



THE REPRESENTATION OF SUMBA WOMEN IN THE FILM MARLINA THE MURDERER IN FOUR ACTS (AN ANALYSIS OF CHARLES SANDERS PIERCE)

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Abstract: Violence against women is still common in a modern era like today, not least for women who live in the rimland region. Women are often used as a violent objects by men. The patriarchal culture still embraced by some people makes it difficult for women to fight against male domination in their environment. This makes it difficult for women to fight against male domination in their environment. Especially for Sumba women, whose society still adheres to the patriarchal culture. The movie "Marlina, The Murderer in Four Acts" describes the form of resistance of a Sumbanese woman against the injustice that befell her due to men who still lower their self-esteem. This film shows that a woman is not a weak figure; they can fight people who lower their self-esteem with their own hands. This research itself uses qualitative research methods using Charles Sanders Pierce's semiotic analysis in analyzing the data. The result of the analysis of the representation of Sumbanese women in the film "Marlina The Murderer in Four Acts" (1) shows the gender inequality that occurs in Sumba society in the film due to the patriarchy that prevails there, (2) violence and harassment against women and (3) form of women's resistance to the violence and abuse they experience.

Keywords: Film, Women, Sumbanese, Semiotic

INTRODUCTION

The film is part of mass communication media which is often used as a medium to describe social life in society. The film, as one of the attributes of mass media, becomes an effective means of communication. The film Marlina the Murderer in Four Acts by Mouly Surya tells the story of a Sumba woman who had to suffer the unfortunate fate of being robbed and raped by four men. He seeks to avenge him by killing the four criminals who have taken honor from him. Marlina the Murderer in Four Acts is a film that depicts a woman's struggle against negative stereotypes circulating in society. This film represents that women are still underestimated in social life and tries to fight the stereotypes and myths circulating in society to get justice. This representation of women's heroism is manifested in the form of scenes or scenes or dialogues between characters.

The film Marlina The Killer in Four Acts is set in the Peak of the Sabana Hills, Sumba, East Nusa Tenggara, where the patriarchal culture is so high that it can be seen from,

for example, the shift in the meaning of the customary marriage known as belis (quoted from the journal Dony Kleden, Belis). and Self-Esteem of Sumba Women). Belis is a marriage dowry that must be paid from the man to the woman. The amount of belis that must be paid depends on the social level of the woman's family. If the woman is from a family with high social status, the belis to be paid is 30 animals. If the people usually pay for belis only 5-15 animal tail. The magnitude of this burdensome belis gives the impression that marriage is used as a means of business transactions where women are used as objects. However, on the other hand, due to this expensive belis payment, there are many cases of violence against women because men feel they have paid the total amount of the belis.

Apart from Belis, the Palaingidi Mawini tradition (marriage catch) is also considered a patriarchal culture that has experienced a shift in meaning at the expense of Sumba women's rights. Capture marriage on Sumba Island has indeed become a hereditary tradition, and the object of this tradition is women. In addition, the impact of interbreeding has not received a positive response from the local government in terms of holding hearings with local traditional leaders so that this tradition is not continued (<https://www.sambavoices.com/2020/06/beri-space-freedom-girl-island.html>).

Patriarchal culture cannot be separated from people's lives. The practice of patriarchal culture is still ongoing today, despite the many women's movements and activists who voice the equality of women's positions in society. One of the patriarchal cultures that still exist in Indonesia is because this culture has been firmly entrenched in our society for a long time. So the problem formulation of this research is how is the representation of Sumba women in the film "Marlina the Murderer in Four Acts"?

LITERATURE REVIEW

Semiotic Theory

Etymologically, the word semiotics comes from the Greek word semiotic, which means sign. The sign itself is defined as a preconceived social convention that can represent something else. Signs were initially interpreted as things that point to the existence of other things. Meanwhile, in terms of terminology, semiotics can be defined as a science that studies a wide range of objects, events, and all cultures as signs. Semiotic analysis is indeed an attempt to feel something strange, something that needs to be questioned further when we read a specific text or narrative/discourse. The analysis is paradigmatic in trying to find meaning, including from things hidden behind a text (Wibowo, 2006: 7). So people often say semiotics is an attempt to find the meaning of 'the news behind the news'.

