

Exploring Gossip: Women Character Dynamics in *Tilik the Series*

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Abstract

This article discusses the gossip practices of Muslim women in the film *Tilik the Series*. This study focuses on Muslim women to explore how they are represented in the media, especially in Indonesia, a country with a Muslim majority. In a culture influenced by Islam, religion shapes social norms and behaviors, including gossip. The film *Tilik the Series* depicts Javanese women, who are predominantly Muslim, although non-Muslim characters may not be prominently featured. This article aims to reveal how the process of gossip by women wearing the hijab is carried out as a storytelling tool and also plays a role in forming and maintaining social norms as well as revealing the types and functions of gossip among them. Apart from that, gossip in *Tilik the Series* is not just empty talk, every gossip practice has a different type and function, and each type and function can narrate the ins and outs of social life, which can be destructive and transformative. The method used is qualitative by identifying the relationship between types of gossip and function of gossip with the character of Muslim women. The conclusion is that the Muslim women in the film when gossiping tend to talk about the situation in their family environment or what we call the house-talk type. The gossip they do contains incitement so it can influence the opinion of the person they are talking to.

Keywords: gossip, woman, series, religious expression, social interaction



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Menjelajahi Gosip: Dinamika Karakter Perempuan dalam *Tilik the Series*

Abstrak

Artikel ini membahas praktik gosip yang dilakukan oleh perempuan muslim dalam film *Tilik the Series*. Penelitian ini berfokus pada perempuan muslim untuk mengeksplorasi bagaimana mereka direpresentasikan di media, khususnya di Indonesia, negara dengan mayoritas penduduk muslim. Dalam budaya yang dipengaruhi oleh Islam, agama membentuk norma dan perilaku sosial, termasuk gosip. Film *Tilik the Series* menggambarkan perempuan Jawa, yang sebagian besar beragama Islam, meskipun karakter non-Muslim mungkin tidak ditampilkan secara menonjol. Artikel ini bertujuan untuk mengungkap bagaimana proses gosip oleh perempuan berhijab dilakukan sebagai alat bercerita dan juga berperan dalam membentuk dan menjaga norma sosial serta mengungkap jenis dan fungsi gosip di antara mereka. Selain itu, gosip dalam *Tilik the Series* bukan hanya omong kosong, setiap praktik gosip memiliki jenis dan fungsi yang berbeda, dan setiap jenis dan fungsi dapat menarasikan seluk-beluk kehidupan sosial, yang dapat bersifat destruktif dan transformatif. Metode yang digunakan adalah kualitatif dengan mengidentifikasi hubungan antara jenis gosip dan fungsi gosip dengan karakter perempuan muslim. Kesimpulannya, wanita muslimah ketika bergosip cenderung membicarakan situasi di lingkungan keluarganya atau yang biasa kita sebut dengan house-talk. Gosip yang mereka lakukan mengandung hasutan sehingga dapat memengaruhi pendapat orang yang diajaknya bicara.

Kata kunci: gosip, perempuan, serial, ekspresi keagamaan, interaksi social

INTRODUCTION

The habit of gossip cannot be avoided and has become the social behavior of every individual, even Muslim women. We need to understand that Muslim women are often portrayed as individuals with great complexity and variation in personality and personal values. The hijab is often seen as a symbol of religious observance and morality, but that does not mean there is no possibility of differences in social behavior between them. In a film, women are often an interesting element that presents dynamics and conflict between characters, from personalities full of intrigue to dramatized competition. Gossip is also often a powerful tool for developing plots and strengthening character relationships. The film *Tilik the Series* is a story that depicts the daily lives of Muslim women in an environment full of social intrigue. In this case, we can explore how these characters interact with each other and how gossip culture shapes the dynamics of their relationships. In the context of gossip,

its type and function have a significant role in social communication. For example, in the dialogue

Yu 1:

(Javanese) "*Eh, Yu, Pak Tejo karo penyanyi campursari kae ki piye?*"

(English) "Eh, sist, How is the relationship between Pak Tejo and the *campursari* singer now?"

Yu 2:

(Javanese) "*Jarene sih ngleker karo penyanyine*"

(English) "Everyone said he likes fooling around with the singer"

Yu 1:

(Javanese) "*Tenan?*"

(English) "Are you sure?"

Yu 2:

(Javanese) "*Iyo..*"

(English) "Yes.."

This conversation falls into the category of aggressive gossip. This happens when the main intention behind the conversation is to damage someone's reputation or harm them. However, this is not limited to just this type of gossiping. This article also identifies various functions associated with this type of gossip. One of the functions found in the conversation is the scandal function. The scandal function is used to talk about bad or controversial behavior, and this is often done to reveal the negative actions of the person being gossiped about.

