MARLINA SI PEMBUNUH DALAM EMPAT BABAK FILM: PSYCHOLINGUISTIC APPROACH

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This study aims to identify the influence of the language used on the emotions and actions of victims of sexual harassment in the film Marlina Si Pembunuh Dalam Empat Babak "Marlina The Killer in Four Acts". This study applies psycholinguistic studies into four aspects, namely competence, performance, verbal association and problems of meaning, perception and speech cognition in the film Marlina Si Killer in Four Acts, especially in scenes of sexual harassment. In this study, the researcher used qualitative research and the researcher was the instrument of this research. The researcher uses two types of data, primary data comes directly from scenes involving sexual harassment in Mouly Surya's film Marlina Si Killer in Four Acts and secondary data obtained indirectly or through media that can be obtained from books, journals, and the internet related to this research. The data obtained scenes containing sexual harassment and analyzed them in several levels of sexual harassment categories. Researchers also identified the types of actions or emotions felt by sexually harassed characters and how these characters used resistance mechanisms when sexually harassed. In the film, Marlina shows some of her emotions and actions related to the impact of the robbery and rape cases she experienced such as fear, anger, worry, anxiety, depression, and feelings of disgust for what she has done.

Keyword: Marlina Si Pembunuh Dalam Empat Babak Film, Sexual Harrasment, Psycholinguistic Study.

1. Introduction

Film is a mass media and artwork that aims as a communication tool in the form of audio-visual works consisting of creative ideas that produce scenes, dialogues, music and others that can be enjoyed by the general public. Apart from the above, the film also aims to convey messages or ideas from the filmmaker related to certain matters such as in the fields of politics, law, social, education, psychology, and economics. In line with the opinion of Akbar and Handoko in Febryani (2018) said that film is a media that can be a source of comprehensive studies on history, politics, sociology, anthropology, philosophy, art, literature, culture, until the development of science and technology.

More rapidly progress, film also offers a variety of presentation of story ideas in such a variety that are adapted to the phenomenon that is happening in the midst of society. As in the Marlina Si Pembunuh Dalam Empat Babak film which raised the idea of stories about women, sexual harassment, underdeveloped villages, culture, murder, robbery, poverty, and law. The contents of the message contained in every action taken by the players in the film can be known by using psycholinguistic studies. Psycholinguistics is a discipline that aims to find a theory of language that is linguistically acceptable and psychologically can explain the nature of language and its acquisition. In other words, psycholinguistics tries to explain the nature of the structure of language, how this structure is obtained, used at the time of the speech, and at the time of understanding the sentences in the speech. Namely to help solve complex human problems in language learning, because in addition to dealing with language problems, also with regard to language activities. While language activities are not only mechanistic, they also take place mentally. That is, language activities are also related to mental processes or activities (brain). (Busro, 2016)

Marlina Si Pembunuh Dalam Empat Dalam Babak film contains the meaning of language use which can influence take of the actions from the players in each scene. This film tells about a young widow named Marlina who was left by her husband and child. Then one day seven robbers came to Marlina's house and threatened her life, wealth and honor as a woman in front of her mummy-shaped husband sitting in the corner of the room. To get out of the problems she was facing, Marlina finally poisoned four of the robbers and beheaded the chief of the band of robbers as a form of self-defence while she was raped to be brought to the police station as evidence she had committed murder. Hopes and reality are inversely proportional after Marlina arrived at the police station, not the justice she got but the lack of apparatus response to Marlina's report caused by the lack of tools and facilities to fulfill their own standard procedures.

1.1. Psycholinguistic

1.1.1. Psycholinguistic Understanding

Harley in Dardjowidjojo (2003) states that psycholinguistics as a study of mental processes in the use of language. Psycholinguistics describes the psychological processes that occur when a person says the words he hears when communicating and how language abilities are acquired by humans. Psycholinguistics describes the

psychological processes that occur when a person says the words he hears when communicating and how language abilities are acquired by humans. Language has various functions such as an expression tool. Through language, humans can express what is being felt or thought. These thoughts and feelings or emotions are realized in the form of various verbal and nonverbal languages. (Watuna, 2014)

Furthermore, psycholinguistics as a discipline that aims to find a language theory that is linguistically acceptable and psychologically can explain the nature of language and its acquisition. In other words, psycholinguistics tries to explain the nature of the structure of language, how this structure is obtained, used at the time of speech, and at the time of understanding the sentences in the speech. Namely to help solve complex human problems in language learning, because in addition to dealing with language problems, also with regard to language activities. While language activities are not only mechanistic, they also take place mentally. That is, language activities are also related to mental processes or activities (brain).

1.1.2 Psycholiguistic Scope

As a new independent discipline, Psycholinguistics has a scope of study or scope of the discussion. In this regard Yudibrata, et al in Hasan (2018) states that psycholinguistics includes the acquisition or acquisition of language, the relationship between language and the brain, the effect of language acquisition and language acquisition on intelligence of thinking, the relationship of encoding (coding process) with decoding (interpretation/interpretation of code), the relationship between language knowledge and language use and language change). Then, Important aspects of psycholinguistic work, including: competence (language process in communication and mind), performance (language behavior patterns), verbal associations and issues of meaning, and speech perception and cognition. (Kurtanto, 2017)

1.2. Film

1.2.1 Definition of Film

The definition of film in article 1 paragraph (1) of Law Number 33 Year 2009 is a work of cultural art which is a social institution and mass communication media made based on cinematographic rules with or without sound and can be demonstrated. (Erfania. 2019)

Furthermore to Pradana (2018), film is a series of still images which when displayed on a screen will create the illusion of an image due to motion. Film is also a type of visual complication that uses moving images and sounds to create stories or share information with people. in various parts of the world, films are used as entertainment material that causes laughter, tears, fear and so on.

1.2.2 Types and Classifications of Films

According to Imanjaya (2004) in Fajriah (2011) films can be classified into 5 types namely:

- 1) Comedy: a film that describes humor, ridiculousness, the jealousy of the player (actor / actress) so that the storyline in the film is not rigid, tasteless, there is a spice of antics that can make the audience not bored.
- 2) Drama: a film that depicts the reality around human life. In drama movies, the storyline can sometimes make the audience smile, sad and shed tears.
- 3) Horror: mystical, supernatural and supernatural-scented films. The flow of the story can make the audience stand fast, tense and scream hysterically.
- 4) Musical: a film full of musical nuances. The story line is the same as drama, only in some parts of the scenes in the film the people singing, dancing, and even some dialogue using music.
- 5) Action: action-packed films, fights, shootouts, chasing, and thrilling dangerous scenes. The story line is simple, it's just that it can be amazing after being spiced up with actions that make the audience not move from the chair.

1.2.3 Film Forming Elements

The film elements according to Kusnawan, et al (2004) in Fajriah (2011), as follows:

- 1) Title
- 2) Crident title, including: producer, employee, artist (player) and others
- 3) The theme of the film is a core story contained in a film
- 4) Intrigue, which is an attempt by the player to tell a scene has been prepared in the script to achieve the goals desired by the director.
- 5) Climax, which is the culmination of the core story delivered. Climax can take the form of conflict or conflict between the interests of the players.
- 6) Plot, is the story line. The story line is divided into two parts, the first is the forward flow and the second is the backward flow. Forward flow is a story that is conveyed in the present or the future, while the reverse flow is a story that tells the story of a past event. Short story or information, that is a problem that is still uncertain.
- 7) Million settings, namely the setting of events in a film. This setting can take the form of time, place, equipment, accessories, or fashion adjusted.
- 8) Synopsis is a description of a story conveyed in a film, this synopsis is in the form of a script.

- 9) Trailer is an interesting part of the film
- 10) Character that is the characteristics of the players in a film.

