

Producing Power: Dennis Hume Wrong's Perspective on Gender in Contemporary Indonesian Cinema

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Received: June 18, 2024

Accepted: July 22, 2024

Online Published: August 3, 2024

doi:10.11114/smc.v12i3.6983

URL: <https://doi.org/10.11114/smc.v12i3.6983>

Abstract

This article seeks to uncover some of the ramifications of Dennis Hume Wrong's perspective on power in contemporary Indonesian cinema. The cinema is considered as a discursive medium that comprises a series of relationships between the characters, according to this idea of power and gender relations. The targeted films are *Ali & Ratu-Ratu Queens* (2021), *Generasi 90an: Melankolia* (2020), dan *Imperfect* (2019). The three films were made as a screen adaptation of a literary plot in the drama-romance genre. The findings demonstrate that the power relations in the films are legitimized by two consequences: intended and unintended power. Intended power is legitimized by force, manipulation, persuasion, and authority. Meanwhile, the unintended power is legitimized via a process in which power domination is implicitly assumed because everyone is aware of their position. Through these power relations, gender is conceived as a fluid and unstable notion in contemporary Indonesian cinema. The male and female binary is constructed by the flexibility and hybridity of gender identity, which dictates how they should act, feel, and function in society. Women already have an equal bargaining position with men, particularly in the workplace, yet the stereotype of femininity persists due to Indonesian society's belief in ideal gender rather than the modern mainstream of feminism's practice of new stereotypes.

Keywords: power and gender relations, Indonesian cinema, *Ali & Ratu-Ratu Queens*, *Generasi 90an: Melankolia*, *imperfect*

1. Introduction

Cinema, or film, as a popular culture product, deserves a lot of attention since the film reflects society's views and ideals, (Adi 2011:32). Every film is situated in a specific culture and develops in that culture. They reflect our values and how we live together as a society. A film can show us more clearly what we are thinking and feeling than we do when we are interacting with people in real life. As a result, a film can be utilized as a window into how cultural and social landscape is constructed particularly in Indonesian society. Examining and comprehending popular media such as film will reveal how power relations are expressed, as the film is the construction of society. According to Arneil (1999:4), reviewing and understanding film will expose how much they neglect or distort social norms.

Power in the film is a relational pattern produced by the relations between the characters. This relational pattern is asymmetric. The asymmetric relation occurs when numerous agents or persons have control over the resources they possess, allowing them to exclude other agents from important human values. Combe and Boyle (2013:5) state that humans play their roles as subjects of power as individuals who are compelled, controlled, and bound by others, or as persons who perform their roles because of their knowledge.

In general, power is a wide concept. Power is often found in multidisciplinary fields such as sociology, politics, psychology, and philosophy, (Poggi 2001:1). The problem of power has been problematized by thinkers such as Aristotle, Hobbes, and Machiavelli. Power also has critically conceived by Marx, Russell, and Foucault, (Luckenbill 1981; Wrong 2017). They addressed as a force, human lust, encourage to gain some but lose others. In this article, the concept of power discussed is the concept of power proposed by Dennis Hume Wrong. Wrongs' perspective is thoroughly refreshing. He provided a specific concept by stating a specific empirical problem. Wrong (2017:2-3) states that power is a quality or attribute possessed by individuals, groups, or larger social structures and as an indicator of an active or interactive process or relation between an individual or collective actors. Moreover, it is also applied to physical phenomena and processes. Therefore, power is an indefinite term. Power depends on how social institutions contest it following norms or values that

are believed to be the same as the term 'justice or freedom'. However, Wrong provides some limitations regarding this concept of power. *First*, power is generally a synonym for the words influence, control, rule, and domination. *Second*, power is an attribute or quality possessed by a person. Power is something that is sought and is the fundamental object of human struggle. *Third*, power is distributed unequally in society, so power will always result in inequality. Therefore, power is always associated with the term *hegemony* over other groups which is encoded through all activities and expressions including through language, creation, and the most distinctive human possessions.

