Women, Gossip, and Film: Social and Cultural Construction on Women's Behavioral Engagement in Gossiping

Ida Rosida [a, *], Tuty Handayani [a]

[a] Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia

Abstract

This article discusses women's gossiping practices as they are presented in the films; *Tilik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020). This paper aims to show how social and cultural construction has constructed women as gossipers and affected their gender and cultural identity. The method used is qualitative and applies the concept of gender and cultural identity. The result shows that women's behavioral engagement in gossiping has addressed them as gossipers. The three films represent how religious tenet doesn't have a relation to Indonesian Muslim women's gossiping. The films also revealed that historically, since the 18th century, gossipers have attached to women's appropriate behavior and have nothing to do with social status; both Upper and Middle-class women are gossiping. The films strengthened the idea that gossiping practice is appropriate for women and inappropriate for men. These films bring women's representation as gossipers and carry out the negative stereotype for them. This behavior is considered negative as the topic discussed is cursing others, spreading negative information, humiliating people, and somehow ruining other's people reputations. When a society believes and internalizes that women are gossipers then it becomes their gender identity and at the same time affects their cultural identity.

Keywords: women as gossipers, women and gossip, social and cultural construction on gossiping, gender identity, cultural identity, media.

1. Introduction

Gossip has become an integral part of society, both men and women. Social scholars have investigated the gossip phenomenon since the 1920s and saw it as a social function (Baumeister et al., 2004; Trofimenkoff, 1985). People gossip aims to build intimate relationships and gain information and entertainment (Aghbolagh, Ardabili, 2016). Therefore, gossip is considered one communication method that strengthens a social relationship. In the gossiping process, some exchange positive and negative information about third parties beyond the conversation (Davis et al., 2018; Leaper, Holliday, 1995; Levin, Arluke, 1985). Gossip can manipulate others' reputations by spreading negative information about the person being talked to (McAndrew, 2014a). Moreover, the accuracy of the information is sometimes unreliable in the context of the actual purpose. In this regard, gossiping practice is considered negative behavior as the topics somehow ruin other people's reputations or values. The negative action in gossiping is viewed as a part of indirect aggression, which alludes to a run of covert acts planning impact and misuse of interpersonal connections, counting social exclusion, spreading destructive rumors, and ruining others' confidence (Hess, Hagen, 2019; Vaillancourt, 2013). Therefore, people can destroy others' reputations by spreading bad information to attack their image.

---

* Corresponding author
E-mail addresses: idarosida@uinjkt.ac.id (I. Rosida)

As human beings and social creatures, men and women communicate with each other and do interaction. Within the interaction, the gossiping practice seems unavoidable and regarded as a natural action. Thus, gossiping practice is conducted by the two sexes, men and women. Gossip is not gendered, but within society, it seems that gossip is addressed to women only. There are labeling women as gossipers and build negative stereotypes of women. This thought is explored in several studies showing that women like gossip more than men (Davis et al., 2018; Leaperand, Holliday, 1995; Levin, Arluke, 1985). F.T. McAndrew (McAndrew, 2014a) reported that females like to share gossip with same-sex friends as with their romantic partners. Further, women are more likely to gossip about their close friends and relatives (Levin, Arluke, 1985). Women tend to initiate gossip more than men, especially about negative vibes, they tend to use gossip as an indirect act of aggression to compete with their same-sex rivals (Davis et al., 2018). In other words, women are likely to share gossip with their same-sex friends and talk about something bad about other women (Davis et al., 2018). The study by R.I.M. Dunbar, A. Marriot, N.D.C. Duncan (Dunbar et al., 1997) also found that older women's conversations were often dominated by topics related to family and children. Thus, women are considered happier to discuss news related to it, both positive and negative (Schiau, 2017).

As a social phenomenon, many films are produced and represent women as gossipers. *Tilik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020), for instance, presented women with their gossiping activity. By picturing women as gossipers, it brings women's representation, which subsequently constructs their gender and cultural identity. *Tilik* (2018), the Indonesian short film depicted a rural woman named Bu Tejo who enthusiastically gossiped about a beautiful girl named Dian, who was considered *Bunga Desa* (the most beautiful girl in the village). From the beginning to the end, this film is framing gossiping practices among women including men's and women's romantic relationships, jobs, and other family life issues. *Pitch Perfect 3* (2019), the American musical film portrayed how a college female musical group named Barden Bellas enjoys gossiping. They are talking about the other's band performance, including their physical appearance. Then, *Emma* (2020), a film Set in the 1800s in England, depicted a woman named Emma who loves gossiping with her close friends. Many other women's characters in the film are doing gossiping in any circumstances.

The depiction of women as gossipers in the film has created the idea that women are regarded as gossipers, and it brings a negative stereotype of women. This behavior is considered negative as the topic discussed is cursing others, spreading negative information, humiliating people, and somehow ruining other's people reputations. Thus, the gossiping practice has no value, is useless, and is time-consuming for unnecessary things. Gossip gives nothing to women unless negative stereotypes within society. Gossiping practices have been long time addressed to women, but the effects are ignored (Dang, 2017). The study by S. Umer, Z. Othman, K.B.H. Hassan, R. Umer, H.U. Rehman (Umer et al., 2017) stated that gossiping has made women victims within society, threatened the standard of life matters, and become a barrier to self-empowerment. This action also leads to the subordination of women (Dalimoenthe, 2021). Gossip itself is considered womanish, low, despicable, bad, silly, cursed, and other negative stereotypes (Vermeule, 2006). Negative labeling of women for their gossiping seems inevitable and brings negative stereotypes of women. This stereotype is designed by social and cultural construction, including how the films construct women as sole gossipers. Thus, this paper formulated research questions: How do social and cultural constructions shape women's behavioral engagement in gossiping? And how does the cultural practice of gossiping effects gender and cultural identity?

Previous research on gossiping practices within society and how these practices produce in film production has been conducted by many scholars. The first film, *Tilik* (2018), has widely attracted scholars since it was released in Indonesia in 2018. For instance, F. Inayaturrobbani (Inayaturrobbani, 2020) discussed the film by focusing on understanding gossip function in society as reflected in the movie. Their results indicate how someone processes gossip as a means of self-evaluation of their environment. In another paper, R. Mustika and L. Agustina (Mustika, Agustina, 2021) examined the representation of gossip culture in *Tilik*. Their research found three functions of gossip: to give information, entertain, maintain friendships, and influence people. Furthermore, the study by I. Heppiyani, Supriyono, A. Hufad (Heppiyani et al., 2021) brought up the topic of the representation of the control social of gossip as it is represented in the film. Their research examines the actors' dialogues that reflect one form of non-formal social control: rumors or gossip.

