



## Gender Violence in the Film *Posesif* by Gina S. Noer and its Relevance as Indonesian Language Teaching Material

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### Abstract

Violence against women encompasses any kind of behavior that inflicts physical, sexual, or psychological damage against women. This study investigates the narrative structure of Gina S. Noer's film "Possessive," explores gender-based violence through the lens of feminist studies, and analyzes its significance to Indonesian language education. This research employs a descriptive-qualitative approach. We use an integrated and case study research methodology. This research investigates the film "Possessive" directed by Gina S. Noer, with a specific emphasis on the themes of gender-based violence and narrative structure. This research focuses on the portrayal of gendered violence against women in Gina S. Noer's film "Possessive" and its narrative structure. This inquiry used the film "Possessive" and literary literature. Information was gathered via library research. Data was confirmed using triangulation. Data analysis employs heuristic and hermeneutic approaches to interpret semiotic models. The research revealed that Gina S. Noer's film "Possessive" revolves on themes of love and violence, the narrative structure, the characters of Lala and Yudhis, as well as Lala's domestic and professional environment. Gina S. Noer's film "Possessive" depicts a total of five instances of verbal violence, three instances of psychological violence, three instances of physical violence, and three instances of power-based violence. (3) The findings of this research may be used to develop comprehensive Indonesian language teaching materials for high school students, including language, psychology, and culture.

## Introduction

Film is a significant visual medium that is experiencing growth in Indonesia. Furthermore, enthusiasts of film not only get artistic enjoyment from it, but also use it as a source of personal inspiration for their preferred films (Kartika, 2016). Film plays often depict female characters as objects of imagery. Despite the inclusion of women's figures in his artwork, it seems that his work is seeing significant success in the market. The analysis of female characters in literary works is an intriguing avenue for exploration (Nurlian et al., 2021). The presence of women is pervasive, particularly in the context of the mass media that permeates our daily lives, including both creative and technological print media. Frequently, it will be seen as deficient if a television program or film fails to depict a female character with her allure. Film is a widely consumed kind of mass media that is often used by society in addition to television, so becoming an integral part of our everyday existence. The narrative of a film is structured in a manner that effectively communicates the intended message to the viewers. The film's messages or ideals have the potential to exert cognitive, emotional influences on the audience. Graeme Turner, as cited in Tamborini (2012), rejects the notion that films serve as a mirror of society.

The film *Posesif*, directed by Gina S. Noer, narrates the tale of Lala and Yudhis, two high school students who develop romantic feelings for each other. Initially, their romantic relationship in high school was endearing, but as time progressed, Yudhis exhibited his possessive disposition, posing a danger to Lala. Lala had the belief that Yudhis did not exhibit an unduly possessive disposition. He desires companionship with Lala, especially in instances when Lala is occupied with her own engagements. That is the location where all the acts of violence occurred. This video elucidates several forms of violence, including physical, verbal, psychological, and other forms. Consequently, it may be examined via a feminist lens, with particular emphasis on the portrayal of violence.

Many individuals are intrigued by these phenomena and are interested in transforming them into a narrative, conversation, literary piece, literary work, or study. According to Tarigan (2020), literary works serve as a means of conveying ideas and thoughts on the significance and fundamental nature of life as seen by the author, as well as the collective experiences of society, to the audience. Gender violence is identified as one of the repercussions experienced by women. Gender violence may be attributed to the prevailing power imbalance within society. Gender violence refers to the acceptance of violence by certain genders, particularly women. Geopolitical violence encompasses several forms of violence, such as physical, psychological, verbal, and power-based violence. Actions that lack commandability, such as the perpetration of physical violence that devalues human beings, result in the traumatization of others and foster a sense of worthlessness. Hence, it is important for individuals to ensure the protection of both hands throughout their actions (Livana & Anggraeni, 2018). As per Christanti (2016), psychological violence may result in diminished self-assurance, persistent fear, and an inability to engage with others.