Gender construction is shaped by power relations. Kimmel (2001:9319) highlights that gender is not just a property possessed by a person, but also a set of behaviors produced by certain social contexts, and gender is always changing as situations change. Gender is the concept constructed by the patriarchal system that has rooted in society as well as in Indonesia. This patriarchal system triggers heterosexuality as socially institutionalized in society and regulates various aspects of gender relations. Therefore, gender role is not something essential considering that gender has been determined by nature and this construction automatically regulates how men and women should act. Another problem is the skepticism within society about gender term that comes from the West. According to Puspitawati (2019:49), Indonesian society considers the concept of gender as a Western value, and it is opposites to religious values. Another issue is the belief that gender is a concept created by women's frustration and anger as they demand equal rights to men, and this norm is rejected by Indonesian society because the Indonesian government has regulated the duties and functions of men and women in the family, contained in the 1945 Constitution.

Despite the many difficulties in the way of gender development in Indonesia, awareness of the importance of gender in Indonesian society has begun to grow in parallel with the second wave of the feminist movement. This can be proven by the participation of the Indonesian government in the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) which was adopted by the United Nations in 1979 and then on September 3, 1981, was ratified to realize the protection of women's rights. Indonesia became 1 of 189 countries that signed the CEDAW on 29 July 1980. Then, on 13 September 1984, Indonesia ratified it through Law Number 7 of 1984 concerning Ratification of the Convention Regarding the Elimination of All Forms of Discrimination Against Women (Kemenppa 2021). Following the ratification, certain organizations that work for women's rights have continued to expand to the present day. As a result, Indonesian women's rights to education, politics, the public realm, and other fields have been curtailed. In general, Indonesians have grown acclimated to male-female partnership patterns in everyday life. Although inequality still exists in particular situations, settings, and locations, access to and control over family resources have improved.

The gender complexities in Indonesia, like in other countries, come from the unequal distribution of power between men and women. Because of the gender bias, this inequality is harmful to one side, particularly women, (Puspitawati 2019:40). Consequently, in Indonesian society, the relationalities that are built, legitimize male dominance in all parts of life. Indonesian women's roles are culturally defined by traditional assumptions, which dictate that women belong in the kitchen and on the bed. Another stereotype is that women are companions and the family's second person and that women do not have the same opportunities as men. Therefore, Haryantia and Suwana (2014:236) see that due to traditional customs, social values, religions, and patriarchal ideology in Indonesia, gender equality is still a long way off.

In Indonesian cinema, the complexities of gender power are frequently depicted. Many Indonesian films depict how discrimination based on gender, race, and socioeconomic class manifests itself in the reality of Indonesian social life. As a result, in addition to entertaining, films play an important role in the development of the notion. This structure is applicable not only in the media institution but also in society's social system. In addition, Klaus and Kassel (2005:335), argue that it is unsurprisingly that the media can serve as a source of legitimacy in societal decision-making and problem-solving. Finally, media logic instills in society a worldview that views and evaluates social phenomena through the lens of the media.

Women have always been the minority, but in today's culture, men's dominance is eroding as women gain more opportunities. Women have gained access to a variety of fields, including education, economics, and politics. This access according to Castell (2010:196), opens possibilities for women to bargain in the gender role arena, and men will unavoidably have to share power that they are no longer the center of power. The role shift between men and women is also represented in Indonesian films. In the 60s to 90s, Indonesian films still legitimized masculine domination. Gallagher (2004:161) explains that films of the 60s to 90s constructed violence and limited the role of women to the role of the male protagonist. In the film, particularly in drama-action or romance-drama is usually associated with violence. Happiness can only be achieved via violence. The connection between male and female characters always demonstrates men's superiority over women. Almost the same characters appeared in Indonesian films in the 2000s, though they were not as obnoxious as they had been in the 1990s. Men are still the center of attention in films like *Ada Apa Dengan Cinta* (AADC), *Ayat-Ayat Cinta*, and other drama-romance flicks. The film focuses on the male character's complexity. For example, in the film *Ada Apa Dengan Cinta*, despite having to wait till the full moon, Cinta considers that Rangga is the man she most desires. Fahri, on the other hand, became a controversy for two women who are eager to be his wife in *Ayat-Ayat Cinta*. The stories in drama-romance films from the 2000s are still dominated by male complexity, while other complexities,

such as female complexity, are still buried. Therefore, Indonesian films are still reconstructing and legitimizing male domination. Masculine domination is still pervasive and is practiced subtly and taken for granted by society.

