

Patriarchy and Women’s Emancipation in Indonesian Film: Marlina the Murderer in Four Acts and Perempuan Berkalung Sorban

Nabila Marasabessy
Universitas Airlangga (UNAIR), Surabaya
nabila.marasabessy-2020@fisip.unair.ac.id

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Abstract: This study aims to analyze the differences in the concept of women's emancipation displayed by Marlina in the film Marlina the Killer in Four Acts and Anisa in the film Perempuan Berkalung Sorban. These films tell different stories about women who fight for their rights, but both have a storyline in which Marlina and Anisa are shackled to a patriarchal culture. This study uses data analysis based on John Fiske's television code theory and semiotic analysis with a gender approach. An in-depth analysis and study show the character of women's emancipation in the second film. First, the Marlina film, The Murderer in Four Acts, shows an emancipated female character who can live independently and dare to defend herself when insulted or sexually harassed by men. Women are also entitled to the same legal justice as men. Meanwhile, the concept of emancipation in the film Perempuan Berkalung Sorban shows the emancipated character of women who have the right to reject polygamy and gain extensive knowledge but remain in their nature as children, mothers, and wives. Women also have the right to express their thoughts and feelings and choose whom they will marry.

Keywords: Patriarchy, Emancipation, Film, Semiotics

Abstrak: Penelitian ini bertujuan untuk menganalisis perbedaan konsep emansipasi perempuan yang ditampilkan oleh Marlina dalam film “Marlina Sang Pembunuh dalam Empat Babak” dan Anisa dalam film “Perempuan Berkalung Sorban”. Kedua film tersebut menceritakan perempuan yang memperjuangkan haknya, namun keduanya memiliki jalan cerita yang berbeda dimana Marlina dan Anisa sama-sama terbelenggu budaya patriarki. Penelitian ini menggunakan teknik analisis data berdasarkan teori kode televisi John Fiske dan analisis semiotik dengan pendekatan gender. Berdasarkan hasil analisis dan kajian mendalam menunjukkan karakter emansipasi perempuan pada kedua film tersebut. Pertama dalam film Marlina The Murderer in Four Acts menunjukkan karakter emansipasi perempuan yang dapat hidup mandiri dan berani membela diri ketika dihina atau dilecehkan secara seksual oleh laki-laki. Perempuan juga berhak atas keadilan hukum yang sama dengan laki-laki. Sedangkan konsep emansipas dalam film “Perempuan Berkalung Sorban” menunjukkan karakter emansipasi perempuan yang memiliki hak untuk menolak poligami dan memperoleh pengetahuan yang luas tetapi tetap dalam kodratnya sebagai anak, ibu, dan istri. Perempuan juga berhak berpendapat untuk menyampaikan pikiran dan perasaannya serta memilih dengan siapa mereka akan menikah.

Kata Kunci: Patriarki, Emansipasi, Film, Semiotik

Introduction

In human life from the dark ages to civilization, women's groups are often the object of discrimination to objects of violence by groups of men. The perpetuation of women's human rights violations is caused by many things such as patriarchal culture that still prevails in society and laws that are still discriminatory. The book *Introduction to Gender And Feminism* wrote by Alfian Rokhmansyah (2016) explains that patriarchy puts men in a higher structure than women. Men are positioned as the sole rulers who can do everything. Men also have a leading role in regulating the social system. Instead, this culture of patriarchy keeps women positioned at low points. For example, women are not given the freedom to create and express ideas. Women are not given the same access as men for *self-improvement*. Women are also not given the freedom to make decisions even when it comes to their self-esteem.

The increasing discriminatory treatment of women will lead to the women's emancipation movement. The birth of the female emancipation movement was due to the social drive for a condition of oppression that reached the cusp of culmination. Emancipation itself means liberation from mastery or shackles derived from culture or interpretation of religious teaching. In Indonesia, the women's emancipation movement was first pioneered by Kartini. In the book *Habis Gelap Terbit Terang*, Kartini defines women's emancipation as the struggle to get an education in school and reject polygamous marriage. It was motivated by the life of R.A. Kartini, who was shackled by Javanese culture, where Javanese women's culture was to take care of the kitchen so that there was no need for school and adhere to the feudal system that resulted in polygamous marriage (Mustikawati, 2015).