The phenomenon of gossip has become an integral part of our daily lives. Gossip is a natural aspect of social interaction that often occurs in everyday conversation. Through gossip, people share information about events or other people, which helps shape views, maintain relationships, and reinforce social rules within a group. Gossip can also strengthen relationships or be used to control someone's behavior in society. In the context of gossip, its type and function have a significant role in social communication. This type of conversation belongs to the anticipatory category because it discusses uncertain or unclear things. It can be classified as function gossip as bitching because it involves the expression of negative feelings and dissatisfaction with the opinions or decisions of the person being discussed.

In the study of Muslim women, Alfi et al. (2023) analyze how women in *Tilik the Series* navigate multiple roles, assume strong positions as community leaders, and become agents of social change. These women use strong language to voice their

opinions and fight injustice. Meanwhile, Paderan (2023) revealed that movies about love and friendship depict different types of gossip used by female and male characters, highlighting the prevalence of gossip as a dominant type of communication. This research challenges the notion that gossip is solely negative, emphasizes its complex role in communication and interaction, and displays gender differences in communication goals during gossip conversations. Mep (2022) analyzed language features in gossip produced by female characters in the film “Bridesmaids,” set in homes, apartments, and restaurants, using Jones' theory of gossip as well as Lakoff and Holmes' theory of female speech features and social factors. In an exploration of the dynamics of gossip among Javanese women, Guendouzi (2020) in a journal highlights two sub-genres of gossip: “grumbling,” which focuses on competitive social capital, and ‘peer group news-giving,’ which aims to maintain social relationships. Guendouzi points out the connection between gossip and the role of housewives in this context.

The gap left by previous studies is that it focuses on the phenomenon of gossip which is part of society's culture, which is mostly carried out by women, even women who wear the hijab. The phenomenon of gossip carried out by women wearing the veil cannot be explained in detail so more attention is needed to understand how the gossip is conveyed. Based on this gap, there are the following two questions. First, what gossips are performed by the female characters in Indonesian Islamic soap operas? Second, what functions of gossip are performed by the female characters in Indonesian Islamic soap operas?

In this article, researchers include gossip performed by Muslim women in the film *Tilik the Series*. Researchers chose to use *Tilik the Series* as the object of research because this film represents Indonesian society's life in general. The female characters in this film dress like Muslim women, like someone who obeys the teachings of Islam always to cover the *aurat*. But on the other hand, they still often talk about the ugliness of others or gossip. They wrap up the context of gossip by saying that it is a fact and everyone is talking about it. Through in-depth analysis, researchers aim to provide insight into the impact of gossip on interpersonal relationships, group dynamics, and individual development. The researchers focused on the types and functions of gossip based on the theories of Michelson (2004) and Jones (1980). To find the relationship between different types of gossip and how the function of each type of gossip practiced by Muslim women will impact their social dynamics.

LITERATURE REVIEW

Women can assume influential roles in different societal settings, engaging in practices like employing forceful expressions, using explicit language, instilling fear, leading communities, and serving as catalysts for societal transformation. These individuals possess the capacity to articulate their viewpoints, combat unfairness, and wield language effectively to safeguard their well-being and rights (Alfi et al., 2023). Women and gossip have been subjects of interest in various fields, including sociology, psychology, and communication studies. Research suggests that gossip serves social functions, acting as a form of communication that helps establish and maintain social bonds among women. Studies indicate that women often use gossip to share information, build alliances, and navigate social hierarchies. Although sometimes considered a form of entertainment or social interaction, gossip has a negative side that can affect individuals and interpersonal relationships.

Gossip often involves the spread of information that may be untrue or harmful, which can damage a person's reputation and tarnish their name, and for individuals who are the targets of gossip, the effects can be detrimental to mental health (Ullah, 2021). Negative stigma, psychological pressure, and feelings of judgment can lead to stress, anxiety, or depression. Gossip can also reinforce stereotypes and prejudice against certain individuals or groups. Information that may be inaccurate can worsen society's perception of a person's character and identity. Then from the positive side, gossip can be a tool for individuals or groups to overcome inequality or injustice. In some cases, gossip can be a way to expose behavior that is unethical or goes against societal norms. Gossip can also facilitate the exchange of valuable information in social networks, helping women navigate relationships and societal expectations. It can also contribute to the formation of strong social bonds and the establishment of trust between individuals.

Communication scholars have explored the role of gossip in interpersonal relationships, highlighting how it can be both a bonding and divisive force (Guendouzi, 2020). Their research also delves into how gossip is portrayed in media and popular culture, often reinforcing gender stereotypes

and shaping societal perceptions of women. Understanding the dynamics of women and gossip requires a nuanced approach that considers cultural, social, and individual factors. Further research could examine the impact of gossip on women's mental health, self-esteem, and overall well-being, shedding light on the complexities of this ubiquitous social phenomenon.