In modern life, power is defined as a series of activities that have factual freedom but are constrained and structured. The more boundaries are hidden, the more efficiently power operates. Molm & Hedley (1992:1-28), state that across time, across societies, and across a wide range of settings, men have greater power than women. They have greater access to, and control over, valued resources, and they have greater formal power, embedded in positions of authority and codified in law.

Women's representation in romance drama films, for example. Even though the woman is the primary character, men play an important role in her life. The presence of female characters in films is frequently found in a position of bringing meaning rather than providing it. In a patriarchal culture molded by men, women as carriers of meaning have a role as mothers and give birth to their offspring. Women in current films are presented as independent, diverse, and yet need men's recognition of their existence, despite shifts in gender norms in Indonesian culture. Men are considered as having more malleable personalities and are frequently observed eschewing dominant masculine norms. Men are not depicted as oppressive as they were in the 1990s and 2000s films. This predicament is linked to ongoing public criticism of hegemonic masculinity and feminist issues in Indonesian society.

Women are relegated to a narrow set of roles that are mostly defined in the sphere of the family and home, according to the media, which promotes a continuous sexist image. That is why Walker (1998:12) says that examining the relationship between the media's portrayal of women and their roles reveals that women are still marginalized and under-represented, as well as belittled and criticized for their flaws. Even though male dominance is openly missing in the film, men's perspective is always used to disparage women, allowing the patriarchal system to become more dominant. Women in films are unwittingly oppressed by cinema itself, which conceals women's true aspirations and turns them into a symbolic order through narration, camera movements, and editing.

Gender theory is the subject of many film studies. Films and gender have been researched by Afifulloh & Wijayanti (2023), Anggraeni, D., Manalu, H., and Anggraini, D. (2021), Wijaya and Firmanto (2021), Derin and Yildiz (2018), Lisa Purse (2017), Gherovici (2017), Ellie Ragland (2014), Ewa Mazierska, and Eva Năripea (2014), Irawan (2014), and Astrid Haryantia & Fiona Suwanaa (2014). These studies show that films are not only entertaining but also contribute to the formation of societal ideological values. The preceding research's constructions are extremely helpful to the author in comprehending and presenting the film's concept from multiple viewpoints, particularly in terms of the relationship between gender analysis and film, as well as an overview of the construction of gender across time in the film. In this context, the researcher attempts to fill a study gap to emphasize differences between earlier studies. Dennis H. Wrong's power theory is used in this research, while previous research is used a feminist and psychoanalytic approach to explain films. McDonald (2015:5) claims that every film has each theoretical potentials about individuals, social groups, and so on. Therefore, viewing different film with different approach conceptualizes new perspective of human culture.

2. Literature Review

Gender and power relations are intricate and multifaceted phenomena that influence various aspects of society, such as family dynamics, workplace settings, and societal structures. The interplay between gender and power is evident in the exercise and institutionalization of power within social reality (Ferree, 2010). When examining gender and power dynamics in the workplace, it is clear that these dynamics are influenced not only by individual interactions but also by broader societal norms and structures. Research on workplace bullying has revealed connections between gendered interactions, organizational culture, and power structures (Gardner et al., 2020). Gender and power often result an unequal opportunities, discrimination, and harassment, reflecting broader societal power imbalances and it is not only in domestics spaces but also in public space such as social institutions and workplaces, (Afifulloh & Wijayanti, 2023; Lokot, 2023).

Moreover, gender and power dynamics extend beyond individual interactions to impact broader societal issues such as healthcare delivery and access. Studies have indicated that gender and power dynamics between healthcare providers and clients can influence perceptions and experiences of quality care, particularly in maternal health services (Doyle et al., 2021). In fragile and conflict-affected countries, gender power relations within the health workforce can perpetuate inequalities and lead to disparities in healthcare delivery (Ayaz et al., 2022). Addressing these disparities necessitates a deep understanding of how power dynamics intersect with gender norms and structures within healthcare systems (Bartel et al., 2023).

In addition to healthcare, gender and power dynamics are crucial in shaping intimate partner relationships and experiences of violence. Research has emphasized the interconnection of power and love in understanding intimate partner violence (IPV) and how gender-related sociocultural discourses position men and women differently in terms of power and love (Pasquale, 2022). Power dynamics within intimate relationships are often influenced by societal norms, gender roles, and cultural expectations, highlighting the importance of a nuanced understanding of how power operates within these contexts (Pasquale, 2022).

