

AUDIENCE'S ACCEPTANCE OF WOMEN'S SEXUAL OBJECTIVES IN THE FILM "SELESAI" (2021)

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Abstract

This study aims to analyze the audience's reception of the sexual objectification of women in the film Finish (2021). This research method is a qualitative approach method. Data were obtained through in-depth interviews, documentation and literature studies. The results of the study showed that there were differences in interpretation of the acceptance of female sexual objectification in the film Finish (2021) by the informants. The meaning of informants is influenced by the background of each individual which is reproduced repeatedly in everyday life, or the frame of reference and field of experience of the informants. In line with Stuart Hall's reception analysis theory which refers to the encoding-decoding process. With reception analysis, it can be seen that the audience/viewers have an active role in interpreting the meaning in the film.

Keywords: Audience Reception, Sexual Objectification, Finished Film (2021)

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1. INTRODUCTION

Since the emergence of cinematography, the presence, placement and role of women has become a special attraction to be observed and discussed. Not only in the film industry in the world, the study of the existence of female gender in national films has also become a material that is always being discussed. In almost every new national film title in circulation, the appearance of the actress who plays the female character in the film is reviewed, both popularly and in academic studies. However, the gender of women in the film industry, both nationally and internationally, often gets negative stereotypes (Irawan, 2014).

Women are seen as only selling beauty, sexiness, and behavior that men want when they appear on the big screen. As a result, women are more often not seen for their acting abilities when they are present in the world of cinema. However, there are factors related to physical size or things that men always fantasize about these women. The long

presence of women in film history has not been able to erase women from negative stereotypes in the world of cinema. Women in films are often only as supporting characters who become a special attraction, for example they are only used as sexual objects (Kartikawati, 2020).

Many women are used as sexual objects and treated like other people to be of value to other people (Febriana, 2018). Sexual objectification occurs when a woman's body as a whole or parts of the body are highlighted and separated from the person of a woman as herself and the woman is seen as a physical object of male sexual arousal. Treating other people as objects is a painful phenomenon, it becomes a bad reality where women are only seen from their bodily appearance and sexual function (Szymanski et al., 2012). Thus, sexually objectified that when a man looks at his partner and uses it for his own sexual pleasure to a certain extent is a pleasurable feature of sexual life.

Seeing this, it can be seen that the role of film in society as one of the current communication media has a big influence, because films also have a lot to contribute to the formation of people's mindsets. The various kinds of stories that are shown in it, more or less, can indirectly change the mindset of the public or the audience after watching the film. This can also be said to be the strength of film as a communication medium (Ndari, 2022). The exploitation of women's bodies which is visualized in the form of media content through films seems to make women's bodies as a medium of exchange with the benefits of industry players. The female body exposed by film makes women as objects that can be traded, with reciprocity in the form of tradable ratings, industry profits, and an increase in the number of viewers of a film.

Of the many films, the researcher is interested in exploring further in a film entitled *Finish* (2021), this film glorifies incidents of discrimination against women. The film *Finish* (2021) stars Ariel Tatum as Ayu, Gading Marten as Broto, and Anya Geraldine as Anya. The 83-minute film directed by Darto and Musician Tompi has drawn criticism for being seen as demeaning to women. Various reviews, including netizens' scathing criticism, pacing back and forth on various social media timelines. The hashtag #Selesai #Tompi #Arieltatum also consistently became the most popular topic on Twitter. This criticism became even more scathing after the controversy in an interview with Tompi, quoted by mill.com, where Tompi responded to criticism about the film *Finish* (2021), Tompi said that:

"In making films, you don't need to get recognition from other people, because they don't necessarily have the knowledge."

Apart from that, Tompi is also back in the conversation due to his statement that one doesn't have to use a woman's point of view to make this film, even though the film *Finish* (2021) clearly needs a woman's point of view. There are still many Tompi statements in the Twitter Spaces feature which are quite controversial, causing him to be branded as cringe, arrogant and anti-critic (Kirana, 2021). In the midst of global public awareness about equality, this film, which tells the story of an affair in the household of Broto and Ayu, blatantly objectifies women and exploits them sexually. In this film, Ayu's character is described as a woman who often wears revealing clothes. For this reason, a driver played by Imam Darto becomes aroused and makes Ayu his sexual object (Forum News Network, 2021).