The theory used in this research by Michelson (2004) and Jones (1980) discusses how to understand the types and functions of gossip. Michelson (2004) states that the types of gossip are divided into four, namely pipe dream, bogey, anticipatory, and aggressive. Each type of gossip reflects different motivations and characteristics in its spreading process. This theory also indicates how each type of gossip plays a unique role in fulfilling communicative and social needs within society. Gossip also serves various functions, involving the expression of emotions, social control, information exchange, and more. Jones (1980) states that the functions of gossip include house-talk, scandal, bitching, and chatting. This theory demonstrates that gossip is not merely a purposeless activity but a process that can fulfill various functions depending on the context. The issues raised in this matter support the idea that understanding the types and functions of gossip can provide a better insight into its social role in society, and the conceptual framework of Michelson's (2004) and Jones's (1980) theories can offer a profound understanding of this complex dynamic. The theories of Michelson (2004) and Jones (1980) comprehensively discuss the types and functions of gossip.

Michelson (2004) identifies four types of gossip: pipe dream, bogey, anticipatory, and aggressive. Pipe dream gossip reflects hopes or dreams and can be considered unrealistic. Bogey reflects worrisome rumors causing anxiety among recipients. Anticipatory indicates rumors created from ambiguous situations, leaving recipients to speculate. Aggressive gossip may indicate a motivation to harm, detriment, or damage the reputation of others. Each type of gossip reflects different motivations and characteristics in its spread. The theory also illustrates how each type of gossip plays a unique role in fulfilling the communicative and social needs of society.

Jones (1980) identifies four functions of gossip: house-talk, scandal, bitching, and chatting. House-talk focuses on the exchange of information

such as sharing recipes, household tips, fashion trends, and how to find a partner or raise children. These conversations are usually informal, emotional, and intimate. Scandal focuses on the interest of others, especially women, in each other's lives. Gossipers make judgments about the lives, behavior, or character of others. Bitching focuses on women's anger or dissatisfaction with their limited roles and lower status. These feelings are usually only expressed among women. Chatting focuses on individuals sharing their personal skills, interests, and experiences. It is limited and of lower status. This gossip is most intimate and is usually only shared among women.

RESEARCH METHOD

This study uses a qualitative method with a descriptive design to describe the characteristics, themes, and messages contained in the film, especially those related to gossip (Creswell, 2016). The subjects in this study focus on the film *Tilik the Series*. In conducting research, researchers need instruments to facilitate the research analysis process. The main instrument used is the researcher himself and the second instrument is a data matrix so that researchers can organize in-depth information. The data taken in this study include textual and visual forms. Textual data includes dialogues containing gossip and visual data related to the scene. Data collection techniques are techniques used by researchers to search for and collect data. The techniques used are watching, taking screenshots, analyzing, classifying, and then identifying data based on the theory by Michelson (2004) and Jones (1980) about the types and functions of gossip.

Tabel 1. Gossip part

Opening	<p><i>"Eh, Yu, Pak Tejo karo penyanyi campursari kae ki piye?"</i> "Eh, Sist, how is the relationship between Pak Tejo and the <i>campursari</i> singer now?"</p> <p><i>"Eh, Yu Ning, ngopo e bu lurah ra gelem maju meneh ki?"</i> "Eh, Sist Ning, why doesn't the village head want to stand for election?"</p> <p><i>"Heh, yo ceto mesti ono masalah to?"</i> "Heh, It's clear there's a problem, right?"</p>
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Body	<p>“Jarene sih ngleker karo penyanyine.” “Everyone said he likes to fool around the singer.”</p> <p>“Lha ko koe ki piye to? Genah wes bali 2 minggu kepungkur iki. ning kono jarene ra kerasan, padahal arep dirabi karo juragane dewe.” “What do you mean? It’s been 2 weeks since you’ve been home. she said it wasn’t comfortable there, even though the leader was going to marry her).</p> <p>“Ihh ngopo ditompo yaampun, ribet sing nganggo, ra praktis blas. Mbok koyo aku.” “Ihh, why did you accept it, my goodness, it’s complicated to use, it’s not easy at all. Just like me!”</p>
Closing	<p>“Iyo..” “Yes..”</p> <p>“Nggih nggih..” “Okay..”</p> <p>“Gruduk wae, ayo!” “Let’s catch them!”</p>

Gossip is divided into three parts namely opening, body, and closing. The most general opening in this film is "Eh, Sist.." (Calling and asking for attention from each other.) The body is the main topic that they are talking about, "Jarene sih ngleker karo penyanyine" (Everyone said he likes fooling around with the singer) is a type of aggressive gossip, people engage in it intending to cause harm or damage the reputation of others. In the context of a scandal, women often pass negative judgments on the morality of someone perceived to have deviated from the prevailing moral code.