1.2.4 Film Structure

According to Kusnawan, et al (2004) in Fajriah (2011) the contents of the structure of a film are as follows:

- 1) Sharing of stories
- 2) Division of scenes
- 3) Types of shooting
- 4) Selection of the opening scene
- 5) Storyline and continuity
- 6) Intrique which includes jealousy, betrayal, leaked secrets, trickery, etc.
- 7) Anti-climax, namely problem solving. This happens after the climax
- 8) Ending in the film can vary as happy ending or sad ending.

1.2.5 Film Characteristic

According to Pradana (2018), the actor-factors that can support the characteristics of film are:

- 1) Wide screen: Film and television both use screens, but the advantage of film media is the large screen size. The wide screen of the film has given the broadness of the audience to see the scenes presented in the film. (Ardianto, Komala and Karlinah, 2009 in Pradana, 2018)
- 2) Shooting: As a consequence of the big screen, then shooting in movie theaters is possible from a distance or Extreme Long Shoot, and panoramic shot, which is taking a whole view. The shot is used to give an artistic impression and a real atmosphere, so the film becomes more interesting. Conversely, shooting on television is more often from close range.
- 3) Full concentration: From the experience of those who enjoy movies, when watching a movie in the cinema, when the seats are full or the time for the film screening has arrived, the door is closed, the lights are turned off, and there is a large screen in front of us with pictures of the film. All eyes are only on the screen, while thoughts and feelings are on the story line. Thus the audience's emotions will also be carried away.
- 4) Psychological Indications: The appreciation of the audience in watching a film, often unnoticed, the audience will equate (identify) their personality with an actor in the film, so as if we are playing a role. This phenomenon according to social psychology is called psychological identification. (Effendy, 1993 in Pradana, 2018)

1.3. Sexual Harrasment

1.3.1 Definition of Sexual Harrasment

Sumera (2013) mentioned Violence / sexual harassment that occurs to a woman due to a value system that places women as weak and inferior to men; women are still placed in a position of subordination and marginalization that must be controlled, exploited and enslaved by men and also because women are still seen as second class citizens.

Meanwhile, Judith Berman of the Advisory Committee of Yale College's Grievance Board and New York University has formulated the notion of sexual harassment, namely: all sexual behavior or a tendency to behave unwanted sexual behavior by someone either verbal (psychological) or physical according to the recipient's behavior as demeaning, humiliating, intimidating, or coercive (Sihite, 2007 in Ramadyan, 2010).

1.3.2 Other Forms of Sexual Harrasment

According to Ramadyan (2010), there are five categories of sexual harassment:

- 1) The first level: gender harrasment is a statement or behavior that characterizes someone based on sex (sexist). The forms include: pornographic stories or annoying jokes; abusive and sexual words directed at someone; seduction words about one's appearance, body, or life; staring continuously, rolling eyes or glancing in an inappropriate manner; displaying, using, or distributing obscene objects such as pictures, books, porn videos, treating someone differently because of a certain sex, such as privileging, ignoring or ignoring based on gender; and demeaning sentences about women's career choices.
- 2) The second level: seduction behavior is seduction or indecent request that is sexual or degrading without a threat. The forms include: talk about things that are personal or sexuality; action to seduce someone; an effort to establish a romantic relationship with someone; solicitation; invitations to be indecent or immoral; intentionally disturbing someone's privacy and making it a target of satire from a sexual conversation, saying abusive sexual sentences and disturbing someone and spreading someone's sexual gossip
- 3) The third level: sexual bribery is an invitation to do things related to sexual attention accompanied by a promise to get certain rewards. For example: a pay rise or position award. The forms include: subtly bribing someone with a promise of certain rewards for sexual acts, such as being hugged, touched, kissed, stroked. Directly or openly promising gifts to serve one's sexual desires, coercion of sexual acts because of giving promises or gifts, and actually giving gifts to someone for being willing to serve sexually
- 4) The fourth level: sexual coercion or threat that is the pressure to do sexual things with threats both subtly and directly. The forms

are subtle threats by giving penalties for refusing someone's sexual desires, direct or blatant threats in the hope that someone will commit sexual acts even though the action has not yet taken place, performing sexual acts with someone who is afraid because of the punishment he gave, as well as the actual bad consequences that a person receives for refusing sexual acts from someone.

5) The fifth level: sexual imposition, that is, an attack or coercion that is sexual and is carried out roughly or openly. The forms are deliberately forcing to touch, try to push or hold one's body. For example touching vital limbs and so on and deliberately forcing sexual intercourse.

1.3.3 Factors that Cause Sexual Harrasment

The factors mentioned are (Ramadyan, 2010):

- 1) The Dominance of Unequal Male and Female Relations
- 2) Women are Seen as Objects of Sexual Outlet
- 3) Pleasure is caused by A Lack of Ethics and Bad Morals

1.3.4 Impact of Sexual Harrasment

Fairchild & Rudman (2008) states that sexual harassment causes victims to feel uncomfortable, fear, anxiety, intimidated, embarrassed, traumatized or self-blame. A more serious result is sexual objectification where the victim experiences body shame and is chronically overestimated in assessing her physical appearance and feelings of fear of becoming victims of rape and limiting freedom of activity so as to hamper various roles in her social life. (Rusyidi; Bintari and wibowo, 2019)

However, according to Bahri and Fajriani (2015)in the case of sexual harassment there is one important thing that needs to be known that how deep the psychological wounds suffered by the victim, and how difficult it is for victims to recover, make peace with themselves, and make peace with their past. Because psychological trauma is not the same as a physical injury that is relatively fast healing time. Healing trauma wounds to victims of sexual harassment is not easy, of course it takes a lot of effort and an unspecified time to recover it.

1.4. Marlina Si Pembunuh Dalam Empat Babak Film

1.4.1 Characteristic

Marsha Timothy as Marlina	Egy Fedley as Markus	Yoga Pratama as Franz
	(Chief Robber)	(Robber)



1.4.2 Setting

The setting of the film *Marlina Si Pembunuh Dalam Empat Babak* that will be presented in this study is the setting of place, time, and social setting . The following is the analysis. (Noviani, 2019):

1) Setting of Place The film *Marlina Si Pembunuh Dalam Empat Babak* contains many settings that are very supportive in

explaining the occurrence of events. The setting of this place gives a real impression according to reality. As in the film *Marlina Si Pembunuh Dalam Empat Babak*, the setting that often appears is Sumba.

2) Time Background

- a) Morning The setting in the morning of the film Marlina Si Pembunuh Dalam Empat Babak is proven by the scene of Markus riding a motorbike. At that time, the sun was seen rising from the east illuminating Markus journey to Marlina's house to collect debts, rob, and sleep with Marlina. The view outside Marlina's house showing the yellowish morning sky.
- b) Afternoon The daytime setting of the film Marlina Si Pembunuh Dalam Empat Babak is shown in the scene when Marlina travels to the police station to seek justice for her rape. The location of the sun above Marlina's head indicates the time of day. The conversation between Marlina and Novi, who was waiting for the auto, served as an explanation of the time setting that marked the day.
- c) Evening The night setting of the film Marlina Si Pembunuh Dalam Empat Babak is shown in the scene when Novi arrives at Marlina's house with Franz. Franz threatens Novi to contact Marlina and tell her to go home. The sun began to set and the sky turned blue. Novi turned on the petromax lamp and waited for Marlina to come home. Frans moved Markus body to the living room. Then, Marlina came with Markus head and Frans put Markus head on top of him. After that, Marlina was raped in her bedroom by Franz. Novi, who couldn't stand to hear Marlina's screams, then went into the room to help Marlina and slashed Franz's head with a Sumbanese kabeala or machete. This scene is the same as when Marlina slashed Markus' head because he also raped Marlina.

