



LPPM ISBI BANDUNG

PROCEEDING INTERNATIONAL CONFERENCE 2020

Reposition of The Art and Cultural Heritage After Pandemic Era

Publisher:

SUNAN
AMBU
PRESS

Sunan Ambu Press, ISBI Bandung
Buaru Batu St. No. 212 Bandung 40255
Telp: (022) 7304532 Faks: (022) 7303021
E-Mail: penerbitan@isbi.ac.id



LPPM ISBI Bandung

PROCEEDING
INTERNATIONAL
CONFERENCE 2020

SUNAN
AMBU
PRESS

2020

SUNAN
AMBU
PRESS
2020

**Proceeding International Conference 2020:
Reposition of The Art and Cultural
Heritage After Pandemic Era**

Editor : Afri Wita

ISBI Bandung, 29 September 2020



2020

Publisher:

Sunan Ambu Press

**Lembaga Penelitian dan Pengabdian Kepada Masyarakat (LPPM)
Institut Seni Budaya Indonesia (ISBI) Bandung**

**Proceeding International Conference 2020:
Reposition of The Art and Cultural Heritage After Pandemic Era**

Editor: Afri Wita

Diterbitkan pertama kali 2020
Cet. 1 Bandung : Sunan Ambu ISBI Press
iv+ 250 halaman 21 x 29,7 cm
ISBN : 978-623-6857-03-8

Cetak Pertama - 1, 2020

Pracetak : Agus Cahyana
Desain Sampul : Agung Gumelar
Tata Letak Isi : Agung Gumelar

Susunan Panitia Pelaksana dan Steering Committee:

Penganggung Jawab : Wanda Listiani
Ketua Pelaksana : Agus Cahyana
Sekretaris : Nani Sriwardani
Dokumentasi : Farid
Publikasi : Asep Miftahul Falah
Akomodasi : Kartini Setyowati
Anggota Pelaksana : Ami Dwiarti, Galih Mahendra
Reviewer : Enok Wartika

Penerbit Sunan Ambu Press. ISBI Bandung
Jalan Buah Batu No. 212 Bandung - Jawa Barat - Indonesia

Hak Pengarang dilindungi Undang-undang
Dilarang memperbanyak sebagian maupun seluruh isi buku ini dalam bentuk apapun tanpa izin penerbit.
pasal 44

Barang siapa dengan sengaja dan tanpa hak mengumumkan atau memperbanyak suatu ciptaan atau memberi izin untuk itu, dipidanakan palaing lama 7 (tujuh) tahun/denda paling banyak Rp. 100.000.000.00 (seratus juta rupiah)

Barang siapa dengan sengaja menyiarkan, memamerkan, mengedarkan atau menjual kepada umum suatu ciptaan atau barang hasil pelanggaran hak Cipta sebagai dimaksud dalam ayat (1), dipidana dengan pidana penjara paling lama 5 (lima) tahun dan/atau denda paling banyak Rp. 50.000.000.00 (lima puluh juta rupiah)

PENGANTAR PENERBIT

Gagasan untuk mengumpulkan berbagai tulisan dengan tema **Reposition of The Art and Cultural Heritage After Pandemic Era**, dapat dijadikan sebuah buku, muncul tatkala beberapa mahasiswa, dosen, dan masyarakat menanyakan tentang reposisi warisan seni budaya di era setelah pandemi masih sangat langka dan terbatas. Mahasiswa membutuhkannya sebagai bahan referensi untuk keperluan tugas-tugas perkuliahan atau pun sebagai sumber bahan skripsi dan tesis. Terbitnya buku Prosiding Seminar Internasional ini, berkaitan dengan seni dan budaya di masa setelah pandemi. Tentu saja apa yang termuat dalam buku ini, belum mewakili seluruh kemungkinan pandangan atau pendekatan, namun demikian paling tidak diharapkan dapat mengisi ruang kosong yang pada saat ini referensi tentang warisan seni budaya di era setelah pandemi masih langka, diharapkan buku ini dapat memperkaya khasanah kajian Seni Budaya. Penerbit mengucapkan terimakasih kepada Afri Wita sebagai editor buku dan para penulis yang telah berupaya untuk membantu mewujudkan gagasan buku Prosiding Seminar Internasional ini. Selamat membaca.

