

CHAPTER I INTRODUCTION

1.1 Research Background

There are various types of film genres, ranging from comedy, romance, slice of life, and mystery. Apart from that, films have other advantages as a communication medium with the presence of audio and visuals. With the presence of these two things, film has become a medium for depicting various life phenomena and social realities that exists in society in a more “actual” way and can describe the character and life within them. With film depictions of various life phenomena, films also have several other functions, such as social depictions of a society, which are depicted in the characters’ character based on reality and the life that exists in it. Apart from having a unique meaning in social phenomena, this film is also seen as an effective communication medium for disseminating ideas, expressing creativity, and using cultural media to depict human life, which makes film a medium that has an important role in society.

As a medium that has a role in presenting life phenomena, of course, one of the interesting issues discussed is the image of women. The mental image that people have of women is a spiritual representation of how they behave in their daily lives. It is derived from the images that are created when they think, hear, see, touch, and speak about women (Sugihastuti, 2019). The image of women is also a form of spiritual mental image and daily behavior of women, which shows the face and characteristics of women (Sri Suhita, 2018). Many literary works are closely related to the image of women, which elevates women as one of the focus objects. One of the reasons why many women are appointed as objects is that the phenomena experienced by these women are related to issues of women's sadness. There is also an ancient idea that women are considered weak creatures without skills, and when acting, they must always put men first. Men and women are considered not to have a high intellectual level. In the social reality of Indonesian society, the existence of

women in structural positions in society and bureaucratization has not yet fully surfaced.

Women have always been associated with refinement, gentleness, and beauty (Murniatmo & (Indonesia), 1986). In Javanese society, there are also the terms refined and rudeness as personality concepts. Refined here means beautiful, pure, polite, and civilized. Meanwhile, rudeness in Javanese society represents being uncivilized, impolite, and speaking harshly. In Javanese society, women are often considered to be of a lower rank than men. Javanese women also behave more gently and have jobs that do not require a lot of energy, and women's existence is dominated more by the power of culture, customs, and applicable regulations. The image of Javanese women according to the Javanese cultural perspective is that physically and psychologically, women are weak creatures compared to men, so they need to be protected by men (Sukri & Sofwan, 2001). There is a Javanese expression which states that *swarga nunut nraka katut* which means women will follow men (husbands) to heaven or hell. In Javanese there are terms *konco wingking* which means a term for Javanese women, where they are the ones who are always behind. Javanese women must always be loyal to their husbands in any condition of life. Since childhood, Javanese women have been trained to become patient, tenacious, hardworking, thrifty, and obedient women so that they can understand their role when they grow up to be good wives and housewives. In Javanese there are several terms for women, including *estri* dan *wadan*. One of the terms is *estri* from the Kawi language which sounds *estren* or *pangestren* which means encouragement or a source of strength for one's partner. A Javanese woman never sees her partner in trouble alone; therefore, she will be willing to help her husband in any way so that he does not suffer alone.

Javanese women place great importance on their household, where they consider the household to be the central pillar of a woman's world (Permanadeli, 2015). Even in modern times, working for Javanese women is not something that is prohibited because, for them, household activities remain their first priority. Most Javanese

women who work are in the age range of 25 to 45 years. These young people use the expression "while still young" or "while not yet married," which means in the Javanese sense "while I have not yet entered the world full of responsibilities (home life)". Most Javanese women who work are still not married, but when they get married, they will prioritize household matters. These Javanese women consider work not as a source of finance or a means of gaining experience but only as an act of participating in community activities. Apart from Javanese women who work, women who take care of the household are still prioritized in Javanese society.

Table 1.1 Which Is The Ideal Modern Javanese Women?

	Jumlah narasumber (T=94)	%
Perempuan keibuan	49	52,1
Ibu	16	17
Perempuan keibuan yang berpendidikan tinggi	17	18,1
Perempuan terkenal (seniman, bintang film, penyanyi)	17	18,1

Source: Dadi Wong Wadon/ Representasi Sosial Perempuan Jawa Di Era Modern

In Javanese society there's a term *mbok-mboken* where this expression describes an attitude that explains a close relationship with the mother. In the daily life of Javanese society, children are closer to mothers, where this closeness is the result of organizational arrangements within the family (H. Geertz, 1961). Because of this, the ideal Javanese woman is a woman who has motherly characteristics. Based on data collected from male sources in Yogyakarta, it can be seen that the percentage of women with maternal characteristics is the highest. Motherly women in Javanese society are women who are rooted in and base their lives on the household. The ideal woman is a woman who takes good care of her children, takes care of her husband, takes care of her household, and can maintain all the open characteristics of the household as a place to develop her life as a woman. Apart from that, there are also terms *wong lanang nang ngarep*, *wong wedok nang mburi* which means men in front, women in back. This term clearly shows the position of

Javanese women in their daily lives. The role of men is to seek fortune for their family as well as being leaders, and the role of women is to be able to take care of (executor) their household.

Table 1.2 The Most Important Beauty Concept

	N (T=94)	%
Cantik lahir batin	63	66
Tahu tempatnya untuk menyesuaikan diri dengan lingkungan (empan papan)	43	45,7
Kelakuannya baik	24	25,5
Bersih	12	12,8
Berkepribadian	10	11,7
Penampilannya oke	4	4,3

Source: Dadi Wong Wadon/ Representasi Sosial Perempuan Jawa Di Era Modern

Apart from that, the ideal beauty of Javanese women is not only visible to the naked eye but also comes directly from inner beauty. Based on a survey from sources in Yogyakarta, several characteristics of an ideal Javanese woman include being beautiful inside and out, *empan papan*, good behavior, cleanliness, and good appearance. Then, it can also be seen from the data above that the concept of beauty for Javanese women that is most often chosen is inner and outer beauty. Inner and outer beauty here mean beauty that is the result of a journey through life and digesting that journey into a personality attitude. Being physically and mentally beautiful also means that the woman is able to bear responsibility and be in her own place in today's Javanese world. Then, there is also *empan papan* which means women must know their place in order to adapt to their environment. Here, a woman must be aware of her role in social life in society and know how to position herself well towards other people so that they can be seen as beautiful women. In *Serat Centhini*, which contains many values and life guidelines, including the ideal woman according to Javanese culture, several characteristics of the ideal Javanese

woman are also listed, namely politeness, nobleness, diligence, loyalty, good at managing the household, and beautiful looks.

