Deconstructing the standpoint of female ex-convicts represented in the TV series *Dapur Napi*

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ABSTRACT

Background: The representation of female ex-convicts, particularly in Indonesia, remains biased despite the increasing number of ex-convict narratives. This study focuses on addressing this gap by examining the TV series "*Dapur Napi*" on Vidio, exploring how the series illustrates power disparities in the reintegration of female ex-convicts into society and how the series uses hyperbolic dramatization of female ex-convicts for entertainment purposes. **Purpose:** This research aims to critically analyze how societal power discrepancies are represented in the media and how media constructs the identity and reality of female ex-convicts in "*Dapur Napi*" through the lens of standpoint theory. **Methods:** Employing Critical Discourse Analysis by Norman Fairclough, this research dissects the textual, discursive practice, and sociocultural practice dimensions of the TV series using a qualitative approach. **Results:** The study's results reveal the portrayal of female ex-convicts, emphasizing complexities in identity construction, societal rejection, and the dual role of media in both entertainment and norm reinforcement. **Implications:** This research can further develop the discussion on Standpoint Theory, particularly providing insights into inequalities in the representation of marginalized female ex-convicts in popular media. Practically, this research can advocate for more accurate and diverse portrayals, and promote media literacy to challenge stereotypes and promote social inclusion.

Keywords: Standpoint theory; representation; female ex-convicts; TV Series; critical discourse analysis

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INTRODUCTION

Dramatic and fictional television series (TV series) are among mass media's most popular forms of entertainment. One of the ideas represented and constructed in TV series is power discrepancies (the imbalances of power between individuals/groups) in society towards the marginal group. Recently, many Indonesian television drama series depict stories about former inmates/ex-convicts in subtle scenes, showcasing societal stigma towards the subordinate group. Examples of such scenes are in soap operas like *"Ikatan Cinta"* (MNC Pictures, 2021). Meanwhile, TV series with story focus on the life of ex-convicts can be seen in original drama series such as *"12 Hari"* (Trilense Films, 2022) and *Dapur Napi* (Wahana Kreator Nusantara, 2022), both addressing issues of injustice faced by ex-convicts in society after they get out of prison. In analyzing these portrayals, we can identify patterns that stigmatize the poor subordinate group, the ex-convicts, by associating them with deviant lifestyles and imagined crime waves.

These portrayals represent the real-life conditions of the ex-convicts when they are in the process of integration back into society. Previous research by Bahfiarti (2020) has shown that ex-convicts in the process of social interaction tend to feel isolated due to the negative prejudice of the community. The research shows that in Indonesia (especially in the Bugis-Makassar community), the reintegration process of ex-convicts tends to be hindered due to negative perceptions from society, and ex-convicts are vulnerable to being marginalized.

The power discrepancies in society – and represented in media – can be seen through the standpoint theory by Harding and Wood. The theory examines how cultures are hierarchically ordered so that different groups offer members dissimilar powers, opportunities, and experiences (Griffin, 2018). The hypothesis is that individuals who are socially or economically disadvantaged may possess a deeper understanding of societal structures, inequalities, and challenges. Their experiences, being on the periphery of mainstream society, can provide valuable insights that might be overlooked by those in positions of power and privilege.

This research aims to deconstruct societal power discrepancies represented in the media through the lens of standpoint theory, utilizing Norman Fairclough's Critical Discourse Analysis. The subject of this research is the distorted narratives of societal power relations in the TV Series *Dapur Napi*. The drama series follows the challenging journey of Laila, an ex-convict who wants to continue her life by opening a restaurant but gets a rejection by Laila's victim's family and the surrounding community (IMDb, 2022). This drama aired on the online TV platform Vidio as its original mini-series from November to December 2022. It consists of eight episodes. Each episode has a duration of about 40 minutes. The show, created by Gina S. Noer and Amelya Oktavia, stands out as a

thought-provoking drama, skillfully navigating the complexities of identity, redemption, and societal perceptions in a succinct yet impactful manner.

Dapur Napi tells the story of the opportunity for former prisoners to live a better life despite being stigmatized in society (kompas.com, 2022). The series powerfully portrays the struggles faced by female ex-convicts seeking reintegration, emphasizing the stigma attached to individuals with a criminal past. The series prompts viewers to reflect on broader societal attitudes and the representation of former convicts (especially women) in Indonesia.

Mass media serves to entertain, provide information, and as a tool to display the culture of a region (Putri & Nurhajati, 2020). As it is not always produced merely for entertainment purposes, we can see how the content of mass media, such as television programs, films, and video games, also spread a certain ideology and represent a particular culture. On the other side, today's media is no longer a medium of conveying messages (mediation) but has become a medium that influences public opinion and attitude (mediatization) (Nugroho, 2019).

In this era of video streaming services, TV series made their place as original content produced by the streaming service company. In terms of audience demand share for digital original series genres in Indonesia, as of the second quarter of 2019, the drama genre holds the top position with 49%, followed by the action genre with 20.1% (Parrot Analytics,

2019). In these TV series, we can see the duality of how the reality of the culture is represented and how a specific ideology is constructed to influence public opinion and attitude.

According to a survey on mobile entertainment and social media trends in Indonesia in 2022, 72 percent of Generation X in Indonesia stated that they streamed movies and series from Indonesia (JakPat, 2023). Statistically, the media platform, Vidio is the most popular video streaming platform in Indonesia in the 1st quarter of 2022, by share of total streaming time (Media Partners Asia, 2022). For these two reasons, this 8,4/10 IMDb Vidio original series is worth exploring to see how the subordinate is represented and how their identity is constructed in popular media.

