YUNI: STEREOTYPE REPRESENTATION OF WOMEN

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Abstract

This study was conducted to find out how the stereotypical representation of women is shown in the film titled Yuni. Yuni is a film produced by Fourcolours Films, Akanga Film Asia, Manny Film. There are criticisms that this film raises the stereotype of women in one of the areas in Indonesia which is the background for this film, namely Serang, Banten. This type of research is descriptive qualitative using the narrative analysis method of Vladimir Propp. The subject of this research is a film with the title Yuni which is seen from the narrative structure. Meanwhile, the object of research to be analyzed is the representation of women's stereotypes. The results showed that the film with the title Yuni was not able to optimally change the patriarchal pattern system. At first, the narrative of this film tries to break the stereotype of local culture with the strong stance of the main character named Yuni. However, the end of the film is very realistically depicted that women will tend to accept the existing stereotypes.

Introduction

Stereotype is the process or attitude of generalizing the whole class of a phenomenon based on the little knowledge gained from members of the class (Suherli, Bahfiarti, & Farid, 2021). Stereotypes are also interpreted as simultaneous views of a certain people or thing from generation to generation. Women are always portrayed as emotional and weak, while men are rational and strong (Suherli et al., 2021). Women in value do not have the power to make choices. Women in the mass media are always depicted as very different from men, women are identical with the house, act as housewives and caregivers, depend on men, are difficult or are considered unable to make their own decisions, are only involved in a number of professions, always looking at himself, only seen as a sexual object and a fetish object, as an object of confirmation of patriarchal work patterns, an object of harassment and violence, being a victim but actually being positioned wrongly, being passive, a consumer of goods and services, and as a tool of persuasion (Starr, Anderson, & Green, 2019). The root of all this is actually the dominant ideology in society, namely the ideology of patriarchy. Patriarchal ideology positions women as objects, which ultimately provides opportunities for the media to commodify women's bodies (Hamdani & Muhtador, 2021). Patriarchy is a system of domination and superiority of men, as well as a system of control over women (Zainiya & Aesthetika, 2022).

Therefore, researchers are interested in knowing how the stereotypical representation of women is shown by the film with the title Yuni.

Injustice or discrimination against women continues to be displayed by the media even though feminism has existed for decades. The Ministry of Women's Empowerment and Child Protection of the Republic of Indonesia stated that all forms of gender inequality above actually stem from the same source of error, namely the gender stereotype of men and women. Stereotype itself means giving a standard image to a person or group based on a false or misguided assumption (Rahayu, 2021).

In the 90s, the depictions of women in the media grew more and more. They are described as owning their own businesses, on par with men with college education and incomes, and increasingly involved in the arts and politics. Women are also often described as single striver (Go, 2013).

The film with the title Yuni tells the story of a female student who has big ambitions to continue her education to university. However, Yuni as the main character in this film lives in an environment that does not fully support women's future or life choices to grow better or get higher education. The woman in this film is seen as not having to go to school because her life is only about being a good wife and taking care of the house without the need for education or knowledge. The film had its world premiere at the 2021 Toronto International Film Festival in September 2021, where it was named the winner of the Platform Prize competition (Hayes, 2021). It was selected as the Indonesian entry for the Best International Feature Film at the 94th Academy Awards. Director Kamila Andini, along with producer Ifa Isfansyah and co-writer Prima Rusdi, had started working on Yuni in 2017.The project had been selected by TorinoFilmLab for the 2018 Torino FeatureLab (Janati, 2021).

Method

The researcher will use the narrative analysis method of Vladimir Propp: Morphology of Folktale to analyze the representation of women in the film titled Yuni. Propp's narrative analysis method can disassemble and explain the functions of each character in the text, then state what discourse is contained in the text (Darajat & Badruzzaman, 2020). The research subject of narrative analysis is the whole text by focusing on the structure of the story or narrative (Jayawardana & Rosa, 2021). The reason for choosing this method is because the researcher's interest in Yuni's storyline is compared to studying symbols only.

