

Feminist Analysis Of The Film “Kartini (2017)” Using Rolland Barthes Semiotics

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Abstract

The film "Kartini" by director Hanung Bramantyo is a film based on the true story of the life of an Indonesian female emancipation hero named Raden Ajeng Kartini. The purpose of this research is to tell about the condition of Javanese women at that time, Kartini struggled to achieve her ideals, namely equalizing the rights of women and men. The method used in this research is a qualitative research method that is descriptive and uses semiotic analysis. The analytical method used in analyzing the film "Kartini" is Roland Barthes' semiotic analysis method, namely in the form of two-stage signification (two orders of signification) with a system of signifiers and signifieds which is also called denotational meaning in the film "Kartini". first level. and significance. The second stage is a second level connotation analysis of scenes that show a depiction of femininity in the Kartini film. The results of this research were the discovery of 3 stereotypes formed in the film "Kartini". First, the stereotype of women as supporting the household. Second, the stereotype of women as dandies or people who like to dress up and attract men's attention. Third, the stereotype of women is in second place after men or second class. The conclusion obtained from this research is that the denotative meaning in the feminist analysis of this film scene illustrates that women had social inequality in the eyes of Javanese society in the Kartini era. in describing the feminist analysis of the character Kartini in the film Kartini is clearly depicted in every scene.

Keywords : Gender, Semiotics, Rolland Barthes

INTRODUCTION

Issues concerning women nowadays fill many discourses in our society, in addition to political and economic discourses. This women's issue becomes even more interesting when the awareness of injustice between the two sexes (men and women) – which is often called gender inequality – is getting higher in our society. Women, who are currently more numerous than men, do not fill and occupy the public sectors that are influential in determining important decisions and policies. Even though women enter the public sector, their position is always below men, especially in the political field. This fact does not only occur in developing countries such as Indonesia, but also occurs in developed countries such as Western Europe and the United States (Suparto & Septiadini, 2022).

Various efforts have been made to elevate the status and position of women to be equal to men through various institutions, both formal and non-formal. The final goal to be achieved is the realization of gender justice (social justice) in the midst of society. Among the strategies pursued to achieve justice is involving women in development. This strategy became dominant in the 70s. After the United Nations established the first decade of women's development, since then almost all third world governments have begun to develop ministries for the role of women in development (Karkono, 2020).

Providing equal opportunities for women to carry out activities in various fields as men does not guarantee the realization of gender justice. The main cause is the low quality of women's resources which results in their inability to compete with men in development, so that important positions in government and the business world are dominated by men (Chotimah, Jambak, Zawawi, & Munjiyat, 2023).

Based on data owned by the Minister of Women's Empowerment and Child Protection (PPPA) I Gusti Ayu Bintang Puspayoga the level of gender equality in Indonesia is still low. This is reflected in the gender equality index released by the United Nations Development Program

(UNDP). Indonesia is ranked 103 out of 162 countries, or the third lowest in ASEAN in 2020. According to research titled the Global Gender Gap Report 2021 from the World Economic Forum (WEF) states that countries in the world are still facing the problem of gender inequality. In general, this research projects that gender equality will be achieved within the next 135 years and the conditions of the Covid-19 pandemic have contributed to exacerbating gender inequality in various parts of the world. Based on the report, in 2021 Indonesia is ranked 101 out of 156 countries and has decreased by 16 rankings compared to the previous year. Indonesia has closed 68.8% of the overall gender gap (Marasabessy, 2021). Compared to neighboring countries in Southeast Asia, Indonesia is still quite behind with 7th position out of 11 countries in this region. Indonesia is under Vietnam, Thailand, and even Timor-Leste. The first position in Southeast Asia is occupied by the Philippines, followed by Laos and Singapore .

In today's modern era, the development of mass media is growing rapidly. This makes the mass media an information center that has a very important role for human life in meeting their needs for various sources of information and playing an active role in development. Not only men, women are also required to participate in filling development. Every human being must have an independent and assertive attitude, in addition to the freedom to develop himself according to his potential as a human being (Sinuraya, Azhar, & Sazali, 2022).

Women and the mass media are two aspects that cannot be separated from one another. There is almost no type of mass media that does not raise the figure of women in its coverage. The world of women today has indeed experienced extraordinary changes. But issues of equality and gender relations still continue to adorn the discourse of the mass media to this day. Women are often an interesting topic to talk about, especially in the mass media. The existence of women in the mass media, whether through advertisements, films or news, is not represented proportionally. The concept of gender that is often presented by the media is that women are always described as very typical, namely their place at home, acting as housewives and caregivers, depending on men, having gentle, polite, patient, compassionate characteristics and also constructed as people who cry easily, explode. emotional outbursts and grumpy (Rahayu, 2020). The root of all this is actually the dominant ideology in society, namely patriarchal ideology. Patriarchal ideology positions women as objects, which in turn provides opportunities for the media to commodify women's bodies (Wardah & Kusuma, 2022). This stereotype against women is then raised by the media industry and spiced up through the choice of diction which is hyperbolic and tends to corner women Especially for women who have multiple roles, apart from being housewives as well as acting as career women. The role of women is always supported by men while continuing to maintain myths that are understood according to tradition and understandings of hidden oppression: For example, women may work as long as they do not forget their nature as women, women may have careers as long as their household is not neglected, women may engage in politics as long as they do not become leaders etc. As a result, many women feel that there are restrictions imposed by men.