In reality, the number of female convicts in Indonesia is significant, albeit constituting a smaller percentage compared to male convicts. According to data from the correctional information system (ditjenpas.go.id, 2023), as of December 11, 2023, there are 12,709 female inmates (9,982 convicts and 2,727 detainees). Following the completion of their sentences, these former female inmates will reintegrate into society. These 12.709 are a marginalized group that deserves a second chance to fit into a society where they can live normally, get a job, and blend into society without any issues of discrimination and alienation.

The problem is that female ex-convicts have difficulties when they try to fit into society. Several studies indicate that former inmates,

in the process of social interaction, tend to experience social exclusion due to negative societal biases. There is a differential societal acceptance before and after individuals undergo punishment as a consequence of a court verdict. For instance, there is a societal prejudice that perceives former inmates as lacking utility and constituting a burden to society. (Bahfiarti, 2020).

The depiction of female ex-convicts (as well as ex-convicts in general) in TV series contributes to the perpetuation of the negative societal stigma associated with former convicts in reality. This portrayal undermines the cultivation of a societal culture conducive to the reintegration process of convicts into the community. It is contrary to the goals of the Indonesian government, which are outlined in Article 2B of Law No. 22 of 2022 Regarding Corrections. It states that the Correctional System is organized to improve the quality of the personality and independence of Inmates so that they become aware of their mistakes, improve themselves, and do not repeat criminal acts. Therefore, they can be accepted back into the community, live normally as good citizens, obey the law, be responsible, and actively participate in development (Direktorat Jenderal Peraturan Perundang-undangan, 2022).

Exploring the perspective of female ex-convicts in the process of societal reintegration is also related to the objectives of The Sustainable Development Goals (SDGs), a global and national commitment to enhance societal well-being, encompassing 17 goals and corresponding targets for 2030. Female ex-convicts are part of focus groups that should be empowered to achieve SDGs goals 1-5: (1) No Poverty; (2) Zero Hunger; (3) Good Health and Well-being; (4) Quality Education; (5) Gender Equality. Female ex-convict faces potential societal rejection, making it challenging to secure suitable employment and live a good life to meet their main needs. More than that, the tenth goal of the SDGs is Reduced Inequalities, which is closely connected to the process of reintegrating female ex-convicts into society.

From the standpoint of subordinate groups – in this research, 'female ex-convicts', we will scrutinize the fictional portrayals that those in power use to define various social constructs, including the identity of the subordinate group, which saturate popular television drama series. As explained by feminist standpoint theorists, it is suggested that women are disadvantaged compared to men. However, it is essential to note that not all women share the same social location. Besides the issue of gender, Harding emphasizes economic condition, race, and sexual orientation as additional cultural identities that can either position individuals at the center of society or push them to the fringes. Consequently, an intersection of minority positions creates a highly looked-down-upon location in the social hierarchy (Griffin, 2018). Certainly, in our current focus, female ex-convicts are almost always marginalized.

Standpoint theory is a feminist critical

theory about the relationship between the production of knowledge and practices of power (Nisha, 2020). The theory has been presented as a way of empowering oppressed groups, valuing their experiences, and of pointing towards a way to develop an "oppositional consciousness". Power discrepancies in society may be the essence of the criticism advocated in The Standpoint Theory of Sandra Harding and Julia Wood. Standpoint theorists believe our view of the world depends on our social location. That location is shaped by our demographic characteristics, including sex, race, ethnicity, sexual orientation, and economic status (Griffin, 2018). Standpoint Theory suggests that those who can bring the most insight to the workings of society are those on its edges and its margins (Avieson & McDonald, 2017)

Standpoint Theory advocates the critization of the status quo because it is a power structure of dominance and oppression. The theory also promotes the society to "envision more just social practices" (West & Turner, 2022). With these critiques in mind, this theory encourages more research to understand the workings of society by listening to the stories and experiences of those on the margins, the lives of women, the poor, the LGBTQ community, racial minorities, and others. By learning about the insightful perspective from the standpoint of these groups of people who are often marginalized or looked down upon in society, we can cast light on dominant group practices, especially those that create and reproduce inequality.

Standpoint Theory, as conceptualized by Nancy C. M. Hartsock, rests on five specific assumptions about the nature of social life (Hartsock & Hintikka, 1983): a) Material life (or class position) structures and limits understandings of social relations, b) When material life is structured in two opposing ways for two different groups, the understanding of each will be an inversion of the other, when there is a dominant and a subordinate group, the understanding of the dominant group will be both partial and harmful, c) The vision of the ruling group structures the material relations in which all groups are forced to participate, d) The vision available to an oppressed group represents the struggle and achievement. e) The potential understanding of the oppressed (the standpoint) makes visible the inhumanity of the existing relations among groups and moves us toward a better and more just world.

We can examine The Standpoint Theory from many aspects of the perspective of subordinate groups with different analysis methods and in different levels, contexts, and media. For example, in politics and news outlet media, research by Greene-Blye and Finneman (2023) examines how Native women politicians were covered and portrayed better in native newspapers than in mainstream newspapers. The research analysis shows the influence of indigenous standpoint theory on the journalistic norms of native media. The research of Putriana (2017) analyzed the gender role played by female military officers members of the Army

Women's Corps (Korps Wanita Angkatan Darat/Kowad) represented by the magazine *Melati Pagar Bangsa*. The writer reveals the dominant ideology behind such representations by employing standpoint theory supported by existentialist feminism to strengthen the basic assumptions of the research. The research findings show that to produce a discourse on gender roles, women are still influenced by the dominant ideology, patriarchy.

Meanwhile, Avieson and McDonald (2017) researched news media. They examined the undercover journalism of journalists who invert their privilege in an attempt to raise critical consciousness and understand the standpoint of those who live at the opposite end of that systemic privilege and have to negotiate its power structures; rather than top-down reporting, this approach places the journalist alongside the subject.