The objectification of women is evident in many scenes. Not only happens around

the main character but also in supporting roles. One of the scenes that indicates this is when Bambang (Imam Darto), Yani's (Tika Panggabean) boyfriend who is Ayu's maid, makes his girlfriend's employer an object of sexual fantasy. Ayu, who was making phone calls in the backyard, was spied on by Bambang, who smuggled her into Yani's room. Bambang then masturbated while looking at Ayu who was on the phone. Instead of making it a comedic insert in the film, there is harassment of women instead. There are quite a lot of sexual jokes in this film which unfortunately don't add any value to the film, neither humor nor sensual.

It doesn't stop there, the character of Anya appears in a visual perspective to satisfy the male gaze. Anya is represented as a spoiled woman who is not smart. The character of Anya is introduced through the scene of her intimate relationship with Broto in the car. For example, Anya made a video call with Broto, who danced naked. In another scene, Anya calls Broto in the bathroom saying that Broto never wears underwear. There is also a scene where Anya only uses a towel with Broto.

There is a difference in how the images of men and women are shown in the film *Prestasi* (2021) where men usually act as subjects, who have control and desire for women, while women act as objects, especially male fantasy objects, who show the part body so that men get the satisfaction of their own desires. The series of scenes above can strengthen the stigma that women who are having an affair are women who can only highlight their beauty and body (Artana, 2018).

This research is important to discuss because the film *Prestasi* (2021), which tells about an affair, can be used as a lesson for women as well as education for the audience for the film *Finish* (2021). Then the scenes that are presented also contain controversy because the mala gaze narrative in the story is completely impartial to Ayu as the victim of the Broto affair. Instead of taking sides, Ayu's character is pushed into a corner. Ayu as a woman does not have the right to sue for divorce. Meanwhile, Broto, as the 'suspect' of the affair, actually blamed Ayu, who always wanted to take on the role. This further emphasizes the side of women which is used as sexual objectification.

Based on the background described above, the researcher will raise the title **"Sexual Objectification of Women in Film: Analysis of Audience Reception in the Film "Selesai" (2021)"**.

2. RESEARCH METHODS

2.1. Types of research

The method used in this research is descriptive qualitative method. To analyze the data in this study, the researcher uses reception analysis. According to Banister et al., in Khotimah (2021) qualitative research is a method for capturing and providing an overview of a phenomenon, as a method that aims to explore phenomena, and as a method for providing an explanation of a phenomenon being studied. Qualitative descriptives are also used to describe and describe phenomena both natural and man-made with regard to quality, characteristics, and relationships between activities.

This study uses a type of qualitative descriptive research by collecting data as completely as possible and analyzing it to a deep point. This qualitative descriptive research uses data collection techniques that are as complete and as deep as possible and does not prioritize population size or sampling. This research was conducted based on Stuart Hall's reception theory which has been described previously. The meaning or

message (encoding) about women which is used as a sexual object for women for men, then a response arises as feedback or feedback from the film scenes. Responses in the form of data are categorized into three, namely dominant hegemonic which means fully accepting, negotiated which means accepting with conditions and oppositional meaning rejecting

2.2. Research design

Reception analysis is a special part of audience studies that tries to examine in depth the actual process by which media interviews are assimilated into discourse practices and audience culture. There are three main elements in the reception methodology which can be explicitly referred to as "the collection, analysis, and interpretation of reception data" (collection, analysis, and interpretation of reception data) (Jensen, 1999: 139 in Nastain & Putri, 2018). These three elements are as follows:

2.2.1. Collect data from audiences or viewers

Data can be obtained from in-depth interviews either carried out individually or in groups. The interview aims to find out and explore how the content of a certain media message stimulates the discourse that develops from the audience.

2.2.2. Analyze the results

After collecting data, the next step is to analyze the results or findings from the in-depth interviews that have been conducted. Then the researcher will review the interview notes in the form of several interview transcripts which can then be taken as categories of questions, statements, comments and some of them from the participants in the in-depth interview.

2.2.3. Perform interpretation

At this stage, the researcher will interpret the audience's response to scenes where women are sexually objectified for men in the film *Finish* (2021).