The Semiotic Paradigm of Charles Sanders Peirce

Understanding semiotics certainly cannot escape the influence and role of these two important people: Charles Sanders Peirce and Ferdinand De Saussure. Both laid the foundations for the study of semiotics. Peirce is known as the most original and multidimensional American argumentative thinker and philosopher (Sobur, 2003:39). Peirce was born into an intellectual family in 1839. His father, Benjamin, was a professor of Mathematics at Harvard University. Peirce thrived in his education at Harvard. In 1859 he received a BA degree, then in 1863, he received consecutive MA and B.Sc degrees from Harvard University. Peirce's theory is often called the 'grand theory' in semiotics (Sobur, 2001:97). Why so? This is because Peirce's ideas are comprehensive, descriptive, and structural of all marking systems. Peirce wanted to identify the primary particles of a sign and recombine all the components in a single structure.

A sign or representamen, according to Charles Sanders Peirce, is something that for someone represents something else in some respect or capacity (Budiman, 2004:25). Something else that by Peirce called interpretant named as the interpretant of the first sign,

which in turn will refer to a particular object. Thus, Peirce says a sign or representamen has a direct 'triadic' relationship with the interpretant and its object. What meant by the process of 'semiosis' is a process that combines an entity (in the form of a representation) with another entity which is called an object. This process by Peirce is referred to as signification.

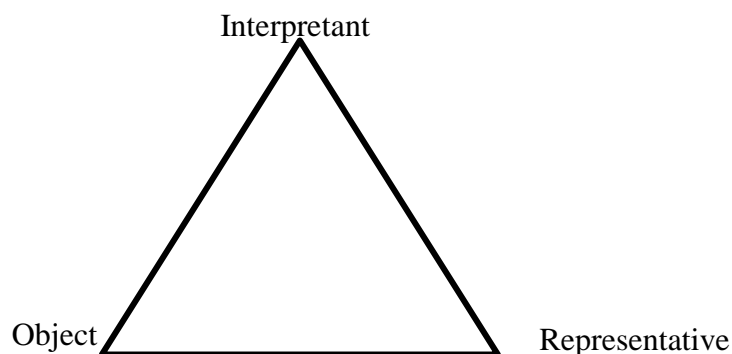


Figure 1. Typology of Signs by Charles Sanders Peirce

Peirce's attempt to classify signs is unique, though not simple. Peirce distinguishes the types of signs into icons (icon), index (index), and symbols (symbol) based on the relationship between the representation and their objects.

Framework

Semiotics, or the science of signification (also called the study of semiotics and in the Saussurean tradition called semiology), is the study of the meaning of decisions. It includes the study of signs and sign processes, indication, designation, likeness, analogy, metaphor, symbolism, meaning, and communication. Researchers will analyze several scenes in the film Marlina The Murderer in Four Acts with the concept of Charles Sanders Peirce.

Semiotics studied by Charles Sanders Peirce is about what signs and meanings exist in an object under study. Several signs and meanings can be represented in the film Marlina Si Killer in Four Acts.