On the other hand, the mass media which is a cultural agent is very influential on the condition of society, because modern society consumes media in an amount and intensity that cannot be compared to previous times. The mass media is not the only means of communication, but its position is becoming increasingly central in a society whose members interact less and less directly. The mass media is practically present all day long in people's lives, and the existence of films today has a different meaning compared to other mass media (Butler, 2008). The above problems raise women's awareness of the imbalance in their position compared to the position of men in society. As a result of this perception, various attempts have arisen to examine the causes of this inequality in an effort to eliminate and find a formula to equalize the rights of women and men in all fields, according to their potential as human beings. This effort to liberate women from

various treatment inequalities in all aspects of life is called the feminist movement (Narti & Sari, 2022).

However, society generally thinks that the feminist movement is a movement of rebellion against men against the values and social norms that apply to society. The definition of feminism (feminism) is somewhat different from emancipation because in the sense of feminism there is an imbalance of gender sensitivity, which is considered detrimental to women. However, unlike the emancipation movement, the feminist movement does not limit itself to demands for equal rights, but also questions and fixes gender inequality that exists in society and has a detrimental impact on women. Thus, in feminism it is hoped that changes in order in all fields will become more equitable in responding to the interests of men and women (Zaimar, 2017).

Gender differences are actually not a problem as long as they do not give rise to gender inequalities. However, the problem is that gender differences have given rise to various injustices, both for men and especially for women. Gender injustice is a system and structure in which both men and women become victims of the system. To understand how gender differences cause gender inequality, one can see through various manifestations of injustice that exist where gender injustice is manifested in the form of injustice, namely, marginalization or the process of economic impoverishment, subordination or assumptions that are not important for political decisions, stereotype formation or through negative labeling of violence (violence.), more workload (burden) as well as socialization of the ideology of gender role values. Manifestations of gender inequality cannot be separated because they are interrelated and affect each other dialectically (Octavita & Zaimar, 2018).

Meanwhile, there are still many people who think that the difference in position between men and women or gender discrimination that exists in social life is a normal thing that happens and is justified by religion. They do not feel discriminated against in everyday life, neither women nor men have considered this as the nature of God. The social and cultural constructions above are just a few examples of the existence of a gender bias ideology that exists in the mass media and society. This results in the problem of the position of women who are always below men. Gender bias and patriarchal culture cannot be separated from the various messages conveyed by the media. This can confirm that the mass media is controlled by groups that construct gender injustice in the mass media.

The problems faced by women related to the feminist movement are social realities faced by women throughout the world, including Indonesia. From the social reality faced by humans, especially women, it gives an idea for writers to put it into a work in the form of a film.

Film is something unique compared to other media because it moves freely and is fixed. Its translation through visual images and real sound also has the ability to deal with an unlimited variety of subjects. Another advantage of film is that it can embrace people from various groups, from the lower class to the upper class. It is this element that makes film an alternative art form that is in great demand by the public. By carefully observing what it is possible to offer a film through the events behind the story, film is also an expression or statement of a culture and reflects and states aspects that are sometimes not clearly seen in society. the post-production (editing) stage when all the parts become one unified story (Sutomo & Adim, 2023). That is how every long process in making a film becomes the main attraction for the audience.

According to Irawanto (in Ridaryanthi & Jinguli, 2021), films always influence and shape society based on the message behind it, without ever doing the other way around. Criticism that arises against this perspective is based on the argument that films are portraits of the society in which they are made. Film always records the reality that grows and develops in society, and then projects it onto the screen.

The world of cinema today has been able to grab the attention of the public. Even more so after the development of mass communication technology which can have a major influence on

the development of the world of cinema. Currently, there are many creative and innovative works of art that have become public consumption, one of which is through the medium of film. Film has become a business field for film production houses because of the growing number of enthusiasts, especially the millennial generation, namely teenagers and adults. Especially nowadays, there are various film genres that are very varied so as to attract people's attention to the themes and stories contained in films. Films can also be a place for public opinion, meaning that something you want to convey to the public can be through films. Many things can be conveyed through films, be it about family, social issues, or in the form of a biography or the life story of a leader known to the world.