The word "feminism" originated in the 17th century and was used during the period to promote consciousness about democratic rights and the inequities pertaining to women's fundamental rights (Sofia, 2003). The primary objective of feminist theory is to comprehend the subjugation of women on the basis of race, gender, class, and sexual orientations, and to explore potential means of transforming these circumstances. The idea of feminism elucidates the significant values held by female persons and the lived experiences they encounter, alongside the challenges women confront. Feminism examines the construction of gender differences within the social and intellectual sphere, and offers an explanatory framework for understanding the lived experiences associated with these diverse variances. Feminism, within the realm of literary science, pertains to the notion of feminist literary criticism, which focuses on the examination and evaluation of issues faced by women (Sugihastuti, 2019). Feminism is a comprehensive term that incorporates several methodologies, perspectives, and conceptual frameworks used to elucidate the subjugation of women and the strategies employed to dismantle this subjugation. The word feminism in a broad sense, encompasses the concept of an ideology centered on the liberation of women. This is due to the fundamental premise that women encounter various forms of injustice as a result of their gender.

This study is a feminist research endeavor that centers on the examination of gender violence within the realm of cinema literary works, specifically focusing on the film *Possessive* directed by Gina S. Noer. Numerous scholarly investigations have been undertaken to examine the presence of gender violence within literary compositions. According to the study conducted by Fitriani & Wildan (2019), many manifestations of violence against women were identified in the book *Bidadari Hitam* by T.I Thamrin. These manifestations included physical violence, psychological violence, sexual violence, and financial violence. In a recent study conducted by Eldoseri & Sharps (2020), many manifestations of violence against women were identified in the book *50 Riyal: The Other Side of Indonesian labor in Saudi Arabia* authored by Deeny

Wijaya. These various types of violence included physical, psychological, and sexual dimensions. According to Rachmadhani et al. (2022) study, the film *Marlina the Killer in Four Acts* depicts both physical and non-physical acts of violence. The findings of the three studies regarding the identification of gender violence in literary works exhibited a notable degree of similarity. Consequently, the researchers opted to investigate the theme of gender violence in the film *Possessive* as a means to ascertain potential similarities or disparities in violence depicted in literary works. In addition to conducting this study, the author also sought to assess the applicability of the findings as instructional resources for the Indonesian language.

In Gina S Noer's film *Possessive*, there is a strong emphasis on both implicit and explicit meaning. Researchers have recognized the importance of deciphering this meaning, leading to a study known as a semiotic study. According to Al-Ma'ruf & Nugrahani (2017), the primary objective of literary analysis is to uncover the underlying significance of literary works. Film is a system of symbols that has significance based on established norms. Structure and semiotic analysis are inseparable. This study uses the field of semiotics to analyze the film "*Possessive*" directed by Gina S. Noer. In order to achieve certain study outcomes, it is necessary to develop a problem formulation. The research challenge is articulated as follows: 1) What is the narrative framework used in the film "*Possessive*" directed by Gina S. Noer? 2) The level of violence shown by the genders in the film *Possessive* directed by Gina S Noer. 3) What is the significance of the film "*Possessive*" directed by Gina S. Noer as an instructional resource in secondary education?

The objective of this study is to provide a comprehensive analysis of the narrative structure used in the film *Possessive*, directed by Gina S Noer. This analysis aims to examine the portrayal of gender violence in the film *Possessive* from a feminist perspective. The film *Possessive* has significant value as an instructional resource for the Indonesian language.

According to Al-Ma'ruf & Nugrahani (2017), Robert Stanton categorizes the developmental components found in fictional narratives into three distinct elements: theme, tale facts (figure, plot, and location), and literary techniques, which refer to the deliberate arrangement of data by the author. The author uses several literary techniques, such as narrative point of view, linguistic style and tone, symbolism, and irony, to convey the intended message of the tale to the reader.