Bandung, Oktober 2020

Penerbit

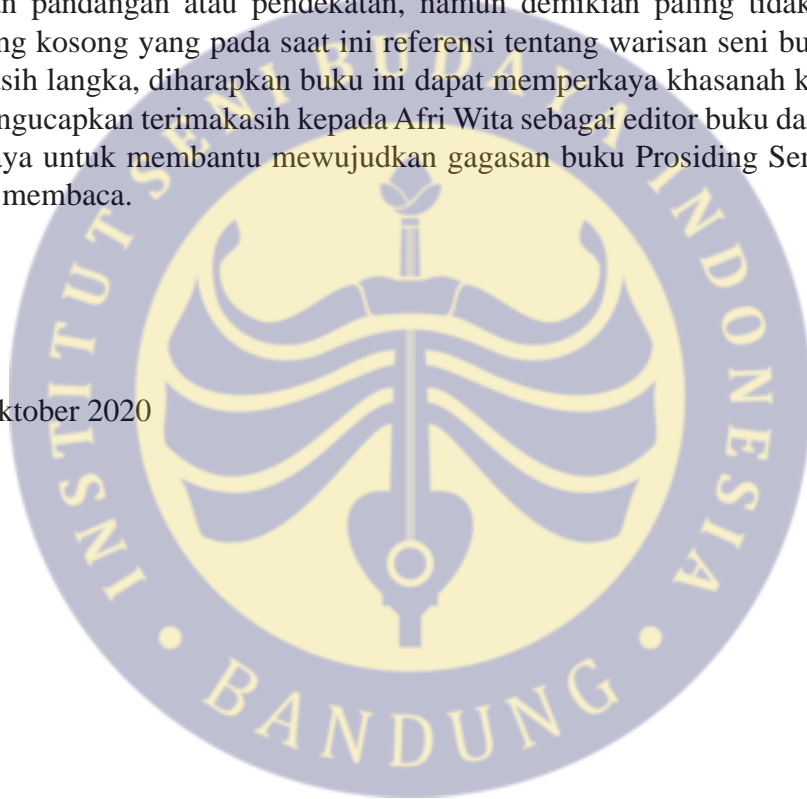


TABLE OF CONTENTS

Ariesa Pandanwangi REPOSITION OF BATIK STORIES PANDEMY PERIOD	1
Arleti M Apin THE STORY OF GURIANG TUJUH IN THE BATIK WORK OF GUTA TAMARIN	7
Ashri Prawesthi D ¹ , Diptya Anggita ² , Rafli Alfiano ³ SPATIAL ARRANGEMENT OF FORMER KEMAYORAN AIRPORT AS AN ART GALLERY, THE SATELITE OF NATIONAL GALLERY	13
Audyati Gany ¹ , Erwani Merry Sartika ² RELATIONSHIP OF PERSONALITY OF ONE AND THREE SEMESTER ENGINEERING STUDENTS ON ACADEMIC ACHIEVEMENT	20
Ayoeningsih Dyah Woelandhary THE BETAWI SOCIETY’S SOCIO-CULTURAL REFLECTIONS IN THE MOTIF BATIK BETAWI	25
Bayyinah Nurrul Haq ONLINE SEMINAR BEESWAX — WRAP MAKING	30
Belinda Sukapura Dewi THE CREATION PROCESS OF BATIK WITH STORYTELLING THEME	37
Daruni MAKE PEACE WITH THE PANDEMIC, MAKE DANCE AND KEEP HEART AT OMAH CANGKEM STUDIO	43
Dewi Isma Aryani ¹ , Tan, Indra Janty ² , Jessica Valentina ³ APPLICATION OF BATIK SEMARANG WARAK NGENDOG MOTIFS TOWARDS MODEST FASHION TRENDS	47
Een Herdiani ¹ , Dea Nugraha ² THE HISTORY OF KAWITAN DANCE IN ARISTOCRACY PRIANGAN ERA	54
Erika Ernawan THE ERA OF THE RECONSTRUCTION OF MEANING AND SENSORY EXPERIENCE OF ART IN VIRTUAL SPACE	60
Ida Ayu Laksmi Sari ¹ , Wanda Listiani ² THE LATE AJIP ROSIDI IN THE EYES OF JAPANESE PEOPLE: INTERPRETIVE ANALYSIS OF JAPANESE WEBSITE CONTENTS	65
Ida Ayu Trisnawati ¹ , I Wayan Putra Yasa ² MEGOAK-GOAKAN DANCE: REPRESENTATION OF HISTORY, ART, AND CHARACTER OF BULELENG SOCIETY	71
Ira Adriati ¹ , Irma Damajanti ² PRODUCTS DIVERSIFICATION OF TRADITIONAL WOVEN TEXTILE IN LIUKANG LOE	78