In health issues, the discourse analysis research by Yuwastina (2023) uses standpoint theory to uncover the health perspective of tobacco smoking activities by underpinning the questionable way women nurture children in the surroundings of tobacco as a way of protecting the future of the tobacco industry. In journalism, Aderia (2020), using the Standpoint Theory, conducted in-depth interviews of female journalists in Jakarta to know their experience of harassment while working in the field and how they see the safety issues of female journalists and suggests that there should

be an appropriate system to maintain the female journalists' safety.

Griffin (2018), in her book, attempts to give a broader understanding of the concept of Standpoint theory, using the reference to "The Help", Kathryn Stockett's bestselling novel that explores the lives of African American maids working in white households in Jackson, Mississippi, during the early 1960s. The story was also portrayed in the 2011 movie of the same name that garnered an Oscar nomination for best picture of the year. She excerpted events and dialogue from the novel to see the narrative shed light on the racial and social dynamics of the time, highlighting the voices of those often marginalized and oppressed.

Inspired by Griffin, this research explores standpoint theory implementation in popular media, especially television series. TV series content reflects reality. Yet, in other ways, such content falls short in terms of underrepresenting particular social groups and/or depicting those groups in a limited manner (Scharrer et al., 2022).

Wood (2009) believes that studying subordinated locations and the knowledge they foster provides insight into the lives of subordinated group members and those who create and reproduce inequality. We can achieve a feminist standpoint if we engage in the intellectual struggle to recognize and reject established power relations, including male privilege.

RESEARCH METHOD

This research employs a critical paradigm that assumes reality is not neutral because it is influenced and bound by values and economic, political, and social forces. The study utilizes discourse analysis, viewing discourse as a social practice dialectically related to identity and social relations (Tumakaka, 2017).

The discourse analysis model applied in this research is the Critical Discourse Analysis (CDA) by Norman Fairclough. This method emphasizes the correlation between language and power, examining the use of language that reflects and reinforces unequal power relations in society (Fairclough, 1995). Critical Discourse Analysis (CDA) focuses on power dynamics within the discourse and the ongoing power conflicts that influence and reshape the discursive practices within a society or institution (Onay-Coker, 2019).

In his theoretical framework, Fairclough proposes a three-layered critical analysis structure called Fairclough's Box 3. Each element of Fairclough's Box 3 contributes to a comprehensive approach to critically analyzing texts, encompassing not only the text as discourse but also its interactions and context (Fairclough, 1995).

Fairclough's model connects the micro-level text with the macro-level societal context (Setiawan, 2018). Fairclough divides discourse analysis into three dimensions: textual dimension, discursive practice dimension, and sociocultural practice dimension. Textual dimension is a micro-level analysis involving the description of the text. Meanwhile, the discursive practice dimension is a meso-level analysis, entailing interpreting the relationship between discourse production processes and the text. Lastly, the sociocultural practice
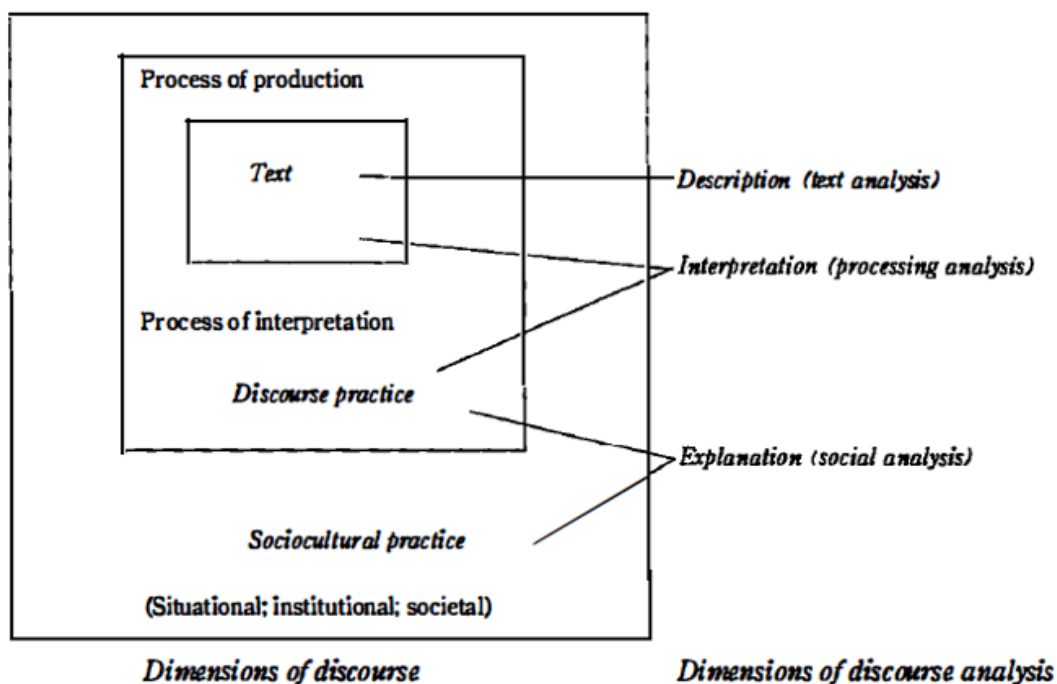
Source: (Fairclough, 1995)

Figure 1 Key Elements in Fairclough's Critical Discourse Analysis

dimension is a macro-level analysis, explaining the relationship between discourse and social processes (Nugroho, 2019). Applying Fairclough's critical discourse analysis model, this research is explicated through a qualitative descriptive method grounded in standpoint theory to analyze Vidio's original TV series "*Dapur Napi*."

The research data were obtained from episodes of *Dapur Napi* on Vidio and YouTube platforms and news articles containing interviews with the TV series production team. The researcher selected four scenes from eight episodes that illustrate power disparities in the reintegration of female ex-convicts into society in the TV series *Dapur Napi* and represent the perspective of this subcultural/marginal group in the TV series.

