



Representation Of "Ghibah" In The Film Tilik (Short Movie 2018)

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ABSTRACT

This research is entitled "Representation of "Ghibah" in the TILIK Film (Short Movie 2018)". The purpose of this study was to find out how the representation of backbiting in the TILIK film (Short Movie 2018). The theory used in this research is Representation Theory. The object of this research is the film TILIK. This study uses a two-stage Roland Barthes semiotic analysis method in which researchers can better understand the meaning of denotation, the connotation obtained in the TILIK film, with visuals as a representation of the dialogue which is the marker in this study. The researcher explained the data analysis with visual as a signifier and audio as a marker then explained the meaning of denotation and connotation. The results of this study describe the social reality that often occurs and is carried out by the community, namely backbiting other people or "backbiting".

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1. INTRODUCTION

Communication science is a science that studies how humans communicate and interact with language, both verbal and non-verbal. Communication science studies the process of exchanging messages between humans. As a social science, communication science has the same material object as other social sciences, namely studying human behavior (social life). The formal object of Communication Science is "all the production, and influence of the sign and symbol system through the development of theories that can be tested and generalized with the aim of explaining phenomena related to the production, process and influence of the sign and symbol system in the context of human life" (kriyantono , Rachmat, 2006).

In the realm of communication science, there are various forms of communication that are important and developing in society to shape the process of exchanging information. Communication is divided into three types, which consist of personal communication, group communication, and mass communication.

One form that is often encountered in society is mass communication. Mass communication is communication that uses various forms of mass media, in the form of print (newspapers, newspapers, magazines) or electronic forms (television, film, radio). Mass communication is a communication process carried out by the mass media with various communication purposes and to convey information to a wide audience (Bungin, 2006).

Mass media is a medium of communication and information that disseminates information en masse and can be accessed by the general public as well. Therefore, it can be understood that the mass media is a tool used in the process of delivering mass communication. The advantage of mass media compared to other forms of communication is that it can overcome the barriers of space and time.

Even the mass media is able to spread messages almost instantly at an unlimited time (Nurudin, 2014). The influence of mass media is different for each individual. This is due to differences in thinking styles, differences in characteristics that are impressed on attitude taking, daily social relationships and cultural differences.

One form of mass media that is popular and in great demand by people of all ages is film. Films are always in great demand by the public because they have a variety of genres and plots, as well as the messages conveyed that are directly connected to the community. Film is one of the entertainment media for society and film is the dominant form of visual mass communication in this part of the world. More than hundreds of millions of people watch movies in cinemas, television and even on personal gadgets which are more widely used now by the public. The main purpose of watching movies is to get entertainment. However, in the film there is an informative as well as educative function, even persuasive.

The relationship between film and society is always understood in a linear fashion. That is, films always influence and shape society based on the message behind it, without ever acting otherwise. The criticism that arises against this perspective is based on the argument that the film is a portrait of the society in which the film is made. Films always record the reality that grows and develops in society, and then projects it onto the screen (Sobur, 2014).

From a film can produce many issues that can be used as a theme. Especially themes related to reality and social conflicts. Not a few of the films that have been made and used as a picture of conflicts that often occur in the community. In film production, of course, the director conveys the message he wants to convey through the film. This is intended so that the community can respond to conflicts that often occur in social life. And according to the function, the purpose of the film is to convey a message to the audience. Many of the researchers who raised the theme of research by focusing on social conflicts in terms of religious, social, cultural and political aspects.

One of the films that raises social reality is *TILIK* (Short Movie 2018). *TILIK* is a local short film from the Yogyakarta area which has won various short film awards. One of the social conflicts in the *TILIK* film that the researcher focuses on is "Ghibah". Among the *TILIK* film scenes that are shown are more dominantly interpreted as a form of backbiting. From this, the researcher is interested and wants to conduct research related to the social reality that occurs and exists in the *TILIK* (Short Movie 2018) film, and presents it as a representation of "Ghibah" in the *TILIK* (Short Movie 2018) film by using a semiotic analysis model of Roland Barthes two Step.