However, as the age of patriarchal culture evolved, it also changed. In the past women were not allowed to work, especially for married people. Women were not allowed to pursue higher education; then, women were only given roles in the domestic sector, aka kitchen and home affairs. Nevertheless, in this digital era patriarchal culture transforms, a form of discrimination against women is precisely sourced from the media itself, namely digital media. For example through *cyberbullying* culture and the provision of negative stigma such as Pelakor (Perebut Laki Orang/ People's Husband Snatch). Therefore, the concept of female emancipation is also constantly changing shape but in principle remains the same. It depends on the changing times that affect

changes in people's behavior and differences in conditions - special conditions that bind groups of women.

Until now, the rate of discrimination against women in Indonesia is still relatively high. There are still frequent cases of violations of women's human rights ranging from Domestic Violence (KDRT), sexual harassment, early marriage, minimal or even the absence of space for women in specific fields, negative stigma for working mothers to negative stigma against divorced women (Sakina, 2017). According to the Central Bureau of Statistics Gender Inequality Index (IKG) in Indonesia is still high but decreased from 0.4666 (2015) to 0.421 (2019). Ironically, in the Komnas Perempuan Year-End Note in 2021, Online-Based Gender Violence (KBGO) reported to Kompas Perempuan in 2020 rose to 940 cases. Released by Kompas (June 20, 2021), KBGO tends to rise during the pandemic period.

The struggle for women's emancipation in Indonesia is still long to reach the peak of its success. The media has a very significant role to play in the struggle of the women's emancipation movement. The film is a mass communication medium that is not free of practical values to bring positive messages and influences in shaping public awareness of the concept of women's standing balanced with the group of men in a social system (Karkono et al., 2020). Several Indonesian films are in the direction of the struggle for female emancipation. However, two films appeal to the author, namely "Marlina the Killer In Four Acts" and "Perempuan Berkalung Sorban."

Both films are equally themed on women fighting for their rights, but both have different storylines and cultural backgrounds. *Marlina, The Killer In Four Acts*, is a film about a widowed woman named Marlina who struggles to defend her honor from a group of men and demands justice for being sexually harassed. Marlina is described as a woman from East Sumba. In the East Sumba district, women have a very low social status, so it is appropriate for them to be treated harshly there. Even in East Sumba there is a marital culture called Belis. Where men must give marriage dowry in the form of money or livestock. Then the culture is used as an excuse for men to behave arbitrarily towards his wife because it has paid the total amount of the belies. East Sumba regency also ranked second, with the highest violence against women and children in Indonesia (Basnapal & Wulan, 2019).

Meanwhile, *Perempuan Berkalung Sorban* tells about a pesantren woman named Anisa who struggles against pesantren culture. In her struggle, Anisa is often faced with the threat of going to Hell and getting God's curse for daring to defy kyai pesantren's orders. Anisa is told as the son of a kyai boarding school owner in East Java who lives in pesantren, where the culture in the boarding school teaches that the right to be a leader is a man based on their interpretation of the Quran. While the central role of women is to be a housewife, early marriage is highly recommended in addition to maintaining women's safety and avoiding slander (Anakotta, 2020).

In addition to having different storylines, the two films also have very different cultural settings and different sources of female mastery. In the film "Marlina the Killer In Four Acts" the source of mastery over women is east Sumba culture. While in the film "Perempuan Berkalung Sorban" the source of her mastery is the teachings of Islam that are interpreted and applied into pesantren culture. From the differences - differences that will give birth to the concept of emancipation of different women. Because of the differences in the concept of female emancipation in the films "Marlina the Killer In Four Acts" and "Perempuan Berkalung Sorban" then the author is interested in conducting a descriptive analysis of the concept of female emancipation portrayed by the character Marlina in the film "Marlina the Killer In Four Acts" and the character Anisa in the film "Perempuan Berkalung Sorban." So, this study aims to analyze the different forms of female emancipation in the film "Marlina the Killer In Four Acts" and "Perempuan Berkalung Sorban." In the end, the concept of female emancipation is not bound in one nutrition, depending on the binding cultural conditions. Moreover, every woman's struggle for justice can be interpreted as female emancipation.