1.4.3 Plot

1) Act I (Robbery)

In this chapter, the film tells about the arrival of Markus with the aim of taking Marlina's property. Not even satisfied with that, Markus also said that if he had time he and his friends would sleep with Marlina. Marlina looks helpless, but it's not like that. He has his own way of dealing with problems. Marlina could have screamed for help, but there were no neighbors near her house. He lives on a hill which is far from his neighbors. His life would be more in danger if he did that. He was forced to

follow Markus request. But Marlina had taken a step further, when Markus told her to prepare food, she put poison in it. The poison immediately reacted when the robbers ate Marlina's food. But Markus didn't have time to eat Marlina's food, he had fallen asleep first. When Markus friends were already lying down, Marlina offered the food to Markus who was sleeping. Instead of eating the food, Markus even raped Marlina. But Marlina didn't run out of steps, with a machete she cut off Markus head. After killing Markus Marlina was silent beside her husband's corpse.

2) Act II (The Journey)

In this chapter, the film tells about Marlina's journey to the police station with Markus head. The figure of Marlina carrying Markus head must be a scary thing for the other truck passengers. Uniquely, when the other truck passengers, the majority of whom were male, chose to get off because of Marlina's arrival, there were still two female figures who remained in the truck. The figure is Novi, Marlina's neighbor who is 10 months pregnant and wants to meet her husband and Mama' who brought two horses for a dowry of one of her relatives. Marlina's journey to the police station was not as smooth as expected. He is still being sought by Markus's group and Marlina feels that the shadows of Markus headless body are always following him while playing a musical instrument. The two remaining members of Markus herd only asked for Markus head to be returned. When Marlina was on her way, the truck she was driving was stopped by Markus' herd. But he managed to save himself thanks to the help of his neighbor, Novi, who gave the two people false directions. Marlina managed to escape from both of Markus herd. But the truck driver is killed by Franz for trying to fight them. Marlina continued her journey to the police station on horseback.

3) Act III (The Confession)

In this chapter, the film tells the confession made by Marlina. Starting from when she arrived at the Police Station, Marlina took the time to eat satay at a stall near the Police Station. There she met a girl named Topan. The girl's name is the same as her son who died while still in the womb. Marlina felt an attachment to the child. When Marlina arrived at the Police Station, she still had to wait until she was actually served. She waited because the police were still playing table tennis. Marlina reported what had just happened. But what happened instead of getting protection, she was asked again why his parents wanted to rape her, the procedure was long, took a long time and the facilities available there were limited. On the other hand, Novi who had

met her husband's Umbu, was even accused of having an affair with Franz. She fights with Umbu because he does not accept being accused of having an affair. Umbu pushes Novi to the ground and he leaves, leaving Novi alone on the side of the road . Novi cries because of Umbu's distrustful behavior. Then Franz, who was watching from afar, approached Novi who was crying and threatened to kill Novi if she didn't want to contact Marlina. They both had a fight and in the end Novi gave up. He called Marlina and walked to Marlina's house with Franz .

4) Act IV (The Birth)

This chapter begins with the scene after Marlina reports to the police, but the case remains unsolved and she is forced to return to her house because Novi is being held captive by Franz. Marlina was back to return the head of Mark. When she returned, she was treated the same as before, being raped by Franz. Novi who was fed up did not just stay silent, she took a machete and cut off Franz 's head . After he killed Franz Novi felt the continued contractions she started to feel while cooking in her stomach. A sign that she will soon give birth to a child who is accused of being breech by her husband because of the affair. The Birth Round ended with Novi finally giving birth to her child at Marlina's house. This birth is also a symbol of the emergence of a new beginning for Marlina and Novi. (Noviani, 2019)

2. Method

2.1 Research Design

Research design is a unified, detailed and specific plan of how to obtain, analyze and interpret data. According to Creswell (2012) in educational research you have to map to understand it and the map is research design. In this research, the researcher used qualitatif research with the subject of an Indonesian film *Si Pembunuh dalam Empat Babak* by Mouly Surya that production by Cine Surya and release on 16th November 2017. The object of research was focused on the affect of language use on emotions and actions of sexsual harrasment in scenes involving sexual harrasment from *Marlina Si Pembunuh Dalam Empat Babak* Film.

2.2. Data and Data Source of Research

In this research, the researcher used two types of data, they are primary and secondary data. Primary data is the kind of data that comes directly from scenes involve sexsual harrasment of *Marlina Si Pembunuh Dalam Empat Babak* Film by Mouly Surya that production by Cine Surya and release on 16th November 2017 and secondary data is a source of research data that is obtained inderectly or through medium that can be obtained from books, journals, and internet relating to this research.

2.3. Instrument of The Research

The research instrument is a tool for obtaining data. This should be selected obey to the type of desired in the study. In this research, the researcher was an instrument itself. Lincoln and Guba (1985) in Ary, Jacobs, and Sorensen (2010) introduced the concept of human as instrument emphasize the unique role that qualitative researchers play in their inquiry

2.4. Procedure of Colection Data

1) Observation

The researcher take a direct and independent look at object of the research by watching and carefully observed the *Marlina Si Pembunuh Dalam Empat Babak* Film and then recorded and selected the scenes and dialogues that contain sexual harrasment content from Marlina Si Pembunuh Dalam Empat Babak Film.

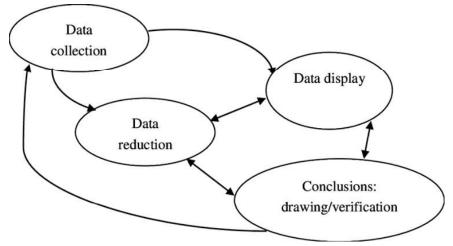
2) Document or Artifact analysis

Ary, Jacobs, and Sorensen (2010) mentioned that Qualitative researchers may use written documents or other artifacts to gain an understanding of the phenomenon under study. Documents may be personal, such as autobiographies, diaries, and letters; official, such as files, reports, memoranda, or minutes; or documents of popular culture, such as books, films, and videos.

In this step, researcher collected primary and secondary data that was relevant to this research. In document or artifact analysis step, researcher analyzed scenes and dialogues that contain sexual harrasment content selected from the observation step.

2.5. Technique of Data Analysis

As for data analysis, the researcher used an Interactive Model by Miles and Huberman (1994) in Yström (2013).



1) First, data obtained from the results of the observations and documentations are recorded in field notes. In this section, the researcher observed and collected primary data by watching *Marlina Si Pembunuh Dalam Empat Babak* film, and read the secondary data from books, journals, and internet that related to this research.

- 2) Second, data reduction is used for analyzes that sharpen, classify, direct and discard what is not important, and organize data, make it easier for the researcher to draw conclusions. In this section, the researcher was identify the emotion and action of victim sexual harrasment from the scene of *Marlina Si Pembunuh Dalam Empat Babak* film. Researcher also was choose information from part of books, journals, and internet that can be relate with this research.
- 3) The purposed of the data display is to combine information so that it can describe the situation that occurs. The researcher must create a narrative, matrix or graphic to facilitate the mastery of the information or data. This is done because the scattered and poorly structured data can influence the researcher in acting recklessly and drawing impartial conclusions, insignificant and non-fundamental. In this section, the data was collect from data reduction was analyzed into four aspects of psycholinguistic study as competence, performance, verbal associations and issues of meaning, speech perception and cognition by using interactive model by Miles and Huberman (1994).
- 4) As the choice about what data to present becomes more definite, preliminary conclusions can be drawn. In some situations, this can also infer that more data is needed to make the argument more convincing, meaning that step 1 needs to be revisited. In this section, the researcher was seen the affects of being a victim sexual harrasmenton a human psychic.