Representation

Representation comes from the word "Representer" which means stand for meaning "meaning" or also "act as delegate" which acts as a symbol of something. Representation can also

be interpreted as an action that presents or presents something through something outside of itself, usually in the form of a sign or symbol. Representation is something that refers to the process by which reality is conveyed in communication, through words, sounds, images, or a combination thereof. In summary, representation is the production of meaning through language. Through language (written, spoken, or picture symbols and signs) that is someone who can express thoughts, concepts, and ideas about something (Weisar Kurnai, 2017). Representation is a mechanism about giving meaning to what is given to objects that have been previously described, this definition is of course more narrowed at the premise that there is a gap in representation that explains the difference in the meaning given and the representation and meaning of the object that has actually been described (source: <https://dosensosiologi.com/representasi/>).

Representing things is a picture of something, which evokes an image or imagination in our minds through the five senses. Representing something is also called placing something, symbolizing, exemplifying or replacing something. Representation uses language to connect concepts in thought, enabling us to explain the fictional world of real objects, people, or events as well as things, people, things, and events that are not real.

In addition, representation means using language to meaningfully state something, or represent it to other people. Representations can be in the form of individualized organizations, pictures, sequences, stories and so on that represent ideas, emotions, facts and so on. Representation relies on pre-existing and culturally understood signs and images, in the learning of various languages and significations or reciprocal textual systems. This is through the function of the sign representing what we know and learn about reality.

According to Stuart Hall there are two processes of representation. First, mental representation, namely the concept of something that is in each of our heads (conceptual map), mental representation is still something abstract. Second, language plays an important role in the process of constructing meaning. The abstract concepts that are in our heads must be translated into common language, so that we can relate our concepts and ideas about something to the signs of certain symbols. Media as a text spreads many forms of representation in its contents.

Ghibah

Etymologically, Ghibah comes from the word ghaabaha yaghiibu ghaiban which means unseen, absent (Yunus, Muhammad, 1998:304). The word **الظن** which in the book Maqayis al-Lughah is defined as "something that is closed from view". The origin of this word provides an understanding of the element of someone's absence in backbiting, namely the person who is the object of the conversation. The word backbiting in Indonesian contains the meaning of swearing, which is defined as a word that defame someone.

In the Qur'an also explained about the behavior of backbiting in Surah Al-Hujurat verse 12:

يَا أَيُّهَا الَّذِينَ آمَنُوا اجْتَنِبُوا كَثِيرًا مِّنَ الظَّنِّ إِنَّ بَعْضَ
الظَّنِّ إِثْمٌ وَلَا تَجَسَّسُوا وَلَا يَغْتَبَ بَعْضُكُم بَعْضًا أَيُحِبُّ
أَحَدُكُمْ أَنْ يَأْكُلَ لَحْمَ أَخِيهِ مَيْتًا فَكَرِهْتُمُوهُ وَاتَّقُوا اللَّهَ إِنَّ
اللَّهَ تَوَّابٌ رَّحِيمٌ

"O you who believe! Stay away from many prejudices, indeed some of the prejudices are sins, and do not find fault with others, and let not any of you gossip about some others. Does any of you like to eat the flesh of his dead brother? Of course you feel disgusted. And fear Allah, indeed Allah is Most Accepting of Repentance, Most Merciful."

Based on the Surah Al-Hujurat above, that Allah forbids backbiting by looking for the faults of others, and gossiping among fellow Muslims also has bad prejudices that can lead to sin. In this sura also backbiting is likened to eating the flesh of his dead brother, so it is clear that backbiting is strictly prohibited by Allah SWT and indeed Allah is Most Accepting of Repentance, Most Merciful.

Ghibah in another sense also means "cursing". Backbiting is telling another person's unpleasant situation, if he hears or knows he will feel less or unhappy. If someone does that, it means that someone is a person who is backbiting (cursing), persecuting himself, even though what he says is real and true.

Semiotics of Roland Barthes

Semiotics as a model of social science understands the world as a system of relationships that have a basic unit called a 'sign'. Thus semiotics studies the nature of the existence of a sign. Etymologically, the term semiotic comes from the Greek word semeion which means "sign". A sign is defined as something which, on the basis of previously established social conventions, can be considered to represent something else.

Terminologically, semiotics can be defined as the study of a broad range of objects, events, and all cultures as signs. Van Zoest (1996:5) defines semiotics as the science of the sign and everything related to it: the way it functions, its relationship to other words, its delivery, and its acceptance by those who use it. Preminger (2001:89) puts a clearer limitation.