According to Ferreira et al. (2020), it is important for educators to continuously enhance their knowledge and effectively disseminate it to their students via instructional materials. The use of cinematic media as instructional resources in secondary education. The quality of the learning process is heavily influenced by the significance of teaching materials. Teachers must prioritize the development of instructional materials to enhance the effectiveness, efficiency, alignment with desired skills, and enjoyment of the learning process (Sa'diyah, 2023). According to Widiastuti (2020), the use of high-quality instructional materials has the potential to enhance students' engagement in independent study and facilitate the process of learning. Due to this rationale, the provision of agricultural insight teaching materials has significant importance and is seen essential for both educators and learners. In addition to their restricted availability, these instructional resources may also contribute to the enhanced efficacy and efficiency of the learning process.

The results of the study of a film can be applied as teaching material for Indonesian language learning, especially in the field of literature in the region. Al-Ma'ruf & Nugrahani (2017) say that there are many problems with literary learning, the selection of literary teaching materials that are in harmony with the nation's problems of pluralism should get the focus of the attention of literature teachers. Literary teachers must be creative and smart to develop literacy teaching

materials to be attractive. The literary learning indicator is interesting when students are interested in "making love with literature", with much reading and literature review. In that context creative and professional teachers needed it. The teacher is called a project, if he can carry out literary learning by applying the principles of MUKIDI (fun, unique, creative, innovative, dynamic, inspiring: fun, unique, creative, innovative, dynamic, and inspiring) (So many learning problems literature, selecting literary teaching materials that are in line with the problems of a pluralistic nation must receive the focus of attention of literature teachers. A teacher is called a professional, if he can carry out literary learning by applying the principles of MUKIDI (Enjoyable, Uniquely creative, Innovative, Dynamic, Inspirational: fun, unique, creative, innovative, dynamic and inspiring). State that in order to choose literary teaching materials correctly, several aspects need to be considered. These aspects are language, psychology and linguistics. Literary learning has a function. According to Lazar in Endraswara (2022), it explains (1) helps skills in language (listening, speaking, reading and writing), (2) increases knowledge of literary culture which is closely related to all aspects of human life, (3) develops creativity and the sense that students are individuals with their own unique and special personalities, abilities, problems and levels of development, (4) supports the formation of the character of literary works which are seen as being able to contain a very wide variety of media and experiences.

## **Methods**

This research uses a descriptive-qualitative type of research (Sugiyono, 2019). The strategy used in this research is a targeted case study strategy (seeded and case study). The object of this research is the form of gender violence in the film *Possessive* by Gina S. Noer and the story structure in the film *Possessive* by Gina S. Noer. The research subject is the film *Possessive* by Gina S Noer. This research data is in the form of gender's violence towards women in the film *Possessive* by Gina S. Noer and the story structure in the film *Possessive*, the source of research data is the film *Possessive* by Gina S. Data collection in this research used library research. Data validation was carried out using data source triangulation. The data analysis used is a method of semeiotic reading, namely heuristic and hermeneutic reading.

## **Results and Discussion**

This research produces data in the form of story structure analysis in the film *Possessive* by Gina S Noer theme, story facts (plot, story, setting), gender violence, and literary learning.

### **Story Structure of the Film *Posesif* by Gina S. Noer**

#### ***Theme***

According to Roebert Stanton (Al-Ma'ruf & Nugrahani, 2017) a theme is an idea that underlies a literary work. This theme is sometimes supported by the background writer, in other works it is implied in the figure performance, or in the poetry. The theme of the film *Possessive* by Gina S Noer tells the story of two teenagers who fall in love and end up violently.