The image of Javanese women can also be seen from the experience of Bella Donita, the wife of singer Denny Caknan, who is also a Javanese woman born in Madiun, East Java. Since the two of them got married, Bella has taken care of all the work to accompany her husband at work, where she holds three jobs at once; as a make-up artist, driver, and assistant. Apart from that, Bella's husband, Denny, also wants his wife to be able to take care of their children herself without the help of a nanny. It can be seen that Bella's behavior in the household with her husband is like that of a Javanese woman when they get married later, where she obeys and follows whatever her husband wishes. Apart from that, Bella's husband also said “*Weteng luwe kerik – kerik, lesu kaliren* (hungry stomach rumbling, feeling weak with hunger)” which is the term for Bella's husband, is a wife who must serve her husband under any circumstances. (source: <https://magdalene.co/story/denny-caknan-dan-ciri-pasangan-misoginis/> accessed on 5 July 2024 at 15.54).

Apart from this experience, one of the short films entitled *Tilik* also focuses on the characters, most of whom are depicted as Javanese women. This film tells the story of a group of women from a village who want to visit the village head, who is in the hospital. These village women use a *gotrek* on their way to the hospital in the city because the bus they want to use cannot be booked on a whim. During their trip using the *gotrek*, many things happened on their journey, starting from gossiping, being ticketed by the police, the *gotrek* breaking down, and finally arriving at their destination. One character who is quite interesting is Mrs. Tedjo, who is very active in gossiping about Dian, a young woman in the village, as a bad woman. It can be seen in the film that the figure of Mrs. Tedjo dominates the women in the *gotrek* in several scenes. Like in the scene when the truck broke down, other women helped to get the truck running, but Mrs. Tedjo just walked behind watching the others helped the driver. Then Mrs. Tedjo also felt that she was the greatest among other mothers because her husband had extensive connections with officials

in the local area. In one scene, Mrs. Tedjo is seen talking about Dian being a miserable woman because she lost her father when she was little and she only has her mother, and Dian didn't go to college after graduating from high school, so Mrs. Tedjo thinks Dian's attitude is naughty like that. In another scene, there is also gossip talk about Dian, where Mrs. Tedjo finds out about this from Facebook, so the women believe it because the information definitely comes from smart people. Because of this, Mrs. Tedjo's position is increasingly dominant among the others.

The film *Tilik* is a thirty-one minute short film produced by the Ravacana Film Studio. This film was released in September 2018 and uploaded to the YouTube channel on August 17, 2020, so that the general public can watch it for free. This film is one of the short films that passed the special fund curation of the Yogyakarta Special Region Provincial Culture Service in 2018. All the dialogue in this film is in Javanese, with a distinctive Javanese accent mixed with Indonesian. Until now, the film *Tilik* has received almost 28 million views on YouTube. The film *Tilik* also won several awards in the selected short film category: the Maya Cup 2018, the Official Selection Jogja-Netpac Asian Film Festival (JAFF) 2018, and the Official Selection World Cinema Amsterdam 2019.

The film *Tilik*, which was uploaded on YouTube, is also one of the marketing strategies carried out by the Racavana film studio that produced it. This is proven by the increasing number of viewers when this film is uploaded to YouTube. YouTube social media has a very important role in the promotion and marketing of films in the current digital era. Social media is becoming one of the main platforms used by film producers and marketers to reach a wider audience. YouTube users in the world continue to increase every year, reaching 2.71 billion active users in the third quarter of 2023, which is an increase of 0.37% compared to the previous quarter, based on data taken from Business of Apps.

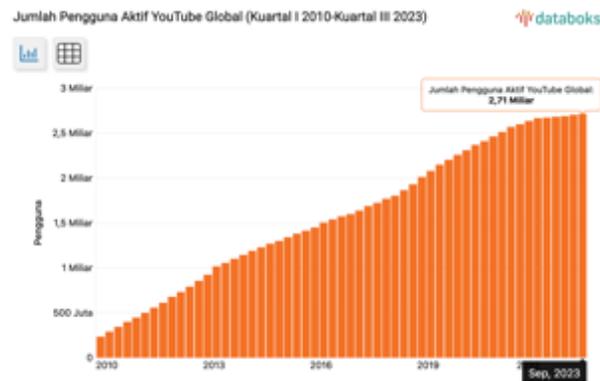


Figure 1.1 Number of Global Active YouTube Users

Source: [databooks.katadata.co.id/Jumlah Pengguna Aktif Youtube Bertambah lagi Pada Kuartal III-2023](https://databooks.katadata.co.id/Jumlah-Pengguna-Aktif-YouTube-Bertambah-lagi-Pada-Kuartal-III-2023)

In Indonesia itself, based on the latest report from We Are Social, the number of users is ranked fourth in the world with 139 million users as of October 2023.

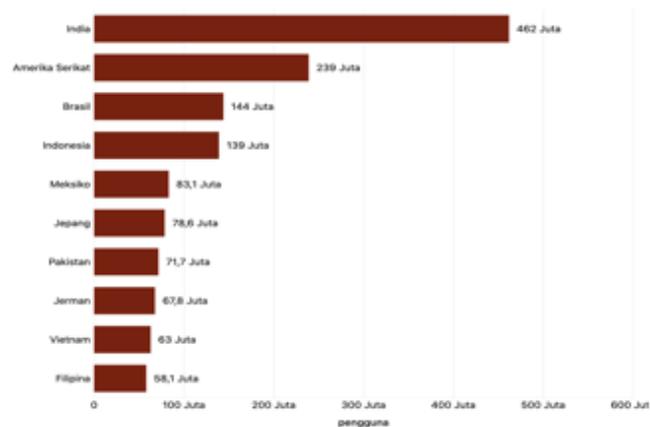


Figure 1.2 10 Countries with the Most YouTube Users in the World

Source: [databooks.katadata.co.id/Indonesia Peringkat Keempat Pengguna Youtube Terbanyak Dunia](https://databooks.katadata.co.id/Indonesia-Peringkat-Keempat-Pengguna-Youtube-Terbanyak-Dunia)

From these data, it can be seen that the development and progress of YouTube social media users are very significant. With so many YouTube users, the film *Tilik*, which was uploaded on YouTube, has attracted quite a lot of netizens' attention

with a high number of views, and the comment column on the film is quite large, reaching tens of thousands of comments.