Roland Barthes is known as one of the structuralist thinkers who diligently practiced Saussure's linguistic and semiological models. One of the important areas that Barthes explores in his study of signs is the role of the reader. He argues that language is a sign system that reflects the assumptions of a certain society at a certain time. For this reason, Barthes continues Saussure by emphasizing the interaction between the text and the personal and cultural experiences of its users, the interaction between the conventions in the text and the conventions experienced and expected by its users. Barthes' idea is known as the "Two Order Of Signification".

2. RESEARCH METHODE

This study uses media text analysis with Roland Barthes' semiotic analysis model, with a qualitative approach with descriptive research type. The unit of analysis in this research is several scenes and dialogues in the film that show the representation of Ghibah from the TILIK film. The data collection technique in this study was carried out using a non-participant observation technique, where the researcher was a spectator to an event that became the research topic. Apart from being an audience here, the researcher acts as an observer where the researcher observes the scenes and dialogues in the TILIK film which has a duration of ± 32 minutes. In addition, the researchers collected data from library research sources as well as documentation where observations were made regarding various signs that appeared in the TILIK film. Researchers do documentation by means of screenshots or screenshots of frames that represent scenes related to the representation of Ghibah in the TILIK film.

3. RESULT AND ANALYSIS

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
 <p data-bbox="533 920 719 1003">Image 4.2 Scene 0.39-1.01</p>	<p data-bbox="986 371 1337 477">It started with a conversation between Yu Sam and Bu Tejo</p> <p data-bbox="986 501 1337 683">Yu Sam: Are Fikri and Dian really dating, Mom? I heard the news that Fikri had taken his mother to the hospital with Dian.</p> <p data-bbox="986 707 1185 741">Mrs. Tejo: time?</p> <p data-bbox="986 766 1217 799">Yu Sam: yes ma'am</p> <p data-bbox="986 824 1326 857">Mrs. Tejo: that's right Ma'am</p> <p data-bbox="986 882 1238 916">Yu Sam: Yes, ma'am.</p> <p data-bbox="986 940 1337 1003">Mrs. Tri: Yu Sam, do you know from whom?</p> <p data-bbox="986 1028 1337 1090">Yu Sam: uh (while looking at Yu Ning)</p>
<i>Denotative Sign</i>	
<p data-bbox="296 1171 1337 1234">Yu Sam is suspicious of Dian's relationship with Fikri's son, Bu Lurah because he saw Fikri and Dian together on their way to the hospital to take Bu Lurah.</p>	
<i>Connotative Sign</i>	
<p data-bbox="296 1321 1337 1426">The scene that represents the dialogue above represents backbiting based on prejudice against someone whether it is true or not, and talking about it to other people even though the person being discussed is not with him.</p>	

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
	<p data-bbox="1002 1559 1337 1973">Mrs. Tejo: Dian, what kind of job is it? How come someone says the work isn't right, ma'am. It's a pity for the Lurah, if you hear that her in-laws work, it's not like that. Some say that their work is in and out of the hotel, you know. Keep going to the mall with all the guys. What work, huh?</p>

<p>Gambar 4.3</p>  <p style="text-align: center;">Image 4.4 Scene 1.21-2.20</p>	<p>Yu Sam: Really?</p> <p>Yu Ning: who knows if you're taking a tour guest, ma'am.</p> <p>Yu Sam: No wonder, really. Dian is indeed an outgoing and friendly child.</p> <p>Bu Tejo: That's what happens in our village. Here, now have a look, deh (while opening the cellphone and showing something to Yu Sam).</p> <p>Yu Sam: uh, that's right. Ma'am, take a look at this. Is that the time of the photo? How come they are so close together, Astaghfirullahaladzim.</p>
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Denotative Sign

Bu Tejo, who talked about Dian's job which seemed untrue, also said about the fate of Bu Lurah if she has a daughter-in-law like Dian who has an incorrect job. Bu Tejo also said about Dian's work going in and out of hotels and going to the mall with men to Yu Sam, who at that time responded curiously to Bu Tejo's words. Then Bu Tejo showed Yu Sam about a photo of Dian showing affection with someone.