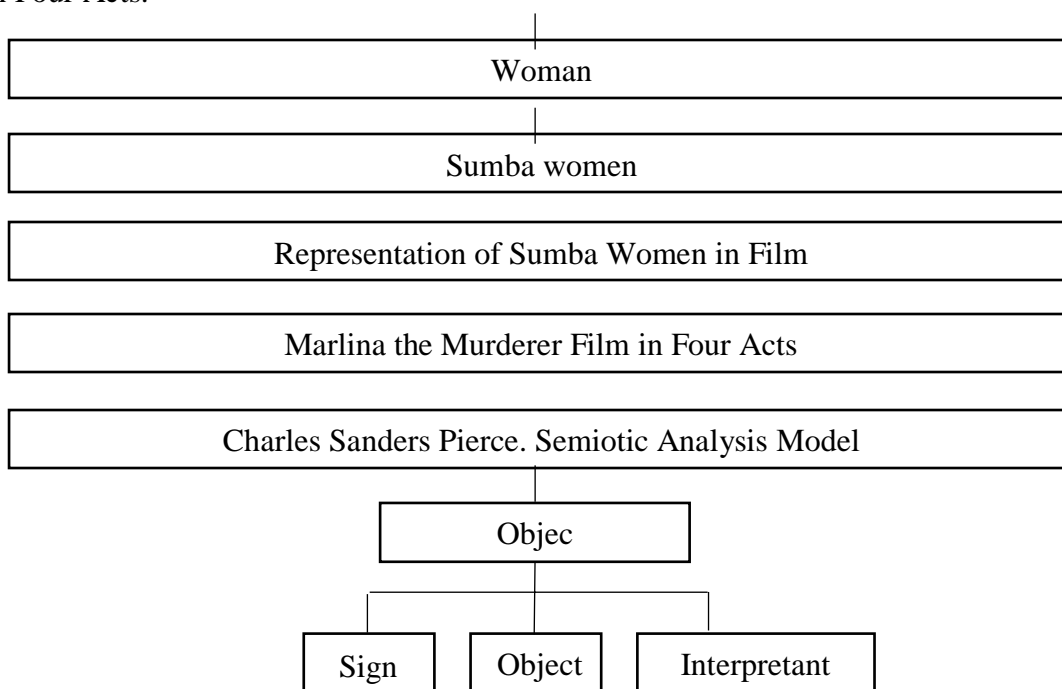


Figure 3. Thinking Framework

RESEARCH METHOD

In this study, the author uses a qualitative approach using semiotic analysis to analyze the object under study. This research refers to the theory of Charles Sanders Peirce. This analysis is used to find icons, indices, and symbols contained in the film *Marlina Si Killer in Four Acts*.

FINDINGS AND DISCUSSION

Marlina, the Murderer in Four Acts (*Marlina: The Murderer in Four Acts*) is an Indonesian film released on November 16, 2017. The film stars Marsha Timothy and other supporting actors. The film has been distributed to 18 countries, including the United States, Canada, and countries in Europe and Southeast Asia. The film, directed by Mouly Surya, won awards from home and abroad, such as the 2017 Maya Cup, the Indonesian Film Festival, etc. The film *Marlina: The Murderer in Four Acts* tells the story of a widow named Marlina, played by Marsha, who lives alone at the top of the Sabana hills in Sumba. Marlina's story is presented in four acts: robbery, travel, confession, and birth.


Marlina became a widow when her husband died and left her in debt. One night, debt collectors came to his house. In addition to taking his cattle, Markus, the group's leader, also has evil intentions toward Marlina. Marlina managed to poison some of Markus' men, but she could not escape the rape committed by Markus. When Markus raped her, Marlina then took a machete and cut Mark's head off. Bringing Markus' head, Marlina intends to report the incident to the police station in the city area. On the way, Marlina met her friend, Novi, who was heavily pregnant and was looking for her husband's whereabouts. Marlina and Novi then traveled together by riding a passing truck.

The story presented in this film is indeed filled with social criticism. This film raises the theme of women, who are often the object of men. Even their voices are often not heard, especially women in rural areas. The women in this film are described as very difficult to get justice. Marlina's figure in this film represents how difficult it is for women to get rights to themselves and their bodies. In addition to social criticism of women, this film inserts social inequality that occurs in the interior of Indonesia. The characters in this film are told to live in the interior with a lower-class economic life. Marlina herself did not have the money to bury her husband's body, so she just put it as a mummy in the corner of her house. Likewise, transportation access there is so difficult to get that Marlina has to wait for a passing truck to get a ride to the city.

The Portrayal of Sumba Women in the Film *Marlina the Murderer in Four Acts*

In Sumba society itself, practices that harm women continue to occur. In the Sumbanese customary marriage system, there is a dowry that must be paid from the man to the woman named *belis*. The dowry payment in the form of *belis* depends on the social level of the woman's family. This gives rise to the notion that the payment of dowry using the *belis* system is like buying and selling women from women's families to men's families. The high cost of the *belis* that the men must pay causes violence against women in the household because the men feel that they have paid the total amount of the *belis*. Gender equality in Sumba society in the film "*Marlina the Murderer in Four Acts*" will be analyzed from the following film scenes.

Table 1. Scene Analysis 00:11:29

<p>Sign</p>	 <p>Image of Marlina's facial expressions.</p>
<p>Object</p>	<p>Marlina is standing in the kitchen with an angry expression.</p>
<p>Interpretant</p>	<p>Marlina showed an angry expression because of the behavior of Mark and his herd, who robbed, took cattle, and planned to sleep with him with 6 of his men. His face looks even more complicated when he hears the conversation of 4 robbers about someone's sexual condition. It looks like Marlina is thinking about planning something for the band of robbers. This scene shows that although the female figure is often referred to as a weak group and has no power to resist male domination/threats, Marlina can fight it all with his way.</p>

Classification Sign

The classification of the sign in the scene at 00:11:29 is legisign. Legisign is a sign that becomes a sign based on generally accepted rules, a convention, or a code. All language signs are legisigns because language is a code; every legisign contains in it a sinsign (Nawiroh, 2014:24). In the 00:11:29 minute scene above, you can find a legisign in the form of Marlina's facial expression. Facial expressions are a form of body language. One can tell one's feelings from the expression on his face. Marlina was seen showing an angry expression when she heard the conversation of Mark's band of robbers talking about sexuality. Marlina was angry because before, she was so humiliated by Mark, who would take her property, livestock, and honor by sleeping with 6 other people.