3. Findings and Discussion

3.1. Findings

3.1.1 Profile

Marlina Si Pembunuh Dalam Empat Babak was an Indonesian film adapted from a true story from Sumba, West Nusa Tenggara, directed by Nursita Mouly Surya. This story was obtained by Mouly from the story of his close friend, Garin Nugroho, hearing the story Mouly was immediately interested and wanted to make it a film. The actors of the film was Marsha Timothy as Marlina, Egy Fedly as Markus and Dea Panendra as Novi. This film was also widely recognized as one of the best suspense films ever made due to its exquisite cinematography. Sharp image quality and cool angles to show off its natural beauty. In addition, this film was also chosen to represent Indonesia at the 2019 Oscars. This film emphasized that there were 4 acts that were immediately introduced to the audience. The first chapter tells about the basic conflict of this film where Marlina kills 5 people at once. The second chapter is about Marlina's journey to the police station. The third chapter is about acknowledging what happened to him. The fourth chapter is the stage where two friends of the murdered want to regain control of Marlina. (Erfania, 2019)

3.1.2 Film Theme

To find out the major themes in the Marlina Si Pembunuh Dalam Empat Babak, the author will use a sequence so that the author can express the theme and message of the film Marlina Si Pembunuh Dalam Empat Babak as a whole. Themes are divided into two, major themes and minor themes. The major theme in the film Marlina Si Pembunuh Dalam Empat Babak is satay western. Seen in the main character, namely Marlina who dared to kill robbers to save herself. She also beheaded Markus and took him to the police station to demand justice for herself because of her raped and robbed of her property. Then a minor theme in the film Marlina Si Pembunuh Dalam Empat Babak is the mandate which reveals that every human being has rights, as human beings in society we must help each other to uphold justice. The film Marlina Si Pembunuh Dalam Empat Babak sparked a new genre of film, namely the satay western genre according to Mouly Surya, the director of the film Marlina Si Pembunuh Dalam Empat Babak, because Marlina is considered to have been a pioneer of cowboy films from Indonesia. Cowboy movies come from America. When Italians made cowboy films, the genre of film was called spaghetti western, after the most famous food there. The satay western genre is the same. Taken from the typical Indonesian food, namely satay. (Noviani, 2019)

3.1.3 Synopsis of Marlina Si Pembunuh Dalam Empat Babak Film

Marlina Si Pembunuh Dalam Empat Babak a film directed by Mouly Surya with the theme of feminism. This film tells about a woman named Marlina who lives in a house in the middle of Sabana Sumba, East Nusa Tenggara. In the first chapter, Marlina (Marsha Timothy) is a young widow who is attacked and robbed of her livestock. The seven robbers, led by Markus (Egy Fedly), threatened Marlina's life, property, and honor in front of her mummy husband (Tumpal Tampubolon), sitting in the corner of the room. In self-defense, Marlina took a fight by killing four robbers with poisoned fruit mixed into the food she was cooking. Even sadistically, he beheaded Markus until he was separated from the body after his honor was snatched away. But she missed a Franz (Yoga Pratama) and another robber. After killing Markus, suddenly Marlina began to hear the sound of Markus musical instrument. To stop this, Marlina finally burned the instrument.

In the second half the next day, Marlina wanted to complain to the police to seek justice. On his way, carrying Markus's head which he cut off, she meets Novi (Dea Panendra) who has been pregnant for ten months. She also saw Franz were chased for Markus head back to united with the body. Because Marlina did not show herself in front of Franz, Franz took Novi and 2 other truck passengers hostage so that Marlina gave Markus' head to him.

In the third round, Marlina meets a little girl named Topan (Safira Ahmad), a waitress at a small shop near the police station. The name of the child reminded Marlina of her child who had died in the womb. She also entrusted Markus' head to Topan before continuing his journey to

seek justice at the police station. However, after arriving at the police station, Marlina's complaint to the police did not get the response she expected, because she did not get justice, but intimidation and the lack of response from the authorities to Marlina's report. She also realized that the legal process was not as easy as she thought. There are many steps that must be taken so that the case can be processed, especially to prove a rape case that requires a post-mortem statement. The disappointment that Marlina received was getting more and more so that made her become desperate and resigned to what happened to her at that time.

The fourth act in this film is when Marlina has to give Markus head to Franz for Novi, who is held hostage by Franz in Marlina's house. Franz asks for one condition before releasing Novi, which is to cook chicken soup as Markus had asked Marlina. While Novi cook, Marlina was raped again by Franz, but deftly, Novi behead Franz to separate from his body, as Marlina had done to Markus. The film closes with the high point of a new mother's struggle which is depicted in Novi's delivery, assisted by Marlina. (Prahastiwi, 2019)

3.1.4 Specific Characteristic

1) Marlina

Marlina's character was the protagonist, she is described as a beautiful woman. Psychologically, Marlina is described as fierce, stubborn, emotional, quiet, tough. Besides that, Marlina was also a character who is independent, strong, brave, smart, and likes to help. Sociologically, Marlina is a Christian. Marlina character played by Marsha Timothy as the main character in the *Marlina Si Pembunuh Dalam Empat Babak* film. He was tall and slender, his face saddened with sadness. She lives in silence after being left by her husband and future child. Only by looking from a distance men can be seduced by her beauty. Marlina was not a woman who is obedient to harassment. Behind her bowed head, Marlina fought back with a quick-thinking brain. So he managed to kill the robbers in his house. A brave widow seeks justice for herself by killing and reporting the burglars of her home. Marlina was the strongest character, even though she is a victim, she becomes a hero to other women during the film.

2) Markus

Markus character was an antagonist, he was an old man, long hair, gray hair, skinny, and tattooed. Psychologically Markus was a patriarchal, perverted, rude character. Sociologically Markus was a leader of the robbery that he lived. Markus character, played by Egi Fedly in the *Marlina Si Pembunguh Dalam Empat Babak* film, was an antagonist. He had a simple appearance, white dreadlocks flowing hair, a shirt costume that looks too big on his body and sarong pants underneath. Markus was the brains of five other robbers. Markus was the leader of the robbers who raped Marlina. It gives rise to sadism, high temperament.

3) Novi

The physiological figure of Novi is described as a woman who is pregnant, has brown skin, slightly curly hair, and has a round face. Psychologically, Novi was a person who loves and is loyal to her husband, besides that Novi was a person who likes to help, is emotional, gets angry easily, and is talkative. Sociologically, Novi is a Christian. The character of Novi (Dea Panendra) was a woman who is ten months pregnant and has not yet given birth. She was Marlina's neighbor. They are described as good friends. Several times she was involved in fights with his husband so that she fell, but his condition was not a problem. This is because the director wants to portray Novi as a Sumba woman who is very physically strong. When traveling with Marlina, a sense of humor then enveloped Novi's intimate stories with her husband, but these stories voiced women's sexuality out loud. Seeing the tendency of his outspoken personality in front of Marlina, it's hard to imagine she doesn't behave the same way to other people in his daily life. This condition makes Novi appear different in front of the social system of society in general. Because it is not natural for a woman to express her libido in a public space or to understand the process of decaying a human head on a truck.

4) Franz

Frans's was a young character, has a beautiful face, a sharp nose, a mustache and a thin beard. Psychologically, Frans was an antagonist. Sociologically, Frans was a subordinate of Markus. The character of Frans, played by Yoga Pratama in the *Marlina Si Pembunuh Dalam Empat Babak* film, Frans was the youngest member of the group of robbers. He helps Markus in robbing Marlina's house. Interpretations always arise from the role of one of these robbers because some of Frans' behavior is a question in the film whether he is good or bad. In the first half Frans was sweet to Marlina. He approached and wanted to try Marlina's chicken soup. However, in the fourth round he takes revenge because Marlina killed Markus. Frans raped the helpless Marlina.