Filmmakers can convey certain messages in each of their film productions, including social criticism and reflection on the realities that occur in society. One of the issues of representation in films as well as other media products that has been widely debated until now is the issue of gender discrimination. One of the films that has been debated among the wider community is the woman with a turban necklace which was released in 2009, the film starring Revalina S. Temat, Reza Rahardian, and directed by Hanung Bramantyo, reaped various polemics in the community, because this film raised the issue of women being discriminated against in the Islamic boarding school environment.

Apart from the film *Perempuan Berkalung Turban*, another film that has shaken up the Indonesian film industry is the film *Marlina the Killer in Four Acts*. The film tells about Marlina, a widow who experiences violence, harassment and rape. Marlina's character depicts social realism such as gender inequality and the spirit of feminism of a woman. Mouly Surya and Rama Adi as scriptwriters and story ideas by Garin Nugroho, present a very patriarchal culture, where women only deal with kitchen and mattress matters, women must submit to men. This presents a cultural picture of gender bias in several ethnic groups in Indonesia, which still view women as having a different position than men (Arifin & Anshori, 2022).

It is the same as Indonesian films which began to convey feminist ideas, films in the western world too, and even such ideas had emerged much earlier in the 1980s, namely the film *The Stepford Wives*, which was quite different from the reality of the 1980s film. The 1960s tended to convey women as male objects. Muenurut Mulvey (in Erlina, 2021) in the journal "New Currents of Indonesian Islamic Feminism in Religious Film" written by Lukman Hakim stated that the exploration of the female body in classic Hollywood cinema is the object of masculine desire in order to arouse pleasure in a phallogocentric society. Objects and images of women's bodies that are presented through films are a source of arousing sexual desire through fantasy.

Through fantasy, the audience is thought to be able to give meaning to objects and to arouse sexual desire. Theoretically, Muvley emphasized that in a patriarchal society, the way men watch is active, while women are passive. According to Masment, in the journal "New Currents of Indonesian Islamic Feminism in Fim Religion" written by Lukman Hakim, he stated that as a result of the feminist movement, television and cinema films tended to take issues of gender injustice seriously. Several films such as *The Stepford Wives* which was produced in 1974 and then remake in 2004. This film explicitly criticized the domination of the patriarchal system that was rooted in western society at that time (Danesi, 2015).

Through such depictions, according to Fry in Sunarto's book "Television, Violence and Women" women also experience violence and oppression perpetrated by a network of powers, in various forms, for example, in the form of job discrimination, wage discrimination, sexual harassment, dependency on husbands. , restrictions on social roles, as women, housewives and so on. From the various opinions that have been stated above, it can be seen how gender roles are constructed by the media which is the most effective communication tool in constructing people's mindsets.

The problem of gender inequality between men and women has existed since the time of our ancestors. This is explained in the book "Sarinah" written by Soekarno. When women cannot hunt with men because they contain and look after their children. Apart from Soekarno, historian Reggie Bay also explains the oppression of women that occurred during the Dutch East Indies colonialism in his book "nyai and concubines in the Dutch East Indies". In the book, it is revealed that the history of concubinage of women occurred almost during the Dutch colonial era in Indonesia, namely in the early 16th century, since the arrival of a large number of European trade groups to Asian countries, these trade groups were dominated by men and only a few women participated. women's deficit seems to be a separate problem for many European men. This deficit can be overcome by concubinage where white men live with women of various ethnicities in Javanese, Sundanese, Chinese and Japanese Indonesians. This proves that the relationship between men and women which concerns their position in the household or social life is an issue that is very sensitive and always interesting to discuss until now, this problem has not found a bright spot and a meeting of understanding.

Apart from Reggie Bay and Soekarno, a well-known writer in Indonesia, namely Pramodya Ananta Toer, also reflects on the life of women during the Dutch and Japanese colonialism in several of his novels. Earth of Mankind is one of the trilogy novels created by Pram when he was a political prisoner during the New Order era and was exiled on the island of Buru. In this novel, Pram tells about the reality of women from the lower middle class who lived in the colonial era who were sold by their parents to become "Nyai" (a term for Dutch women's pets/mistresses). The character of Nyai Ontosoroh, who is only a concubine of a powerful Dutch landlord, illustrates how the image of a woman with the title "Nyai" received various kinds of discrimination from the Dutch government at that time.

The various examples above show how the concept of gender is in the reality of Indonesian people's lives from colonialism to the present. The concept of gender is a trait inherent in men or women that is socially and culturally constructed. For example, that women are known to be gentle, beautiful, emotional, or motherly, while men are considered strong, rational, manly, might. The concept is like a set of roles that have costumes or masks in theater to convey to others that we are feminists or masculine. One of the most interesting things about gender is that these roles change over time and differ from one culture to another.