Method

The type of research is descriptive qualitative research that aims to understand the conditions, behaviors and phenomena experienced by the research subjects following the problems studied in this case is about the differences in the concept of female emancipation in the film "Marlina the Killer In Four Acts" and the film "Perempuan Berkalung Sorban" (Moeleong, 2011).

The data sources of this study are (1) Films as material objects and (2) books or journals relevant to this study. The film to be studied is the film "Marlina the Killer In Four Acts" which aired in 2017 and was directed by Mouly Surya. Garin Nugroho wrote

Marlina's film. Furthermore, the film "Perempuan Berkalung Sorban" is Hanung Bramantyo who is also the director. The data from this study are excerpts of dialogue, monologues and narratives in the film, and symbols in each scene that correspond to the purpose of the study.

The data collection techniques in this film use the technique of seeing, observing each scene, recording codes that show female emancipation and analyzing the data in *Marlina the Killer in Four Acts* and "Perempuan Berkalung Sorban". All stages are performed over and over again until the researcher understands the meaning contained in the film. There are several theories related to semiotics, including the semiotic theory according to Roland Barthes which interprets the code through two stages, namely the denotation stage and the connotation stage (Miftahuddin, 2018). But the data analysis techniques in this study are based on John Fiske's theory of *The Codes of Television*. This study using semiotic analysis with a gender approach as well as paradigmatic and syntagmatic analysis. The syntagmatic analysis aims to identify essential codes or signs that significantly affect usage. At the same time, the paradigmatic analysis aims to study hidden code. The process of code analysis will be divided into three levels, namely 1) Level of reality which includes appearance, environment and behavior 2) Level of representation that includes camera and music and 3) Level of ideology that includes values or ideology patriarchy.

Results and Discussion

Film *Marlina The Killer In Four Acts* is a film with a unique story about the emancipation of women. Female emancipation fighters are often associated with having a broad insight, a higher educational background, being good at logical arguments, or coming from *the middle class*. But inversely proportional to the figure of Marlina. Marlina (Marsha Timothy) is a woman of the lower economic class. She is also not a woman with a good education seen from minimal argument resistance when verbally abused but the resistance is more to the behavior that Marlina shows.

In addition, in most films, the figure of female emancipation fighters is often portrayed as a weak, gentle, and sensitive figure. However, this is different from the film, where Marlina is portrayed as a woman so cold that she seems to have no feelings or is very brave, according to *Marlina the Killer In Four Acts*. She is also an independent woman

because her husband is dead. Moreover, he has some debts that he still has not paid including debts for his son's funeral. In the movie "Marlina the Killer In Four Acts" the concept of female emancipation is found in every behavior of Marlina. At the same time, Marlina's tendency to think is not so noticeable because Marlina is a very minimal argument. *Marlina The Killer In Four Acts* also received many prestigious awards including the award for best screenplay at the 11th edition of FIFFS Morocco and as Asia's best film from The QCinema film festival in the Philippines (Ersyad &Intan, 2020).

While the film *Perempuan Berkalung Sorban* is a film based on the story of the novel by Abidah El Khalieqy which according to Arimbi (2009) presents a different concept of female emancipation than usual in the perspective of Muslim women, the title of the film *Perempuan Berkalung Sorban* is arguably quite controversial because "Turban" has been constructed in the position of Muslim woman. Muslim women wear turbans on their heads and are symbols of religiosity. Nevertheless, in the film's title, Turban is constructed on women and used around the neck as a necklace instead of on the head. This will give birth to a much different construction (Arimbi, 2017).