5) Umbu

The Umbu character, played by Indra Birowo, was depicted wearing a blue shirt and knee-length jeans when he is met by his wife Novi. The character of umbu in this film is seen as a hard worker who rarely comes home, suspecting that his wife was cheating on them until their breech baby is tattooed, and because he was sure that his wife is cheating on him, Umbu was rude to Novi by slapping and pushing him to the ground.

6) Police: skeptical, indifferent, discriminatory

The police character played by Ozzol Ramdan in the *Marlina Si Pembunuh Dalam Empat Babak* film, the police character shown in the scene was categorized into skeptical, unsympathetic and indifferent

character because of his attitude that does not fully side with Marlina which can be seen from how the police treats him. Marlina belittled and doubted Marlina's words. Then there was a dialogue in this round between the police and Marlina, when the police disdainfully says to Marlina, if Markus is old and thin, why did Marlina let Markus rape her which illustrates the mindset of the community, including the police, the majority of whom are state apparatuses whose function is to protect and ensure security. The community also discriminated against Marlina as a woman, which is a form of patriarchy that is often found in social

7) Group of Robbers

life.

In the *Marlina Si Pembunuh Dalam Empat Babak* film, there are seven robbers who come to Marlina's house. Robbers are divided into two groups, namely old robbers and young robbers. The old robber consisting of five members, namely Raja played by Yayu Unru, Don played by Ruli Lubis, Niko played by Haydar Salishz, Robert played by Satrya Gozali, and Bin played by Norman R. Akyuwen. As for the young robber, it was Frans. The characters of five old robbers who are married, have children and always underestimate the young robber, namely Frans. They seem to be the rulers of the robbery at Marlina's house. However, if Mark ordered them to obey because He was the leader of the robbery. Marlina provide ate dinner for Bing, Don, Robert, and King. When in the living room Marlina was seduced by the four robbers.

3.1.5 Scene Contain Sexual Harrasment

1) Table

	SCENE		Categories of Sexual Harrasment					
	Setting		Characte	I	II (Salaatian)	III	IV	V
	Place	Time	1 r	(Behavior)	(Seduction)	(Sexual Bribery)	(Sexual Coercio n)	(Sexual Impositi on)
1.	Marlina's House, Living Room	07.00	Marlina and Markus (The Robber Chief)	√	√			

2.	Marlina's House, Kitchen	09.23	Marlina, Markus, and Six Other Robbers	✓	√			
3.	Marlina's House, Living Room	19.19	Marlina and Four Robbers	✓		✓		
4.	Marlina's House, Bedroom	21.54	Marlina and Markus (The Robber Chief)				✓	√
5	Roadside, Bush Area	41.54	Marlina and Novi	✓				
6.	The Police Station	54.10	Marlina and Police	✓				
7.	Highroad	1.04.20	Novi, Frans (Young Robbers) , Two Other Passenge rs	√	√			
8.	Umbu's Workplace	1.08.55	Novi and Umbu		✓			
9.	Marlina's House, Living Room	1.22.30	Marlina, Frans, Novi		√		✓	
10.	Marlina's House, Kitchen	1.24.01	Marlina, Frans, Novi					√

(Table 1)

2) Explanation



Picture 3. (07.00)

Markus: "kasihan sekali kau"

Marlina: "urusan saya, bukan urusanmu"

Markus: "sudah baik kalau ada laki-laki yang masih mau,

jangan terlalu pilih-pilih"

Marlina: "jadi kau datang kesini untuk bilang suka sama saya"

Markus: "saya tidak sendiri, sebentar lagi tamu yang lain

datang"

Marlina: "siapa?"

Markus: "teman-teman saya"

Marlina: "mau apa mereka datang kesini?"

Markus: "mau ambil uangmu, semua ternakmu. Kalau masih ada waktu, tidur dengan kau. Kami bertujuh. Saya sudah sering lihat kau. Cantik tapi selalu sendiri. Malam ini kau dapat bonus, tujuh laki-laki. Berapa laki-laki yang sudah kau tiduri? Hanya dia? Malam ini, kau adalah perempuan yang paling beruntung" Marlina: "saya perempuan paling sial malam ini"

The scene above indicates Markus who came to Marlina's house with the aim of robbing. However, in the conversation that occurred Markus uttered several insulting sentences, disturbing Marlina's privacy and the most out of line was that Markus straightforwardly wanted to rape Marlina together with his robber friends who came after him. The level of sexual harassment category that occurs in this scene is level 1 because there are sentences that demean certain genders, seduction words, and gender discrimination. And level 2 for being demeaning without threats, invitations to act indecent and disturbing someone's sexual privacy.



Picture 4. (09.23)

Perampok 1: "kemarin sudah giliranmu, sekarang giliranku!"

Perampok 2: "habis Markus saya"

Perampok 3: "aduh, yang terakhir pasti cepat-cepat"

Perampok 4: "apa enaknya?"

Markus: "kau atur saja. Saya mau tidur"

Perampok 1: "ini?"

Perampok 2: "aku tahu"

Perampok 3: "markus menipu kita"

Perampok 4: "sudah di ujung sudah"

Perampok 2: "sudah pasti"

Perampok 1: "kau ingat? Siapa namanya? yang mau menikahkan anaknya kemarin. Maharnya sepuluh ekor kuda"

Perampok 2: "Rosa?"

Perampok 1: "iya rosa, ini Robert pas pulang, dia mengeluh terus. Dia bilang, tidak terasa kencang lagi om!. Terus saya bilang, tidak mungkin begitu! Kalau dia tidak suka tidak mungkin longgar! Berarti dia suka"

Marlina we nt into the kitchen after told Markus to cook a dinner. In the kitchen, Marlina began to lose her calm cause Markus robbers friend came to rob livestock. By un willing ly Marlina see all her livestock taken by the robbers. In a conversation the ripened pok Marlina re-hear the vulgar words from their mouths about how they are in a rotating sequence Marlina rape and telling female genital explicitly. In this scene, Marlina seems to think how he escaped from the robbers who wanted to rape her. The level of sexual harassment category experienced is level 1 because of sexual jokes, porn stories and level 2 because of sentences that insinuate someone's sexual life in a vulgar speech.



Picture 5. (19.19)

Perampok 1: "hei nona, kau pintar sekali masak"

Perampok 2: "nona, ini lebih enak dari masakan istriku. Tapi sama ibuku, kau kalah sedikit. Tapi dia sudah mati, jadi kau juaranya"

Perampok 3: "enak sekali"

This scene shows the First robber praises Marlina's cooking while patting Marlina's thighs, regardless of her expression and she didn't like the way that treatment. Second robber did n't want to lose and compliments Marlina. With out them knowing it, Marlina had put a poisonous in her foo for the robbers. The four of them ended up being po isoned to death by the food of Marlina served to welcome them to her house. The level of categories that occur is level 1 due to seduction words and level 3 because of the scene of touching someone's body parts without permission as a reward for praise.



Picture 6. (21.54)

Markus: "kau duduk! Buka! Buka!"

Marlina: "saya sudah lama tidak. Tidak! Tidak!"

Markus: "kau suka, hah? Kau suka, hah?" (pemerkosaan pun terjadi hingga marlina mengakhirinya dengan menebas leher Markus)

After poisoning the four robbers, Marlina also took the initiative to bring the poisoned food to Markus so she would avoid being raped. But unfortunately the food spilled before Markus ate it. And what's worse, Markus couldn't wait to have sex with Marlina. Markus finally forced, raped, harassed and beat Marlina in the bedroom, until finally Marlina saw an opportunity to kill Markus by slashing his neck while having sex with Markus' own machete. Finally Marlina free herself from the rapists by killing

them through such plundering things as food and sex. The level of sexual harassment category is level 4 due to pressure and coercion to do things of a sexual nature. And level 5 because there has been a forced attack, namely kissing, touching vital parts, having violent sexual intercourse and followed by abuse act.