#### ***Storyline***

The plot or plot itself by Tasrif (AM & Nugrahani, 2019) is divided into several stages and their presentation:

##### ***Situation Stage***

The situational stage is the stage of introducing the background situation and story themes. Lala just entered one after taking part in a beautiful diving competition. Lala was greeted by her two friends, Eega and Rinoe, and congratulated her on Lala's success in winning a medal when she took part in the beautiful diving competition. The exception meant that Lala was left

behind in a lot of study material at school and had to take follow-up tests to get grades. While in the teacher's room, Lala, who was seriously working on her supplementary exam questions, found the male student secretly sneaking into the teacher's room. Lala's answer sheet accidentally fell, and the man helped by taking the sheet to Lala and at the same time telling Lala the correct answer. As a thank you, Lala tried to repay the man's actions by retrieving the shoes confiscated by the sports teacher this morning. They looked at each other and threw smiles at each other, without them realizing that the sports teacher was watching them both, then punished them both and ran around the field.

### *Conflict Emergence Stage*

The co-conflict emergence stage is the stage where the conflict emerges in a story. That day, Lala came to practice late, making Lala's father, the beautiful diving coach on their team, start to scold Lala for being late. That same day, Dad introduced a new athlete on their team named Jihan. Lala looked sad when Dad asked Jihan to do a beautiful jump, Jihan was an athlete friend with Lala. Jihan did a good job of jumping several times, Yudhis, who had been observing Lala from a distance, saw the look on Lala's face which looked sad at Father's treatment. Yudhis tried to direct the laser light on his car key chain towards Jihan's eyes. This made Jihan make a failed jump and fall. Dad looked at Yudhis and found out whether Yudhis was his girlfriend, but Lala really didn't like it when Dad accused Yudhis of being his boyfriend. Lala was angry and then left Dad, and he decided to leave the beautiful diving team that had made his name so famous.

### *Conflict Escalation Stage*

The stage of increasing the conflict, namely the conflict that has emerged in the previous stage, seems to further develop its intensity level. After Yudhis' misunderstanding of Lala's friend Rino, Yudhis tries to get closer to Eega and Rino. During break time, Yudhis tried to approach Eega who was eating in the cafeteria next door, trying to invite Eega to chat like a friend he had known for a long time. After meeting Eega in the canteen, Yudhis invited Rino, Eega, and Lala to go to a nightclub. Eega and Lala enjoyed this place, they got lost and joined in the crowd of people who were having fun beer dancing in that place. Yudhis and Rino seemed to be having fun chatting in the corner of the club that night. After leaving the nightclub, Lala looked drunk and was sleeping in Yudhis' car. On the way home, Lala's phone rang, it turned out to be a message from Rino. The content of Rino's message said "I'm here if you have a problem with Yudhis", when Yudhis got angry, he turned his car around and immediately caught up with Rino. Yudhis turned off the lights in his car and moved quickly, crashing his car towards Rino's motorbike. Suddenly Rino fell along with her bicycle, and Yudhis then left Rino who had fallen.

### *Climax Stage*

Conflicts and/or peer conflicts that occur. Lala's term of study will soon be over, Lala wants to continue her studies at the University of Indonesia with the International Relations (HI) study program. However, Yudhis, who had to continue studying at ITB based on his mother's wishes, asked Lala to also go with him to continue studying in Bandung, namely at UNPAD. Yudhis dared to go to Lala's house to convince Father that Lala could study in Bandung. Father very firmly said that he only had Lala in Jakarta and could not possibly let Lala go alone to Bandung. Today is the day of the announcement of the National Selection for Entrance to Public College in Lala. With a sense of excitement, Lala looked uneasy while waiting for the results of the announcement. The results of the announcement came out, Lala was declared to have entered the University of Indonesia with an International Relations study program. Lala quickly walked towards the classroom. However, Yudhis quickly withdrew his hand and saw the results of the

graduation announcement on Lala's handheld tablet. Yudhis looked surprised to see the results of the announcement, which turned out to be that Lala had chosen to continue studying at the University of Indonesia. Yudhis was angry and suddenly pulled Lala Kee into the lab room next to them. Yudhis became emotional and suddenly grabbed Lala and pushed her until she pressed Lala's body against the wall in the lab room. While holding his breath, Lala tried to stop Yudhis, but Yudhis' strangulation was so strong that Lala was helpless. The students' excitement at the SNMPTN announcement outside made Yudhis finally come to his senses and let go of his hand to Lala's side. Lala immediately ran away from Yudhis and his anger. Filled with fear, Lala locked herself up at home, crying bitterly, waiting for her father's return. When he arrived at the house, Dad was surprised to find Lala sitting in the corner of the house, crying.