The three-dimensional analysis conducted in this research is: 1) how female ex-convict and their lives are constructed in the serial TV (micro-level analysis), 2) how do the roles of the film's producers and audience in its production and consumption explain female ex-convict reintegration condition in Indonesia (meso-level analysis), and how do sociocultural elements affect the production and consumption process of the film (macro-level analysis).

By employing these three levels of analysis, the research aims to gain a comprehensive understanding of how text is not only produced but also interacts with the broader social context. This approach provides profound insights into how language and text are implicated in shaping and perpetuating power and norms within society.

With the CDA method, the researcher can explore the details and see from the discourse analytical perspective how concepts are newly constructed differently in the various textual artefacts published by and within the research's subject (Wildfeuer et al., 2015). In the following, thus, the researcher wants to take a closer look at particular texts (scenes from the TV drama series, texts from various news outlets that contain the interview with the creators and also the information about the TV series *Dapur Napi* production that has been publicly presented).

RESULTS AND DISCUSSION

Fairclough divides discourse analysis into three dimensions: textual dimension, discursive practice dimension, and sociocultural practice dimension. The initial phase of this research involves analyzing the micro-level dimensions through text analysis. Text analysis means the text is analyzed linguistically, which includes the vocabulary, grammar, and textual structure of a sentence (Setiawan, 2018). Those elements were analyzed to answer three things: 1) a representation of ideology carried in the text, 2) construction of the relation between the text producer and the consumers, and 3) construction of the identity of the text producers and consumers presented in the text.

To explore how female ex-convicts and their lives are constructed in the serial TV series Dapur Napi, the researcher selected four
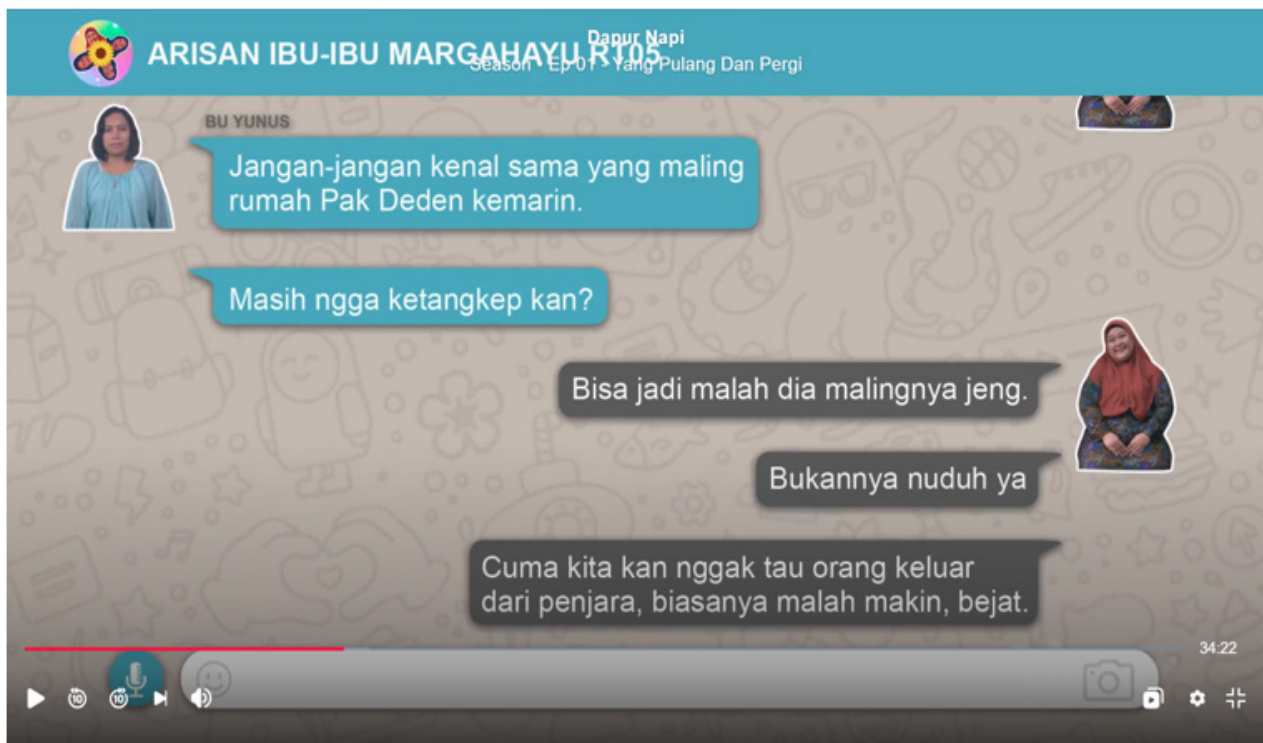
Source: Wahana Kreator Nusantara, 2022
Figure 2 Scene 1, Episode 1

scenes from eight episodes that illustrate power disparities in the reintegration of female ex-convicts into society, as Figure 2 shows.

Figure 2 shows a conversation scene in a messaging application group of mothers in her neighbourhood under the name *'Arisan Ibu-Ibu Margahayu RT 05'* (Gathering of Mothers of Margahayu RT 05). Below is a transcript of the scene.

> *Ibu RW* (the Chairperson of the Residential Community): (1) Be careful, everyone. (2) The daughter of *Dapur Api*'s owner just got out of prison.
> Mrs. Kiara: (3)Why did she go to jail?
> *Ibu RW*: (4) She hit someone, Ma'am. (5) The one who died four years ago.
> Mrs. Kiara: (6) Oh, the brother of Namira, right?
> *Ibu RW*: (7) Maybe she was drunk.
> Mrs. Yunus: (8) Does she know the robber who stole from Mr. Deden's house the other day? (9) The robber hasn't been caught, has he?
> *Ibu RW*: (10) Maybe she was the robber,

Ma'am. (11) I don't mean to accuse anyone. But we never knew that someone who just got out of jail usually becomes even worse.