At this stage too, the researcher does not just match the reading model as formulated in the theoretical reference, but the researcher will also collaborate with the findings that actually occur in the field, so that a real acceptance model or pattern will emerge and be born from the research context. Furthermore, after obtaining all the data, the researcher will analyze the data using qualitative analysis, namely analyzing the audience's acceptance of women's scenes used as sexual objectification for men in the form of descriptive descriptions or explanations. Then the researcher can draw conclusions and know that the informants are in the dominant, negotiated, or oppositional audience.

3. RESULTS AND DISCUSSION

Meaning of Appropriateness of Themes and Content of Film Messages

The researcher asked about the meaning of the theme and content of the film *Finish* (2021), because this meaning is the background for someone's point of view in assessing the theme and content of the film's message. There were 3 informants who agreed on the theme and message raised and wanted to be conveyed to the audience. Even though one of the three informants gave a note of his consent.

Informants 2 and 4 agreed that the themes and messages conveyed in the film are very much in line with the real world and are experienced by most people, that the issues of infidelity and mental health need to be understood by all parties. There are informants

who also think that the moral message is that there is an impact or effect if one partner cheats on his partner and those around him. As well as a red flag sign for people who are cheated on by their partners to be more realistic and better end the relationship as soon as possible before it has unwanted effects and impacts. This also indicates that everyone should be able to take care of themselves or be independent, and not take other people's happiness.

Informant 2

"The theme raised is not only about an affair like in the early scenes. Actually, if you watch it to the end, it will also raise mental health. More to the issue of the wife's mental health, for which she has harbored feelings to the point where she is stressed because her husband cheated on her many times. Her husband was also not aware that his wife was experiencing mental health. In addition, his wife also always felt alone. In my opinion, this film gives a good moral message to people that mental health is an important issue, because people can become mentally ill and end up in a mental hospital. This also educates not only women but everyone who relates to real life so that the ending is not exactly the same as in the film, and to make it more realistic if you have red flags once or twice, it's better to just stop."

Informant 2 considers that the theme and content of the message conveyed in this film is about infidelity, but also places more emphasis on the important issue of mental health. Which, Ayu experienced as a wife who experienced mental health problems without being aware of the people closest to her including her husband. Where, she always feels lonely which is exacerbated by her habit of harboring all emotions and stress due to her husband who is always having an affair. He feels that the content of the message that the film is trying to convey is very moral and important for moviegoers to understand, considering the impact if one partner cheats on his partner and those around him. As well as a red flag for people who are cheated on by their partners to be more realistic and end their relationship before it's too late. This could be influenced by the background of the informant 2 who had been trapped in a toxic relationship and had been cheated on by her partner.

Informant 4

"I agree with the theme and the message, isn't it about infidelity? Now this film teaches us to take care of ourselves as women and to be independent and not to interfere with other people's happiness. Because it's really pretty like I'm really attached to my husband. So in the end, I lost control due to lack of self-esteem"

Informant 4 interprets that through the themes and contents of messages in the film, namely about problems that often occur in the household that affect mentality. According to him, this film can teach the audience, especially women, to take care of themselves, be independent, and not take other people's happiness. This is motivated, because according to her, Ayu's character as a wife is very dependent on her husband, even Ayu's character does not prioritize herself. As a result, when her husband was caught cheating, the wife lost control of herself and became depressed due to a lack of self-esteem. Meanwhile, the message about not disturbing other people's happiness is focused on Anya's character, who is an affair that can be assumed to be the destroyer of other people's households. Her opinion about the importance of being an independent woman is formed from personal experience and her environment.

Informant 3

"What I capture in this film is the language of the issue of infidelity and mental health. This is indeed a portrait of reality that occurs in the real world, especially in Indonesia. I just agree with the message outside the context of several scenes that I consider to objectify women and

male gaze. Besides that, the existence of this film also means that people are starting to be aware of mental health.”