Ismet Zainal Effendi THE SYMBOLIC VALUES OF MYTHICAL IMAGES AT KERATON KASEPUHAN CIREBON	82
L. Edhi Prasetya ¹ , M. Rifqie Izzulhaq ² , M. Wira Abi ³ SUMUR BATU ART SACRED SPACE	94
Lucky Hendrawan STUDIES OF SEVEN ANGELS	101
Nuning Yanti Damayanti THE UNIQUENESS OF THE STORYTELLING ON THE BATIK KOMPENI FROM THE CIREBON REGION	107
Nurul Primayanti ¹ IMPLEMENTATION FORM FOLLOWS FUNCTION THEORY IN PRODUCT DESIGN	112
Ratnadewi ¹ , Ariesa Pandanwangi ² , Agus Prijono ³ , Goldfrid Thomas ⁴ , Steven Setiawan ⁵ DIGITALIZATION OF BATIK PARANG PATTERN USING TURTLE GRAPHICS	117
'Septi Gumindari, ² Ilman Nafi'a CRITICAL ANALYSIS OF SHORT MOVIE "TILIK" FROM GENDER PSYCHOLOGICAL PERSPECTIVE	123
Tessa Eka Darmayanti ¹ , Azizi Bahauddin ² REPOSITION OF CULTURAL-TRADITION WITHIN PERANAKAN HOUSE IN PECINAN, LASEM, CENTRAL JAVA	130
Wanda Listiani ¹ , Sri Rustiyanti ² , Fani Dila Sari ³ , IBG Surya Peradantha ⁴ SIMULATION OF TEMPORAL AND KINEMATIC MOVEMENT OF AR PASUA PA PERFORMANCE	137
Yuke Ardhiati ¹ , Chandra Arfiansyah ² , Raditia Raka Putra ³ "RUMAH CIMANGGIS" VIRTUAL ART GALLERY IN THE NEW NORMAL	141
Ika Ismurdiyahwati ¹ , Atiqoh Nesor ² THROUGH THE CONCEPT OF VISUAL LANGUAGE, BATIK MOTIFS IN THE NORTHERN REGION OF EAST JAVA, HAVE A COMMON MEANING	147
Ign Herry Subiantoro CHOIR TRAINING OF CIGANITRI 2 STATE ELEMENTARY SCHOOL IN BOJONGSOANG DISTRICT, BANDUNG REGENCY DURING THE COVID-19 PANDEMIC	153
Lalan Ramlan, Jaja CIPTANINGRASA BOJONGAN AS A FORM OF VISUAL EDUCATION PROTOTYPE	158
Retno Dwimarwati ¹ , Agus Setiawan ² , Dedi Setiadi ³ LAND USE AND REVITALIZATION 'KABARULEM' (TRADITION FOLK GAMES) IN THE DESA SAGARA, KECAMATAN CIBALONG KABUPATEN GARUT	165
Savitri ¹ , Riana Safitri ² , Gerry Rachmat ³ PINE WOOD PRODUCTS AND SUSTAINABILITY	173

Sri Rustiyanti	
DECONSTRUCTION OF MINANG PHILOSOPHY AS ETHNOESTHETIC IN INDOONESIAN FOLKLORE	179
Subayono	
SUGRIWA SUBALI	184
Suharno, Mira Marlianti	
MYTH À LA MODE: PROJECT BASED LEARNING-BASED VIRTUAL FASHION EXHIBITION CONSTRUCTION	190
Supriatna	
A STUDY ON THE <i>RENGKUH</i> GESTURE WITHIN SUNDA ETHNIC GROUP AS AN ALEGORIC CULTURE IN VISUAL COMMUNICATION PERSPECTIVE	197
Turyati, Nani Sriwardani	
BODY MOVEMENT OF <i>TALAWENGGAR</i> DANCE	204
Yadi Mulyadi ¹ , Hinhin Agung Daryana ²	
DAW (DIGITAL AUDIO WORKSTATION) TECHNOLOGY IN THE MUSIC OF WEST JAVA TRADITIONAL THEATRE	208
Afri Wita ¹ , Agus Cahyana ²	
BUILDING BUSINESS LITERACY ON CULTURAL ARTS IN ISBI BANDUNG	214
Ai Juju Rohaeni & Nia Emilda	
THE RESILIENCE OF CUSTOMARY LEADERS TRADITIONAL CULTURE <i>PIKUKUH PITUTUR</i> IN KAMPONG DUKUH OF GARUT REGENCY	220
Ari Winarno, Zaini Alif	
MARKET BRANDING THROUGH THE TOUCH OF THE OLD (<i>TEMPOE DOELOE</i>) TRADITION	225
Benny Yohanes Timmerman	
POSE THEATER CREATION: ADAPTATION OF FORM AND EXPRESSION OF THEATER'S ACTING ARTS FOR NARRATIVE FESYEN PERFORMANCE APPLICATIONS	229
Dara Bunga Rembulan, Hernawan	
STRENGTHENING THE FILM COMMUNITY THROUGH DOCUMENTARY COLLABORATION WORKSHOP IN GARUT	235
Deni Yana, Gabriel Aries Setiadi, Nandang Gumelar Wahyudi	
CANVAS MODEL BUSINESS AS A REFERENCE DEVICE IN THE CREATION OF ART WORKS	240
Eti Mulyati	
THE VALUES CONTAINED IN THE ONLINE GAMES	246