Anisa pegs the figure of a woman with a turban in the film. Anisa (Revalina S Temat) is a pesantren owner in Java who lives and grew up in his parents' pesantren environment. Generally pesantren has its own culture where the culture is born from the results of the interpretation of the founders' pesantren against the teachings of Islam. One of these cultures is that pesantren women must be submissive and obedient to their kyai. Alternatively, if you already have a husband, then it must be subject to the husband's orders because the husband is the family leader. However, Anisa is portrayed as a pesantren woman with a very different character to the typical pesantren woman. Anisa is a woman who wants to be free from the shackles of pesantren culture which she thinks is not following what she thinks is true. In the film "*Perempuan Berkalung Sorban*", the concept of female emancipation is strongly reflected in Anisa's thoughts and behavior.

The Concept of Female Emancipation

The birth of the concept of female emancipation today is inseparable from a long history. In Zaenal Abidin (2017), women's emancipation results from gender equality or feminism movement. Departing from the Pre-Islamic period in the Arab region where the presence of women is considered a burden even a disgrace in the Arab family

jahiliyyah. Women are also positioned as inheritable items. This was also the case among Hindus in India, continuing among Roman Christians in Europe. Women are positioned as husband slaves; women are not allowed to work as teachers, as witnesses or in charge of civil office. Even ironically in France in the two centuries before Islam, the existence of women was questioned. The reality of women has disputed whether the woman is human or satanic? Is she human or an animal? Because women are in no way given the right to speak. Then was born the declaration of women's emancipation in France in 1791. Declaration of female emancipation emerged from the pen of Olympe de Gouges, who's Declaration of the Rights of Woman and the Female Citizen mirrored that of the Declaration of the Rights of Man and of the Citizen, published a few years earlier in 1789, in order to emphasize the revolution's failure to recognize gender inequity within the new emerging French society (Stanton, 2020).

Kartini first echoed the concept of female emancipation in Indonesia through literary works written in letters that were later recorded in a book entitled *Habis Gelap Terbit Terang*. In the research conducted by Anggraini (2021) it was explained that the concept of female emancipation based on Kartini's thinking is that women have the right to choose with whom to marry, meaning Kartini refuses forced marriage. Women also have the right to refuse polygamy. Women are also entitled to have extensive knowledge and knowledge but remain in their nature as children, mothers and wives.

There are several explanations related to the concept of female emancipation. According to Munandar (1985:17) female emancipation is thought that men and women have equal rights or gender equality. In addition, female emancipation is defined as a movement to free women from shackles or dependence on men. As stated by Achmad Syafi'I Ma'ani (2013) women's emancipation is a struggle for women's groups to gain political rights in the sense of the right to vote, the right to be elected or to lead and the right to vote. Women's emancipation is also defined as a feminism movement that fights for absolute equality between men and women in all fields of politics, economics, education and society, where the movement is organized and departs from an awareness that women's groups are oppressed (Wahono, Haryati & Sumartini, 2015: 5).

In line with Omorodion (2018), women's emancipation is a process for women's groups to have the same rights as men in terms of economic procurement where women have the right to manage their own finances to ensure their welfare. This is

motivated by the phenomenon of so many women in Nigeria who have less education which ultimately has an impact on not getting a decent job. In addition, many women are prohibited from working for various reasons, including because they are seen as not having the ability compared to men or because of the authority of the man who has become her husband. Such conditions make women's economy very dependent on men and many are trapped in poverty.

On the other hand, the concept of female emancipation on the authority of the Qur'an is interpreted by authoritative scholars that there is no absolute similarity between men and women but the relationship between men and women is built on the principle of balance and complement each other. While respect for women is based on the principle of justice (Majid, 2021).

Signs of Female Emancipation Concept in *Marlina The Killer In Four Acts and Perempuan Berkalung Sorban*

The theory put forward by John Fiske about *television codes* emphasizes more on the level of reality and the level of representation. The level of reality further outlines code closely related to cultural aspects while the level of representation outlines code related to cinematography such as shooting and sound (Wulandari, 2020). Nevertheless, because the researcher focuses on analyzing the concept of female emancipation in this study, several aspects will be examined more deeply, namely related to thinking and behavior. Aspects of thought and behavior are only found at the Reality Level and the Ideological Level. Then both levels will be analyzed by researchers.