Lately, Indonesian cinema has been dealing with stories based on character biographies. The national film industry is now enlivened by the presence of the film *Kartini* (2017) by Hanung Bramantyo. One of the films based on the true story of the struggle of Kartini, the most popular female hero in Indonesia in fighting for education for women and the feminist movement. Through the film *Kartini*, the production house Legacy Pictures is working with Screenplay Films to try to bring back a different *Kartini* figure ahead of the commemoration of *Kartini Day* which coincides on April 21 2017.

Even behind physical struggles, there is a spirit and thoughts whose value transcends space and time. There are values, motivations, and passions embedded in the hearts and minds of the heroes. In such conditions, Indonesian filmmakers uncover the veil about *Kartini* based on their own version of interpretation and with their own point of view. The *Kartini* film (2017) version of Hanung Bramantyo is *Kartini*'s third appearance on the big screen after the *Sjumandjadja* version of the *Kartini* film in 1984, Azhar Kinois Lubis's *Love Letter Film for Kartini* in 2016.

In this film, the narrative of *Kartini* is almost the same cliché as Hanung Bramantyo's previous biopic films. However, there is a new discovery that is attempted to give the audience a different point of view. The appearance of the film *Kartini* (2017) seems to be somewhat different from previous versions of the film. *Kartini* is described as a brave figure with her cuteness and weirdness and there are scenes wrapped in imagination that rarely occur. This shows a

contemporary impression of the current millennial generation in the film (Ridaryanthi & Sinuyul, 2021).

The film itself has signs and meanings in every scene or scene. Movies also have signs and meanings, in general films are built with lots of signs. These signs include various sign systems that are mutually sustainable so as to form a message that has the expected effect or impact (Sobur, 2015: 128). Signs contained in a film generally contain many meanings and hidden messages. One of them is through the text, symbols, colors, costumes, settings, to the gimmicks of the players in the film. According to Littlejohn in his book entitled "Theoris of Human Communication" quoted from Alex Sobur (2013: 19) in his book entitled "Communication Semiotics" He argues that signs are a basis of all communication. Through human signs can communicate with each other.

The semiotics presented in films often attract the audience to understand deeply the moral messages contained in them. The analysis carried out on semiotics in films will generally not be perfect if it is analyzed with only one viewing. Film media is also a representation of people's social life, representation is an illustration of something in life that is represented and illustrated through certain media. One of them is the mass media of television, newspapers, radio, films, music and various other things (Maharani, Mardiyah, Fatihah, Destianingsih, & Satria, 2022).

Therefore it becomes interesting to explore what signs there are in this film. Especially how the signs in this film represent the meaning of love in intercultural communication. Movies are generally built with lots of marks. The signs are collaborated to achieve the desired effect. Because film is a visual and audio product, these signs are in the form of images and sounds. These signs are a picture of something. To know it all, we can examine it through a semiotic approach. Because signs never really tell a whole truth. It is only a representation, and how something is represented and the medium chosen to do so can greatly influence how people interpret it (Permatasari, 2020).

Of the many existing semiotic models, the researcher chose Roland Barthes' semiotic model, because according to him, all cultural objects can be processed textually. The intended text is not only related to linguistics, but all can. So semiotics can examine various kinds of texts such as news, films, advertisements, fashion, fiction, poetry, drama. Based on the background above, the researcher is interested in conducting research which will be outlined in a thesis proposal with the title Feminist Analysis on the film "Kartini (2017)" using Rolland Barthes semiotics.

RESEARCH METHODS

Research paradigm

The paradigm that will be used by researchers is the constructivism paradigm. The constructivism paradigm views social reality as something that is whole, complex, dynamic, full of meaning, and the relationship of symptoms is interactive (Veralda, 2023). Guba stated that philosophers of science believe that facts exist only within the framework of theory. The basis for finding "something really exists" and "actually works" is non-existent. Reality exists only in the context of a manual framework (construct) for thinking about that reality. This means that reality exists as a result of the construction of one's thinking ability. Guba further stated that constructivists agree with the view that research is not value-free. If "reality" can only be seen through the theory window, then it can only be seen equally through the value window. Many constructs are possible. This means that research on a reality is not value-free. Reality can only be examined with a value-based view (window/glasses).

Guba further put forward a basic belief system in constructivity researchers, as follows. The assumption of ontology is that reality-reality exists in the form of multiple mental constructions, socially and experientially based, local and specific in form and content, depending on those who put it forward (Hendarsyah, 2020). The epistemological assumption is that the researcher-subjective and the researched are combined into a complete and single (monistic) knowledge. The findings are literally the creations of the process of interaction between the researcher and those being studied. The methodological assumption is individual hermeneutic-dialectical-construction, hermeneutically stated and refined with the aim of producing one or several constructions that are substantially agreed upon (Tiwiyanti & Sofiani, 2020).