Connotative Sign

The scene that represents the dialogue above represents backbiting based on prejudice that is not necessarily true, including slander over the words of Bu Tejo who said Dian's work was not true and talking about it to other people was gossiping about other people's lives.

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
	<p>Mrs. Tejo: there must be a lot of side, right? It's impossible to do just one job. But on the other hand, I don't know what to do. The girl has just started working but how come she already has a lot of money. It's</p>



Gambar 4.5

a question if that's the case.

Yu Ning: Mrs. Tejo you don't say anything carelessly.

Mrs. Tejo: you know, what's wrong, Yu Ning? One village talks about all Dian, you know. It's very busy on Facebook. Just look at the comments.

Yu Sam: It's certain that Dian is the talk, ma'am.

Bu Tejo: So now think about it. I don't want to belittle Dian's family, you know. It was clear that Dian had been living with her father since childhood. His mother also owns a field, only that much. That's why he didn't go to college after graduating from high school. Just got to work, the cellphone is new, the motor is new. Is not it? Where's the money coming from? It's all expensive stuff, you know. Like I don't know the brand.

Mrs. Tri: Mrs. Tejo, Yu Sam. I think that if Dian does her job properly, it's impossible for her to have stuff like that. Is not it?

Yu Sam: you know, that's right.



Gambar 4.6
Scene 03.11-04.30

Denotative Sign (Tanda Denotatif)

Bu Tejo talked about Dian's side job and was suspicious of Dian because she had just started working but it was enough to buy a new motorbike and cellphone. And marked by the words of Mrs. Tejo who discussed Dian's family, it was known that Dian was living from childhood by her father and underestimated Mrs. Dian's work, who only had rice fields. Bu Tejo's chatter was also responded to by Yu Sam, who suspected that Dian's work was not true.

Connotative Sign (Tanda Konotatif)

The scene that represents the dialogue above represents backbiting based on bad prejudices about one's job and the sustenance received from someone. And gossiping about other people's families even though it's true to him, but the act of talking about other people or gossiping is still called backbiting.

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
 <p data-bbox="507 801 724 891">Image 4.7 Scene 05.51-06.37</p>	<p data-bbox="959 309 1331 416">Mrs. Tejo: uh, it reminds me, okay. I once thought Dian threw up at night.</p> <p data-bbox="959 439 1331 472">Mrs. Tri: uh, really Mrs. Tejo?</p> <p data-bbox="959 495 1331 981">Mrs. Tejo: heh, that's right! At that time I came home from study. At the corner near Mbah Dar's house, it's really bad. Well, there are people vomiting, from the top of the motorcycle. When I approached, it turned out to be Dian. Instead of saying hello, just go straight away, try it. If it's not vomiting because you're pregnant, why go try it right away? Is not it?</p>
Denotative Sign	
<p data-bbox="295 1064 1331 1171">Mrs. Tejo, who said that she saw Dian vomiting, was suspected of being pregnant and gossiped about it with another person, namely Mrs. Tri, who responded to Mrs. Tejo's words.</p>	
Connotative Sign	
<p data-bbox="295 1254 1331 1361">The scene that represents the dialogue above represents backbiting based on words, bad prejudices, suspicions that have a bad impact on the person being talked about is the act of backbiting. What's more, what he suspected was not true was a slander.</p>	

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
 <p data-bbox="499 1877 719 1966">Image 4.8 Scene 11.27-11.53</p>	<p data-bbox="946 1478 1331 1783">Mrs. Tejo: Mrs. Lurah, you're already sick, you feel bad, Mrs. Lurah. That's it, his own life. Having only one child is not clear. Is that the boy? So, it was time for the Lurah to rest. I feel sorry for the village head. Yes, no?</p> <p data-bbox="946 1805 1331 1872">Yu Ning: I mean, let Mr. Tejo change, right?</p> <p data-bbox="946 1895 1331 1962">Bu Tejo: It's not like that, it's a pity, Bu Lurah.</p>

<i>Denotative Sign (Tanda Denotatif)</i>
Bu Tejo, who talked about the weakness of the Lurah, who was sickly and unfit to remain the Lurah's mother.
<i>Connotative Sign (Tanda Konotatif)</i>
The scene that represents the dialogue above represents backbiting based on talking about someone, especially if what is being discussed is not in good condition and has a specific purpose for him.