1. Reality Level

a. Appearance Aspects

The film *Marlina The Killer In Four Acts* depicts the life of sumba people. The language used by all figures is the Sumba language or ordinary language of Eastern Indonesia. In terms of appearance there is no noticeable difference in Marlina's appearance when compared to other East Sumba women in the film portrayed by Novi. The appearance aspect of Marlina's figure describes how to dress typical rural women in East Sumba. In some scenes in the film Marlina uses jarik subordinates from kain tenun ikat (Figure1).

In accordance with Hastadewa (2019) kain tenun ikat is one of the distinctive clothing cultures of East Sumba. Ikat woven fabric is produced by

women in East Sumba and sold to tourists. It is also their livelihood. In addition, Marlina is also described as a simple, innocent and unapologetic rural woman. As in (Figure2) Marlina only uses a top and subordinates are not patterned with tied hair. However, after Marlina is sexually abused by a man named Markus, Marlina changes her appearance by carrying a machete (long sword) and carrying a cut-off Mark's head as shown in (Figure3). So Marlina was impressed as a brave woman and had guts.



Figure 1



Figure 2



Figure 3

In the film *Perempuan Berkalung Sorban*, Anisa plays several roles, as a *santriwati* (female student) who is also the daughter of the Islamic boarding school owner and as Samsudin's wife who later divorced and then Anisa

married Khudory. From these roles, Anisa's appearance is portrayed as a simple and innocent *santriwati*. In the *pesantren* environment Anisa does not appear to use excessive makeup or *makeup*. As in (Gambar4) Anisa only uses a long headscarf, a long shirt and *jarik* subordinates with Javanese batik motifs. When Anisa graduated high school and married, Anisa's appearance is the same as a married Javanese woman who uses *daster batik* and *ciput* (short jibab) when inside the house (Figure5). However, there is a different appearance from Anisa's figure when riding a horse, Anisa uses pants like in (Figure6). Generally *santriwati* must wear a skirt and in the film the horse is depicted only to be ridden by Men.



Figure 4



Figure 5



Figure 6

b. Environmental Aspects

Marlina the Killer's environmental aspect In Four Acts, Marlina is a young widow who has just left her husband. Even her husband's mummified corpse was still inside her house when a group of men committed an act of rape inside Marlina's house. On the report of Octavian (2019) in Sumbanese culture the deceased are not immediately buried but there is a tradition of withdrawing gravestones until the funeral ceremony. Furthermore, the series of processes requires a small fee because there is a tradition of slaughtering cows, buffaloes, horses and other animals.

In the film, Marlina does not have the cost to perform a funeral for her husband because her husband's body is still in her house and has not been buried. The body of Marlina's husband in the film is depicted as stiff in a sitting position and covered with a Sumba ikat woven cloth that means Marlina has been a widow for a considerable time. In keeping with Wellem (2004) Sumba culture in the past until now is still applied when people die not directly buried but must be wrapped inexpensive fabrics that are layered. The expensive fabric is famous for ikat woven fabric that tourists visit Sumba often seek because ikat woven fabric is produced purely from natural materials so that it has good quality.

Marlina was also recently left to die by her son named Typhoon. So in the film, Marlina is portrayed as a poor widow who lives alone in a wooden house grounded on a hill far from the settlement. Marlina has no protector because her husband is dead. On the other hand Marlina is also a poor widow, which

makes Marlina so humbled by the men who raped her. Even raping them also robbed all marlina farm animals (cows, buffaloes, goats, pigs). The group of seven men was presided over by Mark. Mark explicitly tells Marlina that they are going to rape Marlina.

From the environmental aspect Marlina is very humbled. Inside her own home she was robbed and raped. Even before the group of men asked Marlina to make a dish for their dinner. From the environmental aspect, no one can help Marlina get out of the trap of the disaster. Marlina is in a state of helplessness to fight the group of men. Even when Marlina reported to the police that she had been raped and robbed, the police seemed less interested in resolving Marlina's case as the dialogue took place (Figure 7). The sentence the police uttered implicitly harassed Marlina. The police said "*If the man (Mark) is old and thin why did you (Marlina) let him rape you*". Indirectly the police say "*If the man is young with an athletic body then it does not matter if your body (Marlina) is raped*".