Research methods

This research is qualitative, namely research that produces descriptive data, in the form of written or spoken words from people and observed behavior. In other words, qualitative research is research that examines data in depth about all the complexities that exist in research without going through statistical procedures or other forms of calculation. The type of approach taken in this study uses semiotic analysis. Semiotics is the science of signs. Semiotics can be defined as a science that studies a wide range of objects, events, all cultures as signs. A sign is defined as something that, on the basis of previously established social conventions, can be considered to represent something else.

Researchers used a qualitative research approach. Qualitative is research that is interpretive (using interpretation) which involves many methods, in examining the research problem. The use of these various methods is often referred to as triangulation, intended for the researcher to gain a comprehensive (holistic) understanding of the phenomenon he is studying. Qualitative research according to Flick is a specific relationship to the study of social relations related to the fact of the pluralization of the world of life. Qualitative research according to Bogdan & Taylor is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior directed at the background and the individual as a whole.

Qualitative research is research that aims to gain a deep understanding of human and social problems, not to describe the surface part of a reality. Qualitative research builds knowledge through interpretation of multiple perspectives, from various inputs from all participants involved in the research, not only from the researcher alone.

Primary data sources are data obtained directly from research subjects using measurement tools or direct data measurements on objects as information to be sought (Hidayah & Qotrunada, 2021). The primary data source referred to here is the data source extracted directly from the film that was used as the research object, namely Kartini. Secondary data sources are data obtained through other parties, not directly obtained from research subjects. While the secondary data sources referred to here are data sources that are not from the Kartini Film (2017) which means in the form of writings that discuss issues related to the problems discussed in the study. Secondary data was obtained from literature that is in accordance with the research. Secondary data in this study were in the form of books, magazines, articles or scientific papers that could be used as supporting material in conducting research.

Selection of Respondents

The data source in this study is film, which means documented data. So the technique that needs to be carried out is the documentation technique, namely finding data about things in the form of notes, transcripts, books, newspapers, magazines (Setyaningsih & Palupi, 2022). The long duration of this film includes 2 hours which is sourced from internet downloads.

Object of research

The data analysis in this study begins with classifying the scenes in the film Kartini (2017) according to the formulation of the research problem. Then, the data were analyzed using

Roland Barthes' semiotic model by looking for denotative, connotative, and mythical meanings in each scene.

RESULT AND DISCUSSION

Description of Research Subjects



Figure 1. Description of Research Subjects

Kartini is an Indonesian biographical and historical film. This film was produced by Robert Ronny and directed by Hanung Bramantyo who also serves as a screenwriter with Bagus Dramanti and produced by Legacy Pictures, in collaboration with Screenplay Films. The Kartini film stars Dian Sastrowardoyo, Acha Septriasa, Ayushita, Deddy Sutomo, Christine Hakim, Reza Rahadian, Adinia Wirasti, Djenar Maesa Ayu, Denny Sumargo, Dwi Sasono and Nova Eliza . Kartini's shooting process began on July 20 2016 for 45 days in Jakarta, Yogyakarta and the Netherlands. Kartini was released on April 20 2017 in Indonesia with a duration of around 119 minutes.

The story in this film is set in a time period during the Dutch colonial era in the early 1900s. This film tells about the emotional journey and struggles of Kartini (Dian Sastrowardoyo). In early 1900, Indonesia was still colonized by the Dutch, and the island of Java was ruled by aristocrats under the supervision of the Dutch government. At that time, only aristocrats were allowed to go to school and receive an education. Even so, as the daughter of the Jepara Regent Raden Mas Adipati Ario Sosroningrat (Deddy Sutomo), Kartini was lucky to be allowed to attend ELS (Europese Lagere School) to receive an education even though only until the age of 12 years old. Although the education she received was limited, Kartini could read and write, even in Dutch.

Kartini is very close to her brother Raden Mas Sosrokartono (Reza Rahadian). Kartono provided lots of motivation and advice for Kartini. Before Kartono left for the Netherlands to continue his education, he presented Dutch books to Kartini. From the books given by Kartono, Kartini continued to explore and study Dutch. Kartini began to invite her younger siblings to join her in reading books. After that they started to develop their knowledge, Kartini started learning to write at her house, her younger sister Roekmini (Acha Septriasa) learned batik and Kardinah (Ayushita) learned to paint.

Raden Sosroningrat as a father who loves his son and his family is powerless against tradition. Kartini along with other sisters had to practice seclusion. Kartini grew up seeing firsthand how her biological mother, Ngasirah (Christine Hakim) became an outcast in her own

house and was considered a maid. His mother is not entitled to eat with his father. Kartini felt surrounded by the abuse of men. Kartini began to see a strange reality in her environment. Kartini rebelled, her soul screamed, especially after she grew up.

This then received a strong protest from Mr. and Mrs. Ovink-soer. They asked Raden Sosronigrat to loosen his seclusion and finally they succeeded in removing Kartini, Kardinah and Roekmini from their seclusion. They can meet people, dignitaries, officials and are so happy to get freedom.