Further, F.A. Abhipraya, M.I. Khatami, M.H.El Muntaha (Abhipraya et al., 2021) highlighted the power relation of the information as it is reflected in the film. The research found that the main character in the film, Bu Tejo has power over other women in the community as she is the only one who knows a lot of information. Another issue that has been approached in Tilik film is interpersonal relationships within the psychology framework conducted by D.B.M. Satata and M.A. Shusantie (Satata, Shusantie, 2021). within their research, they found that physiologically, the dynamic of interpersonal relation lead to emotion and conflict as the topic of communication brings prejudice and stereotype of other community. Also, N. Nurhablisyah and K. Susanti (Nurhablisyah, Susanti, 2020) analyzed the film's narrative content. They focused on Bordwell's narrative elements, which are divided into two; a story that refers to characters, setting, time, make-up, and properties, and storytelling which includes plot, space, opening, story development, and closing.

P.R. Kinasih (Kinasih, 2021) argued about gossip and power. Her research shows that gossip becomes a weapon of choice for Bu Tejo, the main character in the film, as she has a rival, Dian, another female character in the film. D.R. Puspitasari (Puspitasari, 2021) investigates social and cultural values in the film using Charles Sander Pierce's theory, focusing on texts, images, and symbols. She found social and cultural values, including language, live-hood, and religious systems. P.N. Ayomi (Ayomi, 2021) presented her research on the representation and reception of the audience toward the film. The research has found three audience perceptions: dominant, opposition, and negotiated. A.N. Hanifah and R. Agusta (Hanifah, Agusta, 2021) did the analysis. She discovered that the denotative and connotative meanings represent women who love gossip.

The other papers discussed Tilik from the language perspective or linguistics (Ayuningtyas, Triono, 2021; Christina, 2020; Fadhilah et al., 2021; Frandika, Idawati, 2021; Kusyani, 2021; Siregar, Tirtamenda, 2021). Another scholar focused on the local wisdom represented in the film (Syafil, 2021; Tamsil, 2021; Tutiasari et al., 2020).

H. Hasanah and N.H. Wicaksono (Hasanah, Wicaksono, 2021) explored language and gender by highlighting the Javanese women's language characteristics, such as swear words, Question tags, hedges, and intensifiers. Much research has been done on *Tilik*, but none of them deeply investigated the social and cultural construction of women's behavioral engagement in gossiping practice. Therefore, this research will be focused on how society and culture construct women as gossipers.

Previous research on *Pitch Perfect 3* has also been conducted by scholars such as F.R.M. Ardhyningtyas (Ardhyningtyas, 2017). She discussed the difference between men's and women's gossip as it was represented in the film. Her research found that women tend to gossip about their friends, feelings, experiences, and real fact about themselves. Then man talks about women and careers. R.E. Adawiyah (Adawiyah, 2017) investigated the struggle to reject women's stereotypes of popular culture in the film. The other scholars focused on linguistics study in Pitch Perfect 2 (Ainiyah et al., 2019; Jamilati, 2018; Nugraheni, 2016; Sari, 2017; Wati, 2017; Widya, 2016; Yaniar, 2017 Sihadijharjo, 2018). One scholar discussed the film in the framework of translation studies (Hamdani, 2018).

Within the previous research, scholars have discussed gossip particularly related to the function of gossip, the role of gossip, and the existing gossip activity within society. However, none of them investigated deep gossiping practices engaging with gender and cultural identity. By investigating three films; *Tillik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020), this paper aims to show how social and cultural construction has constructed women as gossipers in the theoretical framework of gender and cultural identity.

2. Materials and methods

The corpus of analysis is three films that picture women as gossipers; *Tilik* (2018), *Pitch Perfect 3* (2017), and *Emma* (2020). How women are represented in this film is this research's main concern, particularly when they are portrayed as solely those who engage in the gossiping practice. This research focuses on how women's gossiping practice is influenced by the social and cultural construction that has shaped them as gossipers. The method used in this research is qualitative and works within the theoretical framework of gender and cultural identity. To obtain the data, we look at the films critically and more perceptively in engaging with the issues of gossiping. The dialogues and scenes are closely seen as they become the main text being investigated. The texts are selected only on the engagement of women gossiping practice. The

concept of gender and cultural identity by S. Hall (Hall, 1990) is used to investigate the texts.

3. Discussion

Women, Gossip, and Film

Gossiping practice is attached to the daily routines of women's life. Women are more sensitive to each other and always have topics to share information with their speaking partners (Eckhaus, Ben-Hador, 2019). Women reported more gossiping about appearance in comparison to their friends (Davis et al., 2018). Women and their gossiping practice have frequently been represented in films. The film is produced by representing the social and cultural conditions within society at a certain time. The film has narrative and cinematography elements. The narrative involves character, plot, setting, point of view, and theme. Cinematography refers to the visual analysis of the motion picture such as shot, camera angle, costume, makeup, lighting, and many more. A film has all the compliments that make it perfect, both the setting, the players, and most importantly, the storyline. Usually, a story in a film can be taken from a particular story or a story that is deliberately prepared for the film itself. According to D.D.F. Rahardjo (Rahardjo, 2016), films are one of the media that can reflect the facts that occur in our daily lives. J. Baudrillard (Baudrillard, 1983), has shown that visual cinema is different from other audiovisual media; films could construct identity and become a means of cultural expression. The director can represent culture, and the audience can see how culture works in society (Sere et al., 2020).

Many films are produced based on real situations and conditions when the film is produced. In addition, there are also many films produced based on fictional stories. In film production, narrative elements such as characters are highly important and have a significant role. The producer requires actors and creates the characters required. The character with their characterization is an important value in a film and makes it colorful. During filmmaking, the expression of reality is recreated with realistic settings, tones, and modes (Utami, 2021).

Many films are deliberately made to fit people's lives, so it is not surprising that a film is a picture of everyday human life that makes certain values a reflection in building the characters of the characters in society. In the film, indeed, the director conveys the message he wants to convey through photography. This should enable the community to respond to conflicts that often occur in social life. In terms of performance, the purpose of this film is to convey a message to the audience (Aprilia et al., 2022). Likewise, the representation of gender in a film, for instance, is made according to the values and identities that exist in society so that the film comes alive. In addition, some films are made as fiction that still use the role of gender in it, which puts a certain gender into the spotlight either as an antagonist or protagonist.