Furthermore, gender and power relations are closely tied to broader social and political structures. Studies on gender quotas in academia underscore the role of organizational practices in perpetuating gender inequalities and shaping power dynamics within institutions (Voorspoels & Bleijenbergh, 2019). Similarly, research on institutional change in political contexts stresses the importance of analyzing power, resistance, and institutions through a gender lens to capture the complexities of gendered dynamics (Staab & Waylen, 2020). By prioritizing marginalized groups in leadership and decision-making processes, organizations can strive to dismantle existing power imbalances and promote gender equity (Bartel et al., 2023).

In conclusion, the concept of gender and power relations is a multifaceted and evolving field of study that demands a nuanced understanding of how power operates within different social contexts. By exploring the intersections of gender, power, and societal structures, researchers can illuminate the mechanisms through which power is wielded, negotiated, and contested in various spheres of life. Understanding these dynamics is essential for advancing gender equality, challenging existing power structures, and fostering more inclusive and equitable societies.

3. Method

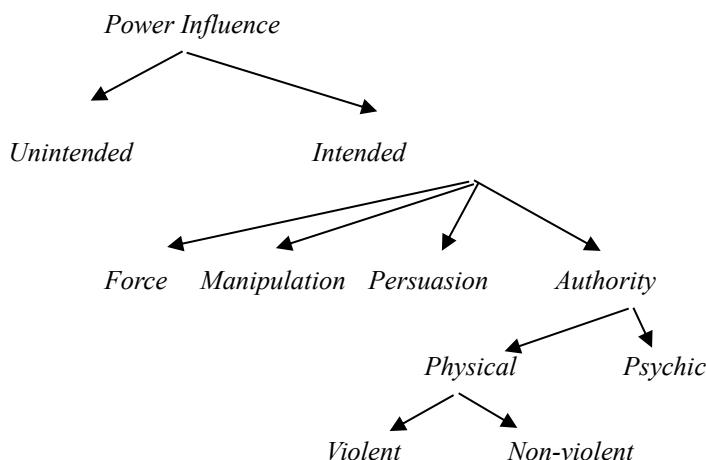
This is a qualitative study. When watching and analyzing reality to construct a theory to explain what is happening, qualitative research is used (Cresswell 2012:15). The cinema is employed as a discursive medium that comprises a series of relationships between the characters, according to this idea of power relations. So, examining all aspects of the film is valuable and crucial. Fiske (via Erni 1989:57-61), says that in the film, both a topic and a coded set of signs through which that topic is organized, understood, and made expressible. As a result, to analyze the film, I engaged in several actions, including watching the film, collecting notes on connected themes, categorizing the data using the Wrong notion of power, and finally developing a conclusion. The targeted films are *Ali & Ratu-Ratu Queens* (2021), *Generasi 90an: Melankolia* (2020), and *Imperfect* (2019). These three films are adopted from novel stories and distributed by Netflix. The social reality of love, desire, emotion, and relationship intricacy amongst characters is often constructed in this genre. The target of the study, as a drama-romance genre, has the potential to depict reality, and this reality can only be evaluated by academic research. As a result, the values and philosophy depicted in the film are significant to be discussed.

4. Result and Discussion

Result

The term "power" is frequently employed in people's lives, particularly in social institutions, as a sign of a dynamic and interactive interaction process between individuals or groups. Because it has values and beliefs tied to positions and functions in society, this power is frequently challenged. Indonesian films attempt to depict the complexities of power through character relationships, with the story's conflicts based on these complexities.

The study's findings reveal that the power relationships depicted in current Indonesian film characters continue to portray masculine dominance as the source of the problem. Women's complexity continues to collide with patriarchal beliefs, which include religion. The characters' relationship nonetheless demonstrates the presence of an eastern-style cultural intervention. As a result, etiquette governs all decisions and acts. This protocol is still used by those in positions of power to exercise their influence. Every behavior based on etiquette's values is formalized as a social practice. The power relationships in Indonesian films work to produce influences, as shown in the graph below.