### *Completion Stage*

A conflict that has reached a peak or climax is defined as a resolution. The scene after Yudhis' incident with Lala in the lab, Yudhis wasn't even seen going there. Lala, a few days ago, was still trying to forget Yudhis. When she arrived at Lala's house, she was surprised to see that the contents of her house were filled with decorations and penguins and there was the word "sorry" written on it. Lala was very sure that Yudhis had done something like this. Then Lala decided to go to Yudhis' house that night. Yudhis took Lala into his room, not long after, the sound of Mama's car was heard from outside the house, indicating that Mama Yudhis had arrived home. Yudhis, who heard the sound of the car, told Lala to immediately hide in Yudhis' wardrobe. When Mama asked why they didn't immediately store the things in Yudhis' room, because they immediately moved to Bandung. Yudhis is reluctant and tries to persuade Mama so that he can study in Jakarta to be closer to Lala. Mama heard this and then got angry and started hitting Yudhis. Mama, who kept hitting and kicking Yudhis, looked very angry, when she found out that her son apparently preferred the girl over her. Lala, who had been in Yudhis' wardrobe all this time, could only cry when she saw the incident she had just seen.

### *Characterization*

#### *Lala*

Lala is the protagonist, she obeys her parents, has a beautiful face and is diligent. Lala has great fighting power.

*"Wow, there are many places I haven't been to yet. Since I've been practicing every day."*

#### *Yudhis*

Yudhis is an antagonist, he is very tough and has a handsome face, he always acts rude.

*"Think about it, La! You've been leaving your father for a long time, your father never noticed you were there, La. Your father only sees you as an athlete. I'm the one who's always there for you, La."* (while shaking Lala's head very firmly).

#### *Lala's father*

Lala's father is an antagonist with a character who always puts pressure on Lala, and Lala has to balance her father's expectations.

*"It's useless to exercise if the intake is not of high quality. Here, drink! said Lala's father."*

#### *Yudhis' mother*

Mama Yudhis is an antagonistic figure with the character who always makes fun of Yudhis as if he can't be independent.

*"Just build this house, Mama, watch it, you. All names use the best ingredients. Especially for your sleep time!" said mother of Yudhis.*

*Eega*

Eega is a tritagonist character, and has the character of a loyal friend, he is always there for Lala when Lala is sad and lost.

*"You don't need to worry La, here is an agree that always needs you."*

*Rinoe*

Rino is a tritagonist character where she is the mediator between Lala and Yudhis.

*"I'm here if you have a problem with Yudhis"*

### **Background**

Setting is the time, place, atmosphere of events in a literary work. Three main components that shape setting: location, time, and social (Nurgiantoro, 2000).

#### *Background scene*

This story moves through various settings that provide different nuances and contexts for the development of the relationship between Lala and Yudhis. Starting from the swimming pool, where Lala is focusing on her physical training, to the teacher's lounge where she struggles with a make-up exam, the story highlights academic stress and tension. On the school field, punishment from the PE teacher creates conflict and power dynamics. They then share a moment of intimacy in the gallery garden, where their interests and passions become the focal point. Casual meetings in cafés depict social dynamics and lively conversations. When Yudhis visits Lala's house, the atmosphere becomes more personal, highlighting the importance of apologies and problem solving. Tense debates in school labs reflect the tension and violence that can occur in educational settings. And finally, the argument in the car marks the escalation of the conflict and the decision to end the relationship. By switching between these settings, the story provides rich and varied dimensions for both characters and develops an interesting and deep narrative.