In the sense of gender perspective, many films make gender an object in their films where the actors are acted according to their identity and how she or he shaped within a culture. Women's representation in the film is mostly taken from their everyday life. In the film, women's figures are portrayed as noble people, graceful, which, being a cleric or nuns, housewives, housekeepers, and gossipers. Gossiping practice within society is frequently represented in films. There are perceptions that women are gossipers. Thus, the depiction of reality is adopted, which is played in the film to get the real side of the film. In addition, films as one of the most popular works in the community will increase and strengthen the perception regarding women who are dubbed as gossip mongers, although in the real world, there are indeed those who have the same character, this does not rule out the possibility of forming persistent perceptions of women's identity are bad and flattened in society.

The image of a woman as a gossiper puts forward the side of women who are considered the main actors in the gossip field. For example, the film *Tilik* (2018), gossip in the film illustrates that Gossip is a favorite weapon for women (Kinasih, 2021). Gossip serves as a sharp reminder of how often women themselves perpetuate patriarchal ideology by exploiting other women instead of being the ones to overcome it (Angjaya, 2021). The other films that have presented women as gossipers are *Pitch Perfect 3* (2017), *Emma* (2020), *Mean Girl* (2004), *Easy A* (2010), and many more. These kinds of representation strengthen the idea that gossiping practice is womanish.

Women's Gossiping Practice in Tilik (2018)

Tilik is an Indonesian short film produced by Ravacana Films in collaboration with the Yogyakarta Special Region Provincial Cultural Office in 2018. *Tilik* is a Javanese (one of the rural provinces in Indonesia) word that means visiting. The film, directed by Wahyu Agung Prasetyo, had three achievements: two nominated in the official selection of World Cinema Amsterdam in

2019, and the winner *of Film Pendek Terpilih* Piala Maya 7 in 2019. An outline of the film is considered to represent the community; wherein the story content takes a culture in which the film was taken (Ravacana). The film was viral in Indonesia and trending on Twitter.

The film recounted the journey of a group of middle-aged women who boarded a truck to the hospital to visit the village head's wife. On the way, these women took a conversation dominated by gossip issues. The film presents three main female characters named Bu Tejo, Yu Sam, and Bu Tri. Three of them are all housewives. As the main character, Bu Tejo, continued to vilify Dian, a beautiful and independent girl accused of often seducing their husbands. Bu Tejo provokes other women to hate Dian. The conversation seems interesting as seen through their facial expression and the topic of gossip they are talking about. The film *Tilik* (2018) is a perfect short film with an interesting storyline that is presented the daily life of women in society. They love gathering in some places to talk to each other. They discuss anything including neighbor's life, other's love relationships, other people's jobs, neighbors' social media accounts, and many more. When they are meeting each other, gossiping practice is unavoidable.

In a scene, Bu Tejo is taking out the cell phone in her wallet to open her social media and opens an account in Dian's name to offer some of her photo posts with men to the women in the truck. Bu Tejo is delighted to give information and uses a slightly raised tone of voice to attract the attention of women around her. The women were immediately influenced by what Bu Tejo said, and they looked at the cell phone that was held by her. She feels successful to show the content of Dian's social media and the women around immediately approached her. Bu Tejo provided information about Dian's photo with an old man, that had succeeded to provoke women. The following dialogues between Bu Tejo and a woman are:

Bu Tejo: "Guys, come here, look at them. She poses like that?"
A woman: "...... May God forgive her."
Bu Tejo: "You need to learn to use your phone not only to show off, but to find some information, okay? My body is shivering just by looking at her picture."

Bu Tejo started to attract the attention of the women around her by offering evidence of the photo of Dian by saying *"guys, come here. Look at them."* Bu Tejo has the control to provoke women to be involved in discussions with Yu Sam. It came to like what Bu Tejo did by choosing the right topic to gossip by providing supporting evidence through photos on Dian's social media, so that can provoke other women to believe Bu Tejo. Gossip is a culture that unconsciously develops in society (Mustika, Agustina, 2021). The conversation of these women in the film exposes the negative side of talks among women as they are talking negative things about the third party, Dian. E. Eckhaus and B. Ben-Hador (Eckhaus, Ben-Hador, 2019) stated that gossip is an act that has traditionally been considered harmful to an organization and taken for granted. Gossip tends to have negative implications related to malice and jealousy.

This film successfully depicted Indonesian rural women as a gossiper. As they are presented as housewives, they have nothing to do unless doing household chores and gather with their neighbors. The gossiping practice then becomes their tradition, and gossip is labeled to those women. Moreover, the most significant element is the film presents women's characters wearing hijabs, a clear symbol of their faith, Islam. By highlighting this religious sign, it can be inferred that religion doesn't influence the act of gossiping. In Islam, gossiping (ghibah) is prohibited and considered a sin. Quran Surat An-Nur verse 19, Al-Hujrat verse 12, and some had stated the prohibition of gossip as it leads to *fitnah* (slander).

Within the film, the hijab they are wearing doesn't relate to their religious teaching. Gossiping practice is nothing to do with religious matters. By presenting Indonesian Muslim women as a gossiper, this film has given the representation that the gossiping practice is addressed to women without seeing their religion. Here, religious teaching is not applied to women's daily practices. Gender construction has put these Muslim women engaged with a negative vibe of gossiping as it is considered a sin in Islam. Further, this leads to women's stereotyping conduct that influences their cultural identity.

Women's Gossiping Practice in Pitch Perfect 3 (2017)

Pitch Perfect 3 (2017) is the second sequel of the *Pitch Perfect* series. Universal Pictures released the film in December 2017. This film has several achievements, such as the winner of Best Music Supervision for Film Budgeted Over 25 Million Dollars in Guild Music Supervisors (GMS) Awards 2018, winner of Best Contemporary Make-up, and nominee for Best Contemporary Hair Styling in Hollywood Makeup Artist and Hair Stylist Guild Award 2018, nominee in category

Favorite Movie and category Favorite Movie Actress for Anna Kendrick in Kids' Choice Awards USA 2018, winner in ReFrame 2018 as Narrative and Animation Feature, winner in Teen Choice Awards 2018 category Choice Movie Actress: Comedy for Anna Kendrick, and nominees in category Choice Movie: Comedy, Choice Movie Actress: Comedy for Hailee Steinfeld and Rebel Wilson (IMDb, n.d.).

The film raises the theme of independent women working together to achieve career success. Besides, this film highlights how women are present as gossipers. To achieve their goal, Bellas has to beat the new competitors they have never known. Like a general competition, this film features men and women groups who do their best to get DJ Khaled's attention. While the pressure was getting stronger, that gossip arose. According to T. Reynolds, R.F. Baumeister, J.K. Maner (Reynolds et al., 2018), competitive women will damage the reputation of their rivals by spreading gossip to improve themselves. This gossiping claims that they are better than the rival.