Representation is how a person, a group, an idea, opinion, reality or a particular object is displayed in a text. In representation, it is very possible for misrepresentation to occur, which means the misrepresentation or misrepresentation. One form of misrepresentation is marginalization. Marginalization is a bad portrayal of other parties or groups. For example, women in many media discourses are represented as timid, less initiative, irrational, and more sensitive. This is a misrepresentation because women are not portrayed as they should be. In relation to representation, stereotyping is a representational practice that describes something that is full of prejudice, negative connotations and is subjective. There are many examples of stereotyping practices, for example those related to gender. Women are stereotyped as someone who is not independent, needs help, and is too concerned with feelings. On the other hand, men are stereotyped as independent, steadfast, and rational. This stereotype is ultimately a practice in which certain groups are portrayed badly by other groups.

A. The Research Subject

The research subject of narrative analysis is the whole text by focusing on the structure of the story or narrative (Darajat & Badruzzaman, 2020). The subject of this research is the entire Yuni film. While the object of this research is the representation of women's stereotypes. The unit of analysis of this research is the text on the film.

B. Data analysis

The data analysis technique used in this research is the interactive analysis technique of Miles and Hurberman. This analysis technique is better known as an interactive model. This technique has three components, namely data reduction (data reduction), data presentation (data display), and drawing and verifying conclusions (Darajat & Badruzzaman, 2020). In this research, the researcher will group the narrative text elements based on 31 functions and 7 action environments that are expressed by Vladimir Propp. Then, the writer will dismantle the stereotypical representation of women contained in the film with the title Yuni.

Results and Discussion

A. Data Finding

Based on the selected analysis method, the character is described as a Hero in carrying out its functions. In the film with the title Yuni, the main character named Yuni is described as still in high school and is an outstanding student who has aspirations to continue her education to college level. Yuni lives in an environment that focuses on the nature of women in taking care of the household and being a wife. This film opens a critical picture of patriarchy with a teacher's call in the school hall about the importance of maintaining self-respect as a woman, without similar advice for men. In fact, this film is considered to illustrate that women should maintain their chastity or virginity until schools regulate such rights by implementing virginity tests for female students. Yuni, who has great potential to study and pursue a career, is not considered special by the local community, because the stereotype about women only taking care of the kitchen does not need to go to school.

Findings in the film with the title Yuni, the main character has three missions that must be completed. The first mission is to refuse a marriage proposal that comes to him. The second mission is to reject the marriage proposal a second time. The third mission, the main character named Yuni is proposed again by another man who turns out to be his own teacher. These three missions appear at different times but close together. Researchers divide the storyline into three missions to make it easier to examine the function of each hero featured in Yuni's film, as well as analyze the stereotypes that appear in each mission.

Table 1
Prop Fucnction

No.	Symbol	Function	Description
	Propp Function		
	α	Initial Situation	Introduce
1.	β	Absentation	One of the members of a family absents himself from home.

Mariesa Giswandhani

2.	γ	Interdiction	An interdiction is addressed to the hero
3.	δ	Violation	The interdiction is violated
4.	ε	Reconnaissance	The villain makes an attempt at reconnaissance
5.	ξ	Delivery	The villain receives information about his victim
6.	η	Trickery	The villain attempts to deceive his victim in order to take possession of him or of his belongings
7.	θ	Complicity	The victim submits to deception and thereby unwittingly helps his enemy
8.	**A**	Villainy	The villain causes harm or injury to a member of a family
	a	Lack	One members of a family either lacks something or desires to have something
9.	**B**	Mediation	Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched
10.	**C**	Counter-action	The seeker agrees to or decides upon counteraction
11.	↑	Deprature	The hero leaves home
12.	**D**	1st donor function	The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper
13.	**E**	Hero's reaction	The hero reacts to the actions of the future donor
14.	**F**	Receipt of a magical agent	The hero acquires the use of a magical agent
15.	**G**	Guidance	The hero is transferred, delivered, or led to the whereabouts of an objects of search
16.	**H**	Struggle	The hero and the villain join in direct combat
17.	**I**	Branding	The hero is branded
18.	**J**	Victory	The villain is defeated
19.	**K**	Liquidation	The initial misfortune or lack is liquidated
20.	↓	Return	The hero returns
21.	**Pr**	Pursuit, Chase	The hero is pursued
22.	**Rs**	Rescue	Rescue of the hero from pursuit
23.	**O**	Unrecognized arrival	The hero, unrecognized, arrives home or in another country
24.	**L**	Unfounded claims	A false hero present unfounded claims