Object Classification

Classification of objects in the scene at minute 00:11:29 type index. According to Charles S. Pierce himself, the index is a sign that shows a natural relationship between a sign and a sign that is causal or a causal relationship or a sign that directly refers to reality (Sobur, 2017: 42). In the 00:11:29 minute scene, Marlina at first showed a scarred face, but after hearing the conversations of the 4 robbers who were was in her house, Marlina then showed an angry face.


Interpretant Classification

The classification of interpretants in the scene at minute 00:11:29 is an argument type. According to Charles S. Pierce, the argument is a person's preference for something based on specific reasons (Sobur, 2017: 43).

The robbery and the plan to sleep with him made Marlina feel humiliated as a woman. Marlina is not the type of woman who will openly rebel. He secretly planned to kill the seven robbers by putting a poisonous fruit in the chicken soup he was going to serve to the robbers

in his house.

Table 2. Minute Scene Analysis 00:29:05

<p>Sign</p>	 <p>Image of Mark's Head & Machete</p>
<p>Object</p>	<p>Marlina, who carries Mark's head and a machete</p>
<p>Interpretant</p>	<p>The machete brought by Marlina is one of the weapons used by the people of Sumba. According to the beliefs of the Sumbanese themselves, the machete weapon symbolizes wisdom and masculinity for men</p>
	<p>Man. In addition, in ancient times, the tradition of beheading the enemy was still often carried out when wars between tribes occurred. The head of the beheaded enemy will be stored in a place called Uma Andung by hanging. Quoted from Kemendikbud.go.id, this was done as a sense of pride in winning the war and defeating the enemy. West Sumba and East Sumba have different goals regarding beheading the enemy. In West Sumba, the beheading of the enemy was carried out as an act of revenge, while in East Sumba, the beheading of the enemy was carried out as a struggle for the territory of power.</p>

Classification Sign

The classification of the sign in the scene at 00:29:05 is a sinsign type (singular sign). Charles S. Pierce himself stated that sinsigns are signs that become signs based on their shape or appearance in reality (Nawiroh, 2014: 24). In this 00:29:05 minute scene, Marlina is waiting for a truck to pass by to go to the police station to report the rape incident she experienced. Marlina went to the police station with a machete and Mark's head tied in such a way. In Sumbanese tradition, the machete symbolizes wisdom and masculinity. Marlina broke the element of feminism by bringing items that were considered masculine.

Object Classification

The classification of objects in the 00:29:05 minute scene is index type. According to Charles S. Pierce himself, the index is a sign that shows a natural relationship between a sign and a sign that is causal or a causal relationship, or a sign that directly refers to reality (Sobur, 2017: 42). Mark's head that he was carrying indicated that there had been a previous murder. Marlina herself cut off Mark's head with a machete because it was caused by her grudge against Mark, who humiliated her openly. This is in line with the time-honored tradition of West Sumba in ancient times, which carried out beheadings based on revenge. The head of the beheaded victim will also be placed in Uma Andung. Unlike East Sumba, which will return the enemy's head to the enemy's family.

Interpretant Classification

The interpretant classification in the scene at 00:29:05 is rhematic indexical sinsign. According to Charles S. Peirce himself, this sign is based on direct experience, which directly attracts attention because its presence is caused by something (Sobur, 2017: 42). In this scene, Marlina defends herself from criminals by killing the robbers even though Markus fondled her. Self-defense in this way indicates that Marlina is not a weak woman. She is a strong woman so she can kill 5 robbers in 1 night in her wa.

Table 3. Analysis of the 32:30 Minute Scene

<p>Sign</p>	 <p>Figure 4.7 Parang</p>
<p>Object</p>	<p>Marlina Puts Machete on Paul's Neck.</p>
<p>Interpretant</p>	<p>Marlina's treatment of Markus, who took her honor away, made her even more courageous. With the machete she was carrying, Marlina threatened to behead her. Paul otherwise drove him to the police station.</p>

Classification Sign

The classification of the sign in the 32:30 minute scene is of the legisign type. Legisign is a sign that becomes a sign based on generally accepted rules, a convention, or a code. All language signs are legisigns; because language is a code, every legisign contains in it a sinsign (Nawiroh, 2014:24).

Carrying a machete everywhere has become a tradition for people in West Sumba and Southwest Sumba. Marlina's film shows how The horror of this machete weapon in the Sumbanese language is called Katopo. Marlin uses it to kill 5 criminals and threatens Paul to let him ride in his truck.