Kartini did not stop looking for ideas to make the people of Jepara especially prosperous. Such as improving the economy of the people of Jepara by gathering mabel carving experts to work on various carving orders. Although there were many disagreements, starting with his older brother Slamet laughing at him and thinking that the motif for the painting to be engraved would not sell well in the Netherlands, and that the artist did not want to make the carving because he thought it would be cursed by God. However, with persuasion and support from his father, it finally happened and the woodcarving industry grew. Her father's open attitude towards Western civilization, known as a nobleman, was also inherited by Kartini, which caused young Kartini to interact with several Dutch people. One of the influential Dutch people in Kartini's life was Mr. and Mrs. Ovink-Soer. Mrs. Ovink-Soer became Kartini's best friend to confide in many things, especially the condition of women who were constrained by custom and tradition. Thanks to Mrs. Ovink-soer Kartini was introduced to the feminist movement in the Netherlands at the age of 20. It was Mrs. Ovink-Soer who introduced Kartini to the feminist journal *De Hollandsche Lelie*. It was in this journal that Kartini wrote her wish to have a pen pal from Holland. Her wish was reciprocated. A feminist named Estella Zeehandelaar responded and sent a letter to Kartini.

Kartini's correspondence with Stella made her mind more open. Kartini's writings in her letter became a record of Kartini's thoughts and ideas which were considered extraordinary. In her letter, Kartini was able to tell about the condition of women like herself who felt constrained, without even being able to choose their own future. Kartini also talked about many things, about her nation, including her concern for education.

Kartini fought all her life to fight for equal rights for all people and the right to education for all people, especially for women. Together with her two sisters, Roekmini (Acha Septriasa) and Kardinah (Ayushita Nugraha), Kartini founded a school in Jepara Regency for women and the poor in Jepara Regency.

When Kartini's aspirations had partially been realized and at that time Kartini submitted a proposal to the Netherlands thanks to Stella who had given her the opportunity to continue her education in the Netherlands, she also received a proposal letter from the Regent of Rembang Djojoadinigrat (Dwi Sasono). She actually didn't want the proposal because she was afraid that her aspirations would fail, but it was unusual to refuse an application from an aristocrat at that time. Kartini finally accepted the proposal on the condition that her future husband had to support Kartini in establishing a school for women and the poor. The Regent of Djojoadinigrat finally agreed to these conditions. .

Unfortunately, 3 days after Kartini received the Rembang Regent's application, the scholarship proposal she submitted to the Netherlands was granted. However, the scholarship that should have been Kartini's right, she gave to H Agus Salim from Padang. After Kartini married, her husband kept his promise by fully supporting Kartini's aspirations to educate the people of Jepara by establishing a Kartini School with a building next to the Regency Hall. Together with her two sisters, Roekmini and Kardinah, Kartini taught for the poor and created jobs for the people in Jepara and its surroundings.

Table 1. First Level Analysis of Roland Barthes Semiotics (Denotation)



<i>shot</i>	Dialog/Sound/ Text s	Visual
	<p>Ngasirah: "Women if they are good at cooking, dadi's husband feels at home." Kartini: "If so, cook it for yourself and the people you love." Ngasirah: "Grandmother, Ayu Duwe, her husband must be loved by Ngoro Ayu." Kartini: "Grandma Lanange is still single ora duwe bojo and supports this ideal, you will definitely love it."</p>	

Figure 2. Kartini and her sister cooking

<i>long shots</i>	Bookmarks	Sign	Feminist Standpoint
	<p>Kartini, Kardinah, Roekmini and Ngasirah were cooking and chatting</p>	<p>When Kartini, Kardinah, Roekmini and Passionate currently cook in the kitchen Then Passionate expresshis opinion was that women should be good at cooking, but Kartini was not agree with What Which said by Passionate. For Kartini a husband is someone who can be a partner to fight against the stupidity of women of that time, and not only of menmen who can get higher education and positions that Good women can too get a chance Which The same.</p>	<p><i>Viewpoint :</i> Women must be able to cook , <i>perspective :</i> this is not true , <i>outlook :</i> Women must rise from ignorance , <i>position :</i> Women are below boys in terms of education</p>

<i>shot</i>	Dialog/Sound/ Text s	Visual
<i>long shots</i>	<p>Busono: "Don't be stubborn. Come on.." Kartini: "No way!" Slamet: Busono, take him away"</p>	

Busono: "Insolent! He bites!"

Figure 3. Medium Kartini rebel while screaming

Bookmarks	Sign	Feminist Standpoint
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Kartini who is thrashing. There were screams and cries. Movement of hands and body shows that he is doing self-defense.

Kartini put up a fight against her two older brothers, Slamet and Busono, who forced her to sleep in the pavilion. There was a tug-of-war between them, then Busono carried him on his back by force. Until finally Kartini who kept screaming bit Busono's arm and Kartini ran but soon Slamet caught her body.