The second remark was, "Lha koe ki piye to, genah wes bali 2 minggu kepungkur iki. Ning kono jarene ra kerasan, padahal arep dirabi karo juragane dewe." translated "So, how are you there? It's been 2 weeks since you returned here. They say it's not comfortable there, even though she is supposed to marry her leader." This is talking about Mrs. Sulis' daughter who has returned home. This topic includes the type of gossip "anticipatory" and the function of gossip "chatting" because it shows an unclear situation and only their recognition. Another conversation is "Ihh ngopo ditompo yaampun, ribet sing nganggo, ra praktis blas. Mbok koyo aku." can be translated as "Ihh why do accept it, it's complicated to use, it's not easy at all, just like me". That's talking about the impracticality of the voucher received. This gossip conversation belongs to the type of bitching, they do to express their anger or personal grievances towards someone who is being talked about. The last one is closing,

most of them say affirmative words such as "Yes", "Okay", "Let's catch them!", and "Oh my goodness". The purpose of their conversation is to agree with the argument they are talking about.

FINDINGS

In the film *Tilik the Series*, gossip emerges as a key element that is not only enriches the narrative but also plays a vital role in character development and plot advancement. Gossip functions not merely as a conventional narrative tool but as a driving force propelling the storyline toward profound changes. Through the presence of gossip, the film successfully creates momentum that builds tension and complexity in the lives of the characters. Directed as a tool to advance the plot by opening space for significant changes in characters' lives, gossip, in dramatic scenes, becomes a primary trigger altering relationship dynamics and the overall direction of the story. As a concrete example, rumors affecting the main character aren't just passing news but a force permeating their life, influencing interpersonal relationships, and even shaping the character's trajectory.

In this context, gossip plays a significant role in shaping relationships and influencing character decisions. The spread of information can either break or strengthen emotional bonds, creating tension that steers the story in unexpected directions. The decisions made by the main character in response to gossip create a rich and profound psychological dimension, offering a glimpse into internal conflicts that resonate with the audience. The role of gossip in this film extends beyond being a supplementary element; instead, it functions as a catalyst fundamentally shaping the storyline. Without gossip, the plot might not achieve the level of tension and complexity it attains.

Gossip manifests not only as a bearer of news but as a dynamic force creating change and guiding the audience through intense emotional waves. In this context, gossip is not just everyday conversation but has a complex social role in shaping and maintaining social norms. By exploring gossip as a powerful narrative tool, *Tilik the Series* does not deliver an entertaining story but also delves into the psychological and relational layers of its characters. Gossip serves as a gateway into a world filled with suspicion lies, and uncertainty, collectively portraying that social life is often tightly woven with

intricate and profound threads of gossip. The type of gossip indicates specific characteristics or traits related to gossip. Meanwhile, the function of gossip describes the role or purpose of the gossip in a specific context or situation. The relationship between the two reflects how characteristics and motivations in spreading information are related to gossip. This relevance indicates that each type of gossip has specific features that may lead to the application of certain functions. This relationship creates a complex framework for gossip, understanding how gossip functions in various situations, and meeting various communicative and social needs.

Table 2. Taxonomy Table

	Pipedream	Bogey	Anticipatory	Aggressive
House-talk			2	3
Scandal		1		2
Bitching	1		1	1
Chatting	2	1	1	

In the process of discovery and data analysis, it was found that the most dominant type of gossip is aggressive gossip, identified in eleven instances. This indicates that cases of gossip characterized by a confrontational or hostile tone are specifically dominated within the dataset.

Additionally, the data indicates that the dominant theme or context related to the function of gossip revolves around house-talk. House-talk includes discussions related to daily life, family matters, and the internal dynamics of households. It appears that house-talk becomes the primary subject when people engage in gossip. The noticeable relationship between aggressive gossip and house-talk becomes evident when disharmony arises within a family. Instances of conflict, tension, or disagreement within a family become the primary source of aggressive gossip. In other words, when there is discord or disharmony within a family, individuals are more inclined to engage in aggressive gossip, spreading information or rumors that may contribute to further tensions.

This relationship highlights the role of gossip as a mirror of familial dynamics, particularly during times of disharmony. Aggressive gossip

becomes a means through which interpersonal conflicts within the family are expressed and disseminated. Understanding this connection aids in recognizing the social dynamics at play and the impact of family-related issues on the prevalence of aggressive gossip within the dataset. The significance of this relationship lies in understanding how the anticipation of unclear events can catalyze gossip, fostering the exchange of insights and resources related to the roles of women within the family. This interplay between anticipatory gossip and house-talk highlights the social and communicative functions gossip serves within the familial context. Turning to the relationship between aggressive gossip and house-talk, it becomes apparent that disharmony within a family setting often gives rise to aggressive gossip. Instances of discord or conflict within the family unit may become subjects of aggressive gossip, revealing how interpersonal tensions manifest and spread within the realm of family discussions. This correlation underscores the role of gossip as a reflection and amplifier of familial dynamics, particularly when faced with challenges or disagreements.

Types of Gossip in *Tilik the Series*

Pipedream

The type of gossip that contains information or stories that are hard to believe or unlikely to happen. Its content is more like fiction or a dream rather than verifiable facts.