The Sumbanese themselves only use a machete or katopo to slaughter animals and to do other jobs. Not to kill humans. Marlina broke the masculinity of the meaning of katopo for the people of Sumba because he used the tool to kill and threaten someone and carried the machete during his trip to the police station.

Object Classification

The classification of objects in the scene at 00:32:30 minutes is a symbol. A symbol is a sign, where the relationship of the sign and its denotation is determined by a generally accepted rule or by a mutual agreement (Nawiroh, 2014:25).

Wherever the Sumbanese men go, they have to carry a katopo. Katopo is used not only as clothing accessories but also as a tool for carrying out activities such as traditional parties and cutting grass. Parang itself has a meaning as masculinity and honor for Sumbanese men. Katopo can also be used for belis as a condition for a traditional Sumba

wedding.

The machete brought by Marlina made her refuse to divide which symbols are masculine and which are feminist symbols. Because in Sumba itself, only men carry katopo or machetes. herself brought a katopo in case she ever met Frans and Niko, two of Markus' men, who were not killed while eating poisoned chicken soup. However, before getting into the truck driven by Paulus, Marlina was banned from going to the police station. Paul seemed to refuse when he saw Marlina, who was about to get into his truck carrying a machete and Mark's severed head. In the end, Marlina spoke by pointing a katopo to Paulus' neck to allow him to get into the truck.

Interpretant Classification

The classification of interpretants at the minute scene 00:32:30 is argument type. The author concludes that what Marlina did by sticking a katopo around Paul's neck was a form of threat. Although Marlina did not explicitly mention that she would kill Paulus, the gestures she made indirectly indicated a threat. In communication science, this is called nonverbal communication in the form of kinesis, which uses gestures and facial expressions rather than behavioral structures (Daryanto, 2016:176). Ekman and Friesen initiated the theory of cumulative structure or meaning-centered, stating that all nonverbal communication reflects 2 things, namely whether an action is intentional and whether action must accompany a verbal message. This can be exemplified in the case when someone tells something while moving his hands that shows his height and happy facial expressions. This hand gesture indicating height would have no meaning without verbal expression. It is different from happy facial expressions, which can stand alone and can be interpreted without the help of verbal messages. In this case, Marlina's words in a high-pitched voice by pointing a machete at Paul's neck showed that he was threatening Paul to let him get on the truck driven by him. It is different from happy facial expressions, which can stand alone and can be interpreted without the help of verbal messages. In this case, Marlina's words in a high-pitched voice by pointing a machete at Paul's neck showed that he was threatening Paul to let him get on the truck driven by him. It is different from happy facial expressions, which can stand alone and can be interpreted without the help of verbal messages. In this case, Marlina's words in a high-pitched voice by pointing a machete at Paul's neck showed that he was threatening Paul to let him get on the truck driven by him.

The meaning of the symbol contained in this scene is a woman who dares to fight against male domination. Because at first, Marlina received a refusal from Paulus not to get on his truck, but Marlina managed to fight back against Paul to allow still him to ride to the police station.

Table 4. Minute Scene Analysis 01:09:02

<p>Sign</p>	 <p>Umbu and Novi. Pictures</p>
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Object	Novi, who was pregnant, fell because Umbu slapped her.
Interpretant	A scene that shows that women are still Often become victims of domestic violence.

Dialogue conversation between Novi and Umbu:

Umbu : Your son is breech! That's why he didn't want to be born.

Novi : Not breech! Don't think so.

Umbu : Sa tired of looking for money, Novi. You can't stand it. You have a passion. Sleep with someone else!

Novi : You still think so? You still believe, Umbu? Don't be stupid, Umbu!

Umbu : (slaps Novi) You dare, eh? Dare you?

Novi : hey, Umbu! I'm just helping my friends! I swear to God I didn't sleep with other men.

Umbu : Then you give birth to the child now! Now! *Novi* : Stupid! Die you!

Classification Sign

Sign in the 01:09:02 minute scene, the writer classifies the *sign* type. Charles S. Pierce himself stated that *signs* are signs that become signs based on their shape or appearance in reality (Nawiroh, 2014: 24). In the scene 01:09:02 minute scene, Novi, who is pregnant, falls due to being slapped by Umbu. Umbu's slap is a form of violence.


Object Classification

Classification of objects in the 01:09:02 minute scene, the authors classify them into types of symbols. A symbol is a sign, where a generally accepted rule determines the relationship between the sign and its denotation or is determined by a mutual agreement (Nawiroh, 2014:25). The researcher concluded that Umbu's violence against Novi, who was pregnant, was a symbol of domestic violence. Umbu is annoyed that her child has not been born even though Novi's womb is almost 10 months old. Umbu thought the child had not yet been born because his son was breech. Umbu's annoyance grew when Frans said that Novi came to him to ask him to sleep with him.