Then there was a comment from the username @daniaputriazahra8300 which got two thousand nine hundred likes, “*Nonton ini serasa roller coaster sih. Di awal-awal ketawa terus karena pertengkarang bu Tejo sama Yu Ning, terus merasa terharu sama rasa solidaritas dari ibu-ibu yang bantuin salah satu dari mereka yang mau muntah. Yu Ning juga masih mau bantuin Bu Tejo buat nahan rasa kebeletnya. Terus rasa kagum saya sama Yu Ning yang awalnya masih nahan-nahan diri dan nanggepin kata-kata bu Tejo dengan candaan. Di tambah lagi waktu di razia, awalnya mereka yang berantem ampe teriak-teriakan jadi akur dan nyoba buat mojokin polisinya XD. Terus pas nyampe rumah sakit, jantung saya berdebar karena keingin tahuan saya tentang Dian, lalu di tutup dengan wajah kesal dan menyesal nya Yu Ning pas di akhir cerita. Membuat saya ikut merasakan rasa bersalah dan kesal yang dirasakan oleh Yu Ning. Lebih sebelnya lagi ternyata 'fitnah'nya bu Tejo hampir mendekati benar :D. Yang paling saya suka obrolan khas ibu-ibu yang terlihat natural. Terus sinematografinya yang buat saya hanyut dalam cerita juga alam sekitarnya. Semoga Ravacana Films terus membuah karya seperti ini lagi kedepannya!! XD”*. Also there was a comment towards Yu Ning from user Dreinzf, “*Hmm. IMHO Yu Ning adalah representasi orang yg tidak mudah menerima suatu berita , but at the same time Ndak proaktif dalam mencari klarifikasi/ kebenaran. Cenderung menikmati status quo yg terjadi di sekitarnya.”*

These two comments are examples of netizens' responses to characters in the film *Tilik*, such as Mrs. Tedjo and Yu Ning, who portray Javanese women in the film. Apart from these comments, there were still many responses from netizens who highlighted other characters and their behavior in the film. In these comments, there is an overlap between the depiction of Javanese women in the film *Tilik* and the image of Javanese women in general. If Javanese women are generally described as gentle, obedient, and aware of their place in society so that they are seen as graceful figures, however, in the film *Tilik*, many netizens think that Javanese

women really like to gossip, have a dominant nature, use harsh words when they are annoyed, like to do whatever they want, etc.

Based on this, researchers are interested in conducting research entitled The Image of Javanese Women in the Film *Tilik*: "A Study of Comments on YouTube" to examine more deeply how the image of Javanese women in the film *Tilik* is seen by netizens in the film by comparing the image of Javanese women in general.

In this research, the data used and analyzed are in the form of comments from netizens on the YouTube channel where the film studio uploaded the film *Tilik*, with netizens responding to this regarding Javanese women. The object of this research is quite interesting because, if analysis is usually carried out through dialogue or narration of a character in a film, this research will analyze it through comments on YouTube. Since YouTube comments feature lengthy textual discussions between users, they give rich, organically occurring data that offers insight into "spontaneous" public opinion that is not influenced by any research purpose but conveys and has historically and culturally localized meaning (Reidy et al., 2023a). There are various netizen comments regarding Javanese women featured in the film *Tilik*, as well as high interactivity in the comments column for the film *Tilik*, which is uploaded on YouTube.

The existence of interactivity in the form of various views and responses from netizens in the comments column regarding the image of women in the film *Tilik* is interesting to study in more depth, because the comments on YouTube not only look at the perception of the image of Javanese women from the Javanese themselves but can also examine There were also various comments from netizens from other regions who responded to how the Javanese women in the film *Tilik* were described.

1.2 Formulation of The Problem

Film has the power to influence audiences because it can depict life phenomena with audio-visual aspects. Therefore, film is an effective communication medium for disseminating ideas and concepts to the public. In films that can depict phenomena in people's lives, one of the things shown is the image of women. This image of a woman is a picture of a woman's mental, spiritual, and daily behavior that shows typical female characteristics. In Javanese culture, the image of women is depicted as Javanese women who are good at managing and prioritizing their household, can take care of their husbands, have good manners, are beautiful physically and mentally, and can adapt to their environment.

The film *Tilik* portrays a variety of Javanese women characters, but Mrs. Tedjo stands out as a particularly captivating figure, exerting a significant influence over the other characters. Mrs. Tedjo continued to gossip about Dian, and she thought that Dian was not a good woman. She also did not accept it when the group of mothers were ticketed by the police, so Mrs. Tedjo led the other mothers to protest against the police. With the depiction of the characters in the film *Tilik*, many netizens commented on the YouTube column where the film *Tilik* was uploaded. These comments focused a lot on the characters of Javanese women in the film, where they thought that Javanese women really like to gossip, like to say harsh words when they are upset, and also like to interfere in other people's lives.

The image of Javanese women who are depicted as women who are gentle, polite, and have good manners with the image of Javanese women in the film *Tilik* is quite different from these things, so that many netizens comment on the characters, this discussion is interesting to study in more depth.

1. How the image of Javanese women can be formed through comments based on film *Tilik*?
2. How the image of Javanese Women in the film *Tilik* is understood by netizens through comments on YouTube?

1.3 Research Objective

1. This research aims to examine more deeply the image of Javanese women in the film *Tilik* through comments on YouTube, where there are various views of people from backgrounds not only from Java but also from other regions regarding the image of Javanese women.
2. This research is to identify themes that emerge in public discussions in the YouTube comment column related to the image of Javanese women
3. This research is to analyze how comments on YouTube reflect the social and cultural views of society towards Javanese women

1.4 Research Significance

1.4.1 Theoretical Significance

From the theoretical aspect, this study can contribute to communication science, more specifically regarding how the image of Javanese women is studied more deeply from observations of comments on YouTube, where netizen comments on YouTube present pure data insights from public opinion without any influence from the research agenda. The YouTube comment column is an open-access space platform that is able to produce participatory information so as to produce social phenomena regarding the image of Javanese women.

1.4.2 Practical Significance

Practically, the results of this study can provide insights into Javanese women in a broader way and additional references on how the public sees the image of Javanese women in the film *Tilik* with the image of Javanese women from the aspect of Javanese culture.

1.4.3 Social Significance

Socially, this study is expected to be able to see various perspectives on the image of Javanese women from various netizen backgrounds in various regions, as seen from YouTube comments. By examining diverse viewpoints on the representation of Javanese women, the public can gain a critical perspective and a deeper

understanding of this image. This can also provide the public with deeper knowledge about the image of Javanese women.