CRITICAL ANALYSIS OF SHORT MOVIE “TILIK” FROM GENDER PSYCHOLOGICAL PERSPECTIVE

¹Septi Gumiandari, ²Ilman Nafi’a

¹²IAIN Syekh Nurjati Cirebon

¹²Perjuangan By Pass Sunyaragi Cirebon, West Java, Indonesia

¹septigumiandari@gmail.com, ²ilman.crb72@gmail.com

Abstrak

Penelitian ini bertujuan untuk menganalisis secara kritis film “Tilik” melalui perspektif psikologi gender. Melalui pendekatan literatur dan metodologi kualitatif diperoleh hasil: (1) Film itu tidak hanya bertutur tentang sebuah kisah perjalanan ibu-ibu ke RS, tetapi disengaja ataupun tidak, juga melestarikan nilai bias kesetaraan di kepala penonton. Perempuan dicitrakan sebagai tukang gosip dan penggoda suami orang. Pencitraan ini membentuk stereotype negatif tentang perempuan. Film itu telah menghadirkan kekerasan simbolik, dan melanggengkan gender stereotyping dengan mengambil aktor perempuan, setting, dan pembicaraan yang dibangun; (2) Film itu menunjukkan sebuah fenomena psikologis masyarakat pada umumnya yang mengalami *self defence mechanism* melalui sebuah proyeksi. Apa yang digossipkan ibu-ibu dalam film itu merepresentasikan sebuah mekanisme pertahanan diri masyarakat pada umumnya dalam melampiaskan dorongan perasaan ketakutan pribadi pada objek di luar diri mereka, dengan cara-cara yang defensif. Sosok Dina yang mudah bergaul menjadi sebuah ancaman potensial bagi ibu-ibu yang ketakutan para suami mereka akan tergoda oleh perempuan-perempuan lain seperti Dina; (3) Film tersebut menegaskan penelitian Brizendine tentang “The Female Brain” yang menunjukkan bahwa hormon otak pria dan wanita berbeda. Anak perempuan cenderung berbicara lebih cepat dan mengucapkan kalimat yang lebih kompleks. Wanita berbicara 20.000 kata per hari dibandingkan dengan pria yang hanya berbicara 7.000 kata sehari. Lebih banyak hormon testosteron di otak pria dibandingkan dengan otak wanita dapat menyebabkan hal ini, yang membuat pria tidak terlalu banyak bicara sementara wanita memiliki delapan jalur super cepat untuk memproses emosi melalui kata-kata dan mencurahkan lebih banyak sel otak untuk berbicara. Itulah mengapa perempuan dicitrakan lebih suka berbicara daripada pria.

Kata kunci : *Gender, Psikologi, Film, Stereotype, Self-Defence Mechanism, dan Otak*

Abstract

This study aims to critically analyze the movie “Tilik” through a gender psychological perspective. Through a qualitative literature methodology, the analysis results in the following findings: (1) the movie preserved the bias of equality in the audience’s head. Women are portrayed as gossipers and seducers for other people’s husbands. This imagery forms a negative stereotype of women. The movie had presented symbolic violence and perpetuated gender stereotyping by taking female actors, the setting, and the conversations that were built; (2) the movie showed a psychological phenomenon of society in general that experienced a self-defense mechanism through a projection. What the mothers rumored about the figure of Dina represented a self-defense mechanism of society, in general, to vent the impulses of personal fear on objects outside themselves, in defensive ways. Dina’s sociable figure posed a potential threat to women who fear their husbands would be seduced by other women like Dina; (3) the movie affirmed Brizendine’s research on “The Female Brain” showing that female and male brain hormones are different. Girls tend to speak faster and pronounce more complex words and sentences than boys. Women speak 20,000 words per day compared to men who speak only 7,000 words a day. More testosterone hormone in men’s brains compared to women’s brains may cause this, which makes men less chatter while women have eight super-fast pathways to process emotions through words and devote more brain cells to speech. That is why the women imagined in the movie preferred to talk more than men.