Figure 7

It can be concluded that Marlina is surrounded by people, even laws that support patriarchy culture. However, there is only one character, Novi, who helps Marlina when a man (mark's friend) wants to rape Marlina at her house. Novi decapitated the man with a machete. The film shows that fellow women are helping each other get out of the trappings of patriarchal culture.

While the environmental aspect in the film *Perempuan Berkalung Sorban*, Anisa is a student who excels. However, Anisa often has different thoughts with her father and all the people in the boarding school environment, including *kyai* and *santriwati* regarding the position of women in Islam. Anisa

believes that Muslim women have an equal position with Muslims, including in terms of education. However, the culture of Islamic boarding schools believes that the position of Muslims is higher than that of Muslim women so that women must submit to the men who are their leaders. As in Figure 7, when Anisa questioned the position of women in Islam to Kyai at the pesantren, Anisa's friends responded by laughing at her and the Kyai at the pesantren downplaying Anisa's question.



Figure 8

Almost everyone in the Islamic boarding school supports the patriarchal culture, including Anisa's parents who are the owners of the Islamic boarding school. Only one person agrees with Anisa's thoughts, namely Khudori, who is Anisa's Pakde. Nevertheless, when Anisa was in elementary school Khudori moved to Egypt to study there. As a result, from the environmental aspect, Anisa is alone in fighting for her thoughts. Anisa often clashes with many people at the Islamic boarding school and Anisa is powerless against the culture at her father's boarding school. Until finally Anisa was forced to marry Samsudin. Because her father betrothed Anisa with Samsudin (son of Anisa's father's best friend). Samsudin is also an authoritarian husband, whose every wish must be obeyed by Anisa. Samsudin often forced Anisa to serve him, hitting Anisa when Anisa refused his request. Moreover, Samsudin practiced polygamy, which is what made Anisa divorce him.

In the film that Anisa is surrounded by people and even a pesantren culture that supports patriarchal culture. However, what is interesting in the

film is a change in environmental conditions when Anisa asks for a divorce from Samsudin and continues her education to a bachelor's degree at one of the universities in Yogyakarta. At that time Anisa began to be surrounded by people who were broad-minded and had open minds. People align with Anisa's thoughts regarding the view that women have the same rights as men to develop, have high education, and choose whom to marry.

c. Behavioral Aspect

In the film *Marlina The Murderer in Four Acts*, Marlina is described as a complex female figure because she has several characters including 1) A brave woman 2) A strong woman and 3) An independent or independent woman. Marlina's attitude that shows that she is an independent and independent woman is that she can solve all her life problems. Marlina's independent behavior and independence can be seen in the first moment Markus came to her house, followed by six of her friends thirty minutes later (Picture 9). To rob farm animals and rape Marlina in groups. Something was fascinating about Marlina's response when she found out about Mark's evil intentions that were conveyed frankly in her house. Marlina showed a calm yet cold attitude but there were no words of resistance. Marlina also did not seek outside help like screaming, because Marlina's house was in a meadow far from the other house. She was also alone in the house with her husband's mummified corpse. Marlina also does not have a phone to contact anyone. Behind the tension, Marlina looks restless and keeps thinking about the best way to fight Markus and his friends who also have machetes which Marlina does not have.



Figure 9. Marlina's calm in front of Mark

Markus : The past burial debt has not been settled, now there is more.

Marlina : It's my business, not yours

Markus : Poor you. Poor widow. It is better if there are men who still want, do not be too picky

Marlina : So what do you mean by coming here to express your love?

Markus : We want to take you have money, all of you have livestock. If there is still time to sleep with you seven of us tonight.

Markus : Cook dinner!

Marlina : What do you want to eat?

Mark: Soto. No. Chicken soup.

The dialogue shows the independent side of Marlina who does not want her personal affairs to be interfered with by others. After the dialogue, Marlina began to think in her kitchen about what form of resistance would be the most appropriate. Finally, Marlina found her resistance to put the poison fruit in her kitchen into Markus and his friends' chicken soup.