Graphic 1. The power effect representation

The construction of power relations reflected in contemporary Indonesian films has two effects, i.e., intended, and unintended power as theoretically constructed by what Wrong refers to. Intended power relations are shaped through force, manipulation, persuasion, and authority. Meanwhile, Unintended power is a process in which power dominance

develops unconsciously as a result of society's acceptance of it as a norm. The relationship between mother and child is frequently used to describe unintended power; respecting the mother is the child's obligation, educating the child is the mother's obligation, and so on. As previously stated, the power relationship represented in film shapes film as a unit.

While the gender relationship depicted in the film follows traditional stereotype construction, with the hero being a man. A woman can only be a heroine if she accepts the complexities of man. As the subject of this study, this issue can be found in all three films. In a broader sense, the construction of power in Indonesian society is based on a patriarchal system in which man is the source of meaning. Women have the same bargaining power as men because of their potential, and they are culturally constructed in the same way. Respecting their husbands as the head of the household is an obligation in the core family. Religious values also have a significant influence on the pattern of connectedness between the roles of men and women, so Puspitawati (2019:25) argues that the gender construction embodied in Indonesian society is the strengthening of the roles of men and women in building a happy and prosperous family. In Indonesian society, no gender ideology is followed because the concept of gender in Indonesia is more of a 'natural' concept than a 'historical' concept.

5. Discussion

Unintended Power

Contemporary Indonesian films create unintended power through relationships with heterosexual families. In most cultures, the family consists of a father, a mother, and children. If one of them is missing, the family is described as troubled. This is depicted in the film *Ali dan Ratu-Ratu Queens*. Ali, the main character, comes from a typical Indonesian family, with a father and mother who are not impoverished. Only then did Ali's mother abandon him and his father to pursue her dream of becoming a singer in America. This is the underlying conflict in this film. Because of their long-distance relationship, his parents were frequently at odds. The relationship between Ali and his father is an unintended relation. As a single parent, Ali's father acted as both a father and a mother to Ali, and this type of relationship is unconsciously built by a power dynamic in which Ali was dominated by his father's assertiveness. The dominance of this power is a manifestation of the unequal distribution of power that has permeated and been accepted by the public, as well as by the object of power, in this case, Ali. This father-son relationship is a normative relationship in Indonesian society, where unintended power is an unavoidable feature of social life. The asymmetry of power relations is at least immanent in the give and take of dyadic interaction between equals in which the control of one actor over the other's behavior is reciprocated by a responsive act of control by the other (Wrong 2017:10). A father or mother who is so dominant and overprotective of their child has no intention of hegemonizing, a boss who never forces employees to greet him when they run into him, or a woman who speaks politely and gently has no intention of attracting sexual attention to the man in a certain moment. The unintentional and even unknown influence of others on us can have a more profound and long-lasting impact on us than direct attempts to control our emotions and behavior.

Ali's relationship with his aunt, who raised him after his father died of a heart attack, is another possibility. When Ali wanted to go to New York in search of his mother, his aunt objected, fearing that Ali would get lost because he was going alone and had no knowledge of the city. Ali can leave for New York after the negotiations are completed. Ali is free to travel to New York as long as he remembers to pray five times a day and avoid eating pork. These two circumstances are another example of unintentional power with religious standards that are already believed and pervaded in the lives of Indonesians, particularly Muslims. A power that is built by coincidence is a power that is taken for granted in people's lives, and this is always linked to the *eastern-style* culture that the Indonesian people still consider important. Meanwhile, in the film *Generation 90s: Melankolia*, the unintended power is an emotional connection shaped by the closeness of an older sister, Indah, and her younger brother, Abby. Because of their proximity, Indah and Abby have an unequal allocation of power. Indah has more control over and direction over her brother. Indah's love for Abby is a sort of power that has an unforeseen consequence because it arises from a natural mechanism in the brother-sister connection. This representation is what Wrong calls *spontaneous field control* and it's also distinct from other types of deliberate control, (Wrong 2017:4).