Bu lurah: *"Ooo.. pancen kulo krungu-krungu jarene okeh seng dog disilihi karo Bu Tejo"*

"I've been listening to it since yesterday, he said many people lent Mrs. Tejo money"

Pak 1: *"Njih.. Bu leres"*

"Yes.. that's right "

Pak 1: *"nggih.. senajan Bu Tejo niku nek ngomong sok nglarani ati, tapi yen nyilihi duit niku mboten tau nagih Bu, seng penting bermanfaat kagem tiang katah"*

"Yes.. even though Mrs. Tejo often hurts people when she speaks, if she lends money she never asks for the money back, the most important thing is that it is useful for many people"

Bu lurah: "*nggeh.. rak Migunani dinggo wong akeh to nggih*"

"Yes, if that's the case, it's useful for many people, right?"

The dialogue falls into the pipedream type of gossip because no concrete information or facts are presented. In general, pipedream gossip includes conversations or stories with unclear sources, often based on rumors or speculation without solid evidence. In this dialogue, there are no specific details about who said that many people borrowed money from Bu Tejo, or concrete cases that support this statement. considered pipedream gossip due to the lack of concrete facts to support the statements in the conversation.

Bogey

Bogey gossip involves creating false threats or false information to scare or make people anxious. The aim is to disturb the peace or obtain certain benefits.

Yu Tri: "*Eh, Yu Ning.. Sakjane niku bu lurah.. eh.. bu mantan lurah niku gerah nopo to?*"

"Uh, Sis Ning... Actually, that's Mrs. Village head... Ups, the former village head, what's wrong with that?"

Yu Ning: "*Hambuh, wingi ki aku mung dikandani nek moro-moro ki ambruk, wes gur ngono tok kok*"

"I don't know, yesterday I was only told that it suddenly fell, that's all."

Yu Subari: "*Iyo, tapi pancen wes ket pirang-pirang sasi kepungkur wes kerep bola-bali kontrol. Koyone sih gerah e wes soyo parah*"

"Yes, but it's been several months since she has been going back and forth for control. It seems like the pain is serious"

Yu Tri: "*Ohh nggih to?*"

"Oh, really?"

Yu Subari: "*Hoo, Opo ra mesakke?*"

"Yes, isn't that a pity?"

Yu Sam: "*Hee, tenan po ra awakdewe ki isoh niliki? Jebul tiwas tekan kono podo koyo winginane, ra isoh mlebu. Jebule mlebone nang ICU*"

“Hey, seriously can we visit? Later, when we got there, it turned out to be like yesterday, we couldn't visit. Turns out he was in the ICU.”

Yu Ning: *"Aku ki yo wes ngomong karo bu Tejo. Jarene wes dipastikke isoh kok karo bu Tejo ki. Nggih to bu?"*

“I already told Mrs. Tejo. She said it was certain that she could do it, said Mrs. Tejo. Is that right Mrs?”

Bu Tejo: *"Hoo aku ki kan ora mungkin sebar-sebar kabar sing durung genah kejelasane piye. Yo ra?"*

“Yes, it is impossible for me to spread news that is not yet clear. Isn't it?”

The term "bogey" is used to refer to gossip or rumors that may be untrue or have doubts about their veracity. In the dialogue, information about the condition of the former village head and the events that accompanied it sounded unclear and could be considered sensational. There are no clear details about what happened, just general talk and speculation about his illness and health condition. Apart from that, there is an element of dramatization by stating that Mrs. Tejo has confirmed that she can visit the former village head, even though the conditions are unclear. As bogey gossip, the dialogue may contain information that cannot be verified and may cause confusion or distrust in the listener or reader.

Anticipatory

This type of gossip is used when people predict or speculate about something in the future, and the information may not necessarily be true. This gossip often contains speculation and assumptions about events that have not yet occurred.

"Bu, Pak Tejo ndi??"

“Mrs, where is Mr. Tejo??”

"Anu lagi kancenan karo kancane neng jobo"

“He was chatting with his friend outside”

"Oh pantes ra ono"

“Oh. No wonder there isn't one”

This dialogue is included in the type of anticipatory gossip because it creates a sense of curiosity or anticipation about an event or certain information that is not yet known. In the dialogue, the first question creates expectation or anticipation regarding Mr. Tejo's whereabouts, and the answer given detailing that he is having a conversation with his friend outside adds an element of mystery or anticipation. The response "*Oh pantes ra ono*" (Oh, no wonder there isn't one) indicates that the speaker may have certain understandings or expectations about Pak Tejo's existence or activities, creating a nuance of anticipation. Anticipatory gossip often involves questions or statements designed to provoke curiosity or wonder, creating uncertainty or expectation about an event or information that has not yet been revealed.

Aggressive

This type of gossip is demeaning or attacking towards an individual or a group. Aggressive gossip can be used as a tool to harm reputation or influence people's opinions about a specific individual or organization.

Ibu: "*Astagfirullah, iki lak yo timses e pak hartono to.*"

"*Astaghfirullah, isn't this Mr. Hartono's successful team?*"

Ibu 2: "*Lha kok iyo to iki? Lha kok podo ngelebokne amplop karo fotone bu tejo toh?*"

"What is this? I wonder why people include envelopes and photos of Mrs. Tejo?"

