

Contract of Women (Fiksi.)

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CONSTRUCT OF WOMEN, VIOLENCE, AND LIBERATION OF IDENTITY IN "FIKSI." FILM

Abstract

Film "fiksi." is one of the Indonesian films that convey a message about the importance of caring for family harmony. This qualitative research uses the John Fiske semiotic method, with a corpus on the behavior of the main character Mia (played by Ladya Cheryl) as herself. The method is suitable for examining texts, images, and symbols that have a cultural connection to particular social contexts. The theory of social reality construction and representation is useful for exploring interpretations of the symbols and signs displayed in the film. Scenes that become the corpus include Mia's speech, actions, and decisions in resolving problems and getting their goals. The analysis uses three levels, first the level of reality that examines: physical appearance, clothing, cosmetology, setting, gestures, the intonation of sounds, and facial expressions. Second, the level of representation that looks at the position of the camera, lighting, musical system, and editing. Third, the level of ideology that examines the values and ideologies implied through dialogue. Mia's various acts of violence, such as cheating, manipulating, beating, strangling, and killing, shows the liberation of her identity as a woman. Despite giving appreciation to the figure of the man she loved, the character Mia took action and carried out her decision as her own choice. The construction of women in Mia is a woman who has full authority over her body and mind. A woman who is the subject and sets her line of life.

Keywords: *Gender and Media; Liberation of Identity; Cultural Studies; Representation*

Abstrak

Film "fiksi." merupakan salah satu film Indonesia yang menyampaikan pesan tentang pentingnya merawat harmoni keluarga. Penelitian kualitatif ini menggunakan metode semiotika John Fiske, dengan korpus pada perilaku tokoh utama Mia (diperankan oleh Ladya Cheryl) sebagai dirinya sendiri. Semiotika John Fiske sesuai untuk meneliti teks, gambar dan simbol yang memiliki keterhubungan budaya pada konteks sosial tertentu. Teori konstruksi realitas sosial dan representasi bermanfaat untuk menggali interpretasi terhadap simbol dan tanda yang ditampilkan dalam film. Scenes yang menjadi korpus, antara lain ucapan, tindakan, dan keputusan tokoh Mia dalam menyelesaikan masalah dan mendapatkan tujuannya. Analisisnya menggunakan tiga level, pertama level realitas yang mencermati: tampilan fisik, pakaian, tata rias, latar, gerak tubuh, intonasi suara, dan ekspresi wajah. Kedua, level representasi yang mencermati: posisi kamera, tata cahaya, tata musik, dan penyuntingan. Ketiga, level ideologi yang mencermati nilai-nilai dan ideologi tersirat, melalui dialog. Berbagai tindak kekerasan tokoh Mia, seperti: menipu, memanipulasi, memukul, mencekik dan membunuh, menunjukkan pembebasan identitasnya sebagai perempuan. Meskipun memberi penghargaan kepada sosok lelaki yang dicintainya, tokoh Mia melakukan tindakan dan menjalankan keputusannya sebagai pilihan sendiri. Konstruksi perempuan pada tokoh Mia adalah perempuan yang memiliki otoritas penuh atas tubuh dan pikirannya. Seorang perempuan yang menjadi subjek dan menentukan garis sendiri atas hidupnya.

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Kata Kunci: *Gender dan Media; Pembebasan Identitas; Cultural Studies; Representasi*

INTRODUCTION

Disharmony of a family can have a negative influence on individuals who are within the scope of the family itself, especially on the growth and development of children. Parents are obliged to give attention, affection, and guidance to their children (Sainul, 2018). Psychologically, children are bound to both parents, if their parents separate then a child will feel like half of his personality is torn apart, this will affect bad self-esteem and self-confidence, and will result in feelings of insecurity and extreme deprivation (Naz, Husain, & Mahsud, 2016). The loss of relationship with one parent makes a child assume that s/he does not deserve time and affection. Feelings like this will interfere with her/his life, s/he will lose confidence so that s/he is afraid of relating or socializing with others, and s/he will be challenging to establish friendships or in the current term called introvert (Varma, 2016).

