



Women's Domination in Their Relationship with Language in the Movie "Tilik The Series"

Kunti Zahrotun Alfi¹, Kastam Syamsi², Anwar Efendi³, Hartono⁴

Master of Education Indonesian Language and Literature, Faculty of Languages, Arts, and Culture, Yogyakarta State University¹²³⁴

kuntizahrotun.2022@student.uny.ac.id, kastam@uny.ac.id, efendianwar@gmail.com, hartono-fbs@uny.ac.id

Abstract:

This research aims to describe the dominance of women in the film "Tilik The Series" through dialogue and scenes using note-taking techniques. There were 8 episodes taken as research data. Through this technique, 9 dialogues related to female domination were obtained. The analysis was carried out using Sara Mills' critical discourse analysis. The research results show that in society, women occupy a position as subjects who can voice their opinions through loud speech and physical actions. This is done by the characters Bu Tejo to the parking attendant, Bu Tejo to Nopek, and Yu Ning to Pak Tejo. The actions taken by several figures encouraged village women to do the same. This shows that women have the power to influence other women. Furthermore, women who are abandoned by their husbands receive a low position and negative nicknames in society. The research findings from the film "Tilik: The Series" suggest a significant transformation in the roles and perceptions of women in society. Women are portrayed as subjects who are empowered, capable of leadership, and able to challenge traditional gender norms and stereotypes, while still respecting cultural traditions. This implies a move towards a more gender-inclusive and equitable society where women have a more significant voice and influence in both public and domestic spheres.

Keywords: *Female Domination, Sara Mills, Women's Language*

1. INTRODUCTION

Biologically, there is nothing to suggest that men are superior to women. The positioning of men as superior to women is the result of socio-cultural construction (Sanderson, 1995). In terms of gender stereotypes, many societies place women as figures whose position is below that of men. In addition, it is not uncommon for women to be placed as those who are always in the domestic household. This is an influence of the patriarchal culture that has developed in society. Ernanda (2023), revealed that patriarchy is a social stratification system that considers men to be the dominant and powerful party over women in all fields.

Women are always in a situation to focus on taking care of the household and children at home, so if they work, they must be able to adjust to the existing circumstances. Women are also often placed as weak and therefore vulnerable to violence (Boas et al., 2023). Violence against women continues to increase. Women often do not report violence experienced due to personal, family, or cultural reasons (Alimi & Nurwati, 2021). This is certainly very concerning for all of us. In a patriarchal culture, women are more vulnerable to becoming victims of injustice. This is due to the persistence of unequal power and gender relations that can trigger violence against women (Farid, 2019).

Along with the times, the patriarchal culture that developed in society began to shift little by little. In addition to the influence of the issue of gender equality, Indonesian cinema is currently raising many themes about women related to social reality. Women are reconstructed through the characters raised in the movie. The visualization of women is done based on the scenes raised in the film. One of them is in the film "Kartini", which reveals that the construction of rejection of patriarchal culture is carried out through defiance and opposition to the order of Javanese cultural values (Karkono, 2020). Furthermore, the film "Marlina the Murderer in Four Acts", revealed that women's struggles in rejecting patriarchal culture were expressed in the form of Marlina's courage in fighting for her rights and justice in defending herself. Apart from these two films, there are many other films that represent a form of opposition to patriarchal culture (Sumakud & Septyana, 2020).

Apart from the scene, the reconstruction of gender opposition is also done through the language used. Women have several characteristics that are not found in male speech. Women have several linguistic characteristics, such as question intonation, color words, intensifiers, tag questions, super polite forms, avoidance of strong swear words, emphatic stress, hypercorrect grammar, empty adjectives, and hedges (Lakoff, 1975). In the depiction in the film, women are reconstructed to have a higher tone in pronouncing words, be more emotional in speaking intonation, be soft, use reinforcing words, and use adjectives and hyperbole (Rizka, 2017). Furthermore, women are also portrayed as having a meek and polite nature in the dialog used. In addition, the language used by women is slower than that of men (Salbiah & Sumardi, 2022). Through the language used, women can be more expressive in shifting the existing patriarchal culture. The depiction of women through language is a form of expression from the director and scriptwriter to invite the audience to shift the existing patriarchal culture.

