be Dendy's legal wife. The woman threw money while berating another woman suspected of being her mistress; her name was Nylla Nylala (Susandijani 2018). This video is the beginning of the audience to make other parody videos. These parodies have made online gender-based violence (KBGO) even more lively. Online gender-based violence in infidelity stories always places women in acts of violence, both as victims and as perpetrators. There is a scene of a legal wife who lashes out and berates another woman who is referred

to as a peak or. The term peak is the result of the negative stigmatization of women who seize other women's husbands (Wardianto 2018).

**Figure 2.**

**Part of Action Film**



*Source: Film Layangan Putus in WeTV*

In this film, kites break up from Figure 2, violence between women never occurs physically but psychologically. This film uses a woman's point of view or a female gaze which uses more dialogue between women and dialogue between husband and wife in solving a problem. Kinan prefers to keep and investigate her suspicions against her husband by finding out or collecting evidence of his infidelity. Even with his own friends, Kinan tries to cover up his suspicions about Aris or her husband until she actually has proof of her husband's infidelity. Here are some excerpts from the dialogue that Kinan used to urge her husband to let Aris admit that he had an affair with another woman named Lydia.



Table 2.

## Analysis of Viral Parody Text in the Disconnected Kites Series

Text (Kinan Dialog)	The Theme in Sentence Text
<i>"Do you want to know what this is? Do you want to know? This is a list of passengers on your plane, sir; if this is really a secret project, your name won't be here!"</i>	Knowledge Information about: <ul style="list-style-type: none"> <li>• List of aircraft lists</li> <li>• Secret Project</li> </ul>
<i>"Why Cappadocia? I ask, out of all the places in the world, why Cappadocia?"</i>	Knowledge Information about: <ul style="list-style-type: none"> <li>• Cappadocia</li> </ul>
<i>"I haven't finished talking; I already know everything, everything... Mas. I know whose perfume I often smell on your body every night, "</i>	Knowledge Information about: <ul style="list-style-type: none"> <li>• Cosmetics (Perfume)</li> </ul>
<i>"I also know that the blue earrings that you gave me, which were really beautiful, were said to be a gift for me. It's actually for whom I know."</i>	Knowledge Information about: <ul style="list-style-type: none"> <li>• Jewelry (beautiful earrings)</li> </ul>
<i>"Then what is this? Who is Lydia Danira? His name is everywhere, you know, you've transferred to him multiple times using an account that I didn't even know you had, Mas,"</i>	Knowledge Information about: <ul style="list-style-type: none"> <li>• Bank statement book</li> </ul>
<i>"Oh, not only that, you buy him a Penthouse for 5 billion, it's a fucking Penthouse. Then you take him to Cappadocia; It's my dream! Not her, my dream, Mas!"</i>	Knowledge Information about: <ul style="list-style-type: none"> <li>• Property price (Penthouse)</li> </ul>

Source: Processed by Researchers in the Disconnected Kites Serial Dialogue, 2022.

From some of the excerpts from the dialogue, it can be seen that before questioning her suspicions against her husband. Kinan first finds out all the information so that Aris (Kinan's husband) can't argue and looks for reasons to defend himself. In this case, it is important for women to be educated or knowledgeable so that women can be empowered and able to fight rationally. This manifests the opinion that women are irrational and emotional, thus placing women in an unimportant position (Azgha et al. 2021).

In this film, Kinan is represented as a woman who is emotional but also rational. This is reflected in several scenes where Kinan is emotional when he finds out that his husband is having an affair, but he is also rational by collecting evidence of the affair. He did not act rashly in making decisions when he was emotional, especially when he decided to divorce. She thought not only of herself but also of

her child's future. Kinan also prefers to consult with a friend who has a legal background related to securities and the process of filing for divorce. This is different from the image of women who are represented as women who are emotional, passive, weak, gentle, and helpless (Sutanto 2020).

Basically, feminist studies have been present by providing illustrations that can provide views about the situation that occurred. Women are almost always present in social situations of life. Women exist in the social sphere, in the family, and in the social community (Offiong et al., 2021). Women are present in the realm of politics, and even women are also present in the realm of economic activity. When women are not present, it is not because they are unable or lack the skills and experience. But it happened because there was a deliberate attempt to discriminate against women. Gender discrimination occurs because of gender inequality that is constructed by society (Astuti 2020; Saeful 2019).