Divorce has become a social problem in various cities. As with family divorce cases in the city of Surabaya, there are data collected from the Klas 1A Surabaya Religious Court (PA), that in 2017 there were 4,872 divorce cases. Then in 2018, that number will increase to 5,235. Meaning during the past year (2018), there was an increase of 363 cases (Rozack, 2019). Divorce can occur due to several factors, namely: (1). Loyalty and Trust Factors; (2). Sex Factors; (3). Economically Factors; (4). Feeling Factor (Love); (5). Factors of Domestic Violence (Wahyudi, 2019).

The theme of personality disorders due to family disharmony has been raised several times in film stories. One of them is the film “Lovely Man” which tells the story of a transgender father whose family is scattered (Achmad, Kinan, & Artaria, 2018). Childhood to adolescence is a period of misuse of behavior if they do not get parental supervision. Moreover, the ease of access to the internet and the use of uncontrolled gadgets have the potential to cause threats that interfere with children's psychology, including bullying and pornography (Achmad, Mardliyah, & Pramitha, 2018; Achmad, Wiranata, & Mardliyah, 2016).

This study examines the theme of changing a child's personality due to disharmony in the family in a film called "fiksi." This film, according to a reviewer, tells the dark side of love, obsession, and dreams. The story of a young girl named Mia alias Alisha, who just recognized the meaning of love for a man named Bari, then obsessed with getting his love by trying to realize the hopes of his loved ones. Efforts to realize the expectations of the lover through her way that tends to deviate and does not make sense. The film officially circulated on June 19, 2008, with a director named Mouly Surya (Firmalasar, 2011).

The film is always entertaining to be the subject of research because the film has advantages in terms of emotional influence, the achievement of realism, and its popularity, especially if the film tells about women or raises gender issues (Carroll, 1990; Krahn, 2015; Murphy, 2015). The film also has the advantage of reaching many people in a short time and can manipulate reality without losing credibility (McQuail, 2010, p. 52).

The film "fiksi." tells about the life of the main actress Mia (played by Ladya Cheryl). Mia grew up in a family that is not harmonious, with a wealthy family background but lacks attention, love, and affection. Mia has personality pressure due to past trauma when witnessing her mother kill herself with her father's gun. Memories of past trauma are often present in his dreams. The figure of his mother always appeared and said: "All the events must have a purpose!"

Various conflicts and incidents of violence began to emerge when Mia decided to run away from her house and rent a room in a flat. The goal is to get to know and live closer to the man he loves. After getting to know her better, Mia understands Bari's different expectations contained in Bari's diary. Because of an obsession with wanting to have Bari, Mia tries to realize all the endings of hope contained in Bari's diary. The sentences from Bari significantly affect the actions that are subsequently carried out by Mia.

"All the stories I write, do not have their respective ending. Maybe my stories are about the reality of people's lives in this apartment, and they are living their lives. That is the difference between reality and fiction. If what I write is fiction, of course, I can arrange and determine the ending myself. However, because this is reality, life goes on."

Mia interprets these sentences through the development of her imagination, which is very absurd and without involving feelings. Mia plans to make the ending of Bari's stories in her way and tries to eliminate all the characters who disturb the atmosphere of the apartment. Mia intends to eliminate these characters by killing them one by one. Furthermore, the entire scene in this film shows various acts of violence committed by Mia. Mia's plans to kill several residents of the apartment, creating a variety of puzzles and tensions that lead to violence.

The film reflects real life in the apartment environment. Crowd, screaming, mysterious neighbors, unemployed, gossiping mothers, loud music, different work backgrounds. A movie considered as a representation of people's lives because through movies, people can see a description or reflection of real-life even when they sometimes do not realize that the movie may represent the real lives of real people (Tom, 2014).