Picture 7. (41.54)

Novi: "Umbu itu satu bulan pertama dia tidak pernah sntuh saya. Aku juga dilarang pegang-pegang, nani tidak tahan katanya. Ibu mertuaku juga meankut-nakuti saja. Dia bilang satu bulan pertama tidak boleh tidur samasama, padahal tahu sendiri birahi perempuan hamil itu bagaimana. Saya tidak ngidam apa-apa, Marlina. saya Cuma mengidam Umbu saja. Sampai saya beri lingkaran di kalender, bulan kedua dia datang sa langsung serbu memang. Marlina, tunggu. Marlina! Kau tidak percaya sama saya, Marlina? Tidak mau cerita?"

Marlina: "saya diperkosa, Novi. Saya sudah bunuh mereka" Novi: "mereka? Mereka beramai-ramai memperkosamu? Anjing! Mati mereka! Kau mau lapor mereka ke kantor polisi?"

Marlina: "saya sudah bunuh mereka semua"

Novi: "kalau begitu kenapa kau tetap harus lapor? Polisi memangnya bisa apa? Nanti mereka akan menyalahkan kau, karena kau bunuh penjahat itu. Padahal kau bela diri!"

Marlina: "terus saya harus ke mana?"

Novi: "kau bisa ikut dengan saya. Kau bisa ke gereja, mengaku kau berdosa."

Marlina: "saya tidak merasa berdosa."

Novi: "ikutlah bertemu suamiku. Saya juga mau ketemu suamiku. Itu mereka?"

Marlina: "va"

Novi: "kau bilang kau sudah bunuh semua?"

Marlina: "tinggal dua lagi"

Novi: "kau tunggu disini ya. Tunggu telepon saya"

On the way to their own destinations, Marlina and Novi stopped to pee around the bushes. While defecating, Marlina began to hallucinate seeing Mark's headless body while playing a musical instrument. In this scene, Marlina also told Novi about the recent robbery and her raped incident. Having killed the

robbers, Marlina also intends to report the case to the police. However, Novi stopped him because he was afraid that only Marlina would be blamed for the incident. The level of the category of sexual harassment is level 1 because there are explicit sexual jokes.



Picture 8. (55.27)

Polisi: "jadi pria pertama namanya Markus? yang enam lagi siapa?"

Marlina: "tujuh atau delapan. Saya tidak yakin. Yang dua atau tiga orang supir truk"

Polisi: "apa saja yang mereka bawa dalam truk?

Marlina: "semua hewan saya. Sepuluh. Babi, kambing, masingmasing sepuluh. Ayam tujuh. Mereka mau perkosa saya"

Polisi: "tapi tidak jadi, kan?"

Marlina: "jadi. Markus" Polisi: "ciri-cirinya?"

Marlina: "dia naik motor, umurnya sudah lima puluh, sudah bisa jadi kakek-kakek. Dan berambut panjang beruban. Kerempeng bertato di semua tangan"

Polisi: "kawan-kawannya?"

Marlina: "lebih muda, Markus yang paling tua.

Polisi: "kalau dia tua dan kurus, kenapa kau biarkan dia perkosa kau?"

Marlina: "dia punya kawan"

Polisi: "mereka membantu Markus?"

Marlina: "ya"

Polisi: "berapa orang?"

Marlina: "lima..."

Polisi: "yang dua lagi?"

Marlina: "iya, salah. Tujuh. Maaf"

Poilsi: "untuk proses laporan kau, kita perlu olah TKP"

Marlina: "ke rumah saya? Kapan?"

Polisi: "hari ini belum ada kendaraan. Mungkin besok atau lusa. Atau kau bisa tinggalkan nomor telepon"

Marlina: "terus bagaimana yang dua lagi?"

Polisi: "nona. Untuk laporan pemerkosaan, kita perlu lakukan

visum"

Marlina: "visum?"

Polisi: "iya, tapi kami belum ada alatnya. Mungkin baru bulan depan. Tunggu dana dari pusat turun. Kecuali Nona punya dokter sendiri. Dan biar polisi bisa bergerak cepat, kita perlu bukti. Ya sudah. Nanti saya proses dulu ya"

In this scene, it can be seen that Marlina finally arrived at the police station and wanted to report what had happened to her, but instead of being served immediately, the police seemed to be playing table tennis. After finishing his tennis game, the police finally started to handle Marlina's case report by asking questions about the case. However, due to the lack of evidence that Marlina had regarding the robbery and her rape cases and the absence of a divice to investigate the case, the police told her to wait for the case to be processed. The level of sexual harassment category is level 1 because there are sentences that demean certain genders.



Picture 9. (1.04.20)

Franz: "kau angkat. Angkat!"
Novi: "umbu? Umbuu..."

Franz: "sini-sini. Hei umbu, kau punya istri tidak bisa omong lagi. Kau telepon saja nanti ya. Masa Novi tidak pernah cerita? Ini Franz, dia punya kawan baik. Dia datang ke rumah saya tadi siang. Dia tidak izin dengan kau?"

After Marlina managed to escape, the three truck passengers, Novi, *Mama*', and Ian, were eventually taken as prisoners by Franz and Niko to found Marlina and retrieve Markus' head which was brought by Marlina. While being held captive, Novi was intimidated and even slandered by Franz when Novi was on the phone with her husband. Franz tells a lie to Novi's husband about Novi's cheating behavior by visiting Franz at his house. The level of sexual harassment category is level 1 for making sexual jokes. And level 2 for disturbing someone's privacy.



Picture 10. (1.08.55)

Umbu: "anak kau sungsang. Makanya tidak mau lahir. Betul sudah omongan mereka""

Novi: "tidak sungsang! Jangan kau pikir begitu!"

Umbu: "saya capek cari uang, Novi! Kau tidak tahan kau punya nafsu. Ingin tidur dengan orang lain!"

Novi: "kau masih pikir begitu? Kau masih percaya, Umbu? Jangan bodoh, Umbu!"

Umbu: "kau berani ya? Berani kau!"

Novi: "umbu! Saya Cuma tolong kawan saja! Sumpah demi Tuhan saya tidak tidur dengan laki-laki lain!"

Umbu: "kalau begitu kau kasih lahir anak itu sekarang! Sekarang! Sekarang!"

Novi: "bodoh. Mati kau! Persetan kau, sial kau!"

Then the next scene shows how Umbu, Novi's husband, abuses Novi because she believes Franz's lies and believes the myth that pregnant woman who are pregnant for more than 9 months then the child is breech due to having too much sex. The level of sexual harassment category is level 2 because there are sentences that are sexually insinuating and condescending.



Picture 11. (1.22.30)

Marlina: "kita sudah boleh pergi?"

Frans: "kau masak makan malam dulu. Yang bunting, saya mau coba kau punya masakan. Si pembunuh, kau temani saya saja

Novi: "mau masak apa?"

Frans: "sup, sup ayam" (tidak lama setelah itu pemerkosaan pun kembali terjadi di dalam kamar)

In this scene, Marlina finally returns Markus head to Franz as a condition to release Novi as a prisoner of Franz. However, dissatisfied with this, when Marlina and Novi rushed to leave, Franz even told Novi to cook dinner first while Marlina was asked to accompany him. Out of fear, the two of them had no choice but to obey Franz's wishes. The level of sexual harassment category is level 2 because there are sentences that lead as invitations to do obscene acts. And level 4 because the invitation is subtly pressured to have sexual intercourse.



Picture 12. (1.24.01)

Marlina: "novi! Tolong!"

Frans: "diam. Kau suka, kan? Kau suka, kan?"