The conversation above is mainly about how the ladies speculate and judge the status and identity of Laila, a female ex-convict, in their household surroundings. The conversation started with an imperative sentence, 'be careful' from *Ibu RW*, followed by four declarative sentences and four imperative questions. It shows that judgment is constructed by people with the power to influence the community. The tone of the nine sentences extracted is negative. The vocabulary used by gossiping ladies is 'maybe': 'maybe she was drunk', 'maybe she was the robber'. When discussing rumors or unverified information, using the word 'maybe' suggests that the information is not confirmed or is based on speculation rather than concrete evidence. In sentence (11), also from *Ibu RW*,
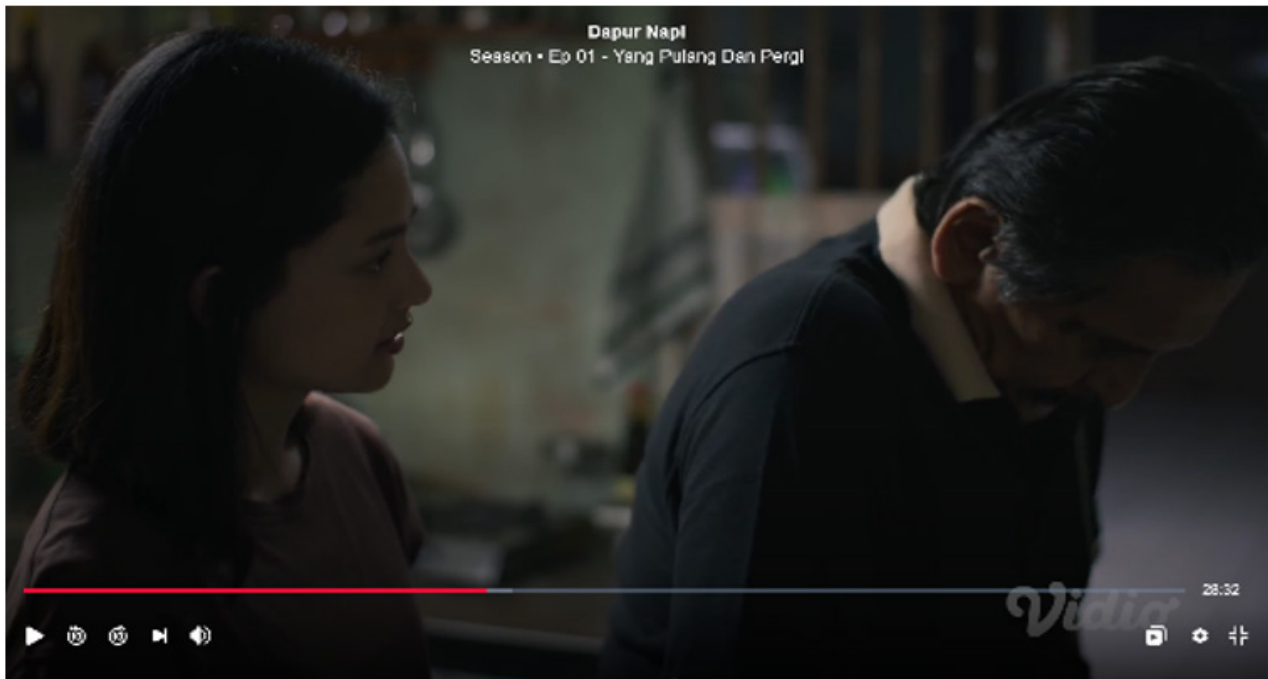
Source: Wahana Kreator Nusantara, 2022
Figure 3 Scene 2, Episode 1

the phrase 'do not mean to accuse anyone' indicates an attempt to mitigate a potentially accusatory tone. This sentence also serves as a hedge, softening the statement and indicating a reluctance to make direct accusations. In reality, the words 'maybe' and 'don't mean to accuse anyone' are how rumors usually spread in groups, even society. The term 'someone who just got out from jail' implies a generalization about individuals released from prison. Meanwhile, the verb 'usually' can contribute to the construction of a stereotype.

Figure 3 shows the conversation between Laila and her father about how she is not comfortable living in the neighbourhood because she feels the neighbourhood rejects her. Below is the transcript of the scene.

Laila: (12) I meet Namira, Dad. (13) The sister of the boy that I hit.
Laila's Father: (14) Why did you meet her?
Laila: (15) I didn't purposely meet her. We just happened to cross each other. (16)

I think she still recognized me. (17) I feel unsafe to be outside right now. (18) Not to mention the neighbourhood gossip. (19) I can't stay here.
Laila's Father: (20) Enough, just ignore it. They will get bored eventually.
Laila: (21) It's not possible, Dad.