Intended Power

Power is also intended. The process of exerting influence on others' policies with diverse consequences, such as sanctions, is known as intended power. Power can make a person submit to the wishes of others, possibly without resistance. As Wrong noted, there are various types of intended power. The following are the various sorts of intended power depicted in current Indonesian cinema.

a. Force Power

Force power constructs the most common power relationship in existing relationships. This power is gained by putting hurdles in the way of others due to physical restrictions possessed by other persons or organizations, by inflicting bodily pain on others, and by inflicting frustration on others if the influence is not voluntarily achieved. Finally, the power of this approach is to use violence to force someone or a group of people to surrender. According to Wrong, Force power

can be manifested in a variety of ways, including violence that directly impacts one's body, as well as oppressive and hegemonic behaviors. Provocations that can lead to mass movements, such as protests, deprivation of fundamental biological necessities, and punishments, are all examples of force power.

In this sense, the film *Imperfect* depicts some actions that can be linked to this notion of force power. Lulu is a stunning young woman with an impeccable physique, a well-known, and has a handsome wealthy partner. However, that perfection gets skewed as it reveals that her life is full of stress, particularly from her boyfriend, as well as the stress of her desire to be admired as a beautiful and sophisticated woman. Lulu is a construction of female objectivity who is compelled to surrender her power by submitting to and obeying George's possessive norms. The product of violence and force is an intimate relationship with a partner. George builds social bonds and participates in personal dialogue on a symbolic level, treating Lulu as a human who cannot grasp her entity and has no option. Lulu still has the chance to be free, but she rarely makes use of it because her freedom manifestations necessitate sacrifice and, in certain cases, need the assistance of others.

In the film *Ali & Ratu-Queen Queens*, the concept of force power is also demonstrated in Mia's relationship with her new husband. Mia feels depressed over Ali's appearance after years of not seeing each other. In America, Mia has a new happy family. Mia is forced to avoid meeting Ali openly due to Ali's stepfather's presence. Mia renounces her freedom to choose and determine because she is afraid of losing her new family harmony in America (biological needs). Wrong states that when it comes to limiting someone's ability to act, force power is extremely powerful. Force power is employed not just to take away a person's ability to act, but also to instill or re-instill fear of that power.

b. Manipulative Power

Manipulation is when B is not aware of A's intention to influence him, but A succeeds in getting B to follow his wishes (Wrong 2017:28). Manipulation can arise as a result of power imbalances. Manipulation has the power to form new relationships and even ruin old ones. Manipulation is the result of a sequence of unspoken and unseen activities. Manipulation differs from the force. it is the act of influencing or twisting other people's paths to attain goals, establish preferences, or accept aims. Manipulation can also be classified as a type of deception.

In the film *Ali & Ratu-Ratu Queens*, characters Party, Biyah, Ance, and Chinta construct relationality based on manipulative actions against Ali. Ali is a young man who has recently arrived in America, is unfamiliar with New York City, and is currently residing at the Party and Friends' residence. Since they were after Ali's money under the guise of renting a place, Party and her friends were first nice and friendly. The ruling subject's information supply is limited or selectively limited, and the ruling subject's power holders can use symbolic communications to manipulate Ali by making covert suggestions, limiting or selectively limiting the ruling subject's information supply, or instilling certain positive or negative attitudes without appearing to do so.

Manipulation is a form of power that cannot be openly contested since it is widely overlooked. There are no evident cues, clear commands, or even manipulations that the manipulator object can clearly recognize. Rather than attaining genuine objectives, the manipulator's primary goal is to consolidate and maintain authority and interests. Party and her friends are seeking to find a solution for Ali, who requires a temporary apartment but should possibly pay the excessive rent. Party aided Ali not just because she had substantive aspirations as a helper but also she sought Ali's money for the benefit of her group.

Meanwhile, in the film *Imperfect*, the character Rara is misled by the company's hegemony and attempts to become the 'ideal' woman (thin, sexy, white, and trendy). For the 'perfect' woman, the corporation provides a better position. Rara cannot use the company's option since she does not satisfy the company's standards for an "ideal woman". The corporation is advertising the position not only as a way to promote its staff but also as a way to pull the company back from the brink of bankruptcy. Employees' physical appearance is an unavoidable source of promotion in the beauty industry. Aside from intelligence, beauty is a stereotype for thin, white, and fashionable women, which is then legitimized by the provision of a beauty standard. Rara is a brilliant woman who, nevertheless, falls short of beauty standards due to her appearance. She was then persuaded to change because the corporation advertised the position as a manipulative construct in which all employees wished to work. The company emphasizes the importance of beauty since beauty serves as the capital. Baudrillard (2009:143) states that beauty is an absolute necessity because it also serves as the capital. The closer a woman is to society's beauty standard, the more likely she is to represent the 'warmth' value that consumers seek in a product. Manipulation, according to Wrong (2017:28), is the formation of attitudes that lead to constrained actions such as directing someone to buy a specific product or adopting a behavior.