One character in the film, Emily, expresses her disappointment to the Bellas about Evermoist's attitude. The disappointment arises because Evermoist does not appreciate The Belles, which has been successful in being liked by many people, including DJ Khaled. Emily influences her friends to gossip about how bad Evermoist is. She said, "*Oh, look who it is. Did you guys see the way they got off the stage yesterday? They went out of their way not to congratulate us. They just see us as a threat.*" (Sie, 2017). The Bellas immediately looked at Evermoist without saying anything. Emily is seen as a gossiper, where she is peevish at Evermoist's attitude and is highly unethical. According to the study by A.C. Davis, C. Dufort, J. Desrochers, T. Vaillancourt, S. Arnocky (Davis et al., 2018), and J. Barkow (Barkow, 1992; McAndrew, 2014b) stated that gossip becomes more interesting when the people we talk about are essential and influential in our lives, such as rivals, competitors, coworkers, partners, family, or celebrities. Amy, as a gossiper, is represented when she wants to let down the Bellas' rivals. Her disappointment causes anger and causes them to take revenge by gossiping. According to A. Abdillah and N. Prihartanti (Abdillah, Prihartanti, 2016), anger and revenge are the dominant triggers for gossiping. This can lead to interpersonal or group problems, namely the Bellas and Evermoist.

This film represents how American women are involved in gossiping activities. The representation of women in film is significant because it has functioned as a medium of communication that impacts a person's perspective (Hartoyo, Tanjung, 2018). If the negative representation is always persistent, it can become a pattern that eventually forms stereotypes (Ibbi, 2018). This stereotype gives rise to specific labeling between women and men, namely in social and cultural construction (Ambon, 2014). Gossip will keep retaining a negative connotation, even though the gossip ranges from ordinary information with little filled with content to disparaging remarks and insults (Torres, Warren-Findlow, 2019). This film has represented women as gossipers by stressing that their gossip is in negative meaning, particularly to defeat their rivals.

Another character, Amy, tries to make a joke about the name Evermoist, the only women's Band to compete with The Belles in the USO touring competition. The scene portrayed the host called Evermoist, and they got a very enthusiastic audience. In this situation, Amy started gossiping by jokes with two soldiers beside her, as follows, "*Evermoist? Who came up with that name? My bum crack's a bit dry. Does anyone have an Evermoist towelette? My grandma's in a band right now. Nevermoist.*". The dialogue shows that Amy feels jealous of Evermoist, and she doesn't want her rival to get praise and be liked. She started gossiping with jokes to insulting and disgraceful Evermoist. But the soldier responds by sighing and "*Oh, God.*" His responses show that he is tired of what Amy is talking about and how he called God present and wants to stay away from Amy.

This indicates that women are more likely to start gossiping than men, especially when they talk badly (Davis et al., 2018). In this case, a woman's figure is depicted when they compete, and women tend to gossip about other women to make themselves look better. Where gossip is used to manipulate or damage the reputation of rivals by conveying negative information about them (McAndrew, 2014a). By spreading reputation-damaging information, it can undermine the social attractiveness of female competitors so that the praise that has been aimed at the object of gossip will suddenly stop. This film has shown how that gossip is appropriate for women and appropriate for men. This film has constructed women's behavioral engagement in gossiping as a common behavior and men's gossip is considered weird. The obvious representation of this film is Women are gossipers meanwhile men are not.

Women's Gossiping Practice in Emma (2020)

Emma is a British period comedy-drama film that Autumn de Wilde directed, and it was first released in 2020. The film tells the story of a young, beautiful, clever, and wealthy woman in the 1800s in England named Emma Woodhouse, who Anya Taylor Joy played. Emma's film describes the socio-cultural conditions of British society in the 1800s, both women from the upper-middle classes and the lower-middle classes. Several sides of women are depicted in the film, for example, women from the upper classes, including Emma. She is shown as a wealthy woman with dominant power so that she can control several people under her, including the female servants who work for her family. This can be seen in several scenes where Emma is seen watching her workers while choosing and picking Emma's favorite flowers. Besides, this film also – although not much – captures the social life conditions of the lower-middle-class women in that era. They are described as rigid robots that only obey and submit to their master's orders. But on the other hand, when they are not under the authority's supervision, they seem to enjoy jokes and gossip about other people.

Several studies proved that women enjoy gossip more than men (Davis et al., 2018). This is in line with what is depicted in this film. In almost every scene, the film shows more women engaging in gossiping practices, from the lower middle class to the upper class. F. T. McAndrew (McAndrew, 2014a) reported that females like to share gossip with their same-sex friends as with their romantic partners.

This film also portrayed women who tend to gather with same-sex friends and talk like the figure above. The film shows the female servants in casual conversation. They seem to talk about something interesting through their facial expression. The girls are having fun with their conversation. Doing gossip with jokes and humor is the safest way of gossiping because it is seen as a source of entertainment rather than moral matters (Ferreira, 2014; Morreal, 1994). It is free from 'short-sightedness' and 'cruelty', as it does not correspond to strong negative emotions. When these girls gossip while joking, they tend to feel less hostile toward the person they are gossiping about. However, gossip that looks light on the surface is quite serious if we look at it more deeply.

F.T. McAndrew (McAndrew, 2014a) stated that women are more comfortable gossiping with their same-sex friends than men. Gossip is seen as a reinforcer of intimacy in friendship relationships. Gossip is considered one communication method that strengthens a social relationship (Meinarno, Suwartono, 2011). Furthermore, M.B. Aghbolagh and F.S. Ardabili (Aghbolah, Ardabili, 2016) argued that people gossip to build intimate relationships, gain information, and have entertainment.

Gossip carried out by women from the lower middle class looks more casual and is merely for entertainment. In contrast, gossip initiated by upper-middle-class women, for example, Emma, has a pretty different tendency. She started the gossip as an expression of irritation over someone she didn't like. Women tend to initiate gossip more than men, especially about negative vibes, because they use gossip as indirect aggression to compete with their same-sex rivals (Davis et al, 2018).

In *Emma*'s film, the main character Emma talks about something negative about her rival, Jane Fairfax, especially when Miss Bates, Jane's aunt, triggers her.