25.	**M**	Difficult task	A difficult task is proposed to the hero
26.	**N**	Solution	The task is resolved
27.	**R**	Recognition	The hero is recognized
28.	**Ex**	Exposure	The false hiro or villain is exposed
29.	**T**	Transfiguration	The hero is given a new appearance
30.	**U**	Punishment	The villain is punished
31.	**W**	Wedding	The hero is married and ascends the throne

Source: (Darajat & Badruzzaman, 2020)

This analysis method is divided into three missions according to the storyline.
a. Storyline based on first mission

In the film with the title Yuni, the first mission begins with Yuni's attempt to refuse a marriage proposal that comes to her. Yuni, who spends most of her days with her grandmother, always shares stories about Yuni's views that she doesn't want to get married. Yuni's grandmother's position is quite supportive of Yuni's decision because she considers marriage to be well-prepared and there is a sense of love. Yuni is described as a woman who has great determination to achieve her goals, but has been faced with the problem of a proposal. Yuni as a girl who is described as being very fond of purple and collecting purple objects on the first mission is faced with the absence function of her parents because she does not appear to give directions to Yuni as a hero in the story. Yuni has high self-confidence and also does well in school. Yuni has a good perspective for her future because she was inspired by her teacher, Mrs. Lies, who always motivates Yuni to do good and focus on education. Yuni is also described as having an interest in her leg teacher named Mr. Damar. In this first mission, the main character who is positioned as a Hero, namely Yuni, succeeded in carrying out the victory function or victory in making decisions for herself because she had rejected the application of a man who was still relatively young. The stereotype in this first mission is the view that girls who have entered adulthood or are menstruating should be able to get married. The next stereotype is, the social view of women who refuse proposals is considered arrogant and too picky in determining a partner.

b. Storyline based on second mission

After passing the victory function stage, it turns out that the hero in this film, namely Yuni, is faced with the transfiguration function or a new appearance about the hero in this story. Yuni, who is known to have several friends, one of them is Sarah, who is also a schoolmate, looks very normal like the stereotype of school-age girls in general. However, on this second mission, Yuni is confronted by her male peer named Yoga who is very shy but has a crush on Yuni. This makes the Hero character in this story described as a teenager who easily falls in love and is lulled by the poetry that Yoga always composes. The second mission begins when Yuni and her friends swim in one of the swimming pools in the area where they live. A man of very mature age who is the owner of a swimming pool named Mang Dodi is interested in seeing Yuni's appearance, which he thinks has matured. The second mission begins when Mang Dodi comes to propose to Yuni. The stereotype in this second mission is, marriage is considered a form of transaction. When women are able to maintain their chastity or virginity, the amount of the marriage dowry will be higher because the woman is

considered sacred and deserves to be married. Yuni, who feels uncomfortable hearing the proposal conversation, decides to approach Yoga. At this stage the difficult task function is played by the Hero. Yuni is faced with a difficult choice because this is her second proposal. Yuni is overshadowed by the patriarchal thought that pamali refuses fortune, because a potential mate who comes to propose is fortune, to be rejected is the same as rejecting fortune. However, Yuni positions Yoga as a function of unrecognized arrival. Yuni thought of the virginity narrative, so she made Yoga a hero to save herself. In this mission, Yuni really broke the stereotype about women who are virgins, who are good women and deserve to be married. Yuni with guilt mixed confused about her decision to have sex with Yoga. Even then Yuni used the reason for rejecting Mang Dodi's proposal because she admitted that she was no longer a virgin. Yuni's decision to reject Mang Dodi's application does not position Yuni in the solution function or the mission task is well completed. Yuni is actually haunted by local myths if she has rejected a marriage proposal twice it will be difficult to get a mate or cannot refuse the next application. Yuni is also in the liquidation function or unlucky because she heard the news that her friend who is a school friend named Sarah was matched and had to drop out of school. Yuni feels that this is going to happen to her even though she has successfully refused a marriage proposal for the second time.