Interpretant Classification

The interpretation classification in the 01:09:02 minute scene is of design type. According to Pierce, the design itself is a sign that directly connects with objects through associations in the brain (Sobur, 2017: 43). The writer classifies the interpretant of the 01:09:02 minute scene as a decision. Because there is an Umbu sentence that says the word 'born'. When hearing the word, someone will interpret the word as an order to give birth. However, the word can also be used as a complement to a sentence. The violence carried out by Umbu against his wife, who was pregnant, indicated that women were often the object of violence perpetrated by men. Novi reflects the figure of a woman who is a victim of patriarchy where her domestic relationship becomes problematic because of the slander made by Frans.

Table 5. Analysis of the 50:28 Minute Scene

<p>Sign</p>	 <p>Marlina and Typhoon Pictures</p>
<p>Object</p>	<p>Marlina, who was whispering to Typhoon</p>
<p>Interpretant</p>	<p>Although Marlina is described as a figure who is firm and full of struggle, she is also depicted have a motherly side when talking to Typhoon.</p>

Classification Sign

Classification *sign* in the scene at 50:28 minutes, the author inputs into the type of legisign. Legisign is a sign that becomes a sign based on generally accepted rules, a convention, or a code. All language signs are legisigns; because language is a code, every legisign contains in it a sinsign (Nawiroh, 2014:24). When a girl named Topan served Marlina as a customer at her shop, Marlina spoke very gently to Topan as a mother speaks to her child. Marlina once lost a child when she was 7 months pregnant. Moreover, his son was named Typhoon.


Object Classification

The classification of objects in the 50:28 minute scene is symbols. A symbol is a sign, where the sign's relationship and denotation are determined by a generally accepted rule or a mutual agreement (Nawiroh, 2014:25). The author interprets Marlina's character as a woman who still has a motherly side who misses her child. It can be seen from Marlina's expression at 49:54 minutes when a girl named Topan mentioned her name. In this scene, Marlina is symbolized by a woman who becomes a mother.

Interpretant Classification

The interpretant classification in the 50:28 minute scene is argument type. According to Charles S. Peirce, the argument is a person's preference for something based on specific reasons (Sobur, 2017: 43). The author concludes this scene as Marlina's motherly side. Even though she looks firm and brave against the injustice that has befallen her, she is also an ordinary woman with a gentle nature, especially to children. Marlina lost her son, Typhoon, when she was 7 months old.

Table 6. Analysis of Minute Scene 54:15

<p>Sign</p>	 <p>Marlina and police pictures</p>
<p>Object</p>	<p>Police who are processing Marlina's report</p>
<p>Interpretant</p>	<p>Marlina's goal to go to the police station is one of her efforts to get justice. However, there he got another injustice where bureaucracy even complicates everything.</p>

Classification Sign

The classification of signs in the 54:15 minute scene is legisign. Legisign is a sign that becomes a sign based on generally accepted rules, a convention, or a code. All language signs are legisigns; because language is a code, every legisign contains in it a sinsign (Nawiroh, 2014:24). Police are portrayed as enforcers of justice. However, not infrequently, they are also the cause of injustice experienced by others. Even now, there is a trend in the era of being "arrested after going viral ."Many reported cases of sexual violence are slow to be handled by the Police.

Object Classification


The object classification in this 54:15-minute scene is an index. According to Charles S. Pierce himself, the index is a sign that shows a natural relationship between a sign and a sign that is causal or a causal relationship or a sign that directly refers to reality (Sobur, 2017: 42). The scene of the Police handling the report from Marlina is a sign that Marlina has committed a crime. Marlina travels to the city to report the crime that happened to her with evidence in the form of Mark's head.

Interpretant Classification

The classification of interpretants in this scene is an argument type. According to Charles S. Pierce, an argument is a person's preference for something based on specific reasons (Sobur, 2017: 43). The researcher concludes that this is an argument because even at the police station, Marlina still gets unfair treatment. It started with Marlina waiting for a police officer to receive her report while watching the other 2 male police officers playing ping-pong. Even when a police officer processed the report, it seemed that the Police had no intention of handling Marlina's case. Law enforcement in our country is indeed limited by several things, from the experience of the victims, inadequate tools and facilities, to the lack of reporting evidence. The proof of visa that Marlina must own must wait 1 month. Of course, Marlina did not have time for that because she had to deal with 2 other criminals who did not die with Markus and 4 other people. Marlina is still being chased by Frans and Niko, who has a grudge against him for killing Markus. What happened to Marlina at the police station also shows that the protection of women in our country is still weak. This happens

because legal instruments tend to side with the strong. The legal products that the government proclaims regarding legal protection for women who experience acts of violence are only limited to words. At the same time, in their application, they tend to be impartial to the victims.