Informant 3 agreed with the notes. Where, he understands that the two issues that are the theme and content of the message, namely infidelity and mental health are very real and can be experienced by anyone. Moreover, the issue of mental health is still considered taboo in Indonesia to discuss, even though this issue is no less important for all parties to understand. However, the film *Prestasi* proves that nowadays people are starting to be aware of mental health issues. Even though he agrees that these two themes and messages are very important to be conveyed to the general public, he still notes that there are several scenes that can indirectly reflect acts of sexual objectification for women in this film which should not be appropriate to be shown, this is because this film is synonymous with the male gaze narrative (male point of view) without the female point of view involved. Given the existence of media such as film can provide good or bad propaganda to the wider community.

Informant 1

"Household conflict and the sexual objectification of women which is clearly visible in it"

Unlike the case with other informants, Informant 1 expressed a different matter, that the theme and content of the message of this film is not only about domestic conflict, but also the sexual objectification of women which is clearly attached to both the wife's character, Ayu and Anya, the mistress. He strongly disagreed with this theme and message, in which women are positioned as sexual objects in the film. This happened because she imagined herself as a woman to be a character in the story in the film. Then, he interprets it so that women are more concerned about the surrounding environment so as not to become sexual objectification and uphold equality.

The two informants, namely informants 2 and 4, gave answers regarding their agreement on the importance of discussing and educating about the theme and content of the messages conveyed by the film considering the situation in the real world, namely regarding the issue of infidelity and mental health. However, informant 2 added that he understood another moral message from the film, namely that there is an impact or effect if one partner cheats on his partner and those around him. Even for parties, especially women who have been cheated on, can make the act of cheating a red flag in a relationship, so it's better to be realistic and end the relationship before it's too late and has unwanted impacts. Furthermore, informant 4 said that this film teaches the audience, especially women, to take care of themselves and be independent, so that self-esteem is raised. Apart from that, so as not to take other people's happiness and be more aware in choosing a life partner.

Then informant 3 argued that even though he agreed on these two themes and messages it was very important to convey them to the general public. Moreover, the issue of mental health is still taboo to discuss, through the film *Prestasi* proves that currently people are starting to be aware of mental health issues, referring to the courage of films that raise this issue. He still notes that there are several scenes that indirectly reflect acts of sexual objectification for women, this is because this film is indeed identical to the male gaze narrative (male point of view) without the female point of view involved. Given the existence of media such as film can provide good or bad propaganda to the wider community.

However, informant 1 had a different view of the theme and content of the message conveyed by the film and did not agree with this, in contrast to the other three informants. He immediately assumed that in addition to domestic conflict, there was also the sexual objectification of women which was clearly attached to both the character of his wife, namely Ayu and Anya, the mistress. So he interprets it so that women are more concerned about the

surrounding environment so as not to become sexual objectification and uphold gender equality

Meaning of Sexual Objectification of Women in Film

From several scenes in the film *Finish* (2021), many people interpret these scenes as sexually objectifying women. In this case, men usually act as subjects, who have control and desire for women, while women act as objects, especially objects of men's fantasies. In fact, the existence of the male gaze narrative that prioritizes the male point of view towards women in the media has exacerbated this situation. The researcher wants to know how the informants interpret the sexual objectification of women in a film.

The four informants agreed to disagree and regret that there is a film that sexually objectifies women in today's modern era. This of course will have an impact on the mindset of people who are not well educated with films that objectify women.

Info 1

"In my opinion, men who only use women as objects are men who have very narrow thinking. In the current era, gender equality is highly respected, not like before, where perhaps a wife only has a small role in the household and men are always above women."

Informant 1 said that the development of an increasingly modern world should go hand in hand with the advancement of a people's mindset that upholds gender equality. According to him, men who use women as sexual objects are typical humans who have narrow thoughts. In addition, both men and women can play an active role in both the domestic and public sectors.

Informant 2

"Obviously I don't agree, yes, especially in films that in fact are a means and media that can influence a person's mindset and behavior, especially people who don't clearly understand the message they want to convey"

Informant 2 argues that he strongly disagrees when a film which in fact is a vessel and a means that can influence mindsets, is used to objectify women's sexuality. Moreover, sexual objectification is one of the factors that play a role in creating gender inequality.

Informant 3

"I definitely don't agree, Ma'am, because yes, sexual objectification is closely related to forms of harassment against women. Apart from that, this clearly subordinates women. The film has a responsibility to provide accurate information and educate the public."