The word 'hit' in the phrase (13) conveys a negative action. This sentence shows how Laila admits her mistake, even though the accident was unintentional. The declarative phrases in (17) 'I feel unsafe' and 'Not to mention about the neighbourhood gossip' (18) convey strong emotions, emphasizing the psychological impact of the neighbourhood's rejection towards Laila as an ex-convict. The phrase (20) from her Father includes a modal verb suggesting a prediction. The choice of 'bored' implies trivializing the community's reaction. The Father's attempt to minimize the issue and advise ignoring it may reflect power dynamics, where the Father assumes an authoritative
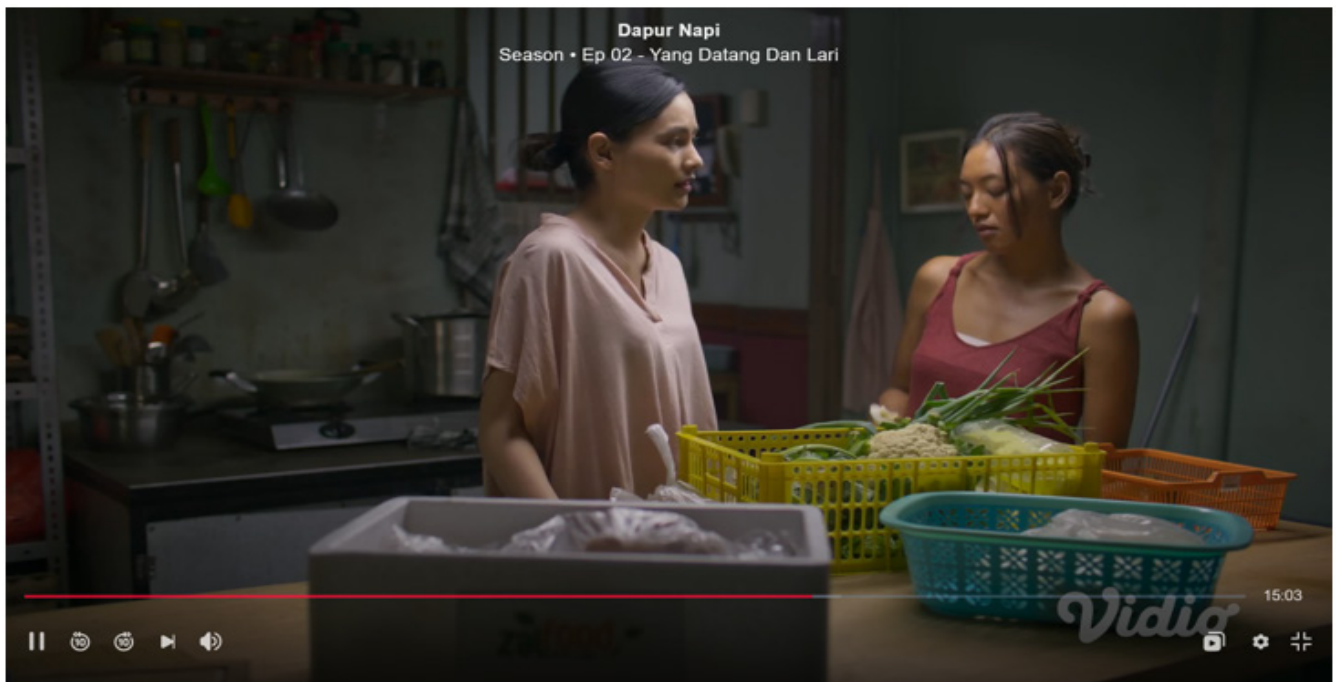
Source: Wahana Kreator Nusantara, 2022
Figure 4 Scene 3, Episode 2

role, possibly shaping Laila's response to societal rejection. Laila's statement (21), 'It is not possible, Dad,' asserts the difficulty of ignoring the situation, highlighting a sense of helplessness or frustration. It also suggests a strong conviction that ignoring the situation is not feasible, emphasizing her perceived inability to conform to her Father's advice.

Figure 4 shows the scene of the conversation between Laila and Ayu (her ex-convict friend who is living and working with her) when Nur, their other friend, an ex-convict who is a drug dealer, wants to repent her wrongdoing and join them to work in Laila's restaurant, *Dapur Api*. Below is the transcript of the scene.

Ayu: (22) So, what about this? (23) They'll figure it out. (24) If she keeps making trouble, and they know about the truth, they'll think we're with her.
Laila: (25) So you want Nur to go back to Isna and become her courier?
Ayu: (26) That's her choice, isn't it? (27) Bebi had a bad feeling about this. (28) What if she's also addicted to drugs?
Laila: (29) I know, Yu. (30) But it's Nur. We've known her for four years. (31) If we don't give her a chance, what makes us different from people who spread rumors about us?
Ayu: (32) Yes, you're right, but she's like a time bomb for us.

The lexical choice of the phrase (24) 'they'll think we're with her' in Ayu's statement implies avoidance of being associated with her other ex-convict friend and frames the situation in a negative light. Ayu's use of 'That's her choice, isn't it?' (26) functions as a hedge, suggesting a degree of detachment or neutrality regarding Nur's condition. Laila's declarative sentence in (30) emphasizes an emotional connection and highlights the importance of personal relationships. Laila's statement (31) asserts the difficulty of rejecting Nur, aligning with a sense of empathy and fairness. It also reflects a language of solidarity and support, aligning with the Female Standpoint

Source: Wahana Kreator Nusantara, 2022

Figure 5 Scene 4, Episode 3

Theory's emphasis on shared experiences and collective empowerment. Ayu's statement (33) carries an authoritative tone, portraying Nur as a potential threat and implying a directive stance toward them. The discussion surrounding Nur's potential return to drug courier work reflects power dynamics within the group, as Ayu expresses concerns and Laila emphasizes personal connections. The Female Standpoint Theory emphasizes the importance of considering women's experiences and perspectives, especially someone from the same social location, the subordinate of a female ex-convict. In this context, Laila's plea to give Nur a chance aligns with a relational approach, emphasizing empathy and understanding, which can be linked to a female-centric perspective.

Figure 5 shows the conversation between Laila, Ayu, and Nur when they learn that the group of ladies has spread false rumors to the neighbourhood about their restaurant, *Dapur Api*. The spread of false information indicates a power dynamic where the dominant group spreads rumors and attempts to undermine the credibility and success of *Dapur Api* because of the stigma and hatred of the female ex-convicts who own and work at *Dapur Napi*. Below is the transcript of the scene.

