A CONTENT ANALYSIS OF WOMAN AND VIOLENCE IN INDONESIA MODERN CINEMA

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Abstract: Woman and violence had long been a concern especially on cinema including the cinema in Indonesia. An Indonesian modern cinema starts 1998 until present, it is also known as the best period for Indonesia cinema. At 1998 only five films were produced, but it gradually increases until the peak period on 2016, there are 124 titles were produced. It has a good impact on the image of women in cinema but on the other side, it has a bad value of woman's violence in cinema. The purpose of the study is to find out the most dominant variety of the violence on woman among the Indonesia modern movies. In this regard, a content analysis of Sunarto's violence categories was examined at 20 best-selling Indonesia films. Sunarto divided violence into personal violence and structural violence. The result shows that main violence on woman are personal violence. On the personal violence, psychological violence is dominating. Woman was experienced both verbal and nonverbal violence. At structural violence; victimization is the most dominant violence followed by stereotype and objectification. Indonesian society's patriarchal is the factor of portraying women in cinema. Even though women portrayed as a victim, in some films, they fight back the violence with another violence.

Keywords: Indonesia films, violence, woman, content analysis.

Introduction

As time goes by, the images portrayed in the mass media, often times, create a perception of social realities. The portray of women in the media, for instance, frequently shows women in limited role and a sex object. There are several example, James Bond with the Bond's girl and Charlie's Angle recorded woman as a dependable person on men. As consequences, women oftentimes received a violence. As a media commodity, violence is popular with many film and television producers because of its suitability for a global audience (Casey, 2008). Even though feminism is roar loudly, mass media create a strong bonding between women and violence. It is a concern for issue about woman and violence. On the public sphere, physical and psycological violence happens because gender relation in society is unbalance. The physical violence in the society, nowadays, is confirmed with symbolic violance through media (Ibrahim, 2011). One of the symbolic violence stated by Laura Mulvey (1974) is women as the sensual pleasure of men.

Casey (2008) explain the relationship between mediated violence and its effects on audience has been levelled at various 'new' media – including the cinema (p. 295). Many studies shows the violence causes or heightens the probabilty of actual violence, including the violence aginst women. On this position, film as mass media product has an important role as agents of socialization. Socialize the violence value toward society.

According to Garin Nugroho (2015), Indonesia cinema today is on the era of 'Euphoria of Democracy' (1998-present). One of the indicator from this era is the number of film that produce is increasing. It is also having a liner effect on the numbers of audience. More than two million audiences enjoy the movie which produced from 2000's until now. Table 1 shows 20 Indonesia best-selling films:

Table 1   Top 20 Indonesia Movie 2018.

Film Title	Year of Film	Total Audience
Warkop Reborn: Jangkrik Boss Part 1	2016	6.858.616
Dilan 1990	2018	6.351.664
Laskar Pelangi	2008	4.719.453
Habibie & Ainun	2012	4.583.641
Pengabdi Setan	2017	4.206.103
Warkop Reborn: Jangkrik Boss Part 2	2017	4.083.190
Ayat-Ayat Cinta	2008	3.676.135
Ada Apa Dengan Cinta? 2	2016	3.665.509
My Stupid Boss	2016	3.052.657
Ayat-Ayat Cinta 2	2017	2.840.159
Danur	2017	2.736.157
Ada Apa Dengan Cinta?	2002	2.700.000
Cek Toko Sebelah	2016	2.642.957
Eiffel I'm in Love	2003	2.632.300
Hangout	2016	2.620.644
Danur 2: Maddah	2018	2.572.133
Jailangkung	2017	2.550.271
5 cm	2012	2.402.170
Susah Signal	2017	2.121.164
Ketika Cinta Bertasbih	2009	2.105.192

In early days, Indonesian cinema focused on woman role such as My Stupid Boss produced by female producer, Fransisca Frederica in 2016 and Susah Sinyal by Ernest Prakarsa in 2017. Women were given an equally dominant role along with the male actors. Both actress is showing the contemporary image of women as a tough and independence woman.