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
 <p style="text-align: center;">Image 4.9</p>	<p>Gotrek: now just like this, ma'am. The one who became the village head of Dian, how about it?</p> <p>Mrs. Tejo: Oh God, don't!</p> <p>Gotrek: you must choose all of them.</p> <p>Mrs. Tejo: Oh my goodness, Astaghfirullah.</p> <p>Gotrek's wife: heh! No need to vary.</p> <p>Mrs. Tejo: no! Don't, O God. God forbid our village could be destroyed if that was the way.</p> <p>Gotek's wife: yes, I agree with Mrs. Tejo. Don't Diane. My husband, yes, very flirty. Likes to glance here and there. Want to be tweaked again?</p> <p>Mrs. Tri: how are you, Trek? But you're right, sis. I once caught my husband having fun chatting with Dian. Very familiar.</p> <p>Mrs. Tejo: Oh, my God.</p> <p>Mrs. Tri: I was left alone for three days. I'm sulking.</p> <p>Yu Sam: I'm not afraid that my husband has a crush on Dian. My husband can no</p>

	<p>longer attahiyat.</p> <p>Mrs. Tejo: Oh God.... get treated there.</p> <p>Yu Sam: yes tomorrow.</p> <p>Yu Ning: OK, OK. What's this even talking about? Let's just continue walking now. That's it, the others are already on the truck. Since then, why have you been talking about Dian? Why are single girls talking about it?</p>
<p>Image 4.10 Scene 12.09-13.11</p>	

Denotative Sign

It was Gotrek who said that Dian should be the next Lurah, but Bu Tejo and his wife rejected Gotrek's statement. Bu Tejo said that if Dian became Lurah the village would be destroyed. In addition, Bu Tri said that she saw her husband and Dian having fun chatting and looking familiar. Their conversation then ended with Yu Ning saying that they had been talking about a single girl, Dian.

Connotative Sign

The scene that represents the dialogue above represents backbiting based on talking about someone even though they are there and the person being talked about is not with them is an act of backbiting other people or backbiting.

<i>Visual (Signifier)</i>	<i>Audio (Signified)</i>
	<p>Mrs. Tejo: oh, now I understand. Why did Bu Lurah collapse again?</p> <p>Yu Sam: What do you understand, ma'am?</p> <p>Mrs. Tejo: it must be because of thinking about her child who has a relationship with Dian. Is not it?</p> <p>Yu Sam: Yes, of course, ma'am.</p> <p>Yu Ning: Mrs. Tejo, just keep talking about Dian, don't you get bored?</p> <p>Bu Tejo: It's just Dian who's weird. People his age are not</p>
<p>Image 4.11 Scene 14.46-15.22</p>	

	<p>married yet. All of her friends are already married.</p> <p>Yu Ning: Well, what if he wants to focus on his career first?</p> <p>Bu Tejo: It's like his life has a career.</p> <p>Yu Ning: OK, don't spread slander, ma'am.</p>
<i>Denotative Sign</i>	
<p>Bu Tejo, who talked about the condition of Bu Lurah, collapsed because Dian had a relationship with Fikri. Then it was Yu Ning who answered Bu Tejo's words with an annoyed tone for talking about Dian all the time. Bu Tejo also said that Dian had not yet married at the age she should have been married. In addition, Mrs. Tejo commented by saying "it's rich to have a career".</p>	
<i>Connotative Sign</i>	
<p>The scene that represents the dialogue above represents backbiting based on talking about a person's condition by mentioning his name and talking about a person's business, be it his world or his religion.</p>	

<i>Visual (Signifier)</i>	<i>Audio (Signified)</i>
 <p style="text-align: center;">Image 4.12</p>	<p>Mrs. Tejo: I am not slander. I just want to be careful.</p> <p>Yu Ning: in case of what?</p> <p>Bu Tejo: Just in case Dian is actually a naughty girl. Teasing our husbands.</p> <p>Mrs. Tri: Then it could be true, Ma'am. You know, I was told by Panjul.</p> <p>Bu Tejo: Panjul whose house is south of the floodgate?</p> <p>Mrs. Tri: Yes, Panjul once told me that he caught Dian walking in the mall.</p> <p>Mrs. Tejo: at the mall?</p> <p>Mrs. Tri: with whom?</p> <p>Mrs. Tejo: with who, jeng?</p> <p>Mrs. Tri: same uncle.</p> <p>Mrs. Tejo: Huh?! Are you</p>



Image 4.13



Image 4.14

Scene 15.32-17.04

serious? Uh... Oh my God.