However, the main highlight of this research is the determination of the main actors in the film as women as a scenario, must carry out various violent behavior. In simple terms, the cause of all the violent scenes in this film is because Mia, the main character suffered from psychiatric disorders due to past trauma. Then get a trigger in the form of an obsession to get love from a man. This film does not provide a complete illustration of the exact psychiatric condition of a girl who is experiencing puberty. Puberty needs family assistance and direction of religious values to control the attraction for the opposite sex (Fruehwirth, Iyer, & Zhang, 2016). At least the film scriptwriter considers the scientific study of a woman's physical development related to her sexual development (Artaria, 2009).

RESEARCH METHODS

This qualitative research uses the John Fiske semiotics method. This method allows researchers to know and see more clearly how a message is organized, used, and understood. Semiotics is the study of signs and meanings of sign systems, the science of ⁵ signs, about how meanings constructed in media "texts," or the study of how signs from any type of work in a society that communicates meaning (Fiske, 1990).

The objects of the study are sequences of movies with three sequences: Prolog, Ideological Content, and Epilogue. Also, it uses three levels of sequences: reality, representation, and ideology. Fiske categorizes signs in the film into three categories, namely social codes, and technical codes, and representational codes.

The first level is reality, which is the code for the message in the film that presents reality by our culture. The social codes include appearance, dress, costume, makeup, environment, behavior, speech, dialogue, expressions, expressions, sound. The second level is the representation, a social code for messages in a film whose determination based on actual reality through the expression of a medium. Social codes include cameras, lighting, editing, music, sound. The third level is the ideology. Ideology does not merely contain the complexity of the meaning of a message in the film. However, behind a superficial message, there is a deep meaning and affects the audience. The social code, among others, narrative, conflict, character, action, dialogue, cast.

Corpus in film or television analysis is several scenes and selected dialogs that refer to the theme to be studied (Bednarek, 2015). Relevant themes for selecting corpus are scenes and dialogues that contain elements of violence, which are shown by the female lead actors. Overall scenes in this film totaled 448 scenes, but the corpus in this study were ten scenes and dialogues.

RESULTS AND DISCUSSION

The film acts as a new tool used to spread entertainment and present stories, events, music, drama, and humor to the general public. The presence of the film is a response to free time outside of working hours and an answer to the need to enjoy free time frugally for all family Jember (McQuail, 2010, p. 52). Film as a mass media can reflect on society because it presents contents that can guarantee the most extensive number of audiences, because of their commercial nature.

A film is a document of the social life of a community. The film represents the reality of the supporting community groups—both reality in the form of imagination and reality in the real sense. The film shows us the past traces left behind to deal with the present and human desires for the future. So that in its

development, the film is no longer just an effort to display a "moving image" (moving image) but also has been followed by particular interests such as politics, capitalism, human rights, or lifestyle (Elsaesser & Buckland, 2002).

The construction of violence by women perpetrators identified through Peter L. Berger's theory of reality construction. According to him, social reality exists by itself, and in a structuralist fashion, the social world depends on the human being who is its subject. Objective social reality does exist, but the meaning comes from subjective (individual) relations with the objective world (Berger & Luckmann, 1991, pp. 33–43). The dialectical process in the construction of social reality has three stages: (1) Externalization, namely the effort for the outpouring of expression of human self into the world, both in mental and physical activities. Externalization has become the nature of human beings, and s/he will always devote himself to the place where He is. We cannot understand humans as closed seclusion from the outside world. (2) Objectivation, namely the results that have achieved, both mental and physical, from externalization activities. That result produces an objective reality that may be faced by the producer. That is an activity that is outside and different from the human who produces it. (3) Internalization. This process is more the absorption of the objective world back into consciousness in such a way that the structure of the social world influences the individual's subjective. The various elements of the objectified world captured as a symptom of reality beyond consciousness, as well as subjective symptoms to consciousness. Through the process of internalization, humans become the product of society (Berger & Luckmann, 1991, pp. 183–193).