Emma: *Heaven forbid that I should ever bore people half as much about all the Knightleys together, as Miss Bates does about Jane Fairfax. One is sick of the very name of Jane Fairfax. Every letter from her is read forty times over, and if she does but knit a pair of garters, one hears of nothing else for a month. I wish Jane Fairfax very well, but she tires me to death.*

Emma speaks the dialogue above to her best friend, Harriet. Emma's complaint comes after she hears a series of stories from Miss Bates about the luck of her niece Jane who a charming man has saved. Emma seemed sick of hearing Miss Bates' stories about Jane repeatedly. Emma hoped she wouldn't overwhelm everyone else as Miss Bates did. Although she wished Jane well, she was also sick of hearing Jane's story. Emma's cynicism is also personally influenced by her dislike of Jane, who has often been likened to Emma since childhood. Considering Jane as her rival, Emma becomes even more enthusiastic when she talks badly about Jane and her family. Women often use gossip as indirect, relational aggression (Vaillancourt, 2013). Emma did not directly attack Jane or Miss Bates, but she used gossip as a weapon to bring down her opponent. This film brings the representation of British women in the 18th century as a gossiper. In the film, gossiping is not addressed to the upper or middle social class. This film portrays that gossiping practice has no relation to social class.

Women's Gossip and its Effects on Gender and Cultural Identity

Gender is socially and culturally constructed within society giving the role to both sexes, men and women. Gender roles and functions have been constructed by society and passed down from time to time with all the changing demands in them. These roles are studied for their cultural diversity and can also be influenced by various factors, such as economic, political, educational, and other cultural (Aziaku, 2017). Gender can be judged based on how society views gender as a person's identity. Gender identity is determined by individuals' roles regardless of their body attributes and the sex assigned at birth (Lindqvist et al., 2021).

Gender roles entirely constructed by society limit a person's ability to carry out his role in society. As a result, a person cannot express himself, or if s/he crosses the line, s/he will be subject to social sanctions. Unfortunately, women's roles are more restricted than men's. This limit creates gender inequality, isolating women more than men in their societal position. Gender inequality is a result of social construction, which is a manifestation of all prejudices that come from the strong view of the position of each gender in a patriarchal society. In terms of gender, it seems to show the privilege that dominates. In this regard, women do not move freely and have unequal rights. The status of women continues to be determined by social and political ideology regarding their role in society which their people must implement, namely those related to the economy and public (Pawar, 2016).

The restriction of gender roles is closely related to gender stereotypes. Gender stereotypes are people's beliefs about the characteristics of males and females. The content of stereotypes varies over cultures and over time. These expectations are often related to the sexes' roles in the culture. Parents, siblings, friends, the mass media, and other agents of socialization convey these norms as we grow older. Men tend to dominate or be high achievers, while women dominate with caring and submissive behavior (Rubio-Bañón, Esteban-Lloret, 2016).

The three films, *Tilik* (2018), *Pitch Perfect* (2019), and *Emma* (2020) have presented women as gossipers. At the same time, these films support the idea that women gossiping practice is appropriate for women but inappropriate for men. E. Eckhaus and B. Ben-Hador (Eckhaus, Ben-Hador, 2019) argued that gossip is considered 'women's talk. From the 18th and 19th centuries, women have symbolized gossip as bad, despicable, destructive, and other bad connotations. Society considers gossip carried out by women always has negative connotations, such as spreading fake news, evaluating someone absent from the conversation, and destroying someone's reputation. Gender stereotypes are people's beliefs about the characteristics of males and females. Unfortunately, women's roles are more restricted than men's. Women are constructed as consumptive parties and men as productive parties. Practically, women are assigned as caretakers who take care of children, while men are money-makers. Women are constructed to talk a lot, while men think more. Women are constructed as gossipers, while men are constructed as gossip breakers. In terms of gossip, women who do gossiping practice are labeled with bad stereotypes because gossip is considered something bad, despicable, and destructive. Gossipers attached to women's identities further strengthen women's negative stereotypes within society.

These three films depict women as gossipers. The film *Tilik* depicts a group of Indonesian Muslim women who passionately enjoy gossip. The topics discussed are mostly about ugliness and ruin to one's reputation. Besides, *Pitch Perfect 3* portrays women as gossipers who use gossip as a weapon to bring down rivals in a competition. In addition, men are described as not interested in gossip even though they are invited to enter the gossip circle several times. In Emma's film, the practice of gossip is also only carried out by women from the lower middle class and upper middle class with different goals. Lower-middle-class women use gossip to entertain and talk about unimportant matters. In contrast, the practice of gossiping by upper-middle-class women is more tendentious toward bringing down opponents. Furthermore, the men in this film are depicted as figures who oppose and destroy gossip carried out by women. These three films represented women as the ones who are passionately enjoying gossip. This representation strengthens the image of women as gossipers. As a result, gossiping practice within society is considered appropriate for women and inappropriate for men. Thus, it's seemingly common for women to gossip, but it seems weird when men gossip. Finally, society believes that women are gossipers. When a society believes that women are gossipers, it becomes their gender identity.

Gender identity refers to an individual's understanding of one's gender. According to K. Bussey and A. Bandura (Bussey, Bandura, 1999), gender identity is positioned as a regulatory tool. It limits the basis of learning in children, that they judge gender from what they see and hear

around them. Thus, gender is a form of beliefs and stereotypes about gender that children use to organize information about the characteristics, experiences, and expectations of relationships between the sexes (Harahap, 2019). The existence of restrictions regarding the gender identity that is owned in society sometimes confuses the identity that is owned. Every human being whose perception has been formed due to the existing culture understands that he has been divided into one category. This refers to labeling oneself as male or female.

Furthermore, one of the former of cultural identity is the existence of a stereotype in society. Stereotypes shape what is considered right and exclude what is considered wrong. According to Stuart Hall (Hall, 1990), Stereotypes capture some characteristics of a person that are simple, clear, memorable, easy to understand, and widely known" and take away everything about how people have those characteristics. He stated that stereotypes are reduced, emphasized, normalized, and corrected the difference. He added that normal is classified as, acceptable, and abnormal is classified as unacceptable, then remove anything inappropriate and different. Therefore, another characteristic of stereotypes is "closure" and exclusion, the third point is that stereotypes of inequality tend to emerge in people with a lot of power gender as social and cultural construction has shaped women into a characteristic that one society expected (Hall, 1990).

Society has designed how women should behave, what is appropriate for them, and what behavior should be avoided. When society makes the norm, it becomes the belief, becoming the ideology internalized in human minds. The negative stereotype of women, when positioned as the second sex, strengthens the ideas about women. The common stereotype for women appears within society; intuitive, emotional, submissive, sympathetic, spontaneous, tolerant, cooperative, and faithful supporters. On the other hand, men have attributes such as logical, rational, aggressive, exploitative, strategic, independent, competitive, boss, and decision-maker. Stereotypes could be positive or negative. Stereotypes could be dangerous as they limit our ability to treat people based on gender. It's addressed to a narrow expectation related to behavior based on gender; then, people tend to search for the explanation or confirmation of people's behavior based on their gender.