"*Nek aku mau isuk ki entok amplop seko gone pak Hartono*"

"This morning I got an envelope from Mr. Hartono."

Ibu 3: "*Lha nek koyok ngeneki aku yo ra percoyo. Iki kan iso digawe-gawe toh, yo ora? Lha buktine opo ono sing nompone amplop bu tejo?*"

"If things are like this, I can't believe it. This may not be true and is just made up. The proof is, has anyone received an envelope from Mrs. Tejo?"

Ibu 1: "*Tapi, yu aku nompone lho. Amplop seko bu tejo.*"

"Guys. I actually I received an envelope from Mrs. Tejo"

Ibu 3: "*Lha ngene ki genah to loro-lorone do nyebar amplop iki.*"

"So this is all true, right? This means that both of them did give envelopes to people"

Ibu 3: "*Yo isoh go. Ha yo wong mau isok ki neng gone Mbak Darmo, yusus, yuhar, yo nompone seko Pak Hartono kok.*"

“Maybe that's true. This morning at Pak Darmo's house, Yu Sus, Yu Har also received an envelope from Pak Hartono”

This dialogue is included in the type of aggressive gossip because it includes conversations full of statements that attack or blame other people, especially related to political issues or campaigns. For example, in the sentence "*Astaghfirullah, iki lak yo timses e pak Hartono to*" "*Astaghfirullah, isn't this Mr. Hartono's successful team?*", words like "*Astaghfirullah*" and "*timses e pak Hartono*" can create a negative tone or mock. The statement made by Mrs. 2 contained accusations against Mrs. Tejo by linking the use of envelopes and photos to the campaign. This can be considered an attempt to smear or degrade a person's image without concrete evidence.

This dialogue created an atmosphere of recrimination and praise where there were strong statements indicating distrust of the information expressed by the other party, such as when Mrs. 3 said, "*Lha nek koyok ngeneki aku yo ra percoyo*" "If things are like this, I can't believe it". The discussion about envelopes from Pak Hartono and Bu Tejo seems to indicate the dissemination of information without proper verification, which could be considered aggressive behavior in conveying information that is not true or doubts its veracity. In the context of aggressive gossip, the dialogue creates an atmosphere of conflict, accusation, and distrust between speakers.

Functions of Gossips in *Tilik the Series*

House-talk

Some of the examples of gossip above discuss daily life, events, or matters related to life in the household. House talks are often used to maintain openness and share information between family members or close friends.

1. Bu Tejo: "*Aku ki kepikiran karo bojone kancaku*"

“I was thinking about my friend's husband”

2. Bu Tri: "*Mbiyen kae to, bapak e bocah bocah tau kepincut karo biduan klenjrit i, emosi aku*"

“In the past, my husband used to like a sassy singer, I was emotional?”

3. "*Cobo mbok pikir! Omah omah koyok ngopo nek ra bubrah koyok ngono kui!*"

"Think about it! What kind of household doesn't fall apart like that?"

This dialogue is included in the house-talk gossip function because it discusses topics or issues related to domestic life, the relationship between husband and wife, and dynamics in the household environment. Some conversations suggest that this may function as "house-talk" like.

Discussion of Husband-Wife Relationships as in the Dialogue which begins with Mrs. Tejo stating that she was thinking about her friend's husband "*Aku ki keputaran karo bojone kancaku*" "I was thinking about my friend's husband". This immediately brings the conversation into the realm of husband-wife relationships. Discussion of personal experiences Mrs. Tri then shared her experiences by mentioning that her husband used to be attracted to a *klenyit* singer (sexy singer) and how that affected his emotions. This involves disclosing personal experiences in domestic relationships. Exploration of household dynamics from the statement "Come on, think about it! *Omah omah koyok ngopo nek ra bubrah koyok ngono kui!*" "Think about it! What kind of household doesn't fall apart like that?" shows a discussion of how factors such as attraction to other people can influence household dynamics and cause conflict. Discussions about home life shown from the entire dialogue seem to focus on domestic discussions, including the challenges and problems that a married couple may face.

Scandal

The gossip above includes scandals that are often used to expose controversial behavior or events. The aim is to provide information to the public, while on the other hand, scandal gossip can be used to create a sensation or destroy someone's reputation.

1. Yu Ning: "*Eh weki koyo ra apal wae watak e pemborong, duit i kuoso tenan je, yen posisi koyo ngene ki. Iso iso yo Bu Lurah ki dadi korban e pak Tejo, iyo to?*"

"It seems like you don't know the nature of a jobber, money is powerful if you are in a position like this. Could the village head be Mr Tejo's victim, right?"