Acts of violence by female actors in the film show that the perpetrators have psychiatric disorders in the form of identity search. This disorder tends to appear at the end of adolescence and can continue into adulthood (Magner, 2016). Some forms of psychiatric disorders, among others: attitudes do not care about the feelings of others, attitude is not responsible for norms, regulations and social obligations, unable to maintain social relationships, easily frustrated and aggressive, unable to accept mistakes, unable to learn from experience, tends to blame others and rationalizes violent behavior. While the characteristics inherent in

Mia as perpetrators of violence are: egocentric, have no empathy, never feel sorry, and sexual attraction without control (Knight, 2016).

The semiotic analysis of film is not merely examining written texts but multimodal texts. Like researching television broadcasts, researching films also involves observing images, sound, music, and moving pictures. TV and film narratives are multimodal texts. They utilize and exploit sign systems such as language, visual communication, body language, kinesics, or proxemics (Baumgarten, 2008, p. 7). More specifically, these texts are both multimodal (combining different perceptual modalities) and multisemiotic (combining different semiotic systems) (O'Halloran, 2008).

Film "fiction." duration 01.43.10 (one hour, forty-three minutes, ten seconds) and has 448 scenes. This article only shows ten scenes that represent corpora representation of violence from 48 scenes of violence. In one scene, there is a multimodal text, namely 'Aural' is what we can hear, and 'Visual' is what we can see. Aural elements, among others: Musical scoring, sound effects, dialogue - the three subsets of the film soundtrack (Kozloff, 2000, p. 117) or music, noise, speech (Bordwell & Thompson, 2008, p. 268). Visual elements, including Moving images (angle, color, brightness); transitions (cuts, fades, wipes); written language; gesture, posture, facial expression; and so on.

The results of an analysis of Corpus named as corpora (Baker & McEnery, 2015, pp. 3-5). Following are the corpora in this study:

Scene 15 and 16

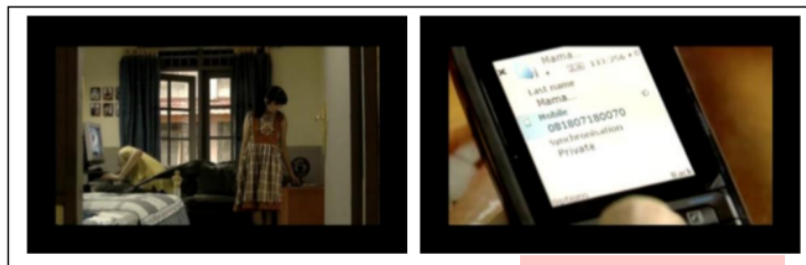


Figure 1: Mia opens Dani's cellphone without permission to get his mother's phone number

Level of Reality

- Appearance (costume and makeup): Mia wears a sleeveless brown checkered sack dress. Natural, minimalist makeup with hair tied back and bangs. Serious facial expression. Dani is wearing a yellow collared shirt and jeans. Makeup, minimalist natural with short hair combed neatly. Cheerful facial expression.
- Setting: Morning in Dani's room. There were beds, computers, chairs, tables, and sofas. The atmosphere was quiet, only seen Dani and Mia in one frame

Level of Representation

- Camera: Medium Shot, which means to show the surroundings in one frame, by taking a slightly distant perspective.
- Lighting: In this scene, the image is clear and bright; the lighting used is large enough to produce a good picture. Because the place setting is in a small room and low light.

Level of Ideology

- Dialogue:

Mia: Done! (tells Dani that the task has completed)

Dani: Take a look! Wow, Very good! If this is the way to do each task, I ask for your help? If not, it can be decrepit. (smiling).

Mia: Whenever.

Dani: Now, all that's left is printing.

Analysis

Mia's action to take a cell phone without permission is an act of violence for cheating and looking for Dani's mother's telephone number. The next goal is to call Dani's mother to let them know that between Dani and Rudi (Dani's stepfather), they have same-sex (gay) relationships, and they often meet in flats. Mia did manipulative actions to bring Dani's mother at a party held by the gay community

in the apartment where Dani lives. Dani's mother comes to the Gay party with a gun, aiming to shoot Rudi.