c. Persuasive Power

Persuasion is a strategy for persuading someone to change their mind. Arguments, phone calls, and advice directed at the interlocutor are examined independently before being accepted and utilized as a guideline for behavior. This depiction of persuasive power is presented in Indonesian films through spontaneous relationships between characters. Persuasion is defined as an action taken to influence an interlocutor, but it does not imply an obligation or regulation that the other side must be swayed. The interlocutor is free to present his counter-argument to invert the roles of the seduced and the seducing. Persuasion is sometimes

misunderstood as a lack of power because it does not apply pressure on the opponent. Persuasion is definitely a means via which an actor can accomplish the intended influence on the behavior of others, hence Wrong categorizes it as a power.

Because individuals differ in their persuasion skills, the implicit equivalence inherent in persuasion may not be realized through the continual exchange of roles between the persuader and the persuaded. In the film *Imperfect*, for example, Rara, who has successfully changed her stereotype, then has a better reputation than Dika, her lover. Rara's reputation as a successful career woman gives Dika a change of behavior to try to understand Rara's every situation even though Dika is actually more comfortable with Rara's previous condition. This change in Dika's behavior is the impact of Rara's persuasive power. Reputation is a persuasion resource owned by some people who have higher achievements than others, (wrong 2017:31). In this contemporary Indonesian film, the construction of persuasion is a depiction of unequal power distribution as well as a description of the category of force and manipulation, yet persuasion is more accurately described as a non-social event. Persuasion has a stronger ability to influence others' conduct than other forms of power, but it has a limit that is dependent on the subject's acceptance of the persuasive communication's power.

Persuasion does not compel the subject of power to change his or her behavior following the persuasion's wishes. Other types of power, such as force or other coercive authority, cannot influence the subject of power. Persuasion is the most dependable form of power since it needs the least amount of resources and poses the least chance of provoking antagonism or opposition from the power subject. In the film *Generation 90s: Melancholia*, Abby had sex with his sister's best friend Sephia to bind Sephia in a relationship. Sephia, on the other hand, left because she didn't want to be used as a patsy when Abby's sister perished in an aircraft accident. Abby's persuasive approach did not succeed in binding Sephia, but he did succeed in substituting Sephia for Indah, even if it was only for a short time.

d. Authority

The phrase "authority" refers to the power to act. If presenting arguments is the essence of persuasion, then issuing commands is the essence of authority. Persuasion shows how the opponent adopts persuasive communication by recognizing what the persuader communicates through independent actions. Authority demonstrates that the content of the communication is not as important as the communicator's resources or attributes that encourage compliance. The link between command and obedience is known as authority.

Imperfect films, Generation 90s: Melancholia, and Ali & Ratu-Ratu Queens, explore the creation of authority in relationships between parents and children, brothers and sisters, husband and wife, and lovers. The most apparent authorities are parents' control over their children and men and women's authority as lovers. This authority is frequently used as a symbol of dominance. A created situation is one in which the command manifested is intended to influence the behavior of one or more other people (the governed) and actually influences them to the point where their behavior reaches a socially relevant level, as if the governed have made the content of the commandments the maxim of their behavior for their interest, and this situation is referred as obedience.

The connection between Ali and his aunt, as well as Ali and his mother, exemplifies these forms of authority (Ali & Ratu-Ratu Queens). There's also Abby's relationship with his parents, Abby's relationship with Sephia (90s Generation: Melancholia), Rara's relationship with her mother, Rara's relationship with her boss, and Lulu's relationship with George (imperfect). Rara's relationship with her lover, Dika, lacks this portrayal of authority. This is because Dika's character is more interested in influencing his emotions than in carrying out directives or compulsions. Dika is an 'ideal' male construction that represents fluid and hybrid masculinity. His dominance is to accept other complexities so that the opponent is not hegemonized but bound and dependent on his presence. In drama films, authority is legitimized by culture rather than by a real institution. Although the nature of this power of authority is to sanction or confiscate, penalties and confiscation do not always occur or must be presented in the context of personal relationships. The authoritarian relationship between those who rule and those who obey is not based on the same reason or on the power of those who govern; rather, the hierarchy itself, whose truth and legitimacy are recognized and in which both have been determined in a previously stable place, is what they have in common.