1.5 Theoretical Frameworks

1.5.1 State of The Art

The first research is by Kerry Reidy, Kelley Abbott, and Samuel Parker in 2023, entitled *So they Hit Each Other: Gendered Construction of Domestic Abuse in the YouTube Commentary of the Depp v. Heard Trial* (Reidy et al., 2023b). A critical discourse analysis of the YouTube comments left under five videos of the Johnny Depp v. Amber Heard trial is presented in this paper. The study employs a qualitative research methodology, utilizing critical discursive psychology to analyze data. This approach leverages discursive insights to investigate how individuals employ language and shared discourses to uphold or contest the prevailing social power structures that underlie the comments. The investigation looks at the discursive tools commenters employ to create their narratives about domestic abuse. Three interpretive frameworks are used by commentators: "dangerous women," "mutual abuse," and "perfect victim." The data analysis is based on YouTube comments made beneath the Depp v. Heard trial footage, which examines how the public perceives domestic abuse. The data analysis concludes that gendered bias is discursively produced to perpetuate women's oppression and control through contradictory narratives that create a narrative of dangerous female dominance while also confusing and pathologizing women. State, social, and domestic violence against women is justified by normalizing and legitimizing gendered bias.

The second research is by Riris Purnamasari and Bambang Indiatmoko in 2019, entitled *The Image of Javanese Women in the Novel Beach Girl by Pramodeya Ananta Toer; Social Realism Review* (Purnamasari & Indiatmoko, 2019). The research employs a qualitative descriptive approach design, utilizing the hermeneutics method to live up and reconstruct a text into networks of interaction

between the author and readers, as well as the accompanying emotions and social situations. Hermeneutics seeks to analyze and interpret study objects—which are shaped by phenomena related to human existence—in order to determine their meaning. Because this study focuses on examining the social reality portrayed in the book, George Lukacs' social realism theory was employed. George Lukacs's idea of social realism, including how the work reflects objective reality, how dialectical movement affects the plot, and how much emancipatory critical statements can explain and shed light on the social conditions the novel depicts. Javanese women are portrayed as having traits like *nglaras rasa* and *angon rasa*, *welas asih*, *nrima*, and *rasa rumangsa*, *kanthong bolong* and *gangsir ngenthir*, *kridha grahita*, *ngelmu begja*, feeling afraid, feeling to have and to be jealous, and being simple in Pramodeya Ananta Toer's novel *Girl Beach*. Additionally, social factors like ethics toward elderly people, ethics toward those of higher rank, and ethics to interact within society could be observed as representations of Javanese women.

The third research is by Chang Sup Park, Qian Liu, and Barbara K. Kaye in 2021, entitled *Analysis of Ageism, Sexism, and Ableism in User Comments on YouTube Videos About Climate Activist Greta Thunberg* (Park et al., 2021). The study's methodology involves analyzing 3,300 user comments on the top 11 YouTube videos featuring climate activist Greta Thunberg using both quantitative and qualitative content analysis. Qualitative content analysis, a research method for "the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns in coding categories that is derived directly from the text data," was used to carefully examine each comment and group them into groups that represented similar meanings. The frequency of ageism, sexism, and ableism is computed for quantitative study. This study uses YouTube incivility, which is defined as using derogatory words and disrespectful tones to incite stereotypes and seek to discredit other viewpoints. This study aimed to improve on previous research on rudeness by examining user comments on 11 YouTube videos featuring climate activist Greta Thunberg. This

study looked at how ageism, sexism, and ableism—perceptions of Thunberg as a young person with Asperger's syndrome—were applied to the remarks. The results of this study's analysis suggest that a large number of YouTube users disparage Thunberg in an impolite manner because they are unable to convincingly refute the facts behind climate change.

The fourth research is Sri Rahayu Nur Jayanti & Sudiati's research in 2023, entitled *The Image of Javanese Women in Three Novels of Naning Pranoto* (Sri Rahayu Nur Jayanti & Sudiati, 2023). This is descriptive qualitative research that uses feminist theory because there are marginalized or underrepresented populations. The study's findings demonstrate that, as a result of the characters' experiences with social interaction, Naning Pranoto's three novels present a very dynamic picture of women. Javanese women in the novels are shown as being more dominant by men when read through the eyes of the female protagonists. The story then goes on to discuss various issues, most of which stem from economic issues that lead to other issues, including marginalization, oppression, and sexual abuse.

The fifth research is by Huan Chen and Yang Feng in 2023, entitled *Friend or Foe? A Mixed-Method Analysis of YouTube Users' Replies to Top Comments of Femvertising* (Chen & Feng, 2024). This order to uncover relationships and trends between the top 10 comments and commentators, as well as themes of discussion, this study used a mixed research approach design that included user analysis and qualitative content analysis. Jurgen Habermas, a German philosopher and social theorist, is the source of this study's public sphere theory. Habermas defines the public sphere as an imagined setting where people congregate as equals to participate in critical and logical discourse outside of the government and the market. The study's findings provide insightful theoretical understandings of the public sphere's dynamics in the context of digital media, particularly as it relates to YouTube femvertising. By studying how various conversational forms either help or impede the development of the public sphere on a contentious topic on a digital platform, this study adds to our knowledge of the public sphere theory. From a

practical standpoint, the findings have important implications for marketers and advertisers. They can have a thorough grasp of the attitudes and actions of customers by examining both comments and answers.

Some of the previous studies have examined the image of Javanese women in the media and also examined the study of comments on YouTube, where some of the studies mentioned previously used descriptive qualitative research methods and content analysis. However, what distinguishes this study from previous studies is how the image of Javanese women depicted in the media is studied from the perspective of netizen comments on YouTube. Furthermore, the examination of YouTube comments has yielded numerous perspectives, enabling researchers to gain insights from diverse perspectives. Therefore, this study will focus on the image of Javanese women in the film *Tilik*, which is studied from comments on YouTube with thematic analysis to analyze the image of Javanese women in *Tilik* film.

1.5.2 Research Paradigm

A paradigm is a loosely organized set of logically interconnected assumptions, notions, or propositions that directs thought and research (Bogdan & Biklen, 2007). The research paradigm serves as the framework within which ideas and practices of your discipline are integrated to produce the research plan. This is a philosophical framework that provides the structure of the research and includes beliefs, biases, and ideas to guide the research process.

The constructivist paradigm, which directs observation and objectivity in discovering a reality toward the social actors in question, is used by the researcher in this study. Using this constructivist approach, researchers examine the many realities that people create for themselves and the ways in which this construction affects their interactions with others. Researchers use the constructivist paradigm because it places their position on an equal footing with their subjects and tries to understand and construct something that becomes an understanding of the subjects

to be studied. There are a number of characteristics that set the constructivist paradigm apart from others, namely methodology, ontology, and epistemology. For this study, the researcher used methodological criteria, where there are two aspects to this criterion, namely hermeneutics and dialectics. In terms of hermeneutics, this is an activity that involves conversational text, writing, or images.

From this explanation, this constructivist paradigm is relevant to use in this study because the researcher examines more deeply the image of Javanese women from netizen comment data from the YouTube comment column of the *Tilik* film, where netizen comments are activities that involve conversational text.