2. Yu Ning: *"Yowes awake dewe iki ngrebek ning nggone pak Tejo. Aku ki wes ra kuat lho ngampet mangkel karo pak Tejo ki!. Heh tak kandani yo, yen awak dewe nganti telat, iso iso lemah plungguh kui iso dipek karo pak tejo"*
"Yes, we have raided Mr Tejo's house. I can't stand being annoyed with Mr Tejo anymore! Hey, I'll tell you, if we're late, we could sell the land belonging to the village to Pak Tejo"
3. Ibu 3: *"Lha ngene ki genah to loro-lorone do nyebar amplop iki."*
"So this is all true, right? This means that both of them did give envelopes to people"

The dialogue above is included in the scandal gossip function because it focuses on conversations related to scandals or controversies, especially those related to actions or behavior that may involve corruption or unethical actions. In the dialogue above there are accusations against certain figures. The dialogue begins with a statement from Yu Ning stating that Mrs. Lurah may be a victim of Pak Tejo, implying that something unethical or detrimental is happening.

Revealing controversial actions from Yu Ning's statement stating that they had "grebek" (raided) Pak Tejo's house added a dramatic element and created the impression that there was a controversial action taking place. The existence of threats or allegations of corruption, statements that if they are late, they can sell the village land to Pak Tejo creates an atmosphere of threat and can be interpreted as allegations of corruption or unethical actions involving abuse of position or power.

Involvement of more people with the statement from Mrs. 3 who said "So this is all true, right? This means that both of them did give envelopes to people" shows that this issue may have become a public discussion and is widespread among society, creating a scandalous atmosphere. Scandalous gossip involves the spread of information or speculation about controversial actions or behavior, often in a social or political setting, and can create tension or concern in society.

Bitching

Bitching is used to release frustration or dissatisfaction with a person or a situation. used to provide an emotional outlet, with bad talk that has the potential to damage relationships and create an unhealthy environment.

Bu Tejo: *"Wes to bu tri. Biasane sing gayane sok sok an ngono kui asline nol."*

"Calm down, Mrs. Tri. Usually people like him are very arrogant but in reality he is nothing"

In this dialogue, Bu Tejo uses the phrase "*sok sok an ngono kui asline nol*" "usually people like him are very arrogant but in reality he is nothing" to describe someone as pretentious and arrogant, while actually having nothing. These statements create a negative image of the individual being discussed and can be considered bitchy gossip because the intent appears to be to ridicule or demean the person.

Chatting

Some of the gossip is more casual and social in nature. Its main function is to build and strengthen social relationships. They often chat to share information, experiences, or just communicate information.

1. *"Eh embuh. Jarene ki wes kesel, ameh leren. Wes lah rasah dipikir. Sek penting iki rampung."*

"I don't know. She said she's tired, she's about to retire. It's hard to think about it. It's important to finish this."

2. *"Sak jane opo to niate bu Tejo nyalon dadi lurah ki? Padahal ceto kalah telak karo pak Hartono ki nek ngomong soal duit"*

"Actually, what is the intention of Mrs. Tejo to run for mayor? Even though it is clear that Mr. Hartono is win when talking about money"

3. *"Kowe ki koyo ra ngerti wong kae wae, kae lak senengane lak yo mumuk to"*

"You don't seem to know anyone. She likes to show off"

4. Pak 1: *"nggih.. senajan Bu Tejo niku nek ngomong sok nglarani ati, tapi yen nyilihi duit niku mboten tau nagih Bu, seng penting bermanfaat kagem tiang katah"*

"Yes.. even though Mrs. Tejo often hurts people when she speaks, if she lends money she never asks for the money back, the most important thing is that it is useful for many people"

The dialogue above is included in the gossip chat function because it includes informal and light conversations between several people, discussing everyday topics, such as retirement plans, intentions to run for election, and views on someone. The use of relaxed and informal language, such as "*Eh embuh*" and "*Sak jane opo to,*" shows that this conversation is informal and unpretentious, which is in accordance with the chat type of conversation.

This dialogue includes talking about retirement plans, intentions to run for election, and views on a person. These topics tend to be everyday in nature and correspond to gossip chat conversations which usually involve information or comments about everyday life. Each participant in the conversation provides their personal opinion or view of a situation or person, such as views about Bu Tejo's intentions to run for office and comments about her personality.

Participants in these conversations provide responses and comments to each other, creating a dynamic of informal interaction and discussion that often occurs in gossip chats. The gossip chat function often involves informal conversations, personal opinions, and everyday discussions between individuals or small groups. Gossip in films is one of the elements that enriches the plot and character of each character. Gossip can create conflict, reveal secrets, or spark drama between main characters. In the data that researchers found.

In the conversation between Mrs. Tri and Mrs. Tejo when discussing their friend's husband, there was the sentence "*Astaghfirullahaladzim*". which in the Muslim dictionary contains the sentence *istighfar* which means asking Allah for forgiveness. From this data, it turns out that when a Muslim woman is gossiping, she will still insert religious terms. In this context, the sentence "*astaghfirullah*" is a form of disbelief in what has just been heard and wanting to confirm its truth.