Keywords : *Gender, Psychology, Movie, Stereotype, Self-Defence Mechanism, and Brain*

INTRODUCTION

As a public media, a movie should create more realistic characters with various soul characters who can inspire the audience to learn about a life with gender equality. However, this ideal will be very difficult to realize when the “power owners” in the world of literature and art are patriarchs. The construction of patriarchy has entered the world of the movie to perpetuate male domination over women through words and images. It has made the world of cinema a place of interest, strength, power, and hegemony (Benshoff & Griffin, 2011; Clover, 2015).

This reality is confirmed by a study conducted by Ritonga et al. (2017) and Hidayati (2016). Both said, that “when the appearance of women is transferred from the actual to the big screen, what happens is what is called connotation. This connotation is usually based on myth. “Women are presented as if they were represented by men, not as women in society.” In other words, the existence of women has been replaced by connotations, which have become laden with myths, to serve patriarchal needs. In the movie world, women are more often the object to be embedded with patriarchal values, and ironically, women also unconsciously shape themselves into objects shaped by the movie world.

Research conducted by Jane (2006) and Mary (2003) also shows the fact that the language used in movies is a site for ideological impacts that have tremendous power to shape the behavior of the audience. With language, definitions of women and men and what is good and bad of each type are formed. This happens because language is a social activity that is structured and tied to certain social conditions. Violence against women in the world of cinema will continue to roll because, in addition to movies still having the authority as the

holder of reporting of an event, society itself including women sometimes dissolves in justifying, underlining, and accepting the myth of male domination over women as something given.

Departing from the facts above, where the values that exist in the world of movies are still measured using patriarchal standards, the effort to produce works of art with a feminine perspective is not easy. This is where the critical analysis of the “Tilik” movie has significance. This study aims to critically analyze the “Tilik” movie through the perspective of gender psychology. Through semiotic analysis and the perspective of gender psychology, it will be easy to identify unequal gender relations as an extension of patriarchal culture, in which the “Tilik” movie is one of the mediums for strengthening that culture.

Academically, this study is a very significant effort in terms of completing scientific vocabulary in the study of gender psychology, where this study is expected to be used as input in further research, especially how to read and interpret women’s representations in movies using semiotic analysis. Besides, the results of this study are expected to contribute to media practitioners in developing gender construction in the media and be able to provide awareness for women about their roles in the media, so that they are not always conditioned and become objects of exploitation and media commodities.

This research was conducted using a qualitative research approach. Qualitative data were obtained through a documentary study of the “Tilik” movie (2020) as the object of research. The research method used is the semiotic analysis method. Sobur in Perdana (2014) stated that the media is assumed to be communicated through a set of signs that never carry a single meaning so it is appropriate to use a semiotic approach in this study.

The semiotic technique used in this study is the two-meaning level model of Roland Barthes. The level of two meanings in this study will be seen on how the denotation and connotation are shown in the “Tilik” movie. Denotation and connotation are multiple-layered significance processes (Budiman, 2011). Denotation is a mechanical reproduction on the movie of the object captured by the camera. The connotations are the human part of this process; this includes a selection of what fits in the frame, focus, shutter, camera viewpoint, movie quality, and so on. While denotation is what is photographed, while connotation is how the photo is (Fiske, 2011). The data analysis in this study includes several steps, namely interpreting the signs in the parts of the movie by identifying the denotations that appear and then formulating their connotations. Then, interpreting the signs to draw the conclusions.

RESULT FINDINGS & DISCUSSION

The “Tilik” movie is a short movie with a duration of 32 minutes and takes place in Bantul and Sleman Jogjakarta, which was produced by Ravacana Films with the DIY Cultural Office in 2018 but the public began to be able to watch this 32 minute after being legally uploaded to YouTube on 17 August 2020 yesterday.

“Tilik” in Javanese means “to visit”. This movie tells the story of the journey of a group of mothers living in a village who want to visit *bu Lurah* who is being treated in the hospital. Like other villagers in the Jogja area, they rushed to the hospital using trucks belonging to fellow residents. More than 10 people standing in the back of the truck during the trip to the hospital, after being invited by Yu Ning, who got a piece of news about Bu Lurah from a neighbor named Dian.