1.5.3 Social Construction Theory

The theory of social construction was put forward by Peter L. Berger and Thomas Luckmann in their book entitled *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. This theory was originally inspired by Berger's question about what reality is, which emerged from two philosophical paradigms: empiricism and rationalism. These paradigms finally answered this question with the formulation of "objective reality" and "subjective reality." We understand this theory as a socially constructed reality, with the terms "reality" and "knowledge" serving as key concepts. The quality seen in realities that are acknowledged as existing independently of our free will is called reality. On the other hand, knowledge is the conviction that certain facts exist and possess particular qualities.

The constructivist paradigm, which forms the basis of this theory, holds that social reality is a social construction made by free human beings. Humans are the determining individuals in the social world that is formed based on their will, so this theory is introduced with a point of view or perspective that can see social phenomena or social reality. According to Berger, the construction of social reality is a process where someone interacts and forms realities. Society is not an objectivity that evolves in a determined and unchangeable way, but society creates reality through social interaction (Berger & Luckmann, 1967).

The basic idea of this theory is that social institutions are created, maintained, or changed through human actions and interactions. The reality of this theory is that society and these institutions are built subjectively, not objectively. This objectivity can occur if the repeated affirmations given by others have the same subjective definition. Social construction theory can be used to study how people have perspectives, thoughts, and emotions that do not have a physical form. According to James Carey, there are four stages in social construction (Carey, 2009):

1. Construction

After a concept is developed, social actors determine how to give it physical form

2. Maintenance

A specific social construction must be actively maintained by social actors in order to survive; otherwise, it will be discarded and eventually disintegrate

3. Repair

Because elements may be purposefully altered or unintentionally forgotten over time, social actors must periodically fix their structures

4. Change

If the construction that was completed in a certain time frame sends a message that is no longer supported, it must be modified

1.6 Conceptual Framework

1.6.1 The Influence of Women's Images in Film Media on Netizen Perceptions

The image of women is a picture or characteristic of women. The image of women is a variety of forms of mental, spiritual, and daily behavior of women that show the face and characteristics of women (Sugihastuti, 2019). The image of women includes an understanding of their role in social life influenced by patriarchal culture (Sugihastuti, 2002). The image of Javanese women, according to Javanese culture, physically and psychologically, women are weak creatures when compared

to male creatures, so they need to be protected by men (Sukri & Sofwan, 2001). Javanese women are women who speak Javanese as their mother tongue, who are still rooted in the culture and way of thinking found in the Java region. In the environment where women live, there are norms that apply and become role models in their lives (Murniatmo & (Indonesia), 1986). The three main aspects of the image of women are physical, psychological, and social. The physical is described as having typical characteristics, such as the aspect of beauty. Then the psychological reflection reflects the inner attitude of women toward facing a problem. Then there is also the social aspect, namely family and society.

According to Jalaluddin Rakhmat, the media plays a big role in the image of women (Rakhmat, 1999). An image is a meaningful representation of reality, and the media has the power to shape reality. The image first depicts the evolution of linguistic forms with factual references that give rise to new meanings. After that, the event is a reality made up of facts. A new reality that contains more references than the previous facts is formed when an event in the media is consumed and reinterpreted by the public or consumers. This results in the appearance of other images in a sequence that are connected to one another and form pieces. As a result, the network of meanings begins to take on a wider and more complex set of meaning relationships. The two models used in the media's development of an image are the good news model and the bad news model. The good news model is a construct in which the news item is presented favorably to make it appear better. The bad news model is a construction that has a tendency to present the news item's negative side, making it seem worse than the item itself.

The media has significant power and role in shaping social reality. The reality of several occurrences is constructed by the media into compelling narratives or discourses. Every piece of media material is a reality created via meaningful discourse. The reality in this medium is related to the theory of social construction by Peter L. Berger and Thomas Luckmann, where, according to Berger, this reality is formed and constructed, not formed scientifically. Everyone has their own

construction of reality, and this construction is formed from experience, social environment, preferences, etc (Berger & Luckmann, 2011). Media content is essentially the result of constructing reality with language as the basis for its formation. This language is the main thing in forming reality. Not only as a shaper of reality, this language can also determine a conceptualization and narrative tool. With language in the media that can determine a narrative, this language can determine an image until the image appears in the minds of the audience. Film media has the power to determine cultural values that are important and need to be followed by society, according to the perspective of the maker. Social reality in films cannot be separated from the ideology and interests of the maker.

In this context, the image of Javanese women formed in the film *Tilik* influences the audience in perceiving it, and the audience responds to it through the YouTube comment platform. In the film *Tilik*, the image of women shown is the image of Javanese women, with several characters in the film, one of which is Mrs. Tedjo. Mrs. Tedjo in the film is a fairly prominent character. In this film, with her being depicted as a strong character, it is shown that she can express her disagreement with something she doesn't like. She is also depicted as a Javanese mother who really likes to gossip, and throughout the journey, it is seen that Mrs. Tedjo is a pioneer for other mothers to gossip, where the gossip they talk about is about life in the village where they live. Mrs. Tedjo is also in one scene, she is seen fighting the police when the *gotrek* they are riding is about to be ticketed by the police, and she also invites the others to fight the police. Then there is also the character of Dian, who is a young Javanese woman, with her being depicted as a beautiful woman and still single because she is still focused on her work as a career woman. Dian's character became a topic of conversation among the mothers in the village, especially Mrs. Tedjo, who talked about bad things related to Dian's image.

In light of some of the behaviors of Javanese women in the *Tilik* film, many netizens commented on the image of Javanese women in the YouTube comment column. YouTube's commenting platform offers a range of features that let registered users

communicate with one another and share their reactions to videos. In the comment section, users recreated and comprehended the messages that the media had established (Nasucha & Kertanegara, 2020). In this comment column, netizens commented on various behaviors of the characters in the *Tilik* film, starting from how they interact with each other, the characteristics of the characters that they think are good and bad, and also how the characters in the film speak in polite Javanese or *kromo* and comment on how the Javanese women dress. The comments from these netizens vary; some are positive, negative, and neutral. From the netizens who commented on the image of Javanese women in the *Tilik* film, it can be seen that the way the *Tilik* film describes the image of Javanese women greatly influences the audience who watches the film.

1.6.2 Netizen Social Interaction in YouTube Comment Column in Forming Discourse

Since its founding in 2005, YouTube has grown to become the most popular platform for sharing videos online (Gill et al., 2007). Over half a billion unique individuals access YouTube every month as it continues to gain popularity. Among the behaviors that users engage in on YouTube are viewing videos, liking the content, and leaving comments. Underneath every video on the YouTube platform, there is an option to put up a user comments section that functions like a message board and lets registered users leave messages. If there are a lot of comments, they will stretch across several pages and be shown in reverse chronological order. Through a series of conversations in the comment box, users reconstruct and comprehend the message (Nasucha & Kertanegara, 2020).