Table 7. Analysis of the 33:42 Minute Scene

Sign	 <p data-bbox="504 801 1331 831">Picture of Yohana, Marlina, Paul, Novi, and Ian</p>
Object	<p data-bbox="504 831 1331 866">Yohana, who is talking about belis to</p> <p data-bbox="504 866 1331 925">Paul</p>
Interpretant	<p data-bbox="504 925 1331 1014">Yohana wanted to deliver belis to his nephew's future wife. He and the family of the future wife have agreed regarding the amount to be paid.</p>

"We've been waiting for an hour. If you tell me to wait another hour, the nephew of pu jodo runs away happy. If you don't give us a ride with a horse, my nephew pu belis will only have 13 later. We people like to give the price of 15 horses. We agree and what if my mother-in-law cancels the marriage? Poor nephew.."-John

Classification Sign

The classification of the sign in the 33:42 minute scene is a qualisign type. According to Charles S. Pierce, qualisign is a sign that becomes a sign based on its nature (Nawiroh, 2014: 24). The author concludes that the belis discussed is a sign of a traditional Sumba wedding dowry. Sumba custom has a tradition where when going to a wedding, the man is required to give belis to the woman's family according to the agreement of both parties. Usually, Sumba traditional belis are in the form of buffalo, pigs, cows, etc. The number follows the family status of the women.

Object Classification


The classification of objects in scene 33:42 is in the form of symbols. A symbol is a sign, where a generally accepted rule determines the relationship of the sign and its denotation or determined by a mutual agreement (Nawiroh, 2014:25). In this conversation scene about belis, the writer classifies it into a universal symbol, which is something that makes sense from everyone and people understand a symbol because they have the same experience. Of course, married Sumbanese women have the same experience of giving belis from their male families

Classification

The interpretant classification in this 33:42 minute scene is classified into the type of argument. According to Charles S. Pierce, the argument is a person's preference for

something based on specific reasons (Sobur, 2017: 43). Belis, according to Sumbanese women, signifies an honor. However, others think that giving belis to women's families is not much different from the process of exchanging goods, where women are the object of exchange. Although Sumbanese women do not consider this tradition a 'business transaction,' in reality, after giving belis from the male family to the female family, the woman who becomes the future wife must provide benefits to her future husband.

Table 8. Analysis of Minute Scene 01:21:11

<p>Sign</p>	 <p>Pictures of the bodies of Markus, Frans, Novi, the bodies of Marlina's husband, and the Sumbanese woven cloth</p>
<p>Object</p>	<p>Novi, who previously had ruptured membranes, sat down with Frans and 2 corpses at Marlina's house</p>
<p>Interpretant</p>	<p>In the Sumbanese tradition, burial is carried out in stages. The high cost of the Sumba marapu death ceremony made Marlina unable to bury the body of her husband, so that she was mummified in her house.</p>

Classification Sign

The classification of signs in the 01:21:11 minute scene is a qualisign. According to Charles S. Pierce, qualisign is a sign that becomes a sign based on its nature (Nawiroh, 2014: 24). The woven cloth that Frans removed from the corpse of Marlina's husband and then applied to Mark's corpse symbolized masculinity for women and femininity.

Object Classification

Classification of objects in the 01:21:11 minute scene in the form of symbols. A symbol is a sign, where a generally accepted rule determines the relationship of the sign and its denotation or is determined by a mutual agreement (Nawiroh, 2014:25). Novi, who is already showing signs of giving birth, starts with the rupture of her membranes, and feels pain when she is in the kitchen after taking the katopo in the room used by Marlina to store the bodies of the 4 robbers, sitting next to Frans. He had previously planned to kill and take revenge on Frans. He had to endure the pain when he had to deal with Frans, who was waiting for Marlina to return Mark's head. Just like Marlina.


Interpretant Classification

Classification of interpretants in the scene at 01:21:11, the writer classifies them into the type of rhema. According to Charles S. Pierce, Rhema itself is a sign based on direct experience, which directly attracts attention because its presence is caused by something (Sobur, 2017:42). Novi's presence at Marlina's house was caused by Frans being used as an inducement. Frans wants Marlina to return Mark's head by threatening to kill Novi. They sat in the middle of Marlina's house, waiting for Marlina to come.