#### *Time Background*

The time setting is related to when the events in the literary work occur. Approaching high school graduation, Lala and Yudhis were busy thinking about where they would go to college, from there a debate broke out because they had different choices.

#### *Social Setting*

The social backdrop in the main story, which follows the life of a teenager named Lala in the film "Possessive Lala," encompasses various aspects of social relationships and societal values reflected in Lala's character and experiences. Lala is portrayed as a friendly, outgoing, and cheerful teenager in her interactions, as well as having a generous and caring nature towards those around her. However, Lala is also depicted as someone who is easily influenced, lacks strong principles, and tends to be dominated by others. Her compliant and non-rebellious attitude towards her father's wishes reflects the social dynamics within the family and the culture that may reinforce such behavior patterns. Besides the conflict with Yudhis, Lala also faces pressure from her own father, which gives an insight into the social roles and expectations placed on women within the family. Lala's experiences of suffering due to her father's oppressive treatment, forcing her to become like her deceased mother, highlight the social and psychological tensions that individuals may experience in an unhealthy family environment. Thus, the social backdrop in this story provides a rich context for character development and

plot, as well as highlighting the dynamics of social relationships and values that influence Lala's daily life.

### Gender Violence in Possessive Films

Based on this research, the occurrence of gender violence in the film Possessive found 14 data of violence that occurred on female figure. The feminism that was researched was based on gender's violence, namely 5 data were found for verbal violence, 3 data for psychological strength, 3 data for physical violence, and 3 data for power violence. The data results can be seen in the following table:

Table 1. Gender Violence in the Film Posesif by Gina S. Noeer

No	Gender Violence in Possessive Films	Amount of Data
1	Verbal Violence	5
2	Psychological Violence	3
3	Physical abuse	3
4	Power Violence	3

#### Verbal Abuse

(Huraerah, 2018) states that verbal violence is carried out in the form of scolding, cursing, scolding and bullying excessively, including uttering inappropriate words spoken to children. (Eerniwati & Fitriani, 2020) stated that verbal violence is carried out through speech, namely slapping, cursing, insulting, insulting, slandering, slandering and harsh words as well as humiliating people in public with harsh words.

##### Data 1

*"It's useless to exercise if the intake is not of high quality. Here, drink!"* said Lala's father. (14:06-14:11). Lala's father kept hitting and insulting Lala.

##### Data 2

*"There are only 10 people who are included in the Sea Games Indonesia team, for that I ask for your commitment, confidence, bravery, and don't just get distracted. Standard and not just loose. "My minimum standard is Jihan,"* said Lala's father. (19:45-20:00). Lala's father often said insulting things to Lala with verbal remarks that emphasized beautiful jumping standards.

##### Data 3

*"Eeh stoep, stop stop. Stop. Lala, stop. Who put you there? Late date. Back off! Get out of there!"* said Lala's father. (23:48-23:58). Lala felt disappointed and shocked by her father's attitude of humiliating her.

##### Data 4

*"You want to kill my child? Hah?"* said Lala's father. "Not Lala's uncle's son," said Yudhis to Lala's father. (26:00-26:05). Lala's father's words seemed to come true to Lala. However, it was not directed at him but at his friends.

##### Data 5

*"How many have you used, La? "It's really nice to leave people behind,"* said Yudhis casually. "Several people?" Yudhis said with a grin. (1:03:08-1:03:20). Yudhis said inappropriate words that made Lala's heart hurt.

### ***Psychological Violence***

According to (Christanti (2016) this psychological violence can make a person lack self-confidence, always feel afraid, unable to act towards other people.

#### *Data 6*

*"Who are you going with, Song? Do you miss anything? Song?"* (Lala didn't read the message from Yudhis). (31:06-32:30). Lala was playing with her friends and then Yudhis met Lala.