The conversation along the way to the hos-

pital is the focus of this movie where the main characters: Bu Tejo, Yu Ning, and others are involved in the pros and cons of responding to the information from social media. The conversation became exciting when Bu Tejo talked about Dian’s figure and made her a hot topic of discussion. Dian is described as a single woman, has a job, has a promising career, but in the eyes of Bu Tejo and several other mothers, she is a threat because her “childish” character (easy to get along with) is considered the potential to attract their husbands.

In the last scene of this movie when the truck arrives at the hospital and finally the women are disappointed because they cannot “see” *bu Lurah* who is in the ICU and cannot be visited. The figure of Bu Tejo once again plays a tremendous influence by offering a “solution” to the mothers’ disappointment, namely to go to Pasar Gede. For mothers, going to Pasar Gede is a solution, where they can shop and release travel fatigue and feelings of disappointment.

Even though this movie only shows the journey of a group of mothers from the village to the hospital to visit the Head of the Village, the dynamics and conversations that occur along the way make Indonesians interested in watching it, and represent many values in it. Therefore, the “Tilik” movie is interesting to be viewed from various perspectives, including the perspective of Gender Psychology. Through semiotic analysis and the perspective of Gender Psychology, the following findings were obtained:

1.1 Gender Stereotypes

The Stereotype is labeling or marking of a certain group. Stereotypes often lead to injustice. It comes from a gender-biased perspective (Schweinitz and Merry, 2011). For example, labeling that women are seductive so that every case of sexual violence or harassment is always associat-

ed with this stereotype.

Regardless of whether the director was intentional or not, various stereotypes or gender assumptions were reflected in the screening of this movie. The "Tilik" movie, whether admittedly or not, has preserved the portrayal of women as seducing people's husbands. Dian's context in the "Tilik" movie, with her tourism job which requires her to meet many people, is labeled as a person who likes to change partners. The figure of Dian, who is beautiful and attractive, is considered to be using a male charm implant. The existence of Dian, who has a job that is considered illegal because of the various facilities that Dian has. Dian, who is not married yet, is demeaned and is considered to be more concerned with career than married status. And several other stereotypes attached to the figure of Dian. The depiction of women like Dian as a charmer and seducer, for example, as shown in the movie, is certainly not wrong, because there must be women who flirt, but it is incomplete, misleading, and generalized to all women.

Another stereotype appears in the context of gossiping mothers. This stereotype confirms Wood's (2012) proposition in his book "gendered lives," that culture builds and maintains gender meanings by associating biological differences with social significance. In other words, being a woman must be good at narrating words, likes to gossip (Kurnia, 2017). This condition is expressed in the "Tilik" movie which perpetuates gender stereotyping by taking female actors, the setting, and the conversations that are built. Mothers are gossipers, and talkative more than men. In this movie, men are seen in the figures of truck drivers and traffic police who are confused and always lose to mothers' nagging. Gossip is inherent in women's behavior, although in reality gossip does not only belong to mothers, it is also present to men in cof-

fee shops.

From the above explanation, it can be concluded that as a public media, this movie does not only tell stories but also plays a role in instilling habits, values, and propriety (A'yun, 2019). These values have become basic assumptions, whether we realize it or not, the movie-makers are especially the directors, producers, and players. Maybe they don't necessarily want to instill a value but by presenting those values on the public stage, at least it becomes a contest where the audience then has a choice of these values that make an impression and accumulate and eventually become assumptions, habits, and traditions (Adawiyah, 2012).

Through gender analysis, it will be seen that the preservation of "female stereotypes" that remains in the audience's head, namely the preservation of who and what "normal women" should be in society. Stereotypes that ultimately not only form "normalization" in Foucault's term but also marginalize women who are unable and unwilling to play a normal role (Syahputra, 2017). In gender analysis, this social construction is real violence, because women are imposed on a certain value, which makes them subordinated to men, not independent, unable to move freely to voice their interests directly, and to carry out all activities for their good. With a semiotic approach and analysis of gender psychology, this study can reveal the connotations and denotations of the "Tilik" movie regarding the roles and stereotypes of women.

1.2 Self-defense Mechanism

The term self-defense mechanism was first popularized by Sigmund Freud, a psychoanalyst from Austria. Freud defined self-defense mechanisms as a form of self-image defense that exists in each individual as a way to reduce feelings of pressure, anxiety, stress, or conflict through the distortion of reality or self-deception. It is said to

be self-deception because basically, these strategies do not change the existing objective conditions but only change the way individuals perceive or think about the problem (Zavierra, 2008).