Informant 3 also disagreed with the sexual objectification of women in a film. This is because sexual objectification in a film can perpetuate a patriarchal culture that subordinates or subordinates women. According to him, a film must play a role and be responsible in providing the right information and education for many people.

Informant 4

"Disagree. It is very disconcerting that in this film women are used as visual objects. In the film, you could say that Ayu is made sexual objectification because of her sexy visuals."

Likewise, Informant 4 did not approve and regretted the actions and treatment of a film that made women sexual objectification for men, based on the visual condition of the female characters who were beautiful and attractive and had sexual attraction.

Based on the analysis above, the four informants agreed to disagree and regret that there is a film that sexually objectifies women in today's modern era. As stated by informant 1 that there

is progress in an increasingly modern world in harmony with the progress of the people's mindset that upholds gender equality. The form of a narrow and lagging mindset is characterized by sexual objectification. Nor should the unique female body shape be used as an excuse to make women merely sexual objects. Then, informant 2 confirmed that the reason for sexual objectification based on a woman's unique body shape makes no sense, considering that body shape is already natural. Moreover, sexual objectification is one of the factors that play a role in creating gender inequality. According to him, film acts as a vessel and a means that can influence a person's mindset.

Similar to what was conveyed by informant 3, that a film must have a role and responsibility in providing the right information and education for many people. She realizes that sexual objectification in a film can perpetuate a patriarchal culture that subordinates or places women second. Moreover, this sexual objectification is closely related to forms of harassment and lack of respect for women. Likewise, what was emphasized by informant 4, there should not be sexual objectification in a film based on the visual state of the female character who is beautiful and attractive and has sexual attraction.

. Film Assessment: Tolerance of Overall Film Scenes

Informant 2 interprets that the whole scene in the film can be tolerated and its meaning has been conveyed properly. Informant 2 captures the intention of making a film which wants to give a moral message in accordance with the reality in the real world by including the issue of infidelity and mental health in the film. Moreover, this film is supported by the natural acting of the players according to everyday life.

Informant 2

"I agree, there is no scene that disagrees. Everything played matches real life, the average manipulative man is mostly like that. Women who don't dare to speak up about being cheated on or subject to domestic violence. It's like in a movie, his wife doesn't speak up at all to her mother-in-law even though her husband has had an affair for 2 years. But it was his wife's turn to be caught chatting with Dimas, her husband immediately spoke up without the slightest embarrassment, he had been cheating on her for 2 years. In the end, it is his wife who is blamed, whose wife is mentally ill, who is losing her wife. The message is conveyed, okay? Girls must also speak up if they are cheated on. Why maintain things that are clearly broken, just let the relationship be destroyed compared to yourself being destroyed. Just try to find out that her husband is cheating on her from the start, his wife should have spoken up with her mother-in-law. Maybe unwanted things won't happen, like she won't be mentally ill, she won't feel comfortable with Dimas, because she told Dimas when she found out her husband was cheating on her for the second time."

It is understood that informant 2 is in a dominant hegemonic position.

Informants 3 and 4 consider that overall the scenes in the film are tolerable. This is because it is only natural that human-made works such as films still contain errors, like this film which is still full of sexual objectification of women. Later it can be improved for subsequent films that contain similar themes and contents of messages to make them more educative and informative.

Informant 3

"If I can still tolerate it, because yes, a man-made film cannot escape defects. Apart from that, it is common for a film to make its audience interpret for themselves whether the ending meets their expectations or not."

Informant 4

"In my opinion, it can still be tolerated, because there is still learning in it and it can still be improved for the next film that wants to carry a similar theme and message. I just don't agree when he develops the character of Anya, which is too vulgar in my opinion."

Both informants 3 and 4 as viewers of the Finished film can be positioned as negotiated reading.

Informant 1

"For some reason, I feel that the scenes that are shown cannot be tolerated by society because almost all of the scenes contain sexual objectification of women."

Unlike the other informants, Informant 1 revealed that there were no scenes that could be tolerated in the film, so that the theme and content of messages regarding the issue of infidelity and mental health were not conveyed properly to the public. According to Informant 1, this is due to the many agendas in the scene that objectify women's sexuality. Moreover, this film only uses the male point of view or the male gaze narrative. Therefore it can be concluded that informant 1 is oppositional reading.