In this modern era, the short film industry in Indonesia is experiencing rapid development and spread. Short films have a wide opportunity to be seen by a large audience. As an art form, short films can be easily shown to the audience. Especially nowadays, short films can be shown through various internet platforms, such as YouTube, WeTV, Vidio, and so on (Komara, 2021). Movies not only present pleasant experiences but also daily life experiences that are packaged

more interestingly (Mudjiono, 2011). The specialty of movies is a huge attraction consisting of a series of photographic images displayed in sequence to create the illusion of movement and action that resembles real life (Surahman, 2014). Film is also a platform to explore social issues that are told with varied narratives. Movies are not just a patch but also convey messages and goals (Wibowo, 2019).

Film acts as a medium that provides opportunities for people to see phenomena that occur in everyday life. In recent developments, the film industry has raised more gender issues (Novianti, 2022). In the post-New Order era, the theme of women in Indonesian films is no longer sexual but more courageous to voice women. Indonesian films no longer place women as weak figures but rather as inspiring, highly educated, and active figures (Wahyuni, 2022). Movies can be a powerful tool to portray and influence the image and role of women in society. This will certainly have an impact on shifting stereotypes in society.

Movies are considered a tool to enforce doctrine in a patriarchal culture. In addition, films can be used as a medium of education for the public. Given that there are still many gender issues, such as gender oppression and injustice (Ali, 2021). In reality, movies are projections of life that grow and develop in society and are lifted onto the screen (Kaukab & Hidayah, 2020). One type is short films. Short film presentations are usually short in duration. In addition, the narrative presented tends to be limited. As a projection of real life, short films now focus more on women as the main characters. This cannot be separated from the legitimization of women, who have a different position than men. Murniati (2004), states that different views cause women to face challenges from outside. This occurs because of the treatment and attitudes due to social inequality towards male dominance over women.

One of the interesting films is titled "Tilik The Series," which airs through the WeTV application on March 31, 2023. The movie trailer on YouTube has even been watched 213.5 million times. The collaboration movie between MD Entertainment and Racava features women as the main actors. Shown in Javanese, interspersed with comedy not just entertainment, the movie is thick with Javanese culture. Various conflicts, both in society and households, that color the story also add value to the film.

This research will examine the dominance of women and its relevance to language in the film "Tilik The Series" through Sara Mills' critical discourse study. Critical discourse analysis is a study that contains a description or exploration of the text (social dimension) in which there is a context that must be realized (Darma, 2014). This discourse production process displays personal and social identities through language. The cognitive process owned by individuals is a reflection of the thoughts conveyed through the language used (Shiffrin, 2001). Critical discourse analysis views language as not merely a tool for communication but also a reflection of one's ideology. In addition to the ideology of an individual, critical discourse analysis is understood as an empirical study of the relationship between discourse and socio-cultural developments that function to shape knowledge and interpretation of a context. In addition, it views the effects of power on critical discourses without generalizing to other contexts (Silaswati, 2019). Critical discourse analysis emphasizes that the meaning of a discourse is not only formed intrinsically in the text but also through social interaction and context. The meaning of the discourse can be related to the power or ideology inherent in society.

Sara Mills' analysis model is one approach that combines feminism theory with critical discourse theory. Sara Mills' critical discourse analysis model emphasizes the subject-object position and

the reader's position (Mills, 2007). Sara Mills' analytical model sees women as the subject of storytelling. The research of Sara Mills combined with Theo Van Leeuwen perspective in the news texts. This research describe to marginalization was conducted by using exclusion and inclusion strategies (Evianda, 2019). Different from this research only focuses of Sara Mills critical discourse analysis in the film. Furthermore, research by Nur & Riyadi (2023), the focus of Sara Mills' study is on the position of each actor in the text. The subject-object position sees the phenomenon from who is interpreted and who is positioned as the narrator (subject) and narration (object). While the position of the writer and reader is determined by the position of the reader in the text. Sara Mills critical discourse analysis is proven by the objectification of women in a text and the superiority of men. Therefore, this research explains the presence of online religious media that rejects all forms of injustice. Different from this research which describes the women's domination in films. Based on the explanation above, this research focuses on the dialogue and scenes displayed in the film "Tilik The Series" through the language used by the female characters through critical discourse analysis by Sara Mills.