In addition, Frans put Mark's body next to Marlina's husband's body. In the

Sumbanese tradition, a ceremony is carried out when a family member dies. The ceremony was called the marapu death ceremony. To carry out the marapu death ceremony requires a considerable cost because there is a process of cutting several animal heads and entertainment for the men who have lifted the tombstones to the burial place. Due to the high cost of the funeral procession, Marlina, who lived in poverty, chose to let her husband's corpse be mummified and placed in the corner of her house wrapped in a typical Sumbanese woven cloth with a mamuli motif.

Table 9. Analysis of Minute Scene 01:25:18

Sign	 <p data-bbox="517 920 900 949">Picture of Novi, Frans, and Marlina</p>
Object	Novi kills Frans to save Marlina
Interpretant	Back like the scene at the beginning, the katopo, which symbolizes masculinity and wisdom for Sumbanese men, is used by female figures to kill someone. Novi symbolizes a woman who is struggling against injustice amid the pain she feels as a result signs of giving birth.

Classification Sign

The classification of signs in the 01:25:18 minute scene is of the sinsign type. Charles S. Pierce stated that sinsigns are signs that become signs based on their shape or appearance in reality (Nawiroh, 2014: 24). Marlina's screams that Novi heard in the kitchen indicated that something had happened to her. Novi herself is faced with 2 problems. Between giving birth and helping Marlina.

Object Classification

The classification of objects in the 01:25:18 minute scene is an index type. According to Charles S. Pierce himself, the index is a sign that shows a natural relationship between a sign and a sign that is causal or a causal relationship or a sign that directly refers to reality (Sobur, 2017: 42). The reason Novi killed Frans was because of revenge. First, because of Frans, Novi fought with her husband. Novi's husband trusts Frans' words more than Novi as his wife. Moreover, the reason is that Frans is not much different from Markus, who demeans the position of women.

Interpretant Classification

The interpretant classification in this scene is rhema type. According to Charles S. Pierce, Rhema itself is a sign based on direct experience, which directly attracts attention because its presence is caused by something (Sobur, 2017:42). Novi, who was cooking chicken soup for Frans, heard Marlina scream from inside her room. Novi, who from the beginning entered Marlina's house, and had planned to kill Frans, had to be faced with the

pain of being about to give birth.

Discussion

In the film "Marlina the Murderer in Four Acts," the patriarchal culture in Sumba is shown. Where men are more dominant than women. There are many bad connotations received by women who have widow status. Marlina's figure represents Sumbanese women who can resist male domination in their environment, where the concept of feminism in this film was 'broken' by Marlina and Novi, who tried to fight against the patriarchal customs there. Like the katopo that Marlina brought when she went to the police station. Katopo itself is a kind of weapon that the men of the Sumba community often carry. At the same time, women there, in fact, do not use katopo for daily activities.

In addition, there will also be something very familiar to some Indonesian people, namely a bureaucracy that occurs in the Police. A law enforcement agency that should be a place to get justice has become a useless organization for Marlina's figure. Reports of robbery and rape experienced by Marlina's figure were responded to inadvertently by the Police. There so inevitably, Marlina had to fight the injustice itself. The slow pace of law enforcement in processing reports of victims of violence against women seems to have become something that is not strange for the people of Indonesia. Law enforcers favor the 'top' side rather than the 'bottom' party. In addition, women are often the ones to blame. It can be seen when Umbu blames Novi because the baby has not yet been born even though it is almost 10 months pregnant. Sometimes the demands come not only from the husband but also from other family parties, such as in-laws.

This film shows how Sumbanese women fight male domination in their way and how violence against women is still common. Moreover, how the slow handling of victim reports by the Police due to bureaucracy has become a common thing for the poor.

CONCLUSION

The figure of a Sumba woman named Marlina in the film "Marlina the Murderer in Four Acts" represents a woman figure who often gets physical violence from the patriarchal culture that prevails in Sumba society. Marlina fought back with the katopo, a symbol of masculinity and wisdom for Sumbanese traditional men. The figure of a woman named Marlina still carries out the traditional Sumba traditions of the past. Where the beheading of the victim was carried out based on revenge and took him to Uma Adung, this was also done by Marlina, who slashed the neck of her rapist and carried him when he went to the police station to serve as evidence. The handling of reports of violence against women is still weak; the legal products for women's protection promoted by the government are only words so that the figure of Marlina has to fight alone and solve it on her way. This proves that women there can also fight men without other men's intervention.

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