The Kinan figure in *Layangan Putus* plays the role of an ideal mother figure constructed by the community, namely being beautiful, serving her husband, educating children, cooking, and doing other domestic tasks (Elanda 2021). Be a good mother to her children. Being a good wife by serving her husband, carrying out her domestic duties well, and supporting her husband's career makes Kinan truly a perfect mother and wife figure for Aris. Aris admits that Kinan is the perfect woman to be a mother and wife. But in reality, Aris is unable to contain his feelings for another woman, Lydia. Aris, whose career is currently on the rise, feels more and more confident that Kinan will not leave him. Aris felt that his economic and household problems were under his control, so Aris openly brought Lydia into his and Kinan's house. Aris wants to have a polygamous marriage because he feels the two women are under his control. However, Kinan's husband's assumption that Kinan can be lied to and tricked is a big lie that women are considered creatures who do not deserve to be equalized.

Becoming a Kinan who has the same abilities and skills in exposing the lies of men who are caught that cheating cannot be justified in building a household as a complete social institution. Of course, the ability that women must have is the mastery of information technology in uncovering cases of fraud such as buying property, buying online airline tickets, proof of transfer of savings books, and so

on. This is a provision for how men's lies can be exposed as evidence that Aris has misplaced Kinan's position as a woman to be demeaned.

Kinan in *Layangan Putus* was able to pluck up the courage to file for divorce, even though, in the general view, women are good as guardians of family integrity. It feels shameful for such a brave woman to file a lawsuit. In a viral dialogue, Kinan stated that it was not because she did not want to be a good wife for her husband or a mother that made her child lose his father but that the decision to divorce was taken solely to maintain the dignity of women. In a feminist view, women have values that should be valued the same as men; the recognition of self-esteem should indeed start with the woman herself and then let society judge it.

### **The Social World of Women in the Film *Kite Break Up***

The majority of films use the male gaze in telling about women's problems, especially matters relating to household problems (Grunberg 2020; Putrianti et al. 2022). The presence of films so far only strengthens the patriarchal culture that exists in society. In films and advertisements, women are domesticated and represented from the perspective of men by making women sexual objects for men (Sharma and Bumb 2021). Women in films become passive objects and have no control over the eyes of the camera (Osoliova 2021).

From Kinan's point of view, the film *kites break up* does not make women passive objects. Kinan is the main character in this story, and he is also the subject of the household problems he faces. Kinan is a housewife who, in her daily life, dwells in domestic social realities. Her priority is family, taking care of her husband and children. Just like in other films, women are domesticated. However, this film presents something new where a housewife like Kinan is described as an independent, strong and independent figure.

What makes Kinan such a housewife? The answer is also in this film, namely, education, knowledge, and skills possessed by Kinan. Although Kinan is no longer active in the public world, Kinan has cultural capital, namely his education as a doctor. With his social status as a doctor, his social and economic capital is also strong enough to become a support system. The answer to being an empowered woman may also be the value implied in the film *kite break up*. Women's empowerment is no longer viewed in a public or domestic binary, but women's empowerment lies in knowledge, education, and skills, especially in

accessing information technology (Febro et al. 2021). In the digital world of technology, this division is no longer interesting; what is more interesting is the togetherness in working together to face social situations that are full of challenges. Equality in political and economic power without questioning gender.

## **CONCLUSION**

Gender is a social creation, meaning that the construction of femininity and masculinity will be different in each space and time. Discourse on sexuality and gender will continue to change along with various feminist movements, which are now not only focused on women themselves but also have a broader goal of gender equality and eliminating traditional binaries such as masculine and feminine, passive and active, and others. The film is one of the media that is able to reconstruct the discourse of femininity, masculinity, and gender. A film can be a political tool to represent women's experiences through a woman's point of view or female gaze. The film *Kites Breakup* is one of the films that use a female gaze to narrate the experiences of women trapped in unhealthy marital relationships. Kinan as a legal wife, experienced psychological violence by her husband. Her husband, Aris, had an affair with another woman. The film *Kites Breakup* is taken from a true story, the story of an ASF Momy on Facebook, and then written in the form of a novel. The author, who is also a woman, also strengthens the narrative of female gaze in the film *Kites Break*. The author is able to become Kinan, a legal wife who is an active actor in the story. Kinan has a positive image as a mother, wife, and woman. Kinan is faced with various intersections between values and norms prevailing in society and her identity as a woman. But in the midst of this unrest, Kinan was able to make decisions, empower himself and win the case in filing for divorce and custody of his child. Kinan was able to do all of this because she had a strong support system from her environment, was educated, and relied on information technology to find evidence of her husband's infidelity. Kinan is able to be empowered and get out of the zone of an unhealthy relationship in his marriage because he has the opportunity and maximizes his network and information technology. In the digital era, women and men should have equal access to mastery of science and technology. However, not all women's struggles out there in their social reality are like Kinan's because not all women have a good education and professional skills, as in the story in

Layangan Putus. At least this film tries to awaken and reflect on the experience of women's independence in household problems because infidelity also occurs a lot in the social reality of society.

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