#### *Data 7*

*"Dhis, I said go away, go away."* (Lala is hiding behind the door). (01:04:16-01:04:22). Yudhis knocked on Lala's door after Yudhis strangled Lala, making Lala feel afraid of Yudhis).

#### *Data 8*

*"Well, Lala was wrong. Lala is sorry, Dad."* (while crying with empty gaze). (01:06:39-01:06:45). Lala felt sad about the situation she was experiencing.

### ***Physical abuse***

Physical violence is a form or violent behavior exerted on a person towards another person, which will certainly cause pain and lead to more physical damage to the person (Muliati, 2017).

#### *Data 9*

*"Answer La, you're an elementary school student. Answer La, answer! (takes the phone from Rino while screaming and grabbing Lala's hair) says take me. Yudhis said to lala."* (33:21-33:38). Yudhis is jealous of Lala's friend, as a result Lala experiences physical violence.

#### *Data 10*

*"Just think La! You've left your father for a long time, your father never noticed you were there, La. Your father just expects you to be an athlete. I'm always there for you, la. (while holding Lala's head very hard), said Yudhis."* (1:01:58-1:02:15). Yudhis does not want to be blamed and emphasizes that Lala's father did not expect Lala's presence.

#### *Data 11*

*"Dhis.. Dhis.. (Yudhis chuckles at Lala's neck)".* (1:03:49-1:04:00). Yudhis uses violence on Lala, where Yudhis strangles Lala and pushes Lala.

### ***Power Violence***

Max Weber defines power as the opportunity that exists in one person or a number of people to carry out their own will in a social action, even though they face challenges from other people involved in that action (Poloma, 1979).

#### *Data 12*

*"You leaving the diving team was a brave decision, La. Honestly, I'm the same as you, La. We are both asked to be them. Asked to listen to them. But do they care about us? Do they just want to be listened to or not?"* said Yudhis. (28:52-29:15). Yudhis also forced Lala and told her that the decision she had made was good.

#### *Data 13*

*"Then you have to stay on the team. "Because I'm sure athletes will definitely be prioritized,"* said Lala's father. (39:15-39:19). Lala's father asked her to remain on the team and wanted that if she remained an athlete, she would prioritize going to the UI campus.

#### Data 14

"Lala is an only child, I can't imagine that she is far from me," said Lala's father. (58:40-58:45).

Her father said that if Lala left me, no one would help her because her family was not in Bandung.

#### **Its relevance as Indonesian language teaching material**

The curriculum is an essential learning tool that educational institutions must finish (Fatmawati & Yusrizal, 2020). The curriculum encompasses a predetermined set of lesson plans, instructional resources, and prearranged learning opportunities. The curriculum serves as a guide for educators to effectively plan and execute the teaching and learning process. Indonesia has implemented many modifications to its curriculum on multiple occasions (Fatmawati & Yusrizal, 2021).

Phase F, often applicable to grades XI and Speaking and presenting are essential components used in the pursuit of educational accomplishments. Students possess the capacity to articulate ideas, thoughts, and creativity using many forms of language, including language, conversation, and speech, in a way that is logical, systematic, critical, and creative. Additionally, they are capable of presenting literary works in a creative and captivating manner. Students have the capacity to develop abilities that align with the cultural and societal norms prevalent in Indonesia. Students possess the capability to provide and justify study findings, as well as condense feedback from their peers. Students possess the ability to articulate and convey Indonesian literary works, including folk poetry, *pantun* (one type of old poetry that is very widely known in the archipelago), verse, saga, and *gurindam* (Indonesian's old poetry consists of two stanzas, each stanza consisting of two lines of sentences with the same rhyme and forming one complete unit), as well as international literature such as novels, poetry, prose, theater, cinema, and oral/printed multimedia materials, whether in digital internet or in the form of presentations.