4. Results

The analysis of *Tilik* (2018) has shown that women are gossipers. Within the film, the gossiping practice has no relation to religious matters. By presenting Indonesian Muslim women as a gossiper, this film has given the representation that the gossiping practice is addressed to women without seeing their religion. Religious teaching is not applied to women's daily practices. Gender construction has put these Muslim women engaged with a negative vibe of gossiping as it is considered a sin in Islam. *Pitch Perfect* (2017) has shown how that gossip is appropriate for women and inappropriate for men. *Emma* (2020) brings the representation of British women in the 18th century as a gossiper. In the film, gossiping is not addressed to the upper or middle social class. This film portrays that gossiping practice has no relation to social class. This film is also indicated that historically since the 18th-century women has addressed as gossipers. These three films have constructed women as gossipers based on their gender in the different cultures and countries where the women live. Women are gossiper finally lead to the negative stereotype of women.

This behavior is considered negative as the topic discussed is cursing others, spreading negative information, humiliating people, and somehow ruining other's people reputations. These films support the idea that women gossiping practice is appropriate for women but inappropriate for men. In gossiping practice, this behavior is appropriate for women, leading to a negative stereotype of women. Thus, This film has constructed women's behavioral engagement in gossiping as normal and acceptable and men's gossip is considered abnormal and unacceptable. Further, within the representation of the films, women's gossiping practice has no relation to religious matters or social class. In the end, this leads to women's stereotyping that influence their gender and cultural identity.

5. Conclusion

The films present women's characters in the whole scene and picture their gossiping practices. The films bring women's representation as gossipers and carry out the negative stereotype of women. These films have constructed women as gossiper which engage with the curse, no advantages, trivial, unproductive, and vain. The film was produced in different countries and at different times. These films seemingly describe women's behavioral engagement from the past to the present and strengthen the idea that historically within culture, gossipers have attached

to women; it is womanish. In the end, the cultural practice of gossiping is closely related to women and becoming normal and acceptable behavior for them.

6. Acknowledgments

References

Abdillah, Prihartanti, 2016 – *Abdillah, A., Prihartanti, N* (2016). Hubungan antara Kedengkian dan Kebosanan dengan Perilaku Bergosip pada Santri. Universitas Muhammadiyah Surakarta.

Abhipraya, Khatami, El Muntaha, 2021 – *Abhipraya, F.A., Khatami, M.I., El Muntaha, M.H.* (2021). Representasi Relasi Kuasa dalam Kelompok Masyarakat pada Film Tilik. *Jurnal Interaksi: Jurnal Ilmu Komunikasi.* 5(1): 102-116.

Adawiyah, 2017 – *Adawiyah, R.E.* (2017). The struggle to reject women stereotype of popular culture in Pitch Perfect 2. UIN Sunan Gunung Djati Bandung.

Aghbolagh, Ardabili, 2016 – *Aghbolagh, M.B., Ardabili, F.S.* (2016). An overview of the social functions of gossip in the hospitals. *Management Issues in Healthcare System.* 2(1): 27-33. DOI: https://doi.org/10.33844/mihs.2016.60194

Ainiyah et al., 2019 – *Ainiyah, K., Sili, S., Arian, S.* (2019). Analysis of Deixis in Pitch Perfect 2 Movie. *Jurnal IlmuBudaya.* 3(3).

Al-Quran, 2012 – At-Thayyib Al-Quran Transliterasi Per Kata dan Terjemah Per Kata. Cipta Bagus Segara. Banten.

Ambon, 2014 – *Ambon, G.* (2014). Marjinalisasi Perempuan dan Dominasi Laki-Laki terhadap Perempuan dalam Drama Faust I Karya Johann Wolfgang Von Goethe: Kritik Sastra Feminis.

Angjaya, 2021 – Angjaya, S. (2021). The Power of Bu Tejo and Dian? The Analysis of feminist power relation in The Film Tilik. Capture. *Jurnal Seni Media Rekam.* 12(2): 132-159.

Aprilia et al., 2022 – *Aprilia, E., Ritonga, M.H., Riza, F.* (2022). Representation of "Ghibah" in The Film Tilik (Short Movie 2018). *International Journal of Cultural and Social Science.* 3(1): 134-150.

Ardhyningtyas, 2017 – *Ardhyningtyas, F.R.M.* (2017). Differences of Women's Gossip and Men's Gossip in Pitch Perfect Movie. Universitas Sanata Darma.

Ayomi, 2021 – *Ayomi, P.N.* (2021). Gosip, Hoaks, dan Perempuan: Representasi dan Resepsi Khalayak Terhadap Film Pendek "Tilik." *Rekam.* 17(1): 51-61. DOI: https://doi.org/10.24821/ rekam.v17i1.4910

Ayuningtyas, Triono, 2021 – *Ayuningtyas, N.A., Triyono, S.* (2021). Satire language style by Bu Tejo in the short film "Tilik." *Lingua.* 16(2).

Aziaku, 2017 – *Aziaku, L.A.* (2017). Gender as a social construct in the use of dental fricatives /θ/ and /d/ in Ghanaian English. *International Journal of English Language and Literature Studies.* 6(3): 69-77. DOI: https://doi.org/10.18488/journal.23.2017.63.69.77

Baudrillard, 1983 – *Baudrillard, J.* (1983). Simulations. *Semiotext[e].*

Baumeister et al., 2004 – *Baumeister, R.F., Zhang, L., Vohs, K.D.* (2004). Gossip as cultural learning. *Review of General Psychology.* 8(2): 111-121. https://doi.org/10.1037/1089-2680.8.2.111

Bussey, Bandura, 1999 – *Bussey, K., Bandura, A.* (1999). Social cognitive theory of gender development and differentiation. *Psychological Review.* 106(4): 676-713.

Dalimoenthe, 2021 – Dalimoenthe (2021). Sosiologi Gender. *Bumi Aksara.*

Dang, 2017 – *Sarah-Mai, Dang.* (2017). Gossip, women, film, and chick flicks. *Palgrave Pivot London.* 1: 75. DOI: https://doi.org/10.1057/978-1-137-56018-6

Davis et al., 2018 – Davis, A.C., Dufort, C., Desrochers, J., Vaillancourt, T., Arnocky, S. (2018). Gossip as an intrasexual competition strategy: sex differences in Gossip frequency, content,

and attitudes. *Evolutionary Psychological Science*. 4(2): 141-153. DOI: https://doi.org/10.1007/ s40806-017-0121-9

Defense…, 2009 – Defense Authorization Acts. Pub. L. No. 36 U.S.C 1301 (b)(1) (2009).