Mrs. Tri: That's right to be the father, how come they're even partnered with him.

Yu Ning: Mrs. Tri, if you're just walking around the mall, what's wrong with that?

Mrs. Tri: You see, people walk exactly the same way, uncle. Isn't that right, Mrs. Tejo?

Mrs. Tejo: Yes, it's impossible to just go for a walk. You must be taking it while you're there, right? Eh Yu Sam, what do you think at Dian, do you use implants or not?

Mrs. Tri: I think you can use it, right?

Yu Sam: Yes, yes, no, ma'am. Dian is basically beautiful. Obviously a lot of people like it, right?

Mrs. Tejo: just beautiful capital is not enough, is it?

Yu Ning: You guys are thinking so far away, that Dian's mind has everything in it.

Denotative Sign

Bu Tejo, who said that she was not slandering and told the truth about Dian, and reasoned to keep her from Dian, Bu Tejo said that Dian was a naughty woman who liked to tease people's husbands. Then Mrs. Tri said that Panjul (a supporting character in the film) said that she saw Dian walking at the mall with uncles. Bu Tejo's prejudice about Dian who said that Dian's job was nyambi (doing a side job) and accused Dian of wearing implants (inserting foreign objects into the body spiritually with the aim of having advantages, this tradition is mostly done by Javanese people).

Connotative Sign

The scene that represents the dialogue above represents backbiting based on talking about someone's badness, about their worldly affairs and religion, as well as prejudice against someone for their behavior is an act of backbiting.

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
 <p data-bbox="496 902 715 987">Image 4.15 Scene 19.22-20.02</p>	<p data-bbox="938 450 1331 555">Mrs. Tejo: from earlier, if I asked about Dian, would Yu Ning be naughty or not?</p> <p data-bbox="938 577 1098 611">Yu Sam: Yes.</p> <p data-bbox="938 633 1331 739">Mrs. Tejo: So, if I want to give information about Dian, am I wrong?</p> <p data-bbox="938 761 1331 1025">Mrs. Tri: No, it's not Mrs. Tejo, it's true. In my opinion, Bu Tejo, the information about Dian was useful. Now, yes, Mrs. Tejo. If Dian's life wants to fall apart, it's her own problem, the important thing is not to ruin our family.</p>
<i>Denotative Sign</i>	
<p data-bbox="295 1106 1331 1256">Bu Tejo's talk about Yu Ning who always teases when talking about Dian. Bu Tri, who finds the information about Dian useful, even though she knows what they are doing is gossiping or gossiping about Dian and says that if Dian's life is messy, it's Dian's own problem, the most important thing is not to ruin her family.</p>	
<i>Connotative Sign</i>	
<p data-bbox="295 1330 1331 1435">The scene that represents the dialogue above represents backbiting which is based on telling about someone's life without knowing the exact truth and spreading unreasonable slander is an act of backbiting.</p>	

Visual (<i>Signifier</i>)	Audio (<i>Signified</i>)
 <p data-bbox="470 1883 778 1906">Kalau memang Dian itu perempuan nakal, iya, kan?</p>	<p data-bbox="978 1556 1331 1706">Mrs. Tejo: I just wanted to tell these ladies to be alert. If indeed Dian is a naughty girl. Is not it?</p> <p data-bbox="978 1729 1273 1762">Mrs. Tri: Yes, Mrs. Tejo.</p> <p data-bbox="978 1785 1331 1966">Bu Tejo: Dian is already in the category of disturbing residents. It could be a household bully in our village. That danger.</p>

Image 4.16 Scene 20.40-20.58	
<i>Denotative Sign</i>	
Bu Tejo, who told the women that Dian was a naughty girl, was just a precaution. And said that Dian was in the category of disturbing residents who could disturb households in the village.	
<i>Connotative Sign</i>	
The scene that represents the dialogue above represents backbiting based on bad words about someone and provoking others to think the same as the person being talked about. Acts like this are acts of backbiting that are cursed by Allah SWT.	