Viewpoint : Women were not under men ,
perspective : differences in thoughts were not allowed at that time ,
outlook : differences of opinion would get a strong reaction ,
position : Women had to obey what men wanted

Discussion

Kartini is an Indonesian biographical and historical film. This film was produced by Robert Ronny and directed by Hanung Bramantyo who also serves as a screenwriter with Bagus Dramanti and produced by Legacy Pictures, in collaboration with Screenplay Films. The Kartini film stars Dian Sastrowardoyo, Acha Septriasa, Ayushita, Deddy Sutomo, Christine Hakim, Reza Rahadian, Adinia Wirasti, Djenar Maesa Ayu, Denny Sumargo, Dwi Sasono and Nova Eliza. Kartini's shooting process began on July 20 2016 for 45 days in Jakarta, Yogyakarta and the Netherlands. Kartini was released on April 20 2017 in Indonesia with a duration of around 119 minutes.

Kartini's film is not just a film intended for entertainment, but various meanings contained in this film. Struggle, tenacity and determination are also found in this film about the true story of the Indonesian hero, Kartini. In this film, Kartini is described as a smart, persistent, brave and visible silliness. Since childhood he has been separated by his birth mother, as shown in Figure 4.2. The voice of Kartini's screams and cries is like feminists who voice criticism of the injustices received by women.

For years Kartini lived her life in the room, she noticed that she was locked up. He thinks fate can be changed if there is a will. Kartini received a lot of advice and advice from Kartono. Kartini also received books as gifts from her older brother before going to the Netherlands to continue her education. Kartini also began to read more books, until her passion for reading turned into her routine at the pavilion. This is what made Kartini realize and justify Kartono's words. Kartini was very grateful to Kartono for showing her the way to free her mind. He also sent a letter to Kartono in the Netherlands with the core message stating that Kartini wanted freedom without anyone controlling it, thereby limiting her movements to change the existing order so that it became more balanced and fair for her. As seen in Figure 4. Until finally, her two sisters, Kardinah and Roekmini, entered the same seclusion room as Kartini. In her seclusion room, Kartini also invited her two younger siblings to read the books she got from Kartono. He does this so that their minds can be free and can be themselves.

All of Kartini's brilliant ideas emerged when her father's guests arrived as shown in Figure 4. Kartini brought a tray of tea for her father's guests at pringitan. Kartini immediately entered the pringitan and immediately cut off their conversation without fear of being scolded by her father. He flattered his father and expressed his admiration for Mrs. Ovink-soer who was the author of the famous magazine De Hollandsche Lelie. He hoped that what he did could change his father's mind to give him freedom (Smith, Patmos, & Pitts, 2018).

Seeing the potential and intelligence of his beloved daughter, Raden Sosoroningrat finally made concessions to them. However, Slamet and Busono, who are his older brothers, did not support their father's attitude, which made them stricter towards Kartini, Kardinah and Roekmini.

As seen in Figure Kartini and her two siblings tried various ways to inform Mrs. Ovink-soer, because she wanted to give Mrs. Ovink-soer her writing. Kartini also managed to send her letter by placing it in the food she made for Mrs. Ovink-soer. This hard effort is the same as the feminist movement to look for opportunities to gain women's freedom and independence from injustice. For this reason, women must fight for equal rights and obligations.

Slamet's attitude which limited Kartini, Roekmini and Kardinah's movement was also known to Mrs. Ovink-soer from the letter she sent. As shown in Figure 4.8, when Raden Sosroningrat's family attended Tuan Sitjhoff's invitation in Semarang, Mrs Ovink-soer criticized Slamet's attitude by insinuating him not to restrain Kartini and hoping that Slamet would give him the freedom to voice his thoughts through writing. This shows that the feminist movement is not limited to demands for equal rights, but also questions and fixes gender inequality that takes place in the family system and has a detrimental impact on women.

Great determination and unyielding is shown in Figure Kartini was adamant so that the wayang paintings could be made, even though the woodcarvers refused Kartini's request. Kartini was determined to do something for the people of Jepara, so she dared to bear all the sins of the craftsmen. Kartini did this not for personal gain, but she also thought about the fate of the people of Jepara at that time so that the woodcarvers in Jepara would become more prosperous. This is related to the focus of Kartini's attention, which is not only a matter of education, but also an economic problem for the people of Jepara, especially wood carving (Cheng, 2018).

Kartini began to establish communication through letters of correspondence with her pen pals from the Netherlands, such as Estelle Zeehandelaar and Rosa Abendanon. Until Stella replied to Kartini's correspondence and Rosa Abendanon and her husband Tuan Abendanon came to Kartini's residence to see the situation in her environment. Kartini talked about the situation of Javanese women in Jepara who cannot have equal opportunities and rights because they are confined by tradition. Kartini could not accept the condition and fate of Javanese women who had few opportunities to get an education. It was from there that Kartini was interested in the progress of European women's thinking. Kartini's desire arises to promote indigenous women with education which Kartini believes is one of the ways to change the destiny of a nation.