Dunbar et al., 1997 – *Dunbar, R.I.M., Marriot, A., Duncan, N.D.C.* (1997). Human conversational behavior. *Human Nature*. 8(3): 231-46. DOI: 10.1007/BF02912493

Eckhaus, Ben-Hador, 2019 – *Eckhaus, E., Ben-Hador, B.* (2019). Gossip and gender differences: A Content analysis approach. *Journal of Gender Studies*. 28(1): 97-108. DOI: https://doi.org/10.1080/09589236.2017.1411789

Fadhilah et al., 2021 – *Fadhilah, F., Hidayat, D.N., Alek, A.* (2021). An Analysis of speech act on Bu Tejo Utterances as the main characters in Tilik movie. *Jurnal Ilmiah Aquinas*. 4(1): 153-158. DOI: https://doi.org/10.54367/aquinas.v4i1.1063

Frandika, Idawati, 2020 – *Frandika, E., Idawati, I.* (2020). Tindak Tutur Ilokusi dalam Film Pendek "Tilik (2018)." *Pena Literasi*. 3(2): 61-69. DOI: https://doi.org/10.24853/ pl.3.2.61-69

Hall, 1990 – *Hall, S.* (1990). Cultural identity and diaspora: community, culture, difference. *Cultural Studies*. 7(3): 349-363. DOI: https://doi.org/10.1080/09502389300490251

Hamdani, 2018 – *Hamdani, R.* (2018). Translation analysis of idiomatic expression in Pitch Perfect (2012) and Pitch Perfect 2 (2015). UIN Sunan Gunung Djati.

Hanifah, Agusta, 2021 – *Hanifah, A.N., Agusta, R.* (2021). Representasi Perempuan dalam Film Pendek "Tilik" [Representation of Women in Short Movie Titled "Tilik"]. *Semiotika: Jurnal Komunikasi*. 15(2). DOI: https://doi.org/10. 30813/s:jk.v15i2.2855

Harahap, 2019 – *Harahap, A.* (2019). Gender Typing (Pada Anak Usia Sekolah Dasar). *Al-Muaddib: Jurnal Ilmu-Ilmu Sosial & Keislaman*. 4(1): 1. DOI: https://doi.org/10.31604/ muaddib.v1i1.781

Hartoyo, Tanjung, 2018 – *Hartoyo, E.K., Tanjung, S.* (2018). Potret Perempuan Parangtritis dalam Film Siti. *Avant Garde*. 6(1): 91. DOI: https://doi.org/10.36080/avg.v6i1.784

Hasanah, Wicaksono, 2021 – *Hasanah, H., Wicaksono, N.H.* (2021). Bahasa dan Gender: Karakteristik Kebahasaan Perempuan Jawa dalam Film 'Tilik.' *Jurnal Budaya Brawijaya*. 1(2).

Heppiyani et al., 2021 – *Heppiyani, I., Supriyono, Hufad, A.* (2021). Representasi Fenomena Kontrol Sosial Gosip dalam Film Pendek "Tilik" (Kajian Sosiologi Sastra). *Jurnal Sastra Indonesia*. 10(2): 71-77. DOI: https://doi.org/10.15294/jsi.v10i2.47268

Hess, Hagen, 2019 – *Hess, N.H., Hagen, E.H.* (2019). Gossip, Reputation, and Friendship in Within-group Competition. In: Giardini, F., Wittek, R. (eds.). *The Oxford Handbook of Gossip and Reputation*. Oxford University Press: 274-302. DOI: https://doi.org/10.1093/oxfordhb/9780190494 087. 013.15

Ibbi, 2018 – *Ibbi, A.A.* (2018). Stereotype representation of women in Nigerian films. *CINEJ Cinema Journal*. 6(2): 49-70. DOI: https://doi.org/10.5195/CINEJ.2017.166

IMDb – IMDb. *Pitch Perfect 3 Awards and Nominations*. [Electronic resource]. URL: https://www.imdb.com/title/tt4765284/ awards/

Inayaturrobbani, 2020 – *Inayaturrobbani, F.* (2020). Memahami Fungsi Gosip dalam Masyarakat Melalui Film Pendek "Tilik." *TONIL: Jurnal Kajian Sastra,Teater dan Sinema*. 17(2): 41-54. DOI: https://doi.org/10.24821/tnl.v17i2.4353

Jamilati, 2018 – *Jamilati, M.* (2018). Refusal Strategies Used in Pitch Perfect and Pitch Perfect 2. Universitas GadjahMada.

Kinasih, 2021 – *Kinasih, P.R.* (2021). 'Tilik': A Study of Power Among Javanese Women Through Gossip. *OKARA: Jurnal Bahasa Dan Sastra*. 15(2): 221-234. DOI: https://doi.org/10.1 9105/ojbs. v15i2.5090

Leaperand, Holliday, 1995 – Leaperand, C., Holliday, H. (1995). Gossip in Same-Gender and Cross-Gender Friends' Conversations. *Personal Relationships*. 2(3): 237-246. DOI: https://doi.org/ 10.1111/j.1475- 6811.1995.tb00089.x

Levin, Arluke, 1985 – *Levin, J., Arluke, A.* (1985). An exploratory analysis of sex differences in Gossip. *Sex Roles*. 12(3-4): 281-286. DOI: https://doi.org/10.1007/BF00287594

Lindqvist et al., 2021 – *Lindqvist, A., Sendén, M.G., Renström, E.A.* (2021). What is gender, anyway: a review of the options for operationalising gender. *Psychology & Sexuality*. 12(4): 332-344. DOI: https://doi.org/10.1080/ 19419899.2020.1729844

McAndrew, 2014a – *McAndrew, F.T.* (2014a). The "Sword of A Woman": Gossip and Female Aggression. *Aggression and Violent Behavior*. 19(3): 196-199. DOI: https://doi.org/10.1016/ j.avb.2014.04.006

McAndrew, 2014b – *McAndrew, F.T.* (2014b). How "The Gossip" Became a Woman and How "Gossip" Became Her Weapon of Choice. Vol. 1. *Oxford University Press*. DOI: https://doi.org/ 10.1093/oxfordhb/9780199376377.013.13

Mustika, Agustina, 2021 – *Mustika, R., Agustina, L.* (2021). Representation of Gossip Culture in The "Tilik" Short Movie on YouTube. *KnE Social Sciences*: 186-193. DOI: https://doi.org/10.18502/kss.v5i6.9194

Nugraheni, 2016 – *Nugraheni, S.A.* (2016). The Syntactical analysis of sentence types in Pitch Perfect 2 movie and its application in teaching grammar at the eleventh grade of vocational high school. Universitas Muhammadiyah Purworejo.