One can freely communicate with individuals anywhere in the world by leaving comments on YouTube videos, regardless of time or place restrictions (Hamid et al., 2015). They can communicate with professionals at different levels, which promotes knowledge exchange (Lange, 2018). As a result, people are better able to comprehend and assess the perspectives of others. People can pick up social language, fashion, and self-expression by observing how other people interact with

one another and react to particular circumstances (Luo et al., 2021). Those that participate in YouTube comments can also learn more about certain topics and expand their expertise in particular fields (Meyers, 2012). In addition, by interacting with both expert and non-expert learners, users can actively seek clarification, assess diverse issues, and cooperate in knowledge sharing (Hamid et al., 2015). It is natural to observe how ideas or viewpoints can clash when sharing and looking for information, as comment features on YouTube encourage self-learning, interaction, and knowledge sharing with others (Lange, 2018).

Despite the fact that YouTube comments have received less research than other aspects of the site due to the sheer volume of comments, their unstructured organization, and their variable quality, most studies have concentrated on the interaction patterns associated with comments (Lee et al., 2010). By ensuring concurrency, active control, and two-way communication, YouTube comment sections offer interactivity. Through chat features and comments, users may now efficiently exchange messages with one another on social networking sites and online communities. Studies looking at comments on video-sharing websites reveal that users not only use comments to express how they feel about videos and to empathize with others' viewpoints, but they also offer relevant information or engage in regular conversations (Madden et al., 2013).

The purpose of the comments feature was to allow users to share textual information about videos and to voice their opinions about them. One can remark on and praise video content, as well as respond to other people's comments, using the comments option.

With the YouTube comment column as a place for netizen interaction where netizens discuss and give their opinions to each other, netizen social interaction related to their opinions about the image of Javanese women from the *Tilik* film can be formed. The features in YouTube comments can also help netizens discuss certain opinions with each other, such as the reply feature in the main comment,

where this feature allows users to create sub-discussions under the main comment. This feature can also allow users to increase the intensity of the debate so that an opinion can develop.

In addition, in the YouTube comment column, there is a Like or Dislike feature, which motivates netizens to get emotional reactions from other netizens. Comments that get a lot of likes also indicate that they get a lot of approval or that other netizens have the same opinion as the main comment. As can be seen from the YouTube comment column of the *Tilik* film, there are many interactions that occur regarding the responses of netizens when watching the *Tilik* film. There are many types of comments with various different points of view, so that various differences in netizen opinions can form discourse. Discourse is a collection of whole utterances made in a regular, systematic communication act that contain ideas, conceptions, or effects that are generated in a particular context (Foucault, 1972). Discourse is seen as ideological analysis. The ideological aspects of discourse signifies that these ideas are articulated and typically perpetuated within the social behaviors of its adherents. Individuals convey their beliefs, thoughts, and values as group members through speech or writing, and these beliefs are revealed through an extensive examination of the text (Fairclough, 1993). Because communication involves the sender, the recipient, and the message being communicated, all acts of communication are considered to be parts of discourse. In written communication, discourse is seen as the result of the expression of the speaker's ideas. The interaction of netizens in the comments on YouTube produces narratives of discourse related to the image of Javanese women in the film *Tilik*.

1.7 Research Assumptions

The researcher's assumption from this study is that the image of Javanese women in the *Tilik* film is the result of the social construction of Javanese culture, which includes not only the characters of the film but also how Javanese women are positioned in Javanese society. In addition to the image of Javanese women from the film that is depicted, the public also participates in understanding this by

commenting in the YouTube comment column by discussing, giving criticism, and showing their support in understanding and responding to the image of Javanese women in the *Tilik* film. The YouTube platform, especially the comment column, plays an important role in strengthening or changing the image of Javanese women presented in the film. From the netizen comments, it can be seen whether they agree or disagree with the image of Javanese women presented. The comments that even reach tens of thousands in the *Tilik* film show that there are opinions and perceptions of netizens regarding the image of Javanese women, and the comments produced vary depending on how strongly they are connected to Javanese cultural values or how netizens interpret gender in a broader context. Various netizen discussions in the YouTube comment column create a social consensus regarding the image of Javanese women in the *Tilik* film or vice versa, so that there are differences of opinion that show a plurality of perspectives among the audience.

1.8 Research Method

1.8.1 Research Type

The type of research that will be used is descriptive research with a textual analysis approach. The goal of descriptive research is a comprehensive summarization of specific events experienced by individuals or group of individuals (Lambert & Lambert, 2013). This descriptive is one type of technique for discussing data that is collected, processed, and presented by assessing the data. Textual analysis is used in this study because this study was conducted by interpreting social phenomena and texts by constructing the context of the text. The purpose of textual analysis is not to assert that a text is truthful, accurate, or consistent with reality (McKee, 2003). The goal of this analysis is to comprehend the processes involved in forms of representation. The same event can be presented in many ways by different texts and yet stay true to one another. All texts can tell their own stories about how they understand the world from their own perspective.

This study performs a thematic analysis to identify patterns and themes within the data collected by researchers (Braun & Clarke, 2006). Kracauer characterizes

thematic analysis as a qualitative technique that uses standard measurements on specific units, typically utilized to assess the nature of documents or facilitate comparisons between them (Kracauer, 1952). This thematic analysis approach involves coding procedures associated with data, facilitating the development of ideas, meaning, and understanding. Thematic analysis is a systematic approach that identifies, examines, and describes patterns. Thematic analysis involves key elements that influence the researcher's selection of a research paradigm for the study. The complexity inherent in qualitative research complicates the understanding of effective approaches to thematic analysis, given the variety of qualitative data analyses that exist (Bernard, 1996). Interpreting textual data primarily involves addressing the volume of data and simplifying complex textual information into more manageable forms (Habermas, 1971). Thematic analysis emphasizes the identification and description of concepts within data rather than the quantification of words and phrases. The researchers seek to understand a text and data by revealing the original author's or participant's intended meaning, a process known as subjectivist studies within the framework of historical-hermeneutics (Habermas, 1971). Meaning and interpretation arise from pre-understanding; thus, any analysis, especially thematic analysis, is influenced by the inquirer's perspective.

