

GENDER PORTRAYAL ON COMEDY CINEMA IN INDONESIA

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Abstract- The difference issue of man and woman's bodies by the media is considered as a general value for social and economic viability of that media. Most Indonesia culture embraces as patriarchy. There's an invisible line to tell the difference between the binary opposition.

Main attraction of each opposition had specialty framing. The Male actor considered the brain of every scene and the female is representing the cosmetic to attract the audience. Body is sold as a commodity, which the media is considered as the breath of life. Image of a woman in a cinema has economic interest; the body becomes a commodity to program events like this.

Woman's bodies into erotic attraction and stimulate the interest of people to see an event program. Looking at the effectiveness of women's bodies in influencing the audience, then information concerning the female body is always used as "playground" is important for highlighted at the event.

Comedy cinema that maintains such values actually grow new stereotypes of woman, namely the concept that includes sex and gender where sex is the identification to distinguish male and female anatomy in terms of biological (sex) is more used for reproductive problem and sexual activity.

Stereotyping of woman as more easily explained by the dotted starting at discourse that place woman in negative position and helpless. Cinemas often have an ideal female body and prove how the male created to conform to their fantasies about 'woman's sexy or beautiful. Female models are object that created to reach fantasy, where as the male is the creator on comedy cinema.

Keywords: gender, comedy, cinema, stereotype

I. INTRODUCTION

Film as a visual language

Gayus Siagian from the Jakarta Arts Council said in his book Judging Films, the film can bring us closer to heaven or closer to hell, because the effect depends on the wearer we can be positive, negative, constructive and destructive. Watching movies is watching the political development of Indonesia (Krishna Sen, Media, Culture & Politics in Indonesia, 2000, 139).

—A media culture in which images, sounds, and spectacles help produce the fabric of everyday life, dominating leisure time, shaping political views and social behavior and providing the materials out of which people forge their very identities. A film can help us to understand what is going on in contemporary societies and cultures... (Kellner, D., 1995) It is at once read the discourses and cultural developments that occurred in Indonesia. Discourse and culture, and read between the lines in the film through its visual language. Therefore the visual language is very important on film. Each element of the film to support the visual language, these elements consist of: Script / Screenplay, Cast / Cast / Leader, Director, Property, Planning and the Spectator. Important aspect of this arrangement consists of makeup, fashion, lighting, and sound.

Visual object as one of the film appeal

Audio-visual forms that dominate the modern film has the power of the integration of every aspect. This visual aspect is very important because in the film comes as a form of strength and visual language are presented

Women as Visual Objects

Women as objects of visual in the media, is often placed as an object. As objects, women receiving treatment visits, valued, appreciated in a variety of media discourse context. Visualization of women in media characterized by stereotyping and as commodification in a media. This discourse exists in various forms of mass media, ranging from fairy tales and folklore, to the magazine, advertising and feature films.

Development of the film in Indonesia by Gayus Siagian



Comedy Genre is

Table 1. Katalog Film Indonesia Tahun 1979-1994 (Jakarta 2008)

Year	Horror	Comedy	Action	Romance	Realism	Children	Total
1979	4	4	1	28	14	1	52
1980	2	10	2	40	14	9	77
1981	10	7	8	26	13	7	71
1982	9	7	12	10	10	1	49
1983	7	12	23	25	8		75
1984	3	6	12	49	3	1	74
1985	3	5	13	36	5	2	64
1986	5	7	14	34	4	2	66
1987	6	5	15	23	0	4	53
1988	21	5	23	27	2	1	79
1989	16	22	31	32	2	1	104
1990	7	25	26	45	7	0	110
1991	2	10	19	27	3	0	61
1992	2	10	5	12	2	0	31
1993	2	4	9	11	0	0	26
1994	2	4	4	22	1	0	33

Women in a variety of genre and theme movie
Women in various genre has its place. Thomas and Vivian Sobchack use the diagram to make a genre film rationale between fiction and nonfiction (Sobchack & Sobchack, 1980, 203-40).

In the diagram Sobchacks, comedy genre is subdivided into:
-Comedy adventure, action comedy, Fantasy Comedy, Black Comedy, Comedy Satire, comedy musical.

In Indonesia, the theme of the film is a comedy of the most musical comedy satire and comedy can be distinguished as satir. Komedi Gunarwan by Asim (2001: 70-71) who sees

the humor of linguistic terms, namely: (1) the theory of liberation, that is nothing but a joke emotional trickery that seems threatening but it was not nothing, (2) the theory of conflict, which specifies the pressure on the implications of treatment between the two conflicting impulse, and (3) lack of harmony theory, namely the existence of two meanings or interpretations are not the same and combined in a complex combination of meaning.

In the table Tudor 1973, 135 in the book An introduction of Film Studies by Jill Nemmes, Comedy genre comparable in horror and thriller genre is in the process enter the criteria Intended effect or effects of the element of intent is expected

to produce humor in general. In Indonesia comedy film starring men, women never missed his presence as a movie player.