2. LITERATURE REVIEW

Sara Mills' theoretical framework of discourse analysis will be presented, then the conceptual relationship between women's language theories will be explained.

2.1 Sara Mills's Discourse Analysis

Critical discourse analysis on the opaque relationship between language and social problems (Bhaskar, 2009). Critical discourse analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context (Widdowson, 2004). Critical discourse analysis in fact draw upon a wide range of approaches to analysing text. Critical discourse analysis provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains. The aim of critical discourse analysis is to shed light on the linguistic-discursive dimension of social and cultural phenomena and process of change in late modernity. Discourse encompasses not only written and spoken language but also visual images (Jorgensen & Phillips, 2002).

In this theory, Sara Mills does not focus on the critique of linguistic structure but rather pays attention to the position of factor in the text. The position of the actor is divided into two concepts, namely the position of the subject-object and the position of the reader, these concepts will be used as a framework for critical discourse analysis of Sara Mills' model. The critical discourse analysis framework of Sara Mills model can be described as follows (Ayustin & Christin, 2022).

Sara Mills Anslysis Framework	
Position Subjet-Object	How was the event viewed and from whose perspective was it viewed? Who is positioned as the narrator (subject) and who a positioned as the narrator (object)?
Reader Position	How is the position of the reader displayed in the text? How does the reader position himself in the displayed text?

2.2 Women's Language

Language is not a monolithic rigid entity, but a flexible fuzzy system, with an enormous amount of synchronic variation (Mills, 2008). Language is not seen as continuous with, nor as an extension of the rest of specially human biological inheritance (Kecskes & Horn, 2007). Women's linguistic behaviour is often characterised as being concerned with co-operation (more positively polite than men) and avoidance of conflict (more negatively polite than men). This characterisation is based on the assumption that women are powerless and display their powerlessness in language; these forms of politeness are markers of their subordination (Mills, 2003). Women's communication patterns often use filler words, tag questions, rising intonation, empty adjectives, very correct grammar, enhancers, very polite forms, strong avoidance of harsh words, and firm vocal emphasis. These features can be used to achieve various communication goals, such as avoiding a masculine impression, expressing uncertainty, starting a discussion, eliciting a response, expressing feelings, or softening speech. This theory reflects the complexity in the way women and men communicate, and underscores the role of language in reflecting social and cultural differences (Suhesty & Sriyono, 2023).

3. RESEARCH METHODOLOGY

The film "Tilik The Series" was chosen by researchers as the research object. This film was produced in 2023 with 8 episodes, making it a fresh film to study. This research uses qualitative methods with discourse analysis based on Sara Mills' critical discourse analysis. The critical discourse analysis that will be studied in this research is the ideology that builds a film. This research focuses on the depiction of female dominance in texts. Text means scenes and dialogue in a film. Then, the audience is indirectly invited to form a concept in the film. Sara Mills' critical discourse analysis includes observations of how the media depicts women in texts. This last position refers to who is the subject of the story and who is the object in the text. In the media, this position also influences the formation of meaning and of course reflects certain ideologies (Eriyanto, 2018). The aim of selecting qualitative research is to obtain in-depth and meaningful data (Vanderstoep, Scott W & Deirdre, 2009; Sugiyono, 2021). Apart from that, qualitative research aims to understand in depth the data obtained. Data was collected by: (1) watching the film "Tilik The Series", (2) observing and recording dialogue and scenes of women in the film, and (3) grouping the data. The data analysis process is carried out in the following steps: (1) describing the data, analyzing it, and drawing conclusions (Dey, 1993).

4. RESULTS

This research only focuses on the speech of women, who are considered dominant. Based on 8 episodes in the movie "Tilik: The Series", 9 scenes related to domination by women through language were found. Women in this film are placed as priority characters. The theme raised is women, so the presence of this film is a trigger to change society's stereotypes towards women.