Figure 1. My Stupid Boss and Susah Sinyal Film Poster

A few examples include My Stupid Boss, Bunga Citra Lestari is pictured as a business woman. In film, she was not happy with her condition as a housewife. So, she was looking for a job and found a job with silly or 'stupid' boss. Next, on Susah Sinyal, Adinia Wirasti as the main actress is portrayed as a successful lawyer. In contrast, she had a complicated relationship with her daughter and struggled with her position as a lawyer and single parent. Unluckily, as a best-selling movies, most of the films on the lists are containing violence scene against women. The aim of this study is to found the dominant violence against women on Indonesian modern cinema.

Research Question

Based on the explanation, the following research question is forwarded: "What are the most dominant violence on women in Indonesian modern cinema?"

Method

Content Analysis

Content analysis is a systemic approach that analyses a number of texts by breaking them down into their constituent part in order to establish patterns and trends (Casey, 2008). Content analysis also known as the method produces a statistical summary of a much larger media reality (McQuail, 2010). The purpose of this method is answering the trend and gives the detail description of the message (Eriyanto, 2011, p.34). In order to limit the subjective interpretation, in content analysis, a sample will be coded again by someone else to achieve 'inter-coder reliability'.

Codebook and Coding Form

A codebook was developed to define the following measured variables for each female character. This codebook using the indicators of violence against woman from Sunarto's 2009 (p.136). Each female character was assessed regarding (a) role characteristic as main actress or supporting, (b) variety of

violence (personal violence); physical, psychological, sexual, financial, spiritual, functional, (c) involvement in violence as perpetrator or victim, (d) motive on violence; intentionally or accidental, (e) effect of violence; positive or negative, (f) expression of violence; verbal, nonverbal, or both, (g) structural violence against woman; discrimination, marginalization, subordination, stereotype, victiomization, domination, domestication, objectification, oppression, pornography, and exploitation. Each indicator coded by 1 if the violence exist and 0 for the absence of the violence. Frequency of the violence also counted to enrich the findings.

Result

The Results addressing the research question reveal a number of interesting patterns. First, shows at figure 2, the most dominant violence against women are psychological violence. Women portrayed as a victim toward intentional violence. Often time, they were received the violence from men (example; boss, husband, and male friend) with a negative effect. For instance, a scene from 'Warkop Reborn: Jangkrik Boss Part 1' when the secretary received a sexual harassment form her boss she feels so uncomfortable. Spiritual violence trend is rising along with the growth of the religious genre on Indonesian films.
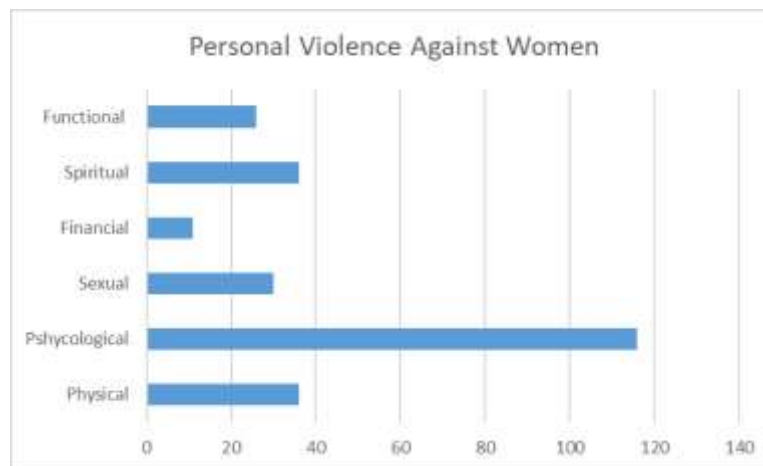