Women do not just see themselves as men see them, but are encouraged to enjoy their sexuality through the eyes of men. (Janice Winship, *Sexuality for sale*, 1980). This applies also to the roles of women in Indonesia genre film starring komedi. Dari dominant masculine image that appears on the actor portrayed women should always look stunning, especially when he only appeared as an actor maid.

Women in Film Comedy

The portrayal of women in Indonesia, especially cinema comedy shows that the image is often created, the myth of women's subordinate This is especially true of women, that they have always been best. The myth that there are women always look nice, but the comedy genre, portrayal of women have other symbols berbeda. Perempuan still generally inferior position in the cinema comedy. And though the world will still sexist even without the mass media, media opens new doors for people to perceive and believe what they see. Cinema comedy opens another discourse about the representation of women has always described as a subordinate on.

Women have never not appear in the comedy, kebaradaannya still awaited. What kind of woman who awaited his appearance in the comedy turns out to have a special conversation. Women in drama movie genre is often a place of particular importance to the protagonist, in the comedy film of women actually have a place sebaliknya. During this comedian male dominated world of entertainment. Warkop film comedian Indonesia is considered to represent a representation exists because of its presence in the film world for 15 years. And when the film fell fallen in Indonesia 1990-2000 Warkop still has its own place in the Indonesian movie goers.

Indonesia in film comedy film only comes after a period of upheaval and early New Order. In the book catalog Film Indonesia, JB Kristanto explained that initially only the seasoning just comedy in film drama. Film 'Great Guest' produced in 1955 is Indonesia's first comedy film award winning FFA (Asian Film Festival) 1956 in Hong Kong. And then the comedy genre film set to be produced after Bing Crosby in 1957, previously known as a film actor starring in the drama comedy film titled "Public Holidays". Bing Crosby is the one that gives access to the comedians to exist in the world of film. Us Us is also listed as a player long before it appeared in the comedy film names Suaeb Benjamin, Srimulat, White Rose Group, Bagio, Darto Helm, Ateng, Isaac, Warkop DKI, PSP (petromaks Light Jets), Sergeant Geronimo, Bagito Show, patriotic, 4 Gang, and others.

Gender is selected as the artist's companion has a certain stereotype. There are several techniques used in the shooting that took the charge that it is sexist. A technique often used is cutting - showing separate parts of the gender differences - for example, his legs, on their own. This suggests that the

difference is entirely separate to the mind, and if he looks better and it's just a foot is the most important.

Gender image (image of women) in the cinema comedy has a subordinate image. In the following picture there are some symbols that can be questioned. Genre cinema comedy genre that does not show anything new about gender imagery. Comedy genre cinema was just "take over" something that is considered normal and should happen in life, which is one type of work that is 'obliged' to accompany the main actor.

What is the male gaze? Put simply, it's the idea that when we look at images in art or on screen, we're seeing them as a man might—even if we are women—because those images are constructed to be seen by men. John Berger's 1972 fine-art monograph *Ways of Seeing* didn't coin the phrase, but it did describe the gendered nature of looking this way: "Men *act* and women *appear*. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of women in herself is male: the surveyed female. Thus she turns herself into an object—and most particularly an object of vision: a sight."

A year or two later, Laura Mulvey took this concept further in what's become a well-known work of psychoanalytic film theory, "Visual Pleasure and Narrative Cinema." In talking about the way narrative film reinforces the gender of the film's viewer using a sequence of "looks,"

Mulvey drew on Freudian psychoanalysis. She wrote that the male unconscious, which, according to Freud's theories, is consumed with a fear of castration, deals with that fear by seeking power over women, who represent the castrating figure. So by positioning women as nothing more than objects to be looked at, sexualized, and made vulnerable, the male unconscious reassures itself that, really, it has nothing to fear from women. As Mulvey put it:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Woman displayed as sexual object is the leit-motif of erotic spectacle: from pin-ups to strip-tease, from Ziegfeld to Busby Berkeley she holds the look, plays to and signifies male desire.

Despite the clunkiness of the phrase "to-be-looked-at-ness," Mulvey pinpointed the way that images of women onscreen (and, by extension, on television, in magazines, on billboards . . .) seek to align viewers of any gender with the male gaze. So it makes sense that many girls and women grow up seeing images of girls and women the way men do—the images themselves are simply constructed that way. A woman with mini skirt and cleavage, a damsel in distress hopeless and waiting for help. Seeing the visual cues of the male gaze, in turn, affects how women understand images of other women on screen.

Cinema suggests that the image is often created, subordinate gender myths This is especially true gender, they are always aesthetically pleasing. Gender is generally inferior position

in the cinema. And though the world will remain even without a cinema sexism, media opens new doors for people to see and believe what they see. Cinema allows people to see the portrayal of gender stereotypes.

Gender Sterotypes

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