Scene 26 and 27



Figure 2: Mia forcibly taking Mrs. Dirah's cats to be put in a cardboard box, then disposing of the cats through the garbage door on the 7th floor.

Level of Reality

- Appearance (costume and makeup): Mia wears a black shirt complete with a scarf and a white skirt with a ribbon on the back as accessories. Makeup, Mia's face looks pale, hair flowing.
- Setting: In the morning, in front of the trash door on the 7th floor, the floor where Mrs. Dirah lives. The atmosphere was quiet, only the sound of cats and the sound of motor vehicles in the distance.

Level of Representation

- Camera: Medium Shot, meaning that this shooting technique aims to clarify that Mia is disposing of Dirah's cats.
- Lighting: this scene utilizes sunlight in the morning, and the setting is outside the room. So the picture looks clear and bright.

Analysis:

Mia's action to take all Mrs. Dirah's cats and throw them through the garbage door on the 7th floor is heartless violence. Mia never thought of the impact of her actions. As a result of losing all his cats that died on the ground floor, then made Mrs. Dirah desperate to commit suicide by jumping from the seventh-floor flats.

Scene 31

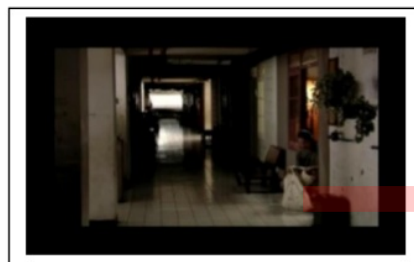


Figure 3: Mia commits terror to Bari by sending a bedsheet containing Mia's virgin blood stains after making love to Bari.

Level of Reality

- Appearance (costume and makeup): Bari wears an army green T-shirt and shorts. Natural, minimalist makeup with partially knotted hair adds a neat impression. Facial expressions look serious, confused, and angry.
- Setting: In the morning, in front of Bari's room, the atmosphere is quiet, only heard the sound of small children playing and the sound of trains.

Level of Representation

- Camera: Long Shot, meaning the shooting technique in this scene, aims to show the surroundings from a distance.
- Lighting: This scene only utilizes sunlight, but the resulting image still looks perfect.

Level of Ideology

- Dialogue and Narration

(A knock on the door of Bari's room)

Bari: Yeah, wait! (Bari opens the door and finds a bed sheet with blood stains)

Renta: Who is that, Bari?

Bari: I do not know, there is a prankster.

Renta: If you get caught, just flicked his ears!

Bari: Yes, Ren, I bought a cigarette first, huh.

Analysis

The day after, Bari ignored Mia, and he overheard a conversation between Bari and Renta, who talked about him as a strange person. Mia was offended by Bari even though they had made love. The terror of sending a bed sheet with spots of virgin blood was an attempt to attract Bari's attention as well as an expression of Mia's annoyance. As a result of Mia's actions, Bari, who got the sheets, became confused, anxious, and frightened.

Mia's choice to have sexual relations with Bari (after the Rudi shooting case), is an expression of freedom of Mia's identity as a woman. Various rules and norms do not bound her. Mia's surrender as a form of channeling lust and love is a construction made by this film that Mia is a woman who is free to choose which man she wants to make love—but still showing Mia's respect to the man she loved. Sexual intercourse is not just channeling lust but proving her love.

Scene 34



Figure 4: Mia pushed Mr. Kardi from the 7th-floor balcony causing him to fall to the ground floor and die.

Level of Reality

- Appearance (costume and makeup): Pak Kardi wears a battered batik shirt and a sarong and a skullcap as a head covering. Natural, minimalist makeup with loose white hair with a head covering, and a dangling white beard and mustache. A sad and depressed facial expression. Mia wears a gray blouse, combined with a brick-red sleeveless overalls skirt and black vintage shoes. Natural, minimalist makeup looks a bit pale with loose hair. The facial expression looks flat.