4.1. Position of Women as Subjects

Women are positioned as subjects who have power when they use curse words in a raised tone. This is shown by the character Bu Tejo when facing thugs who want to collect a debt from Mr. Subari.

Bu Tejo: "*Heh! Heh! Heh! Njenengan-njenengan ki sopo we?*" (Heh! Heh! Heh! Who are you all?) (1)

Bu Tejo: "*Rasah melu-melu. Do ra nduwe utek kowe do.an! Iki omah udu sawah! Randalok opo we ibu-ibu do arisan ning jero? Bengak-bengok koyo nggone dewe wae!*" (There's no need to join in. You have no brains! This is a house, not a garden! Don't you see the social gathering ladies inside? Screaming like you own it!) (2)

In dialogue (1), Mrs. Tejo says, "Heh! Heh! Heh! with a raised voice to say hello. Furthermore, in dialogue (2), Mrs. Tejo uses the word "utek" as a form of expression of annoyance and swearing. This speech was delivered by Bu Tejo in a raised voice. Through high-pitched voices and swearing, women are positioned as figures who have the power to fight men (thugs). Dialogues (1) and (2) reflect how women utilize language to reconstruct identity, negotiate power, and challenge societal stereotypes. Through this, the audience is made to understand how women can fight injustice and can help men face violence.

Apart from that, women are placed as subjects who have the power to rule men. This was demonstrated by the village head figure when talking to Pak Tejo about measuring the village treasury land.

Bu Lurah: "*Diukur disik wae Pak Tejo*" (Measured first, Mr. Tejo) (3)

Bu Lurah: "*Sing penting ora nyalahi aturan*" (The important thing is not to violate the rules). (4)

In dialogue (3), he shows his position of authority as village head. The language used by the village head shows the enforcement of her authority. Furthermore, in dialogue (4), it shows efforts to maintain authority and ensure that regulations are not violated, including Mr. Tejo. Furthermore, Mr. Tejo's response, which used the Javanese language Krama Inggil, showed respect and obedience to the power held by the Head of the Village. Women are presented from a gentle point of view while being able to handle all their obligations. This dialogue reflects that language is used to express dependence, obedience, and authority. Women's power in society places women as leaders.

Women are also placed in a position as subjects who can oppose men's actions when working together. This was demonstrated by the figures Yu Ning and the village women to Pak Tejo to take responsibility for his actions in measuring the village treasury for sale with an angry facial expression.

Yu Ning: "*Maksude njenengan ki piye to, Pak?*" (What do you mean, sir) (5)

Yu Ning: "*Halah, rasah sok-sokan ra dongan. Saenake dewe nganggo tanah plumbung. Njenengan ki lak yo reti nak arep nganggo lemah plumbung kui, lemah kas desa kuwi kudu nganggo musyawarah desa sik!*" (Halah, no need to pretend. Just use the land as you please. You also understand that if you want to use village treasury land, you have to go through village deliberations first. (6)

Ibu-ibu: "*Ya, betul!*" (Yes, that's right!) (7)

Yu Ning: "*Wong koyo ngene ra dong kok arep dadi lurah?*" (Like that, you don't understand why you want to be lurah?) (8)

Ibu-ibu: "*Ho.o. Lhayo to!*" (Yes, it's very right!) (9)

In dialogue (5), Yu Ning emphasizes the intention of Pak Tejo's actions. Furthermore, dialogues (6) and (8) show disbelief and, at the same time, demean Pak Tejo as a man. Dialogues (7) and (9) are a form of solidarity with Yu Ning as a fellow woman against Pak Tejo as a man. Through

this scene, the audience learns that women in society will have greater power when they work together.

Women are also placed in the position of talkative and brave subjects. Mrs. Tejo showed this to the parking attendant.