Figure 2. Personal Violence Against Women Chart

Second, woman was experienced verbal violence mostly. Surprisingly, often time women also received verbal and non-verbal violence at the same time. A scene from 'Ayat-Ayat Cinta 2' is the best example. It tells a moment from Jewish grandma, Catarina, pushed away and cursed by her son. However, nonverbal trend is declining and become unpopular issue on Indonesian modern cinema. These trends are substantively rather minimal, and perhaps eclipsed by over-time consistencies.
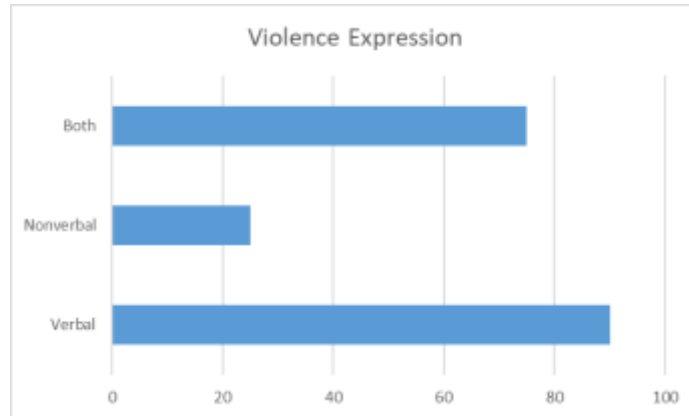
Figure 3. Violence Expression in Indonesian Modern Cinema

Third, figure 4 indicates the most structural violence filmed are victimization, stereotype, and objectification. Based on Sunarto (2009), victimization is a female humiliation by men as part of segregation and subordination. Women as a men subordinate frequently received a violence because they portrayed as a passive person, depending and has a different role with men. Meanwhile, stereotyping of women and objectification makes women as an object of men's pleasure. Sexual violence is often suffered by supporting actress rather than lead actress.

On the other hand, marginalization of women, in terms of economic and politic, is the current issue. Women pictured as strong fighter to get their own income in order to fulfill their needs. Sometimes the role of main actress in Indonesian cinema as the business woman, successful lawyer, and entrepreneur rather than a housewife.
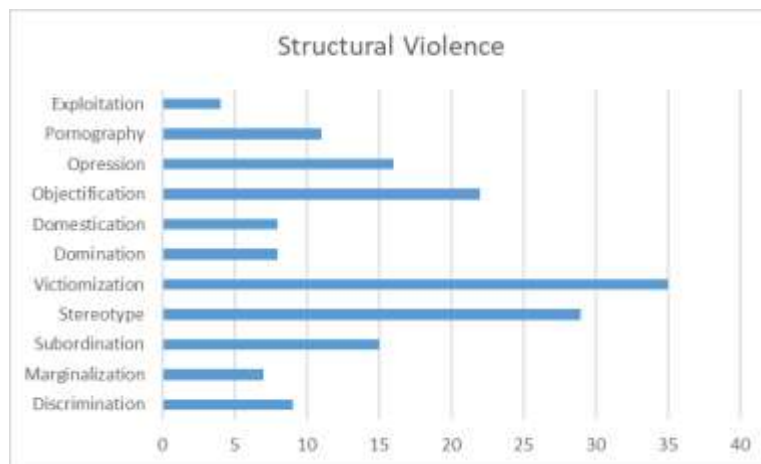

Figure 4. Structural Violence in Indonesian Modern Cinema

Conclusion

In conclusion, the violence is still existing in Indonesian modern cinema. The current issue against woman is not for sexual anymore but more in psychological violence. Women as a victim of the violence received a negative effect. Moreover, the psychological violence, mostly verbal violence,

come together with non-verbal violence. It makes effect of violence is doubled for women. Woman is appearing as a submissive, divergent over men and has a certain stereotype.

However, Indonesian Modern Movies still retains to the traditional customs and life of people in Indonesia. Indonesian society's patriarchal is demonstrated in Indonesian modern cinema. This is value adopted to the screen and glorify the domination of men. Even though men are still dominating, but the rise of women power in Indonesian films are increasing. Women on film today is not only portrayed as a victim but also as a perpetrators of violence. Women as the lead character, promotes an active violence performer especially when they received a violence.

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