Thematic analysis method is used in this study because this method can explore the meaning of netizen comments on YouTube that are diverse. The diverse data allows researchers to identify patterns or themes that emerge from the perspective of netizens in the comments column. Thematic analysis can also provide flexibility for researchers in coding data with researchers being able to freely explore various aspects related to the image of Javanese women in the film *Tilik*. With thematic analysis, researchers can categorize themes more specifically and identify language patterns used by netizens to discuss this topic.

1.8.2 Data Type

The type of data used in this qualitative research is text and written words. For this research, text from netizen comments in the YouTube comment column of the *Tilik* film was used, where from thousands of comments on YouTube, comments on the topic of the image of Javanese women from the film were selected.

1.8.3 Data Source

Primary Data

The primary data source for this study uses sources in the form of netizen comments related to the image of Javanese women in the film *Tilik*.

Secondary Data

Secondary data sources collected by researchers through data collection techniques obtained from previous comment collections are then processed to be analyzed further.

1.8.4 Data Collection Technique

The data collection techniques used in this research are observation and documentation. Observation of this research by observing the results of netizen interactions in the YouTube comment column of the *Tilik* film related to the image of Javanese women and documentation by collecting related comments that respond to the image of Javanese women from YouTube. The observation technique is a method of collecting data where researchers or their collaborators record information as they witness it during the research. The documentation method is a method of collecting data by transferring relevant written materials on sheets provided by researchers, which will then be studied further by researchers.

In the YouTube comment column of the *Tilik* film, there are tens of thousands of comments that researchers will later group into several categories based on the social interactions of netizens who respond to the image of Javanese women in the *Tilik* film. The analysis will be limited by sorting popular comments based on the most likes, the most replies from netizens from the main comments in the comment

column, and netizen responses related to the image of Javanese women. The selection of this context is done so that researchers can focus on the comment text related to what is being studied. Then, the data from the comments was manually copied and pasted into a Microsoft Word document, which will be analyzed and the meaning of the comments interpreted. Some comments from YouTube on the *Tilik* film are as follows:

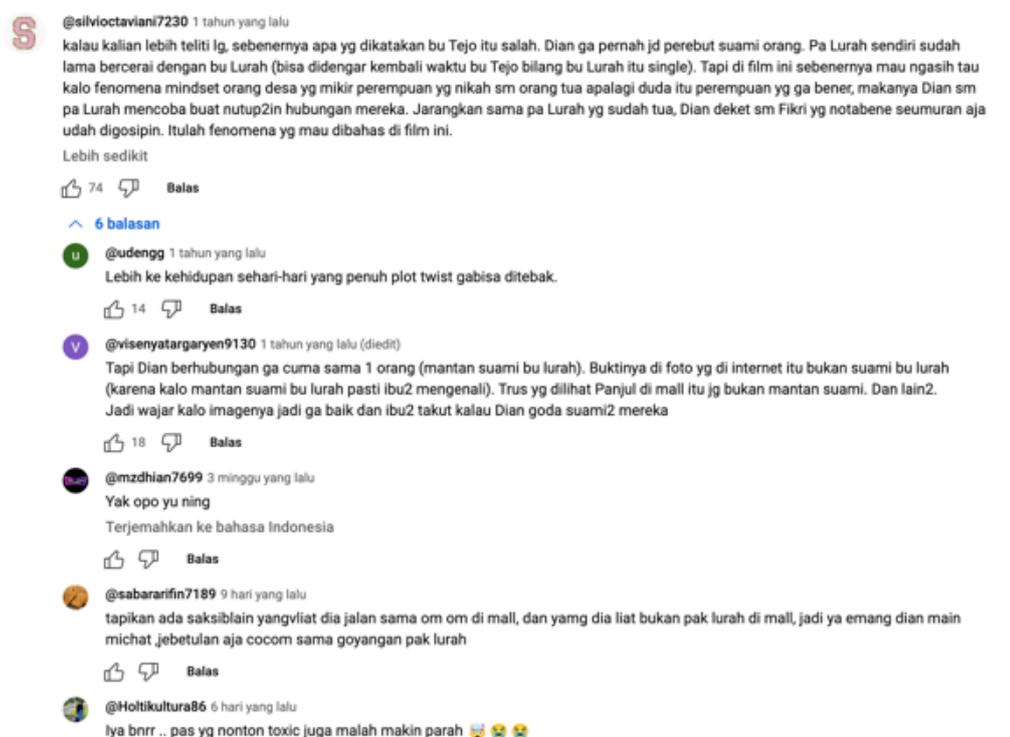


Figure 1.3 Comments in *Tilik* Film (1)

K @kirdessurya 3 tahun yang lalu

Bu Tejo dianggap pahlawan karena desas-desus yg ia bicarakan selama perjalanan ternyata menjadi sebuah kebenaran di akhir film. Tapi perlu diingat juga di tengah perjalanan beliau berusaha menarik simpatisan guna pemilihan lurah selanjutnya (uang sogokan untuk Gotrek), tidak membantu mendorong truk ketika mogok, melawan hukum dengan cara menyerang polisi bahkan menjadi provokator bagi ibu-ibu yg lain, menjadikan orang lain sebagai obyek perhibahan tetapi jika terjadi pada anggota keluarganya maka ia akan emosi dan tidak terima. Inilah hal-hal yg membuat emosi penonton dipupuk sedikit demi sedikit.

Terlepas dari itu semua, bu Tejo adalah realita yg sangat sering ditemui, setidaknya di budaya Jawa. Apakah merepresentasikan Indonesia secara keseluruhan? Bisa jadi iya, bisa jadi tidak.

Tepuk tangan untuk para seniman Jogja yg bisa merealisasikan film yg begitu relate dalam kehidupan sehari-hari. Bahkan mengangkat hal yg sederhana menjadi begitu mengena. Salut!

Lebih sedikit

👍 5 rb 🗨️ Balas

^ 58 balasan

W @wadefak2671 3 tahun yang lalu

Kyknya gk ada yg bener mas,tuduhan2 bu tejo gk ada yg trbukti,dian cm mau nikah ama pak lurah dan bukan berprofesi sbgai wanita nakal. 😂

👍 148 🗨️ Balas

K @kirdessurya 3 tahun yang lalu

@wadefak2671 Setidaknya plot twist yg ditampilkan sedikit banyak sudah membenarkan sebagian perkataan bu Tejo, kak. Saya tidak menyalahkan tokoh Dian ya di sini, tapi stigma yg menempel cukup kuat pada karakter dia

👍 139 🗨️ Balas

G @gofartobing1880 3 tahun yang lalu

@wadefak2671 bukan tidak terbukti, namun tidak diceritakan di film ini. Faktanya, Dian memang bersama om-om yang lebih pantas menjadi Bapaknya.