e. The Representation of gender in contemporary Indonesian Cinema

Gender is no longer firmly reflected in current Indonesian cinema, as it is in old stereotypes that favor men. The concept of gender began to shift and take on a new shape over time. Gender norms appear to be more fluid, according to postmodern feminist perspectives, which assert that gender is a dynamic and unstable concept. Gender is a plural concept that refers to a social institution (Fraser and Nicholson 1990:373-394). Gender is a fluid and hybrid identity that exists outside of the dichotomy of male and female (Butler, 1990; Halberstam, 1998). Gender roles establish how men and women should think, act, and feel. Women are shown as self-sufficient, independent, strong, and aggressive. Men, on the other hand, appear to be going through a 'crisis,' which is more characterized by their emotional side than their masculine side. The film appears to have been regulated as a medium for spreading postmodern concepts about subjectivity, namely how women might fulfill their needs and desires through their acts. Party, Biyah, Ance, and Chinta (*Ali & Ratu-Ratu*

Queens) are all depictions of modern women who are self-sufficient, self-assured, and assertive. Even without the assistance of men, Party and her friends can support themselves while living away from their family. The male hegemony in the film has been explicitly dismantled. The superior, dictatorial, aggressive, and ambitious character that has become a male stereotype is portrayed in George, Lulu's lover, in the film *Imperfect*.

George's masculinity demonstrates how social and cultural capital is unknowingly embedded in society to generate male supremacy. He is a socially attractive, well-known, and wealthy character, while attractive, well-known, and wealthy is a cultural capital that is coveted by all and has become a belief system. Women are reproduced in the economic structure as objects, symbolic, and social capital that males accumulate, (Bourdieu, 2001). As a result, George and Lulu's relationship is based on a classification system that is developed from cultural ideas and material behaviors. Other masculine characters, in addition to George's, are described as understanding, patient, and submissive, or are related to characters that are typically associated with feminine characteristics, such as Dika (imperfect), Ali (Ali & Ratu-Ratu Queens), and Abby (Generation 90s: Melancholia). While masculine attributes are described by female figures as authoritarian, stubborn, controlling, ambitious, competent, and independent. Masculinity is actually legitimized through the female body. This is represented by the figure of Rara's mother. Rara is so hegemonized by the rules made by her mother. Generation 90s: Melancholia is a valuable reference of the gender power balance between men and women in establishing a harmonious family. This can be observed in Abby's parents' portrayal in the film *Generation 90s: Melancholia*. Abby's parents work together to build a harmonious family. This illustration depicts the ideal family in Indonesian society. Family principles that are simple but harmonious are an ideal family that has been profoundly established in the lives of Indonesians.

6. Conclusion and Recommendation

According to Wrong, power relations are dynamic. Power relations can be of various constructions depending on the subject and object of that power. Whatever it is, power relations are something that social institutions need. Power relations can also be considered as something prone to crime. That vulnerability will arise if power relations are abused. The greater prestige attached to positions of authority and the higher material rewards they usually receive increase the tendency for power to transcend certain boundaries. This can be seen in the relationship between the characters Lulu and George, Abby and Shepia. Reliance on more powerful individuals or groups will reduce the chances of resisting or avoiding the expansion of power. Power relations are used as a method to develop storylines in contemporary Indonesian films. Hegemony between characters is represented in multiple ways through their relationalities. According to Wrong, power is something that is sought and is a primary object of human conflict, yet it is distributed unequally in society, resulting in inequality. This can be found in all of the stories in the Indonesian films under investigation. Force, persuasion, manipulation, persuasion, and authority can be found in contemporary Indonesian films. The issue of power is also discussed concerning the film's depiction of gender identity. Gender is a dynamic term that directly correlates with the power structures that precede gender construction in the film's narrative.

Acknowledgments

Not applicable.

Authors contributions

Not applicable.

Funding

Not applicable.

Competing interests

Not applicable.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Redfame Publishing.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

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