Kartini's persistence to provide education for women gradually materialized. As seen in Figure although it was only a small study area that he and Kardinah and Roekmini built on the back porch of the regent's house, not far from Kartini's room. Kartini teaches Dutch script to her students who are children in the Jepara Regency environment (Cornelissen, 2020).

When Kartini attended a recitation held at the residence of her uncle, the Regent of Demak, Kartini, who heard Kyai Soleh Darat translate surah Al-Fatihah, was immediately amazed, because she had never known the translation of surahs of the Koran. At that time, the Dutch forbade people on the island of Java to interpret the verses of the Koran. Kartini was very lucky to be able to come to the study and know the interpretation of Al-Quran surah Al Fatihah. Kartini also asked Kyai Soleh Darat to translate the Koran and make it into a book so that later Muslims could properly understand the basics of life contained in the teachings of Islam. Seen in Figure (Romadona & Setiawan, 2020).

Family tension and conflict can be seen in Figure. Kartini remained in her position to wait for an answer to the scholarship application letter to the Netherlands and even she also stated all the conditions in front of her family. However, there was constant opposition from RA Moeryam, Kartini's stepmother, who did not agree with Kartini's ideas. Kartini also remained strong with the situation that depressed her heart and with her stance she continued to express her desires and all the thoughts that were holding her back (Doorley & Garcia, 2020).

Based on the results of the discussion above which is an analysis of research through the Representation of Feminism in Kartini's film which is analyzed through Roland Barthes' semiotic analysis of the meaning system of denotation signs (the actual meaning that is depicted) and

connotation (interpretation or deep meaning of what is depicted) the writer draws conclusions that the pieces of the images examined contain scenes showing that feminist movements and thoughts can be voiced as an effort to change gender inequality which is considered detrimental to women, as seen in Figure. Scenes that really show Kartini's struggle to fight for equal rights for women are shown in Figure. The forms of depiction are in the form of dialogues, words and scenes that appear in the cut images along with their explanations both in denotation and connotation (Petrou et al., 2018).

There are many things that inspire in this film, such as her struggle to encourage and move women to be able to advance, not only advancing the welfare of life but also the thoughts of other people. This is in contrast to Javanese culture in ancient times which was synonymous with accepting and adhering to all rules (Malecki, Keating, & Safdar, 2021). Women, although in a lower position than men, are also entitled to education. Education is needed to change a person's destiny so that his life in the future will be better.

CONCLUSION

Research conducted by the author on Hanung Bramantyo's Kartini film to analyze the representation of feminist values through the character Kartini using Roland Barthes's semiotic analysis approach, produces a conclusion which is the result of the author's own interpretation and interpretation. Therefore, from the conclusions that the authors draw from this research, there may be different perspectives and interpretations from other people when watching this film. The author concludes several things, including the following: The denotative meaning in the feminist analysis of this film scene illustrates that women have social inequality in the eyes of the Javanese people during the Kartini era. In describing the feminist analysis of Kartini's character in the Kartini film, it is clearly illustrated in every scene. Through Roland Barthes' semiotic analysis which the writer uses to study the object of research in this paper, the writer gets a lot of feminist values in the dialogues/images/scenes produced by Hanung. Through Roland Barthes' semiotic analysis, namely the meaning of denotation and connotation signs, the author interprets the dialogue/picture/scene created by Hanung Bramantyo containing his views on a struggle in self-liberation from the injustice experienced by Javanese women at that time who did not get the same opportunity to continue their education and how to change the views of indigenous people, especially Javanese women who think that life is only for marriage. According to the author's interpretation, Hanung tries to express his admiration for the figure of Kartini by showing the wisdom of Javanese cultures through this film. Hanung Bramantyo himself made this film to welcome Kartini Day which coincided on April 21 2017 and was triggered by Hanung Bramantyo's own embarrassing experience during the commemoration of Kartini Day at his school. This is based on every dialogue/image/scene that appears in the film. Hanung presented the value of feminism through the character Kartini in the Kartini film. The connotative meaning in the analysis of feminists in this film scene illustrates that Kartini is able to provide various ideas or strategies to convey the ideas or ideas she has in mind to her father and great teacher Mrs. Ovink Soer. Starting from rebelling against his family, reading books for the advancement of education, sharing books and knowledge with his younger sisters and underprivileged children around him, until Kartini was able to provide conditions for marriage to her parents and future husband. The meaning of myth in the feminist analysis in this film scene describes a message or communication system that functions to express Kartini's inner voice to parents, family, and society that women can work, go to school, and not only to get married.

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