But what happens in this scene is that Marlina had raped by Franz again, and Novi was making a dinner. In this part Novi hears the groaning voice asking for Marlina's help which is being raped by Franz. Disturbed to hear Marlin a's voice and fed up with Franz. Novi finally saw with his own eyes the moment Marlina was raped by Franz after trying to break into the bedroom door. Without hesitation Novi finally taked a machete and kills Franz by slashing Franz' neck so that Marlina can be free from rape. The level of sexual harassment category is level 5 due to violent sexual assault and forced sexual intercourse accompanied by abuse.

3.1.6 Scene of Sexual Harrasment Influence

1) Table

No	Action/Emotion Type	Scene				
		Place	Time	Character		
1	Be defensive	Marlina's house, living room	07.0 7	Markus and Marlina		
2	Angry, restless and worried face	Marlina's house, living room	07.54	Markus and Marlina		
3	Fear, anxiety and anger	Marlina's house, kitchen and living room	10.47	Marlina, Markus and 4 other robbers		
4	Disgusted and disgusted	Marlina's house, living room	19.18	Marlina and the 4 Robbers		
5	Depressed and disgusted	Marlina's house, bedroom	23.22	Marlina and Markus		
6	Severe shock and pain	Marlina's house, bedroom	24.09	Marlina and Markus		
7 hallucination		Marlina's house, bedroom and kitchen	26.02	Marlina		
		Roadsides, bush areas and highways	41.58 and 48.10	Marlina and Novi		
8	Excessive fear	On trucks and bush areas	37.53 and 43.29	Marlina, Novi and 2 other bus passengers		
9	Cry	Topan 's small shop	58.00	Marlina and Topan		

10	Shocked, depressed,	Marlina's house	1.23.02	Marlina, Novi and Franz
	restless and resigned			
11	Too anxious	Marlina's house, kitchen	1.23.27	Novi

(Table 2)

2) Explanation



Picture 13. (07.07)

From the photo above, it seems Markus is uttering a sentence that underestimates Marlina which is adrift of his facial expression. Marlina also responded by applicable defensive against the speech uttered offensive Markus personal life Marlina affairs coupled with his face did not like.



Picture 14. (07.54)

Besides seems do not like going to Markus said, Marlina also fidgeted and little upset that encompasses worry because to hear a plan that will do Markus and friends robbers that robbed all the property owned by Marlina at once threatening and claimed the honor as a woman was to rape.



Picture 15. (10.47)

After the arrival of the other robbers, Marlina went to the kitchen to cook dinner that was ordered by Markus. However, during cooking, Marlina hear Markus and his friends discuss rules in

Marlina rotates to enjoy sexuallity. Marlina's expression also looks angry when the robbers talk about discrimination against female genitalia.



Picture 16. (19.18)

After the food was cooked, Marlina immediately served the food to the robbers. However, during the serving, Marlina's expression changed to an uncomfortable one when the robbers complimented her cooking with seduction and disgust with a small evasion when one of the robbers touched her thigh without permission.



Picture 17. (23.22)

The photo above shows Markus forcibly holding Marlina's hand and then directing it to her genitals to be touched, making Marlina feel depressed and disgusted by the look on her face. However, Marlina couldn't refuse because Markus had implicitly threatened her.



Picture 18. (24.09)

Then the rape scene, Marlina was shock for a moment that made him unable to fight Mark action is suddenly forced to enter genitals without penetration resulting Marlina first experienced pain. And during the rape, Markus also abused her by slapping Marlina several times for resisting when she started to wake up from the shock.



Picture 19. (26.02)

After Marlina kill Markus had raped by slashing his neck to drop, Marlina even begin to hallucinate heard the sound of a musical instrument tersbut ever played in front of Mark when they were alive.



Picture 20. (41.58)



Picture 21. (48.10)

After the hallucination of hearing the sound of a musical instrument, Marlina's hallucinations even more than before. Where not only hear the sound of musical instruments belonging to Markus but Marlina also began seems Mark headless body while playing a musical instrument and follow her wherever she goes.



Picture 22. (37.53)



Picture 23. (43.29)

Letting go of Markus and the other 4 robbers did not make Marlina feel free, because there were still 2 other robbers who had not died. When she saw the 2 robbers, Marlina always hid so that their whereabouts were not found. Marlina also felt excessive fear because she was worried that the 2 robbers would take revenge on her for the deaths of her other friends.



Picture 24. (58.00)

After the various problems experienced by Marlina, starting from the robbery and rape incident which led to the murder and then being chased by the remaining robbers who had not died who demanded revenge as well as the return of Markus head back to the police station to report the incident but did not get the response he received. Marlina finally vented all the emotions that she had been keeping to herself by crying bitterly while being hugged by Topan.



Picture 25. (1.23.02)

The film was not over yet, when Marlina at the Novi police station is even held captive by Franz to threaten Marlina to return Markus head. To free Novi, Marlina returns Markus head. Arriving at the house where Novi is being held captive, Marlina showed an anxious and depressed look on her face when she met Franz. The expression of marlina turned into shock when he was asked to accompany Franz which eventually led to rape again.



Picture 26. (1.23.27)

After being asked by Franz to cook dinner, Novi went straight to the kitchen. But instead of focused on cooking, Novi looked very worried, which was reflected in her facial expression. This is due to the amount of mental stress that she experienced even though she was pregnant, causing her to experience severe contractions in her stomach.

3.1.7 Scene of Resistance Mechanism from Sexual Harassment

1) Table

	Resistance	Scene					
	Mechanism	Place	Character	Time			
1	Poison	Marlina's house,	Marlina, Mark and the	14.40 and			
		bedroom and kitchen	robbers	15.13			
2	Rejection	Marlina's house,	Marlina and Mark	22.58			
		bedroom		22.43			
				24.03			
3	Slashing the neck to	Marlina's house,	Marlina and Mark	24.39			
	break	bedroom	Marlina, Novi, Franz	1.25.10			
4	Burn Mark's musical	Marlina's house, kitchen	Marlina	26.21			
	instrument						
5	Reporting to Police	Police station	Marlina and the Police	54.09			

(Table 3)

- 2) Explanation
- 3) Explanation



Picture 27. (14.40)

Marlina's first step in fighting the robbery and planned rape was to take the poisoned fruit that she had prepared for bad things to happen to her, in her room, in the drawer of her dresser. After taking the poisonous fruit, Marlina then mashed it and mixed it into the food she was cooking to serve to the robbers.



Picture 28. (22.58)

The second step of resistance was at the beginning of the rape, Marlina expressed her rejected by saying that she had not had sex for a long time to refuse the treatment of forcing Markus to kiss her. Even though Markus ignored her and continued his rape.



Picture 29. (23.43)

The third step of resistance was Marlina again expressing her rejected by saying no to Mark, followed by the act of brushing Markus' hand so as not to touch her genitals. However, Markus is still unmoved by Marlina's refusal.



Picture 30. (24.03)

The fourth step of resistance was again, Marlina expressed her refusal by saying no and no to Mark while pushing Markus' body away so that he would not continue his rape. However, Markus instead slapped Marlina for her resistance and continued the action.



Picture 31. (24.39)

The fifth step of resistance is that Marlina decides to kill Markus while he is enjoying the intercourse by taking Markus machete and slashing his neck. Marlina did this to defend herself so that Marlina could be freed from the rape and abuse committed by Markus.



Picture 32. (26.21)

The sixth step of resistance is that Marlina decides to burn Mark's musical instrument after hallucinating hearing the sound of the music when she just finished killing Mark. Where after burning the instrument, Marlina was freed from the hallucinations of the sound of Mark's musical instrument.



Picture 33. (54.09)

The seventh step of resistance is Marlina's attempt to overcome the remaining robbers who are still alive she finally reported the case of robbery and raped to the police. Unfortunately, the police couldn't even do anything about Marlina's case because of the lack of evidence and standard post-mortem examination tools needed to prove a rape case.