Marlina's courageous behavior was reflected when Marlina defended herself from Mark's gang by adding poison fruit to the chicken soup served to them (Picture 10). Even though only four men ate the poisoned chicken soup. It was Markus because he broke his plate of chicken soup. Meanwhile, two other people had to transport the stolen livestock belonging to Marlina. When four men died after eating poisoned soup Marlina gave a faint smile that showed she was happy and relieved (Picture 11).

Furthermore, Marlina's even more sadistic courage was that Marlina dared to take Mark's machete and cut off the head of Markus who had raped her (Picture 12). The head was then preserved and then carried with a rope tied to Marlina's shoulder. Furthermore, he took the severed head on his way to the police station (Picture 13). In that scene there is a message from Marlina that she firmly and boldly wants to show everyone who the man who has snatched her honor is. It is very different from today's ordinary women who, when treated like Marlina, tend to feel ashamed to tell the incident and the perpetrators even feel inferior to consider themselves despicable even



though women are pure victims

Figure 10. Marlina gives poisonous fruit



Figure 11. Smiling when he managed to poison four men



Figure 12. Beheading Mark



Figure 13. Carrying Mark's head

The behavior that shows Marlina as a strong woman is reflected in Marlina's determination to fight for justice for herself. Marlina went alone to the police station to tell about all the acts of violence and harassment that had happened to her. Although on the way to the police station, Marlina met her friend Novi. Moreover, Novi broke Marlina's intention to go to the police station because it would be vain. Nevertheless, Marlina remained firm by taking a long journey to the police station, here are excerpts from her dialogue:

Novi : Why did you report to the police? what can the police do? there are you who were arrested because you killed them even though you meant to defend yourself.

Marlina : Then where should I go?
Novi : You better go to church for confession
Marlina : I do not feel guilty
Novi : come with me to meet my husband
Marlina : I also want to meet my husband

The dialogue illustrates that there is a wrong perception from the local community towards law enforcement in Sumba. It is considered impossible for the police to enforce justice for women who are victims of abuse. Law enforcement officials are not pro with the struggle for women's emancipation. In the dialogue, it is also seen that behind the figure of Marlina, who looks solid and rigid, she also had time to despair. Even said to want to meet her husband. However, he still struggles to report to the police, so that is where Marlina's determination to fight for justice shows.

Furthermore, after reporting it to the police, the results were nil. Most likely the utopian Marlina will get justice because the police do not show an attitude that cares about the case that befell Marlina. The facts that support this analysis are shown in Figure7. The sentence uttered by the police implicitly insulted Marlina. Indirectly the police said "If the man is young with an athletic body then it does not matter if your body (Marlina) is raped".

In the film *Perempuan Berkalung Sorban*, Anisa is described as a complex woman because she has several characters including 1) A woman who dares to express her thoughts and feelings 2) A woman who is critical or does not readily agree or justify an idea even if it comes from religious teachings 3) Reject forced or early marriage and support women for higher education 4) Women who are intelligent and argumentative, dare to argue or argue even with their husbands or clerics to fight for what is believed to be correct.

Anisa's courage was seen since childhood, she dared to oppose the pesantren culture which always favored men. He dared to demand that his parents be treated the same as his older brother. He dared to run for class president at his Islamic boarding school when he was in high school. Since childhood, Anisa has lived in an Islamic boarding school whose culture

places women at a subordinate point. So that form of resistance has been formed since Anisa was little.

Anisa's behavior is courageous in criticizing the teachings of Islam, which is often interpreted by pesantren kyai as teachings that position men as higher than women. For example, men are superior to be leaders while women are not, the wife must serve and obey the husband's request while the husband does not have to obey his wife. Anisa's courage is reflected in (Figure 8) and the following dialogue:

"Kyai Ali: a woman is obliged to serve her husband. Even if a husband invites his wife to have sex, the wife is stalling until the husband falls asleep. Then the curse of Allah will befall him.

Anisa : If a wife asks her husband to serve, and the husband delays what is the punishment for the husband? if a husband divorces his wife while his wife tries to maintain the household what is the punishment for the husband?