Bu Tejo: *"Raiso! Ki sewu dadi rong ewu ki. Muk coret koyo ngene ki maksudmu piye? Heh?!"* (I can't! How does one thousand become two thousand? What do you mean by scribbling like this? Heh?! (10)

Bu Tejo: *"Yo raiso wong tulisane sewu dadine rong ewu. Rong ewu nggo kowe dewe ki padune sing sewu. Ho.o to?! Ngerti aku!"* (You can't it, says one thousand to two thousand. Two thousand is for yourself, of course. Isn't that right?! I am understand) (11)

Dialogue (10) is spoken in a raised tone, used by Bu Tejo as a form of disapproval of the actions carried out by a man (a parking attendant). Furthermore, dialogue (11) shows how language can be used to maintain justice and express dissatisfaction with the actions of men (parking attendants). This shows that women do not always submit to men's actions. This film depicts for the audience the power of women in society as subjects who always want to win alone or do not want to lose to men.

Women are placed in a position as subjects whose power men do not want to disturb. The character Bu Tejo shows this to Nopek and his friends, who disturbed him while he was campaigning.

Bu Tejo: *"Heh! Meneng ra?! Meneng ra?! Cah ra nduwe toto kromo! Ora kapok kowe wingi? Hah?!"* (Heh! Can you keep quiet? People have no manners! Didn't you learn yesterday? Huh?! (12)

Bu Tejo: *"Saingan pilihan lurah ki lumrah! Iki ki negara demokrasi! Sing ono adu program, adu pinter, dudu knalpot sing bengak-bengok! Polusi suara! Ngerti, ra?! Tak laporke dulurku polisi. Digulung uripmu gelem ra?! Hah?!"* (Competition for village heads is natural! This is a democratic country! It's a competition between programs intelligence, not exhaust loudness! Noise pollution! Did you know that? I'll report it to my brother and the police. Will you ruin your life or not? Huh?! (13)

Dialogues (12) and (13) are advice given with emphasis. Apart from that, with the statement (12), "Ora give up kowe wingi? Hah?!" and (13) "Tak laporke dulurku polisi. Digulung uripmu gelem ra?! Hah?!" is a form of threat from a woman (Bu Tejo) to a group of men (Nopek and his friends) to obey her orders. Apart from that, this was conveyed as a form of affirmation of a woman's power over men. Through this, the director invites the audience to see that women are people who always want to be treated well.

Women are in a position as subjects whose power they do not want disturbed. This is shown by the character Bu Tejo, who is campaigning but is disturbed by Hartono.

Bu Tejo: *"Heh! Njenengan ki maksude piye?!"* (Heh! What do you mean?! (14)

Bu Tejo: *"Mbok pikir aku ra reti po? Caramu nggriseni kampanyeku?!"* (You think I don't know what? The way you interfere with my campaign?! (15)

Bu Tejo: *"Dasar wong sosiopat! Mbok pikir aku ra reti po?"* (You sociopath! You think I don't know what?) (16)

The “Heh!” in dialogue (14) is a form of greeting intended to challenge the man (Hartono). Next, the words “Njenengan ki maksude piye?” are a form of disapproval of men's actions (Hartono) in order to maintain power in communication. Dialogue (15) is a form of rejection of men's actions (Hartono) as an effort to maintain women's power (Bu Tejo). In dialogue (16), the woman (Bu Tejo) expresses an attitude of rejection of the term “rondo” widow, which is identified with a negative perspective. The term “sosiopat” is a form of swearing intended as a form of annoyance and a form of maintaining power. Through this attitude, Bu Tejo has dismantled the stereotype of women being weak and helpless when oppressed by men. This shows the audience that women have no fear of fighting men.

The maintenance of power that places women as subjects is also demonstrated when Nopek and her friends want to disrupt the activities held by Mrs. Tejo.

Bu Tejo: *“Heh! Do ra nduwe utek kowe kabeh! Ngomongo Hartonio! Aku Ra wedi!”*
(Heh! You have no brains! Say Hartono! I'm not afraid!) (17)

Bu Tejo: *“Opo ngomongo?!”* (while hitting Nopek until he falls) (What are you talking about?! (18)

Speech (17) is a form of female (Bu Tejo) assertiveness against men (Nopek and her friends). The saying “Do ra nduwe utek kowe kabeh!” is a form of swearing for self-defense. Apart from that, through this speech, women want to demean men (Nopek and his friends) as stupid. Speech (18), which is delivered while hitting, shows that the woman (Bu Tejo) has the strength to fight physically against a group of men (Nopek and his friends). Through this scene, the audience can understand that women in society can have greater power than men. Especially if you experience intimidation.