Meaning of Appropriateness of Themes and Content of Film Messages

First, the researcher wants to understand how the informants interpret the theme and content of the film's message, *Finish* (2021), because this meaning is the background of a person's point of view and mindset in making an assessment of the theme and content of the film's message. As it is understood that one's vision of social phenomena and decision making in interpreting a message is based on socio-cultural background as well as subjective knowledge and experience (Fathurizki & Malau, 2018; Mefita & Yulianto, 2018; Santoso, 2021).

Based on the answers of the four informants divided into three outlines. The two informants, namely informants 2 and 4, gave answers regarding the meaning of the importance of discussing and educating regarding the theme and content of the message conveyed by the film considering its suitability with real world conditions, namely regarding the issue of infidelity and mental health. Informant 2 added an understanding of another moral message from the film, namely the impact or effects that occur if one partner cheats on his partner and the people around him. Even for parties, especially women who have been cheated on, can make the act of cheating a red flag in a relationship, so it's better to be realistic and end the relationship before it's too late. Furthermore, informant 4 said that this film teaches the audience, especially women, to take care of themselves and be independent, so that self-esteem is raised. Apart from that, so as not to take other people's happiness and be more aware in choosing a life partner.

While informant 3 basically agreed by giving the same meaning regarding the importance of discussing these two issues which are the theme and content of the film's message. Moreover, the issue of mental health is still taboo to discuss, through the film *Prestasi* proves that currently people are starting to be aware of mental health issues, referring to the courage of films that raise this issue. If it is related to the opinion of Andylala (2018) in his research, he emphasizes that film is a form of actualization of the development of human life in its time, so that it will experience development both in terms of the theme raised and technology. Even so, there are still notes regarding the existence of several scenes that indirectly reflect acts of sexual objectification for women, which indicates that this film is indeed identical to the male gaze narrative (male point of view) without the female point of view involved. Given the existence of media such as film can provide good or bad propaganda to the wider community.

Finally, informant 1 has a different view from the other three informants regarding the theme and content of the message conveyed by the film through his disagreement with this. Openly, he interprets that the film *Prestasi* is full of themes and messages regarding the sexual objectification of women which is clearly attached to both the wife's character, namely Ayu and

Anya, the mistress. So according to her women should care more about the surrounding environment so as not to become sexual objectification and uphold gender equality. Considering that gender representation in films is associated with issues of production, institutions, and genres in the form of social, political, and historical contexts (Izharuddin, 2016).

Meaning of Sexual Objectification of Women in Film

Budiarti (2014) quotes Syarifah who states that objectification is a form of patriarchal control over women's sexuality. Objectification in principle, as stated by Calogero (2012: 574), is a view that places women as objects in the context of women as war booty. Women are the main targets of sexual objectification for men because of their unique body shape.

The four informants agreed to disagree and regretted that there was still a film that sexually objectified women in today's modern era. The depiction of women in the mass media, such as news, commercial advertisements, and even films in the story are often used as stereotypes that are synonymous with helplessness, weakness, needing protection as victims of violence (Santi, 2007). This of course will have an impact on the mindset of people who are not well educated with films that objectify women. As stated by informant 1 that there is progress in an increasingly modern world in harmony with the progress of the people's mindset that upholds gender equality. The form of a narrow and lagging mindset is characterized by sexual objectification. Nor should the unique female body shape be used as an excuse to make women merely sexual objects. Then, informant 2 confirmed that the reason for sexual objectification based on a woman's unique body shape makes no sense, considering that body shape is already natural. Moreover, sexual objectification is one of the factors that play a role in creating gender inequality. According to him, film acts as a vessel and a means that can influence a person's mindset. As stated by Fatharani (2019) that film has a role in creating stereotypes and the meaning of the audience towards gender issues.

Meaning of Mental Health in Film

The film is over, both a lot and a little, has had an impact on the audience's acceptance of what is witnessed, heard, and felt while watching the film. Mass media such as films help build construction and strengthen the portrayal of sufferers of mental disorders (Riadi & Rahmawati, 2022). Suryadi (2011) describes the ability of the mass media to establish reality in the minds of audiences, which is utilized in creating public opinion which in this context is related to mental disorders in the film *Finish*.