👍 128 🗨️ Balas

● @jerow1249 3 tahun yang lalu

ya beginilah potret kehidupan di desa-desa yg sebenarnya. #jojjaistimewa #klatenbersinar

Figure 1.4 Comments in Tilik Film (2)

● @daniaputriazahra8300 3 tahun yang lalu

Nonton ini serasa roller coaster sih. Di awal-awal ketawa terus karena pertengkarang bu Tejo sama Yu Ning, terus merasa terharu sama rasa solidaritas dari ibu-ibu yang bantuin salah satu dari mereka yang mau muntah. Yu Ning juga masih mau bantuin Bu Tejo buat nahan rasa kebeletrnya. Terus rasa kagum saya sama Yu Ning yang awalnya masih nahan-nahan diri dan nanggepin kata-kata bu Tejo dengan candaan. Di tambah lagi waktu di razia, awalnya mereka yang berantem ampe teriak-teriakan jadi akur dan nyoba buat mojokin polisinya XD. Terus pas nyampe rumah sakit, jantung saya berdebar karena keingin tahanan saya tentang Dian, lalu di tutup dengan wajah kesal dan menyesal nya Yu Ning pas di akhir cerita. Membuat saya ikut merasakan rasa bersalah dan kesal yang dirasakan oleh Yu Ning. Lebih sebelnya lagi ternyata 'fitnahnya bu Tejo hampir mendekati benar :D. Yang paling saya suka obrolan khas ibu-ibu yang terlihat natural. Terus sinematografinya yang buat saya hanyut dalam cerita juga alam sekitarnya. Semoga Ravacana Films terus membuah karya seperti ini lagi kedepannya!! XD

Lebih sedikit

👍 2,9 rb 🗨️ Balas

^ 12 balasan

● @nfalaide6142 3 tahun yang lalu

saya sedih ketika yu ning sebagai orang paling baik disitu, endingnya justru tersakiti dn tdk happy ending

👍 163 🗨️ Balas

● @offsos 3 tahun yang lalu

Spoller

Terjemahkan ke bahasa Indonesia

👍 6 🗨️ Balas

R @rockablecena 3 tahun yang lalu

Iye bang rollercoaster

Terjemahkan ke bahasa Indonesia

👍 7 🗨️ Balas

● @needwaifu9031 3 tahun yang lalu

@dianaamelia1185 akakkaka sama bro

👍 3 🗨️ Balas

Figure 1.5 Comments in Tilik Film (3)

1.8.5 Unit of Analysis

The unit of analysis is defined as what is observed, recorded, and considered as data, separated according to its boundaries, and identified for further analysis. Words, symbols, objects, phrases, characters & themes, messages, and meanings are all examples of units of analysis. Finding meanings and indications of categories in the various facets of the research topic will be emphasized in the qualitative. In this study, the unit of analysis is netizen comments on the YouTube comment column, which the researcher chose regarding the image of Javanese women.

1.8.6 Data Analysis Techniques

The data analysis techniques for this study uses thematic analysis, which was developed by Braun & Clarke. Thematic analysis is an effective approach for researching qualitative data, facilitating researcher's ability to identify relationships between patterns within a phenomenon and articulate it from the researcher's viewpoint (Fereday & Muir-Cochrane, 2006).

In the thematic analysis method, there are several stages in analyzing it. The stages in thematic analysis must be carried out sequentially, where the previous step is a prerequisite for determining the next step. To find out the content and intent of a text, not only is a descriptive study needed, but it is also necessary to make inferences and interpretations based on the analysis construct. The research that will be conducted by the researcher will examine a collection of netizen comments on YouTube where netizens comment on the image of Javanese women in the film *Tilik*. To analyze data from netizen comments, an understanding of the data obtained is required. The stages in thematic analysis are as follows:

1. Data collection

At this stage, the researcher takes the right data for research purposes, which includes text and other data to be observed further. In this study, the researcher took netizen comments on the image of Javanese women on YouTube in the film *Tilik*. The comments are selected based on the relevance of the research topic, the popularity of the number of likes, and comments that get responses

from other netizens. Comments that have been collected will be transcribed into a Microsoft Word document where these comments are data that can be accessed freely because YouTube is an open-access space and comments were treated as data in the public domain and collected without the need for informed consent (Braun et al., 2017).

2. Coding

The coding phase serves as a foundational step prior to analysis, entailing the examination of the extensive data set for occurrences of a specific phenomenon. The coding needs to be repeated with further searches and shifting boundaries as to what is included in the phenomenon of interest. The code created by researchers can be semantically constructed, indicating that it explicitly articulates the content of the data, as evidenced by the terminology used in the comments. Creating clear codes is important to be able to capture the meaning of the text being analyzed. In this step, the researcher will create several codes related to the category of Javanese women's image, for example, the code 'women likes gossip', 'moral and tradition, 'women is gentle'.

3. Making themes

The third stage of thematic analysis is to determine the theme to be able to describe the pattern of the phenomenon being studied as recommended by Braun & Clarke. In determining this theme, it is determined by the researcher according to the data available. To determine the theme, it is necessary to review the previously created codes. From these codes, they are grouped again into broader themes, for example, the codes 'women likes to gossip' and 'women likes to argue' where both of these codes can be included in the theme of the image of Javanese women, 'characteristics of Javanese women.'.

4. Analysis

After determining the themes related to the topic being researched, the themes are described in detail and explain how comments related to the codes in the theme are understood by the researcher and how the researcher sees netizens interpreting the words. By providing extensive analyses alongside the transcribed data, individuals can form their own assessments regarding the

plausibility and coherence of the analysis. Researchers can connect one comment with comments related to how they construct the image of Javanese women. By looking at these interactions, it will help in how this debate is formed.

1.8.7 Goodness criteria

Goodness criteria in qualitative research are criteria used to assess the quality and trustworthiness of qualitative research results. The trustworthiness of qualitative research has four criteria: credibility (internal validity), transferability (external validity), dependability (reliability), and confirmability (objectivity), according to Guba, who proposes these criteria to be considered trustworthy in qualitative studies (Guba, 1981). Whitemore advocated understanding and analyzing participants meaning (Whitemore et al., 2001). Further, researcher's reflexivity provides an opportunity for the researcher to understand how their experiences and understandings of the world affect the research process. Therefore, in this study, the researcher will provide a detailed description of how Javanese women are depicted in the *Tilik* film, document the research process in detail so that consistent findings are obtained, keep detailed records that the image of Javanese women is the result of netizen comments to ensure that it is not influenced by the researcher's prejudice, and ensure that the netizen's perspective from the comments is authentic by showing direct quotes from the comments so that there is no distortion from the research.