Women are in a position as subjects who have the power to determine decisions in the household. This is shown by the character Mrs. Subari to her husband.

Bu Subari: *“Ngopo ning kene? Kono metu!”* (Why are you still here? Get out!) (19)

Bu Subari: *“Aku lak wes ngomong to karo Bapak, kaet pirang dino kepungkur kae. Yen ning omah kene ki ono dua peraturan dingo Bapak. Siji, nek Bapak isih nganggo klambi sing gambare Pak Hartono ngene ki, Bapak ora oleh turu jero! Loro, nek Bapak arep gawe perkoro maneh karo aku karo Bu Tejo. Kono! Kono turu njobo!”* (I've told you since a few days ago. In this house, there are two rules for you. One, if you still wear clothes with Mr. Hartono's picture like this, you can't sleep at home! Two, if you still make the same thing, Me and Bu Tejo, Sana! Sana slept outside! (20)

Bu Subari: *“Wes raono hubungane! Nek ra gelem turu jobo, kono! Kono turu nggone Pak Hartono! Kono!”* (That's it there's nothing to do! If you don't sleep outside, there! Go sleep at Mr. Hartono's place! Go there!) (21)

Speech (19) intends to throw her husband out of the house. This shows that the house is under the control of the woman so she has the right to evict her husband. Speech (20) shows that women have the power to make rules in the household that men must obey. Furthermore, utterance (21) by repeating the word “kono” in a raised tone is a form of firmness regarding the decision taken. This also shows that all decisions taken by the woman (Mrs. Subari) for her husband cannot be changed. This shows the audience that women in the household have the power to determine all decisions.

4.2 Position of Women as Objects

Women in the household are often placed in a position as objects where men's wrong actions are also the woman's fault. This is shown by the character Bu Tejo and her husband, who dared to lie to the people in order to get campaign money.

Bu Tejo: *"Pak! Iki ki udu mung masalah Hartono!"* (Sir! This isn't just Hartono's problem!) (22)

Speech (22) "Sir!" is a form of respect for the wife for her husband by calling him before the speech is delivered. The use of a rising tone in saying "Hartono!" shows firmness in the words spoken by Mrs. Tejo. This shows that women in the household have the power to give firm advice when their husbands make mistakes.

5. DISCUSSION

According to gender stereotypes, women are always placed below men. This stereotype places women as creatures who are considered weak, servants of men, dependent on men, objects of harassment and violence, and used as scapegoats (Athisyah et al., 2022). Women have a nature that is full of affection, full of sympathy, gentle, sensitive, sentimental, and easy to socialize. Meanwhile, men always want to compete and are less sensitive, domineering, adventurous, aggressive, and brave. This often creates bias in society (Rokhmansyah, 2016). Apart from that, according to societal stereotypes, women should use polite language. This shows that women are feminine and graceful creatures (Firmansyah, 2023). Therefore, women are seen as not beautiful if they do not have characteristics that match the gender stereotypes that develop in society.

Along with the times, gender transformation has become a vehicle for empowering women. This enables women to have the power to determine their own movements, opportunities, or other matters in domestic and public matters (Shalihin & Firdaus, 2019). The film "Tilik the Series," through several characters, such as Mrs. Tejo, the village head, Yu Ning, and village women, is an example of this gender transformation. This film depicts the shifting construction of women who conform to society's stereotypes to become masculine. Women's masculinity is related to physical and mental strength. Masculine women are braver to fight, thus breaking the stereotype that women are weak creatures. Masculine women have an independent, brave side, are calm, calculating, and have physical strength in competition (Pratiwi, 2021).