The phrase *istighfar* is a prayer in Islam that is usually said to ask for forgiveness for the sins that have been committed. In their daily lives, Muslims are taught to always utter the words *tayyibah*, which are good and beneficial

words. *Istighfar* is one of them, because it is believed to be a form of confession of sins and mistakes, as well as an effort to improve oneself before Allah SWT.

The culture of saying *istighfar* can also be connected to Islamic teachings that emphasize the importance of repentance and continuous self-improvement. In Islamic teachings, repentance is one way to get closer to Allah SWT and avoid future sins. Therefore, saying *istighfar* regularly is considered an effort to keep the heart clean and the soul pure.

DISCUSSION

This study focuses on Muslim female characters in Indonesian films, providing a new perspective in the study of gossip. Most previous studies tend to be general or focus on Western cultures, whereas this study explores how gossip operates in a specific cultural and religious context, specifically Islam in Indonesia. In addition, this study broadens the understanding of the function of gossip in various social contexts, especially in interpersonal relationships related to social norms and local cultural influences, by highlighting the types and functions of gossip that can be both destructive and transformative. This study makes an important contribution by addressing the gap by presenting a more in-depth perspective on how religion and culture influence gossip practices, as well as how the media influences and depicts this social phenomenon.

In this film, gossip appears as a key element that not only enriches the narrative but also plays an important role in character development and plot progress. Gossip does not only function as a conventional narrative device, but also as a driving force that pushes the plot towards profound change. Through the existence of gossip, this film succeeds in creating momentum that builds tension and complexity in the characters' lives. In this context, gossip plays an important role in shaping relationships and influencing characters' decisions. The spread of information can break or strengthen emotional ties, creating tension that leads the story in unexpected directions. The decisions made by the main characters in response to the gossip create a rich and deep psychological dimension, providing a depiction of internal conflict that resonates with the audience. The role of gossip in this film extends

beyond just an additional element; instead, it serves as a catalyst that fundamentally shapes the plot of the story. Without the gossip, the plot might not have reached the level of tension and complexity it did.

In this context, gossip is not just everyday conversation but has a complex social role in forming and maintaining social norms. By exploring gossip as a powerful narrative tool, *Tilik the Series* does not only provide an entertaining story but also dives into the psychological and relational layers of its characters. Gossip functions as a gateway to a world full of suspicion, lies, and uncertainty, together illustrating that social life is often deeply intertwined with complex and deep threads of gossip.

Types of gossip indicate certain characteristics or traits related to gossip. Meanwhile, the function of gossip describes the role or purpose of gossip in a particular context or situation. The relationship between the two reflects how the characteristics and motivations in disseminating information are related to gossip. This relevance shows that each type of gossip has special features that can lead to the implementation of certain functions. These relationships create a complex framework for gossip, understanding how gossip functions in various situations, and meeting various communicative and social needs.

In the process of data discovery and analysis, it was found that the most dominant type of gossip was aggressive gossip, identified in eleven cases. This suggests that gossip cases characterized by a confrontational or hostile tone are particularly dominant in the dataset. In addition, the data shows that the dominant theme or context related to the function of gossip revolves around everyday conversations. Daily conversations include discussions related to daily life, family problems, and internal household dynamics. It seems that everyday conversation becomes the main subject when people engage in gossip. The striking connection between aggressive gossip and everyday conversation becomes clear when disharmony arises in a family. Cases of conflict, tension, or disagreement within a family are the main source of aggressive gossip. In other words, when there is disharmony in a family, individuals are more likely to engage in aggressive gossip, spreading information or rumors that might contribute to further tension.

This relationship highlights the role of gossip as a mirror of family dynamics, especially when dealing with disharmony. Aggressive gossip becomes a means through which interpersonal conflicts within the family are expressed and disseminated. Understanding these relationships helps recognize the social dynamics and the impact of family-related problems on the prevalence of aggressive gossip in the dataset. The importance of this relationship lies in understanding how conflict within the family can trigger and strengthen aggressive gossip, thus illustrating that gossip is often the result of disharmony within the family environment.

CONCLUSION

Gossip is a social phenomenon that often occurs in everyday life, including in the context of television series or film. In the film *Tilik the Series*, gossip becomes an important element that influences the plot and characters, especially those performed by female characters. This research aims to examine the role of gossip by female characters in narrative development and character dynamics in *Tilik the Series*.

In this study, it was found that gossip in *Tilik the Series* tends to be aggressive and often occurs in the context of household conversations. This indicates a link between disharmony in the family and the spread of aggressive gossip by female characters. The striking connection between aggressive gossip and everyday conversation becomes clear when disharmony arises in a family. Cases of conflict, tension, or disagreement within the family unit are a major source of aggressive gossip. In other words, when there is disharmony in a family, individuals are more likely to engage in aggressive gossip, spreading information or rumors that might contribute to further tension. This contributes to the understanding of the role of gossip in narrative and character formation in the Indonesian cultural context. The results of this research can also provide insights into the complexity of the dynamics of gossip.

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