In the end, it can be concluded that the three informants, namely informants 1, 2, and 4, agree that cheating behavior by husbands who cannot control their lust has an important role as a factor causing mental health disorders experienced by the wife in the film *Finish*. However, the informants added that there was an accumulation of other factors that contributed to and exacerbated the mental health problems experienced by the female characters, in the form of a pandemic and lockdown policies which caused limited space for socializing, feelings of loneliness due to not having a storyteller, husbands not paying attention to mental health. the wife is proven when the husband is having an affair continuously without regretting his actions and does not feel guilty, the manipulative character of the husband who accuses his wife of having an affair, and low self-esteem is proven by the character of the wife who questions her worth.

Even so, of the four informants there was still one informant, namely informant 3 who agreed with the sign from the film producer like other informants, but provided a limitation through his disagreement regarding the issue of mental health in films which should be discussed more deeply and precisely, because not all mental disorders are medically can be considered as crazy, and there is a prior effort such as meeting and consulting a psychiatrist and psychologist instead of being directly in a mental hospital. Because the stigma formed by the mass media in the form of films can destroy public perception and affect people with mental disorders (Riadi &

Rahmawati, 2022; Wahl, 2004).

4. Conclusion

Based on the reception analysis carried out by researchers based on data findings from informants, it is understood that there are differences in the acceptance of meaning regarding the sexual objectification of women in the film *Finish* (2021). The results of this study show that a total of four informants are divided into 1 informant in a dominant hegemonic position, 2 informants in the negotiated reading category, and 1 informant in the oppositional reading category.

4.1. Dominant Hegemonic Position

Informants in this position fully agree with all the values and themes contained in the film. Informants believe that films do not corner women. Because of the educational value one gets after watching the film, considering the writing of the storyline in the film that focuses more on the mental health problems experienced by the manipulative wife and husband characters rather than focusing on the characters of the women's mistresses who only appear a little. Likewise, informants interpreted that the whole scene in the film was tolerable and its meaning had been conveyed properly. By capturing the intent of making a film that wants to give a moral message in accordance with the reality in the real world through the issues of infidelity and mental health contained in the film. Moreover, this film is supported by the natural acting of the players according to everyday life.

4.2. Negotiated Reading

In this position, the informant receives some of the message content and some of the message content is rejected. The informants believe that even though there are scenes that corner women through acts of sexual objectification that have been carried out in film scenes. However, as a whole it can still be interpreted that this film has educational value based on reflections on the reality of household life. Regarding the tolerance for the whole scene in the film, the informants still tolerate it. This is because, it is only natural that human-made works such as films contain errors, like this film which is still full of sexual objectification of women. However, later on this can be corrected for subsequent films which contain similar themes and message content so that they are more educative and informative and can voice social criticism such as women's rights and gender equality.

4.3. Oppositional Reading

It was found that informants were in a position that conflicted with the values and themes conveyed in the film, believing that every film scene had cornered women by making female characters in the film as sexual objects and fantasies. Informants also revealed that there were no tolerable scenes in the film. Given the male point of view or the male gaze narrative is very strong in films that sexually objectify women in every scene. So that it confuses the theme and content of the message regarding the issue of infidelity and mental health which is not conveyed properly to the public.

With the elaboration above, it was found that there were differences in meaning towards the acceptance of women's sexual objectification in the film *Finish* (2021) by the informants. The meaning of informants is influenced by the background of each individual which is reproduced repeatedly in everyday life, or the frame of reference and field of experience of the informants. In line with Stuart Hall's reception analysis theory which refers to the encoding-decoding process. With reception analysis, it can be seen that the audience/viewers have an active role in interpreting the meaning in the film.

4.4. Suggestion

Given the results and conclusions in this study, there are things that can be considered

by future research. It is hoped that research with a similar theme can further examine and analyze in depth and comprehensively the analysis of reception in films that objectify women's sexuality. For example, using a broader unit of analysis, such as utilizing more informants with more diverse backgrounds ranging from age, religion, race/ethnicity, education level, occupation, and so on. Then, the researcher understands that there are acts of sexism and misogyny in films, so that further research can explore these actions with the theory of women as a muted group.

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