Nur: (33) Bastard. (34) They talk shit behind our back!
Laila: (35) What do you mean?
Nur: (36) This! (37) See the screenshot! (38) '*Dapur Api* deal with the devil!' (39) 'They use pork oil and rat meal! (40) The owner uses charms!'
Laila: (41) Who did that?
Nur: (42) How did I know? (43) I don't know where this broadcast came from.
Ayu: (44) They're so crazy.
Laila: (45) No wonder this place is so deserted.
Ayu: (46) Who hates us this much that they could do things like that?

The use of strong language with the word 'bastard' and 'talk shit' in Nur's statement

reflects a strong emotional reaction and emphasizes the negativity of the situation. The repetition of grammatical questions and then a negative sentence version of 'I don't know' in Nur's statement (42, 43) emphasizes her lack of information, portraying her as being disconnected from the rumors. The accusations of the neighborhood that the three main characters are dealing with the devil, using pork oil and rat meal, and the owner using charms (38, 39, 40) contribute to a narrative of conspiracy and malpractice, potentially aiming to damage the restaurant's reputation. This scene shows how alienation and rejection happen to the subordinate group, the female ex-convicts. Laila's question in sentence (41) suggests a search for the responsible party, framing the situation as a deliberate act rather than random gossip. Laila's statement in (45) indicates the impact of the rumors on the restaurant's business, emphasizing a sense of desolation. Ayu's question in sentence (46) expresses a sense of injustice and unfairness, questioning the motivations behind the attacks. The characters' reactions portray them as victims of false rumors, contributing to a narrative of victimhood that may evoke empathy from the audience. This conversation highlights the challenges and prejudice faced by Laila, Ayu, and Nur as they try to establish their restaurant. The spread of false rumors and the characters' reactions contribute to a discourse that exposes power dynamics, victimization, and a sense of unfairness within the narrative.

Within popular culture, diverse meanings and values intersect, yet prevailing forms and contents, rooted in hegemonic dynamics, give rise to a distinct discursive repertoire observed across various media channels (Muñoz-González, 2017). From the four scenes analyzed above, we can see how the TV series *Dapur Napi* represents the reality of the culture, especially the culture in Indonesia that still rejects and stigmatizes female ex-convicts in their process of reintegration back into society.

From the conversation excerpted, we can conclude that the distortions of the commercial media system are thus not simply random inaccuracies, inevitable to any representation system. These images and stories often follow a pattern that depicts the minority group in a negative light, associating them with deviant behaviors and presumed crime spikes.

The experiential value in the analyzed text shows how the dominant group's ideology is represented in the text. The position of the text producer as part of dominant group structures limits the understanding of social relations. Although some of the portrayal of the subordinate group 'female ex-convicts' in the text is seen from the standpoint of the female ex-convict, as we can see from (31), there are more texts that represent how the dominant culture of society sees the subordinate group, female ex-convicts.

Authority figures within the narrative show, such as *Pak RT* and *Bu RW*, contribute to the normalization of judging and stigmatizing

female ex-convicts. Their attitudes reflect societal biases, influencing how these women are perceived and treated within the community. This normalization further entrenches existing prejudices, hindering genuine societal acceptance.

The construction of the relation between the text producer and the viewers is seen through the vision of the ruling group structures; the viewers are forced to participate in the vision. The construction of the identity of the text producers and consumers is the dominant group that oppresses the subordinate group. While, in some ways, television, film, video game, and news content reflect the reality of diverse races, ethnicities, religions, genders, and sexuality (Scharrer et al., 2022), we can see the cinematic portrayal (including the serial TV), not as a second-order mirror held up to reflect what already exists, but as that form of representation which is able to constitute us as new kinds of subjects, and thereby enable us to discover who we are (Hall, 1989).

The second analysis is meso-level dimensions through Discourse Practice Analysis. In this analysis, we delve into the discourse production processes, understand how the text is formed, and examine how language conveys messages, considering the broader macro-context or environment. The study of media effects is used to examine how public perceptions impact mass media and vice versa (McCleskey & Austin, 2023), so it is very important to examine the people and the institution behind media's production to see how they construct reality into society's mind.

With *the Dapur Napi* TV series, the producers voice alternative visions, telling more complex stories from the perspective of subordinate groups and presenting works of marginalized people to shake up dominant systems of cultural production and representation. But along the process of the representation, it constructs the vision of identity and reality of rejection of the subordinate group. The process of media production not only created more variety and diversity but also intensified cultural resistance as a backlash against oppositional groups, in this case, female ex-convicts as marginalized subcultures.

The discourse production processes and their relation to the text can be seen in the interview with Antaranews with director Gina S. Noer. In the interview, she said that the inception of *Dapur Napi* stems from a profound exploration of deradicalization programs of ex-terrorist-convicts; the series' main idea emerged after discussions with co-director Amelya Oktavia, inspired by a deep dive into deradicalization process. Their key question was, "Can society accept former convicts as easily as they accept delicious food?" This question forms the core of the narrative, inviting viewers to reflect on societal attitudes towards individuals with a criminal past (Antaranews, 2022).

It's noteworthy that the series' creators, Gina S. Noer and Amelya Oktavia, are women. This gender perspective likely influences

the portrayal of female ex-convicts and adds layers to the narrative's exploration of identity, redemption, and societal perceptions.

But, as the producers try to showcase a nuanced approach to depicting the struggles of female ex-convicts and their current efforts to rebuild their lives, making it relatable and thought-provoking, it also constructs the reality of the rejection of society to the subordinate with many of the texts and visualization portray it. More than that, in this show, female ex-convicts are portrayed as particularly vulnerable to societal rejection, not only because of their status as former convicts but also due to their social roles as women (another type of subordinate group), which further worsens the stigma against them.