Discussion

Based on the analysis of the data and the results of the signs described above, at this stage the researcher will confirm these results with the representation theory proposed by Stuart Hall.

In his book, entitled *Representation: Cultural Representation and Signifying Practices*. He argues that the main understanding of representation theory is to use language to convey something meaningful to others. Representation also means the production of meaning through a language. Representation is used in the concept of meaning through a marking system that is available in dialogue, writing, video, film, photography. In this *TILIK* film, the representation of backbiting is depicted through dialogue and images in the film (Alfiyah, 2020).

In this study, the researcher considers the pictures and dialogues presented as representations of backbiting in the *TILIK* film. This is based on Stuart Hall's theory which says that representation works through a representation system consisting of two components, namely concepts in the mind and interrelated language. The concept of a thing that is in the human mind, makes humans know the meaning of it. However, a meaning cannot be communicated without language.

To be able to explain how the production of meaning to use in social construction, Hall mapped it into three theories of representation.

First, the Reflective Approach. Language functions as a mirror, reflecting the true meaning of everything in the world. In a reflective approach, a meaning depends on objects, people, ideas, or events in the real world. Language also functions as a mirror, namely to reflect the true meaning as it already exists in the world. However, visual signs carry a relationship to the shape and texture of the object being represented.

Second, the Intentional Approach. We use language to communicate something according to how we view things. The second approach to meaning in representation argues otherwise. This approach says that the speaker, writer or whoever expresses his unique meaning to the world through language.

Third, the Construction Approach. We construct meaning through the language we use. This is the third approach to recognizing public, social character and language. The representation system of this construction approach includes sound, images, light on photos, the doodles that we make or representations can also be referred to as the practice of this type of work using material objects. However, meaning does not depend on the material quality of the sign, but rather on the symbolic function (Gita, E.B, 2011).

In this study, the researchers tried to reveal the representation of backbiting in the film *TILIK*, in which this film tells the story of a group of mothers who go to visit but along the way to the hospital, social realities arise that often occur and are carried out by the community. In accordance with the notion of representation itself, representation refers to the construction of all forms of media, especially mass media, on all aspects of reality or reality, such as society, objects, events, to cultural identity.

Representation is the act of presenting or describing something, whether an event, person, or object through something other than itself, usually in the form of a symbol or sign. The signs in question are visuals and dialogues in the *TILIK* film.

In accordance with the analysis that has been determined at the beginning that this study uses a two-stage Roland Barthes semiotic analysis, the researcher finds the signs contained in the *TILIK* film are shown through several scenes that represent the dialogues in the *TILIK* film. In this case, representation depends on signs and images that already exist and are understood culturally, in the learning of language and signification of various textual systems reciprocally. This is through the function of the sign 'representing' what we know and learn about reality.

Representation is a form of marker that comes from an abstract concept. The meaning of representation is simply a depiction of something depicted in the *TILIK* film which can indirectly describe reality in everyday life. Where the social reality that we often encounter in society is backbiting or backbiting. Through social representation theory, people are able to see the existing reality that often happens and is carried out by the community.

In this case, the researcher describes the social reality that often occurs and is carried out by the community, namely gossiping about other people or backbiting. In Islam backbiting is an act that is forbidden by Allah SWT and is like eating one's own flesh. Backbiting is not just talking about someone's life but having a prejudice against someone good or bad and telling it to others is a form of backbiting behavior. The representation of backbiting in this study has the most prominent sign in the dialogue and is represented by the scene that has been described by the researcher.

4. CONCLUSION

After conducting research on the *TILIK* film based on data analysis and exposure to research on the representation of backbiting, this study found that the *TILIK* film represents backbiting. There are 16 scenes that represent dialogue representing backbiting. And classified into 10 units of analysis in the form of tables. From the contents of the dialogue, it is about gossiping about other people, having bad prejudices against others, and talking about the affairs of one's world and the hereafter. Prejudice if there is no truth to it is called slander. In Islam, backbiting is strictly prohibited by Allah SWT, apart from being like eating one's own flesh, it can also cause slander against someone.

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