Picture 34. (1.25.10)

The last step of resistance was Novi, who couldn't stand hearing the sound of Marlina's groaning pain, who was again raped by Franz. She decided to taked a machete and then forcibly broke into Marlina's bedroom door with the intention of killing Franz. After Novi entered he saw Marlina being raped roughly and without hesitation he finally swung his machete and slashed Franz's neck from behind until it broke.

3.2 Discussion

The film *Marlina Si Pembunuh Dalam Empat Babak* was directored by Nursita Mouly Surya and produced by Rama Adi, Isabelle Glachant and Fauzan Zidni and then produced by Cinesurya with Kaninga Pictures with screenwriters Rama Adi, Garin Nugroho and Mouly Surya. This film was released in Indonesia on November 16, 2017 with a duration of 1 hour 33 minutes (Erfania, 2019). Broadly speaking, this film tells of the resistance of a widow against 7 men who came to her house to rob all of her property and then threaten her honor as a woman.

- Competence (language process in communicating and thinking) is 3.2.1 the process of producing and understanding speech. In the aspect of competence, in the use of language there is a process of changing thoughts into codes and turning the codes into thoughts again. The aspect of competence is also defined as the knowledge possessed by language users about their language or as a sign system that functions as a means of communication between members of the language community. Where in this study, the researchers found the used of Indonesian and the local language of Sumba, East Nusa Tenggara in the conversation in every scene in the film Marlina Si Pembunuh Dalam Empat Babak. The use of the Sumba local language was specifically chosen to be used in this film to convince and explore the characters who are set in the life of the people in the Sumba area. Although this film is a film that does not really highlight much dialogue, the ability in the aspect of competence as a language process in communicating and thinking the characters are very good and understand the sign system that applies so that the process of understanding the speech of fellow players is well established.
- 3.2.2 Performance (language behavior patterns) is the process of using the correct language. Where the use of language is in the form of speech

that can be captured by the sense of hearing. In the film *Marlina Si Pembunuh Dalam Empat Babak*, the performances shown by the players are also very good. The players seemed very fluent in the Sumba local language both in language and in the use of dialects. This is because before filming takes place the players begin to do research first on the roles they will play. In addition, one of the ways that the players do so that their language performance was similar to the local community was to go directly and learn language behavior patterns from the local Sumba community.

- 3.2.3 Verbal associations and the problem of meaning is the process of connecting words to objects in the form of objects, people or events and then stringing a number of words in the right order so that it has the appropriate meaning anyway. In the film *Marlina Si Pembunuh Dalam Empat Babak*, verbal associations and problem of meaning of the players are well woven. This can be seen from several dialogues in the film scene where the players can connect words correctly and their meanings are conveyed to their co-stars so that a structured communication process occurs.
- 3.2.4 Speech Perception and Cognition is a process when individuals organize and interpret their sensory impressions in order to give meaning to their environment through speech sounds in the form of words, sentences, or ideas that have meaning and are grammatically correct that are issued by someone. In the film *Marlina Si Pembunuh Dalam Empat Babak*, this aspect is also well woven by all film players. This can be seen from the absence of failure of the players in playing their respective roles and dialogues. The players have arranged and are able to interpret their own perceptions and cognitions with the characters they play. All the dialogues that were spoken were conveyed well and according to the local grammar of the Sumbanese people.

The film *Marlina Si Pembunuh Dalam Empat Babak* of the 4 psycholinguistic aspects above looks fulfilled properly and appropriately both in the delivery of dialogue, patterns of language behavior and meaning conveyed from the actors to other actors so that the events in the film are well conveyed to the researchers as a bystander. From this, the researcher was finally able to identify scenes containing sexual harassment and analyze them in several levels of sexual harassment categories which have been described by Ramadyan (2010) that there are five levels of sexual harassment categories, as the first level is gender harassment, the second level is seduction behavior, the third level is sexual bribery, the fourth level is sexual coercion and the last level is sexual imposition. After that, the researcher also identified the types of actions or emotions felt by the character who was sexually harassed and how the character used a resistance mechanism when he was sexually harassed.

Sexual harassment happens to Marlina on Film *Marlina Si Pembunuh Dalam Empat Babak* was because Markus and his friends robbers judge to reseat Marlina as women are weaker and more inferior due to a widow

without a husband who could protect her, women are still placed in a position of subordination and marginalization must be controlled, exploited and enslaved by men and also because women are still seen as second class citizens. (Sumera, 2013)

Then, in line with the opinion of Watuna (2014) which says that a happy person will be reflected in the words that come out when he meets other people so that others know that he is happy and in expressing joy it will be followed by the person's gestures indicating he is happy. In the film *Marlina Si Pembunuh Dalam Empat Babak*, Marlina also shows some of her emotions and actions regarding the impacts related to the robbery and raped cases she experienced such as fear, anger, worry, anxiety, depression, and feelings of disgust for what she had done.

Furthermore, from the film Marlina Si Pembunuh Dalam Empat Babak, the researcher realizes that although women's emancipation has been driven from ancient times, in fact there are still many women who experience sexual harassment both verbally and behaviorally, especially in remote places that are more vulnerable. In addition, the researcher also realizes that the implementation of regulations for the protection of victims of rape has not been adequate, especially in remote areas which is really highlighted in this film. This film also shows the many inequalities that occur in remote communities, such as the lack of access to transportation, legal sensibility didn't necessarily got an adequete response from the state, and the occurance of bureaucratic inertia maked efforts to distributed justice unable to be carried out.

4. Conclusions and Suggestions

4.1. Conclusions

Based on the research of classroom interaction analysis of teacher talk and Having discussion the data, the researcher can concluded that on *Marlina Si Pembunuh Dalam Empat Babak* film of the 4 psycholinguistic aspects that is compotence (language process in communication and mind), performance (language behavior patterns), verbal associations and issues of meaning, speech perception and cognition fulfilled properly and appropriately both in the delivery of dialogue, patterns of language behavior and meaning conveyed from the actors to other actors so that the scenes in the film are well conveyed to the researchers as a bystander. From this, the researcher was finally able to identify scenes containing sexual harassment and analyze them in several levels of sexual harassment categories. After that, the researcher also identified the types of actions or emotions felt by the character who was sexually harassed and how the character used a resistance mechanism when it was sexually harassed.

Marlina Si Pembunuh Dalam Empat Babak was a film that tells about the struggle of a poor widow, in an isolated place, against 7 men who want to robed and raped her at the same time. The robbers looked down on Marlina weakly and lightly just because she was a poor widow with no protective figure. But without them knowing behind the loneliness, Marlina

is a smart and brave woman, so when the robbers threaten to rape her, Marlina chooses to kill with poison and also with a machete the robbers who want to rape her. However, it is undeniable that Marlina still feels worried, anxious, afraid and depressed because she has been treated arbitrarily to step on her self-esteem. This film also shows the many social inequalities that occur in remote areas such as lack of access to vehicles, isolated houses, slow access to law, poverty to government officials who are indifferent and discriminatory.

4.2. Suggestions

The researcher expect that this research is useful for the further researcher especially the young researchers of English department of University of Muhammadiyah Sidenreng Rappang. It was important for further researcher to conduct their research not only limited on discussion but also expands deeply the analysis about psycholinguistic study. On the other hand, *Marlina Si Pembunuh Dalam Empat Babak* film also conveys a moral massage. First, this film teaches researcher abaout the importance of women's emancipation both in urban and remote areas. Second, gender equality should be one of the main concern that must be realized by the community. Third, it is still clear that there is a social gap between rural and urban areas, both in terms of transportation, public services, resources, and community security which is hard slap the government.

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