Several scenes in the TV series depict the bad stigma of female ex-convict characters after their release from prison. Ayu, who was imprisoned for harming her client's intimate parts while working as a sex worker, is shown as a playful woman who tempts married men and often engages in prostitution after her release. Similarly, Nur, who was incarcerated for killing a gang member, has no other option but to get involved in the drug trade after her release. Working as a drug courier in this underground world, she also experiences sexual assault by a man within the drug syndicate, resulting in pregnancy. She must then accept her fate as a single parent due to the man who impregnated her showing no responsibility.

The ex-convict's characters are represented

that way because they are women. The idea of women as prostitutes and women as victims of sexual harassment in the TV series shows the reality of women's social location in Indonesia. The characters are weak and have a hard time living their life not only because of their status as ex-convicts but also because their gender as women worsened the situation. As Haryanti and Suwana (2014) state in their research, traditional norms, social values, religions and patriarchal ideology in Indonesia make gender equality between women and men cannot be located in a balanced position.

The language used in "*Dapur Napi*"" serves as a powerful tool to convey messages about second chances, loss, friendship, and reconciliation with the past. The discourse is crafted to provoke introspection among viewers regarding societal biases and judgments against female ex-convicts. Moreover, the series challenges societal norms and perceptions surrounding individuals with a criminal history, especially women. The use of language is intentional in portraying the unique struggles of female ex-convicts, addressing stereotypes and advocating for a more objective and fair evaluation of their circumstances.

The creators' background, the incorporation of real-life narratives, and the intentional language choices contribute to a narrative that entertains and encourages societal reflection and empathy. The series acts as a medium for changing perspectives and fostering a more inclusive and compassionate society.

The third phase of this research involves analyzing the macro-level dimensions through sociocultural analysis. The media, in this case, *Dapur Napi*, hyperbolically dramatizes the identity and reality of female ex-convicts for economic gains. By sensationalizing their stories, the media aims to attract viewership and capitalize on the intrigue surrounding the lives of former convicts. This hyperbolic portrayal contributes to a distorted public perception, potentially reinforcing stereotypes and stigmas for entertainment and economic interests.

The title of the series itself, *Dapur Napi,* carries the stigma associated with the term *napi* (convict). This choice reinforces societal biases and expectations, shaping the audience's initial perceptions of the characters and their journey. The intentional use of the term contributes to the broader discourse on the stigmatization of ex-convicts, particularly women. The entertainment television industry has transformed crime and jail entertaining objects, thus eroding our doubts and concerns about the prison as a solution to crime reduction (Bougadi, 2016).

Dapur Napi is broadcast by Vidio, part of Emtekgrup, a prominent media organization. This organizational decision aligns with a broader goal of capitalizing on the issue of marginalization. The media aims to construct a reality where societal acceptance of ex-convicts is depicted as commonplace, perpetuating a narrative that both reflects and influences public opinion. The narrative exhibits capitalist and patriarchal undertones, reflecting broader societal structures. The decision to broadcast the series as an original production by Emtekgrup, a media conglomerate, suggests a capitalist motive in capitalizing on the marginalized issue.

The series strategically constructs a reality where the rejection and isolation of former convicts are portrayed as commonplace and acceptable. By doing so, it capitalizes on the societal fascination with marginalized narratives, shaping public discourse and perceptions of the acceptance of ex-convicts. This construction serves the dual purpose of entertainment and reinforcing societal norms.

Characters in the series are portrayed as vulnerable to relapsing into criminal activities, such as becoming drug couriers or engaging in prostitution. This representation deviates from the spirit of showcasing successfully rehabilitated ex-convicts, as mandated by the law on penitentiaries. The series potentially perpetuates negative stereotypes, overshadowing the reality of reintegration successes.

While it is true that the concept authors of fiction films and series are open to different recruitment from the audience, which receives information from other sources (direct or indirect experience) (Bougadi, 2016), the representation of release from prison in popular cinema can be described in general terms as a movement from a mainstream concern with humanity and social justice to a default position where those released from prison are dangerous, violent, and unreformed. (Bennett, 2008).

CONCLUSION

The analysis of the Indonesian TV drama series Dapur Napi through Fairclough's three dimensions of Critical Discourse Analysis (textual, discursive practice, and sociocultural practice) reveals critical insights into the power disparities affecting the reintegration of female ex-convicts into society. This study deconstructs the portrayal of female ex-convicts, exposing the embedded power dynamics and societal norms within the narrative, which are analyzed at the micro, meso, and macro levels.

At the micro level, the study finds that the text producer's vision, aligned with ruling group structures, imposes this perspective on the viewers, forcing them to adopt a dominant viewpoint. The identity construction of both producers and consumers reflects the oppression exerted by dominant groups over female ex-convicts. The meso-level analysis highlights the producers' attempt to depict the struggles of female ex-convicts in a nuanced, relatable, and thought-provoking manner, reflecting societal rejection and the vulnerability of female ex-convicts due to their dual subordinate status as women and former convicts. At the macro level, the research concludes that Dapur Napi not only entertains but also reinforces societal norms by capitalizing on the fascination with marginalized narratives, thus shaping public discourse on the acceptance of ex-convicts.

The analysis further shows how media, including Dapur Napi on Vidio, Indonesia's leading streaming platform, normalizes social disparities faced by female ex-convicts, incorporating these issues into capitalism and entertainment while exaggerating the realities of their lives. This media narrative both reflects and shapes societal attitudes towards this marginalized group.

In summary, the critical discourse analysis of Dapur Napi reveals how power discrepancies in society are represented in media. It calls for a critique of the status quo, challenging structures of dominance and oppression, and advocating for more just practices in reintegrating female ex-convicts into society. This research extends beyond media representation, urging societal awareness and the promotion of inclusive narratives that challenge stereotypes. Recommendations include enhancing media literacy to encourage critical consumption and advocating for diversified narratives that foster a more equitable understanding of the challenges female ex-convicts face during reintegration.

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