Nurhablisyah, Susanti, 2020 – *Nurhablisyah, N., Susanti, K.* (2020). Analisis Isi "Tilik", Sebuah Tinjauan Narasi Film David Bordwell. *Jurnal Penelitian Kajian Ilmu Komunikasi Dan Informasi*. 5(4): 318-332.

Pawar, 2016 – *Pawar, P.A.* (2016). Gender discrimination: socio-cultural construct. *Epitome Journals:International Journal of Multidisciplinary Research*. 2(7).

Puspitasari, 2021 – *Puspitasari, D. R.* (2021). Nilai Sosial Budaya dalam Film Tilik (Kajian Semiotika Charles Sanders Pierce). *Jurnal Komunikasi*. 15(1). DOI: https://doi.org/10.30813/ s:jk.v15i1.2494

Rahardjo, 2016 – *Rahardjo, D.D.F.* (2016). Representasi Budaya Populer dalam Film 'Slank Nggak Ada Matinya' KaryaFajar Bustomi. *EJournal Ilmu Komunikasi*. 4(3): 344-358.

Reynolds et al., 2018 — *Reynolds, T., Baumeister, R.F., Maner, J.K.* (2018). Competitive reputation manipulation: women strategically transmit social information about romantic rivals. *Journal of Experimental Social Psychology*. 78: 195-209. DOI: https://doi.org/10.1016/ j.jesp.2018.03.011

Rubio-Bañón, Esteban-Lloret, 2016 – *Rubio-Bañón, A., Esteban-Lloret, N.* (2016). Cultural factors and gender role in female entrepreneurship. *Suma de Negocios*. 7(15): 9-17. DOI: https://doi.org/10.1016/j.sumneg.2015.12.002

Sari, 2017 – *Sari, Y.P.* (2017). The Analysis of word formation used in Pitch Perfect 2 movie script and its application in teaching writing to the tenth grade of senior high school. Universitas Muhammadiyah Jakarta.

Satata, Shusantie, 2021 – *Satata, D.B.M., Shusantie, M.A.* (2021). Analisis Hubungan Interpersonal dalam Film "Tilik" padaPerspektif Psikologi. *Jurnal Dinamika Sosial Budaya*. 23(1): 108-114.

Sciau, 2017 – *Schiau, I.* (2017). Women Gossip and Men Brag: Perceived Gender.

Sere et al., 2020 – *Sere, S., Muarifuddin, M., Masri, F.* (2020). The Representation of African Cultural Identity in Black Panther Film by Ryan Coogler (The Application of Stuart Hall's Theory). *Elite, Journal of English Language and Literature*. 3(1). DOI: https://doi.org/10.33772/elite.v3i1.876

Sie, 2017 – *Sie, T.* (2017). Pitch Perfect 3. Universal Pictures.

Sihadiharjo, 2018 – *Sihadiharjo, A.J.* (2018). X-phemism Formation Strategies of Taboo Expression in Pitch Perfect 2. UIN Syarif Hidayatullah Jakarta.

Siregar, Kusyani, 2021 – *Siregar, R.A., Kusyani, D.* (2021). Tindak Tutur Ekspresif dalam Meme Bu Tejo Tilik di Twitter Sebagai Bahan Ajar Siswa SMP (Suatu Kajian Pragmatik). *Prasasti: Journal of Linguistics*. 6(2): 226-238. [Electronic resource]. URL: https://jurnal.uns.ac.id/ pjl/article/view/53492

Tamsil, 2021 – *Tamsil, I.S.* (2021). Kearifan Lokal Budaya Jawa Dalam Film "Tilik." *Jurnal Simbolika: Research and Learning in Communication Study*. 7(2): 152-165. DOI: https://doi.org/ 10.31289/simbollika.v7i2.5584

Tirtamenda, 2021 – *Tirtamenda, A.R.* (2021). Permainan Bahasa dan Analisis Semiotika Pada Dialog Film Pendek "Tilik." *LUGAS Jurnal Komunikasi*. 5(1): 1-9.

Torres, Warrend-Findlow, 2019 – *Torres, S., Warrend-Findlow, J.* (2019). Aging alone, gossiping together: older adults' talk as social glue. *The Journals of Gerontology: Series B*. 74(8): 1474-1482. DOI: https://doi.org/10.1093/geronb/gby154

Trofimenkoff, 1985 – *Trofimenkoff, S.M.* (1985). Gossip in History. *Historical Papers Communications Historiques*. 20(1): 1-10. DOI: https://doi.org/10.7202/ 030929ar

Tutiasari, 2020 – *Tutiasri, R.P., Yuliani, E.R., Purnamasari, N.P., Putri, C.O.* (2020). Analisis Resepsi Budaya Menjenguk Orang Sakit dalam Film Pendek Tilik pada Ibu-Ibu di Kabupaten Bantul. *Jurnal VoxPop Ilmu Komunikasi UPN "Veteran" Jawa Timur*. 2(1). DOI: https://doi.org/10.33005/voxpop.v2i1.85

Umer et al., 2017 – *Umer, S., Othman, Z., Hassan, K.B.H., Umer, R., Rehman, H.U.* (2017). Consequences of Gossiping on Women Empowerment. *European Review of Applied Sociology*. 10(15): 6-12. DOI: https://doi.org/10.1515/eras-2017-0004

Utami, 2021 – *Utami, T.* (2021). An Analysis of Figurative Language and Theme Constructed in Taylor Swift's "Speak Now" Lyrics. Universitas Sanata Dharma.

Vaillancourt, 2013 – *Vaillancourt, T.* (2013). Do human females use indirect aggression as an intrasexual competition strategy? *Philosophical Transactions of the Royal Society B: Biological Sciences*. 368(1631): 20130080. DOI: https://doi.org/10.1098/rstb.2013.0080

Vermeule, 2006 – *Vermeule, B.* (2006). Gossip and Literary Narrative. *Philosophy and Literature*. 30(1): 102-117. DOI: https://doi.org/10.1353/phl.2006.0021

Wati, 2017 – *Wati, E.* (2017). *Non-observance Maxims of Cooperative Principle Performed by the Barden Bellas inPitch Perfect 2 Movie*. UIN Satu Tulungagung.

Widya, 2016 – *Widya, R.D.* (2016). Politeness Strategies in Pitch Perfect 1 and Pitch Perfect 2 Movies Subtitle. UIN Sunan Gunung Djati.

Yaniar, 2017 – *Yaniar, D.* (2017). Impoliteness Strategies in Pitch Perfect and Pitch Perfect 2 Movies. UIN Syarif Hidayatullah Jakarta.