One of the self-defense mechanism forms is through projection technique (Zavierra, 2008). This technique tries to involve a person's feelings or thoughts on the feelings or thoughts of others. Individuals who use this projection technique are usually very fast in showing the personal characteristics of other individuals that they do not like and what they pay attention to will tend to be exaggerated. This technique is used to reduce anxiety because individuals must accept the reality of their ugliness (Fahmi, 2017). In short, the self-defense mechanism is a human's effort to map and vent the impulses of personal feelings and fears on objects outside of themselves, in defensive ways (Elliott, A. (2019). For example, when someone hates other people, he/she will make projections, that the other person hates him/her too. This projection works by expressing the desire or impulse of the individual, but in a way that the ego does not recognize to reduce anxiety.

In this movie, Bu Tejo's defense mechanism is a projection. Bu Tejo, who has ambitions for honor and dignity, projects her fears of losing honor and dignity on Dian. Dian's figure is a threat to mothers because of her sociable nature which is considered to have the potential to attract their husbands.

The "Tilik" movies showed a psychological phenomenon in a society that generally experiences a self-defense mechanism. This psychological phenomenon often occurs in society. The tendency of the community to continuously extract the information about Lucinta Luna's gender transformation, for example, is an example of this tendency of psychological symptoms. This is not without

cause. In Freud's perspective, this condition is because people are afraid of the phenomenon of the third gender. Likewise, when the community regretted the way Adhisty Zara, former JKT48, was with her boyfriend. This is also an indicator of a self-defense mechanism.

1.3 Male and Female's Brain

This movie presents a polemic about the cognitive psychology of men and women. Research conducted by Brizendine (2014), "The Female and Male Brain" showed that female and male brain hormones are different. Due to these hormonal differences, girls tend to speak faster and pronounce more complex words and sentences than boys. *Women speak 20,000 words per day compared to men who speak only 7,000 words a day. More testosterone hormone in men's brains compared to women's brains may cause this, which makes men less chatter while women have eight super-fast pathways to process emotions through words and devote more brain cells to speech. That is why the women imagined in the movie preferred to talk more than men.* (Kuntjara, 2003). Although in Liberman's research (2006) showed the opposite.

However, in the study of Gleitman, et al. (1995), both women and men spoke the same amount, an average of 16,000 words a day. Brizendine's research is invalid, just stereotypes. Because the opinion of this brain hormone is just a stereotype because this statement is not based on research. University of Pennsylvania linguists, Mark Liberman, investigated Brizendine's research and found that there are no academic citations in Brizendine's research (Liberman, 2006). Finally, Brizendine retracted her statement when Liberman published his research in the newspaper. Unfortunately, this stereotype is deeply rooted in society and persists in the memories of many people who think that women talk more than men.

CONCLUSION

This study reveals that the short movie “Tilik” is not just a short story about a mother’s journey to visit someone in the hospital, but it also brings gender values and ideology. Among these values are: (1) Gender stereotypes. The movie preserved the bias of equality in the audience’s head. Women are portrayed as gossipers and seducers for other people’s husbands. This imagery forms a negative stereotype of women. The movie had presented symbolic violence and perpetuated gender stereotyping by taking female actors, the setting, and the conversations that were built; (2) Self-defense mechanisms. The movie showed a psychological phenomenon of society in general that experienced a self-defense mechanism through a projection. What the mothers rumored about the figure of Dina represented a self-defense mechanism of society, in general, to vent the impulses of personal fear on objects outside themselves, in defensive ways. Dina’s sociable figure posed a potential threat to women who fear their husbands would be seduced by other women like Dina; (3) the movie affirmed Brizendine’s research on “The Female Brain” showing that female and male brain hormones are different. Girls tend to speak faster and pronounce more complex words and sentences than boys. Women speak 20,000 words per day compared to men who speak only 7,000 words a day. More testosterone hormone in men’s brains compared to women’s brains may cause this, which makes men less chatter while women have eight super-fast pathways to process emotions through words and devote more brain cells to speech. That is why the women imagined in the movie preferred to talk more than men.