Level of Representation

- Camera: Medium Shot, meaning that this shooting technique aims to show the surroundings from close range.
- Lighting: Lighting in this scene only utilizes sunlight.
- Music: Slow-tempo and seductive instrumental music to accompany the atmosphere

Level of Ideology

- Narration: (voice-over from Mr. Ardi).

"I am sitting on the mat, the same mat that I have been sitting on for five years. Here in front of my flat, isn't it! This flat is not my room, if I admit this room is my room, then I lose, and they win. They burned my house five years ago, and they took my land to build this apartment. Soon my daughter will go home. She has found her soul mate, a motorcycle taxi driver who also has a cart to sell fried food. She will become a mature person, and her life will be better. Today her boyfriend and family will come to propose to my child."

Analysis

Pak Kardi is Mia's neighbor in the flat, an older man who never wants to go into the room of his flat. Pak Kardi assumed that if he entered the room of his flat, he would lose to the evil contractors who forcibly evicted by burning down residents' houses in compensation for one room in the flat. Mr. Kardi is principled not to enter his room no matter what.

When the marriage proposal day arrived, Mr. Kardi still had faith that his daughter would defend him and understand his condition. However, Pak Kardi's hopes vanished when his daughter came and cursed him. This situation made Mr. Kardi beaten and cried in his heart. Finally, Mr. Kardi decided to move from the mat that has been the base of his life for years, Mr. Kardi walked to the guardrail on the 7th floor to get some fresh air, Mr. Kardi then climbed the fence intending to be freer and feel about flying. Coinciding with the arrival of Mia to push Mr. Kardi to fall to the ground floor. The act of violence committed by Mia is a crime because she directly causes the loss of another person's life.

Scene 40



Figure 5: Mia capturing Renta (Bari's girlfriend) in a dark and quiet empty room on the 9th floor of the flat.

Level of Reality

- Appearance (costume and makeup): Renta in a shirt with a sleeveless chessboard motif combined with black jeans. Makeup, there was visible blood flowing on Renta's face, her face was wet with tears, so it looked messy. Facial expressions of crying and fear.
- Setting: night in one of the rooms on the 9th floor of a flat. The atmosphere looks dark, quiet, and lonely, only the sound of a mouse squeaking.

Level of Representation

- Camera: High Angle, is to show the helplessness of the Vulnerable, as an object that is itself demeaned.
- Lighting: In this scene, the resulting image looks dark. Only use small lighting focused on the object. This lighting is to illustrate the situation that the 9th floor is quiet and uninhabited.
- Music: The background music comes from a cello music instrument that forms a melody that has a slow, seductive tempo.

Analysis

After paralyzing Renta, Mia then locked Renta in an empty room located on the 9th floor of their flat. Mia tied Renta's two hands and legs up. The hand strap is in the position, depending on the water level. Renta cannot speak because her mouths covered with duct tape. Vulnerable in a helpless position, despite thrashing. The act of violence in this scene depicts Mia as a woman who acts desperately and feels too much heart. Determination is one of the criminal acts.

Scene 41

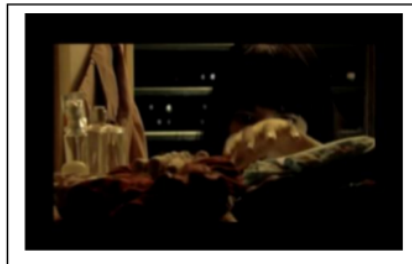


Figure 6: Mia broke into Renta's room without permission, and packed Renta's belongings.

Level of Reality

- Appearance (costume and makeup): Mia wears a purple blouse with a combination of white lace on her arms and chest. Makeup, natural minimalist, slightly pale face with long, loose hair. Flat facial expression.
- Setting: Nighttime in a rented room, precisely in front of the cupboard.

Level of Representation

- Camera: Close Up, the purpose is to show clearly the scene that is being played by the object.
- Lighting: The picture taken from inside the cupboard, the lighting looks a little dim, although the resulting image is still clearly visible
- Music: The background music comes from a cello music instrument that forms a melody that has a slow, seductive tempo.