The choice of literary instructional resources may enhance artistic appeal and prompt the audience to contemplate the significance of the piece. However, the Possessive video effectively communicates virtuous human principles, enabling the audience to exhibit kindness towards both other humans and other living beings (Suryaman, 2010). The Possessive video has artistic aspects derived from some language characteristics shown. Moreover, when seeing the film Possessive, it elicits a constructive influence on contemplation over the film's significance, as well as fostering an appreciation for gender equality. The film Possessive exhibits commendable human qualities, as seen by figure Lala's active engagement in many philanthropic endeavors. After seeing the film Possessive, it becomes evident that practicing benevolence and upholding gender equality are vital.

In addition, the Possessive film has the benefit of including robust character education elements. The film Possessive embodies the spirit of advocating for gender equality (feminism), which has the potential to enhance the consciousness of feminism among both female and male high school students. The film Possessive, characterized by its incorporation of feminist aspects, may serve as a valuable resource for literary instruction aimed at fostering students' understanding of gender equality.

Posits that the evaluation of literary instructional materials should be based on three key criteria: linguistic proficiency, psychological understanding, and cultural context. The choice of literary instructional resources must be taken into account in alignment with the relevant

curriculum. If Gina S Noer's film *Possessive* is adapted for high school literature education, it must adhere to the following features of literary instruction: explanations.

### ***Language***

The differences in language use between men and women are influenced by the surrounding environment, especially the culture that is inherent in each person (Utami, 2022). As a teacher, teachers need to use teaching materials that are creative and can attract students to learn.

Teacher: *"This is your assignment, to increase your grades"*

Lala: *"Okay sir, thank you"*

From the dialogue above, we have fulfilled aspects of language in communication and the teacher is very good and polite. Apart from that, it uses language that is easy to understand and can be used in everyday life.

### ***Psychology***

Teaching literary works must be in accordance with students' psychology. Teachers should present literary works that are psychologically appropriate and can attract the interest of their students. In the psychological aspect, educational staff need to learn about their students, including not carrying out violence against their female peers, to be fair.

Ega: *"Congratulations Lala on your success, good effort La"*

Lala: *"Thank you, okay?"*

From the dialogue above, Eega shows the nature of support for Lala, therefore this sentence can be a lesson for students that a good supportive attitude will lead to good results.

### ***Cultural Background***

The application of literary learning to students certainly cannot be separated from the cultural background in films that adapt to students.

Yudhis: *Answer La! (Grabs Lala's head)*

Lala: *(picks up the phone from Rino) just take it, No!*

Yudhis: *(Throws Lala's head off)*

From the dialogue above, the culture practiced by men is vulnerable to women, where men are arbitrary towards women. This is not permitted in the culture.

Thus, the film *Possessive* has relevance if it is used as a literary teaching material in high school in terms of the eight indicators put forward.

### **Conclusion**

The narrative framework of the film "*Possessive*" directed by Gina S. Noer. The text explores several themes such as love and violence, provides factual information on the story's progression, characterizes the major characters Lala and Yudhis, and presents the surroundings. Narrative: Phases of the circumstance, development of conflict, escalation of conflict, climax, resolution. The location encompasses several elements, including a swimming pool, teacher's room, gallery garden, school field, café, Lala's home, and an automobile. The temporal context of high school graduation and the social environment. The analysis of the film *Possessive* revealed the presence of 14 instances of gender-based violence perpetrated against female characters. The feminist perspective under examination is centered on the concept of gender violence, specifically including verbal violence (data 5), psychological violence (data 3),

physical violence (data 3), and power violence (data 3). This study examines the significance of teaching materials in high school, with a particular focus on the autonomous curriculum. Utilizing oral communication components and articulating educational objectives. The students possess the capacity to articulate and deliver Indonesian literary works, including folk poetry, pantun, verse, saga, and gurindam, as well as global literature genres such as novels, poetry, prose, theater, cinema, and oral/printed multimedia texts, whether in digital online format or via performances. The learning requirements include three key components, including language, psychology, and cultural background.

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