REFERENCES

- [1] A’yun, A. Q. 2019. Relasi Gender Dalam Film-Film Bertema Islam. *Candrarupa: Journal of Art, Design, and Media*, 1(1), 1-6.
- [2] Adawiyah, R. 2012. Analisis Pesan Dalam Film Perempuan Berkalung Sorban; Perspektif Gender. *Kafaah: Journal of Gender Studies*, 2(2), 97-115.
- [3] Benshoff, H. M., & Griffin, S. 2011. *America on film: Representing race, class, gender, and sexuality at the movies*. John Wiley & Sons.
- [4] Brizendine, L. 2014. *Female Brain: Mengungkap Misteri Otak Perempuan*. Phoenix.
- [5] Budiman, Kris. 2011. *Semiotika Visual*. Yogyakarta: Jalasutra.
- [6] Clover, C. J. 2015. *Men, Women, and Chain Saws: Gender in the Modern Horror Film-Updated Edition* (Vol. 73). Princeton University Press.
- [7] Diska, John. 2011. *Cultural and communication studies: sebuah pengantar paling komprehensif*. Yogyakarta: Jalasutra.
- [8] Elliott, A. 2019. *Social theory and psychoanalysis in transition: Self and society from Freud to Kristeva*. Routledge.
- [9] Fahmi, T. 2017. Penerapan Mekanisme Pertahanan Diri (Self-Defense) sebagai Upaya Strategi Pengurangan Rasa Takut Terhadap Kejahatan (Studi Pada Kabupaten/Kota di Provinsi Lampung yang Menduduki Peringkat Crime Rate Tertinggi). In *Prosiding Seminar Nasional Metode Kuantitatif (SNMK) 2017* (pp. 18-32). Jurusan Matematika FMIPA Universitas Lampung.

- [10] Gleitman, L. R., Osherson, D. N., & Liberman, M. (Eds.). 1995. *An invitation to cognitive science: Language* (Vol. 1). MIT Press.
- [11] Hidayati, N. N. 2016. Bahasa Dan Gender: Kajian Karakteristik Kebahasaan Laki-Laki Dan Perempuan Dalam Film Anak. *Al Hikmah: Jurnal Studi Keislaman*, 6(1), 9-32.
- [12] Kuntjara, E. 2003. *Gender, bahasa, dan kekuasaan*. BPK Gunung Mulia.
- [13] Kurnia, N. 2017. Suti: Perempuan Pinggir Kota. *Metasastra: Jurnal Penelitian Sastra*, 9(2), 267-272.
- [14] Liberman, M. 2006. *Sex on the brain. Women use 20,000 words a day, men only 7,000—or so says a new bestseller. Fact-checking “The Female Brain”*. Boston Globe, 24.
- [15] Merry, S. E. 2011. *Gender violence: A cultural perspective* (Vol. 3). John Wiley & Sons.
- [16] Perdana, D. D. 2014. Stereotip Gender Dalam Film Anna Karenina. *Interaksi: Jurnal Ilmu Komunikasi*, 3(2), 123-130.
- [17] Schweinitz, J. 2011. *Film and stereotype: A challenge for cinema and theory*. Columbia University Press.
- [18] Sulastri, I. 2011. Benturan budaya berkomunikasi dalam perspektif gender: Analisis film ayat-ayat cinta. *Kafaah: Journal of Gender Studies*, 1(1), 53-76.
- [19] Sunderland, Jane. 2006. *Language and Gender: an Advanced Resource Book*. New York: Routledge.
- [20] Syahputra, I. 2017. Post Media Literacy: Menyaksikan Kuasa Media Bersama Michel Foucault. *Jurnal ASPIKOM*, 1(1), 1-14.
- [21] Talbot, Mary. 2003. Gender Stereotypes: Reproduction and Challenge dalam *The Handbook of Language and Gender* oleh Janet Holmes dan Miriam Meyerhoff. USA: Blackwell Publishing Ltd.
- [22] Wood, J. T. 2012. *Gendered lives*. Nelson Education.
- [23] Zavierra, F. 2008. *Teori Kepribadian Sigmund Freud*. Yogyakarta: Prismsophie.



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
INSTITUT SENI BUDAYA INDONESIA (ISBI) BANDUNG
LEMBAGA PENELITIAN DAN PENGABDIAN KEPADA MASYARAKAT
Jl. Buahbatu No. 212 Bandung 40265 Telp. (022) 7314982

SERTIFIKAT

Nomor: B/30/IT8/PJ/2020

Diberikan Kepada:

Septi Gumindari

sebagai:

Pemakalah

dalam Pelaksanaan Kegiatan

Seminar Internasional

**“Reposition of The Art and Cultural Heritage
After Pandemic Era”**

Bandung, 29 September 2020



Prof. Dr. Een Herdiani, S.Sen., M.Hum.
NIP 196707061993022001



Agus Cahyana, S.Sn., M.Sn.
NIP 197408052008121002