Analysis

After successfully capturing Renta, Mia breaks into Renta's room to pack all Renta's belongings. Mia makes a scenario as if Renta left Bari because of the last quarrel caused by Mia. The shooting technique in this scene is done by close up, by placing the camera in the closet, to show Mia's actions rushing to clean up Renta clothes. The act of breaking into someone else's home includes acts of violence that are unpleasant and categorized as a criminal.

Scene 42 and 43

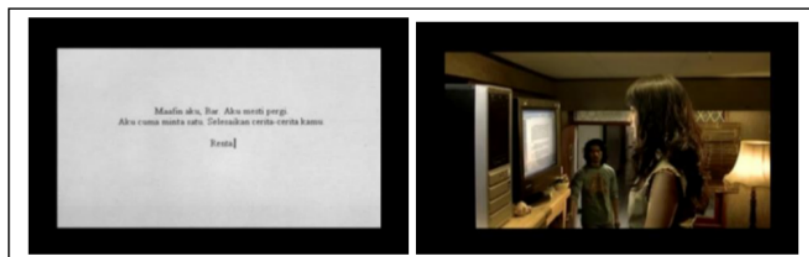


Figure 7: Mia broke into Bari's room without permission and wrote a message written on Bari's computer screen, in the name of Renta

Level of Reality

- Appearance (costumes and makeup): Alisha wears a sleeveless khaki color secretary. Makeup, the face looks pale. Flat facial expression without any guilt. Bari wore a salted egg-green long-sleeved shirt and faded and torn jeans.

Natural, minimalist makeup with long hair that breaks down, giving rise to a messy impression. A look of surprise and anger.

- Setting: Night in the Bari and Renta room, precisely in front of Bari's computer.

Level of Representation

- Camera: Close Up, the purpose is to clarify the text contained on the monitor screen. So the shooting must be from a short distance.
- Music: background music comes from a cello music instrument that forms a melody that has a slow, seductive tempo.

Level of Ideology

Dialog:

Bari : How come you can come into my room?

Mia : It is interesting to read your description of myself, Bari (Bari approaches Mia, and sees Renta's room key in front of Mia)

Bari : This key belongs to Renta, right? Where do you get it from, huh? What happened to Renta?! (In a loud and rising tone).

Analysis

Mia wrote a message on Bari's computer screen in the name of Renta, which contained "I'm sorry, Bari. I have to go. I just asked for one. Complete your stories. Renta." This was done by Mia after cleaning up Renta's belongings, with the aim of giving the impression that Renta left Bari and told Bari to finish writing. That is not Renta's desire, but Mia's obsession for Bari to finish the stories he wrote. Mia's manipulative actions by using computers without permission at someone else's house are acts of breach of violence and include criminal acts.

In the end, Mia, who did not get love from her parents and did not get a love return from Bari, decided to end her life by falling from the 9th-floor balcony of the apartment.

CONCLUSION

This study concludes that violent behavior in "fiction" films. Very dominant to be represented through the background, nature, and behavior of the main female characters in this film. The background is a condition that causes the main character

to experience psychiatric disorders, so they do not have the feeling to commit various acts of violence that do not make sense.

The causes of introverted tendencies and emotional outbursts in the form of violence committed by the female lead in this film are: Lack of attention and affection of parents in his childhood and imbued with some adverse events in the past (father cheated, mother killed herself with a gun). Some potential traits which then trigger acts of violence, among others: obsessive, aggressive, impulsive, emotional, selfish, often lying, manipulative and cunning, do not have empathy, and never feel sorry and guilty.

This film succeeded in constructing the identity of a woman who eventually freed her identity to get the coveted love from a man. Many violent scenes can stimulate the brain of the audience to misbehave, which can harm others. The moral message to be conveyed about the importance of family harmony seemed to be covered by various acts of criminal violence that dominantly featured in various scenes. This category of film is not very suitable for young age groups.

Contract of Women (Fiksi.)

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