5.1. Women are in A Position as Subjects

Women are in a position as subjects in the film "Tilik: The Series," which places women as having power over men. Women use more high-pitched voices and curses as a reflection of self-confidence and strength. Swearing has the function of expressing someone's annoyance, disappointment, and emotions. Apart from that, swearing is also a form of seriousness in the statements made (Faizun, 2015). Language is not only a means of communication but also a tool for reconstructing the role and identity of women in society. The use of swear language spoken by Mrs. Tejo to the thugs, Hartono, Nopek, and his friends is a form of self-defense. Apart from swearing, Mrs. Tejo also used physical violence in the form of hitting Nopek. This shows that women physically have greater strength than men.

Apart from swearing, the women in the film also use intimidating language. This is a form of verbal violence whose aim is to threaten. Verbal violence with a threatening function is carried out with the intention of providing retaliation for someone's previous actions (Sari, 2020). The

use of intimidating language is a form of assertion of the power that women have. The character Bu Tejo did this to Nopek and his friends. Intimidation by Mrs. Tejo is a form of action that shows that women can use threatening language to get men to submit to them. Apart from that, women can respond to actions taken by men through threatening language so that men do not act arbitrarily.

Women are also placed as subjects who can have power as leaders in society. As a person who has power, the village head has the right to order men to obey her wishes. Apart from that, the use of language shown by the village head in gentle language places him as a figure who is respected by the community. This shows that even though, according to gender stereotypes, the position of the village head has been shifted, the natural nature of polite language remains. A woman's position as a leader places her in the position of having the ability to control situations and conditions (Sihole & Kusuma, 2022).

Apart from being leaders in society, women can also transmit their sense of leadership to other women. This was done by Yu Ning, who influenced the village women to be brave in fighting Pak Tejo. The language used by Yu Ning depicts his lack of confidence and denigrates Pak Tejo's status as a man. In addition, through the power of solidarity, women have greater power to fight against male injustice. The strength of solidarity shown by Yu Ning and the village women can encourage change in a society that tends to devalue or ignore women. Women tend to use strong expressions to convey their feelings. This is done as a form of expressing solidarity and their situation more clearly so that it can influence the surrounding environment (Balamurali et al., 2023).

Women are also in a position as subjects who have a talkative nature. This is done to explain his social status. The chatty nature shown by Mrs. Tejo towards the parking attendant is a form of self-defense and a form of voicing an opinion. Apart from that, the language used by Mrs. Tejo towards the parking attendant is a form of rejection used to fight for justice. This shows that women are intelligent and brave when dealing with situations that may be detrimental to them.

In their position as subjects in the household, women have the authority to set rules. The words conveyed by Mrs. Subari to her husband show that women have an important role in having the power to uphold norms and values that are considered necessary in the household. Furthermore, Mrs. Subari's repetition of words also shows that women have the power to maintain household decisions.

5.2. Women are in A Position as Objects

Women's position as objects in the household often places them as victims of intimidation through the justification of male dominance. This also forces women in the household to accept the consequences of their position as wives (Novarisa, 2019). In their position as objects in the household, women are placed in the position of having to face the consequences of their husband's actions. Mrs. Tejo's call Pak is a form of respect. Even though she was placed as an object, Mrs. Tejo still gave advice to her husband. This reflects that the traditional role of the household is still clearly visible.

6. CONCLUSION

Women in "Tilik the Series" have very diverse and complex roles. They can be placed as powerful subjects in various contexts in society, such as the use of strong language, swearing,

intimidation, community leaders, and agents of social change. They have the ability to voice their opinions, fight injustice, and use the power of language to protect themselves and their rights. However, there are also situations where women appear to be placed in a position as objects, especially in the household context. Even though they can provide advice and direction to their husbands, there is still a hierarchy and social norms that direct women to respect and submit to their husbands. In conclusion, women in "Tilik the Series" play various roles that reflect the development of a society that tries to overcome traditional norms, but also face some aspects of gender roles that are still strong in certain contexts. It shows the complexity of women's position in society and the household, reflecting their struggle to maintain identity and gain power in various situations. Through this film, society's stereotypes can shift little by little. Not only does it put her in a position as an object whose position is below men, But it can also have the power to fight injustice. Researchers hope that there will be further research on women's use of language, which places them as subjects who can dominate.

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