c.   Storyline based on third mission

In the third mission, Yuni as the Hero in this story spends more time with another friend named Suci who is the owner of a beauty salon. Suci has experienced failure in marriage because she was matched at a young age and had to drop out of school. This overshadows Yuni until Yuni's character is strong again as a woman who is able to make decisions for her future. This third mission was opened with a trickery function, Yuni felt cheated by the appearance of Mr. Damar who was a teacher figure that Yuni greatly admired. Mr. Damar turns out to have a different sex orientation, which surprises Yuni. This puts Yuni in a difficult task even more, because Mr. Damar actually came to propose to Yuni right after Yuni found out that there was something wrong with Mr. Damar's personality. Yuni as a Hero is positioned by Mr. Damar as a function of unfounded claims. Yuni is expected to be able to help Mr. Damar who has been urged by the family to get married immediately and to cover up the problem of sexual orientation that is owned by Mr. Damar. In this third mission, the film with the title Yuni is considered to have not really succeeded in breaking the stereotype of women and the patriarchal system. On this mission, both of Yuni's parents were present but were unable to provide a solution to Yuni's educational problems. In the end, Yuni was haunted by myths and social views so that her determination to achieve higher education was undone. Yuni is in a Wedding function or ascends the throne in the social sphere, but in fact Yuni has killed all her desires to have a higher education. In the end the Hero in this story takes the departure function or leaves the actual situation.

Analysis and Interpretation

1)   The narration of this film shows that this domestic activity is considered normal as the nature of women. The empowerment of women is placed between the powerless men. The message of women's success becomes blunt when placed in unequal competition. Women are described as characters who have a role in maintaining the good name of the family.

2) Women are always represented with emotional traits and irrational ways of thinking. This emotional nature gives birth to a compassionate, motherly, self-sacrificing, even cowardly nature. In everything, women always rely more on feelings than logic. In responding to problems to solving them, they do not need to use logic. In fact, a reasonable solution is not suitable for their problems.

3) Through its narration, this film underscores 4 basic behaviors of women, namely weak, dependent, passive, and maintaining human relationships. Yuni appears very confident and tough compared to other women in her area. However, it was repeatedly shown that he could not solve his problems with his masculine attitude. He still depends on the help of others. In the media, women are often positioned wrongly even though they are actually victims.

4) The narration of this film represents that women do not need to think about education level and even career because it is considered not the main thing that women need to know.

5) The sexuality in this film does not break the stereotype of women's appearance in general (Go, 2013).

Most of the images in the media actually maintain stereotypes about women. The trend in the media today is to combine traditional and non-traditional images into one character. Likewise with the character Yuni in this film. Having a background in a village or area of Serang, Banten, combined with a modern way of thinking and acting is not really able to break the stereotype of women and dilute the existing patriarchy (Darajat & Badruzzaman, 2020).

Conclusion

The narrative of this film tries to break the stereotypes of women. However, this film failed to break the working pattern of the patriarchal system. The last part of the film emphasizes the difficulty of breaking the patriarchal system and how the media constructs women.

The narrative of the film with the title Yuni as a whole conveys the message that regardless of background and no matter what extent women do, they will end up in the same way of life, namely only working in the domestic sphere, weak, emotional, passive, irrational, and dependent on men. man. The merging of traditional and modern women's images does not necessarily change the stereotypes about women, in fact it creates new stereotypes in the midst of the patriarchal system.

Mariesa Giswandhani

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