Kyai Ali: No evidence says that (30'-32')".

In addition, Anisa's behavior that dared to criticize the teachings of Islam was also seen when Anisa was having a dialogue with her close friend named Aisyah who is also a student at the Al Huda Islamic boarding school (Anisa's father's boarding school). Anisa's courage is reflected in (Figure 14) and the following dialogue:



Figure 14

"Anisa: let us go to the cinema

Aisyah: do not let us go home. Haram

Anisa: Who said?

Aisyah: Kyai Khalifa. They say cinema is a den of demons. Women and men are not separated.

Anisa : There is no valid argument. That is his argument. Everything depends on the intention (16)'".

In the dialogue, it was apparent how Anisa's thoughts were against the pesantren's culture and criticized the religious teachings conveyed by her Kyai. Anisa constantly questions why the teaching propositions presented by kyai in her pesantren always place women as unequal to men, reflecting that there is no justice between men and women.

Anisa's behavior in rejecting early marriage (marriage after graduating from high school), because she wanted to continue her studies, was seen when Anisa had a dialogue with her close friend Aisyah. This is reflected in (Figure 15) and the following dialogue:

"Aisha: uh nis. Emina has learned. He said the boy was handsome

Anisa: Really? Isn't he the same age as us?

Aisyah: yes, the name is also a match, so when do you want to get married. It is not that the kyai's son quickly gets a mate

Anisa : We just got I.D. cards when we were thinking about getting married. If I wanted to go to school first, I went to college. I want to get married later after returning from Al Azhar (university in Cairo) (13'-15')".



Figure 15

Anisa also shows her resistance to forced marriage by refusing to arrange an arranged marriage with her father. Her father matched Anisa with the son of Kyai who is also Anisa's father's best friend, Samsudin. Anisa's behavior is reflected in the following dialogue:

"Anisa: Nisa wants to go to college, not marriage

Abi : Nisa, he is the son of Abi's best friend, the son of a kyai too, a scholar, what is lacking?

Anisa: No, Nisa does not want it

Abi : We are lucky to have a family with them, this pesantren will be bigger, many students can stay here. That is a reward for you and pesantren cannot survive without their help.

Anisa : It was Abi who said from the beginning that fortune comes from God. Why are you saying this now?

Abi : if you are married, you can go to school anywhere, because you are already a muhrim. Do not cause slander (23)'".

Next is the behavior of Anisa who dares to argue or argue with her husband. Because Anisa finds there is a deep-rooted difference of thought with her husband. Anisa was forced to marry so she could go to college but apparently her husband kept forbidding her to go to college, her husband was always rude and forced Anisa to always serve her, besides that her husband also practiced polygamy. Because she was at the peak of disgust, Anisa asked her husband for a divorce and left her husband's house. This behavior is reflected in (Figure 16) and the following dialogue:



Figure 16

“Samsudin: Oh, you want to kill me? Let us kill! Kill your husband. God does not only curse you. Everyone will curse you for killing your husband

Anisa : I would instead be cursed by everyone than I live with a husband like you. I want to leave this house. I cannot stand it anymore. I ask for a divorce (32'-33')".

The next aspect of behavior, Anisa has always been a woman who dares to express her thoughts and feelings freely whenever and wherever she is.

Without fear of anything and fear of anyone. In the film, Anisa moves and lives in Jogja, and she often writes which is published in newspapers. The following is an excerpt from Anisa's writing:

"For anida freedom is a word that is easy to say but difficult to put into practice. So every time he wakes up in the morning he always asks what is freedom. Maybe freedom is like the air he breathes and the sun that hits him every morning. Makes him feel like a human. Alternatively, freedom means love. Unfortunately twilight always comes earlier on anida days. Moreover, until Anida closed her eyes again she had not found the question that started this morning, Is it free (58'-60')".

After Anisa returned to the pesantren with her new husband Qudhori, Anisa began to change the minds of female students. Anisa gives many books, including general non-religious books, to read so that female students have broad insight, desire for high school, and fight for their rights. But many pesantren kyai are hindering. Finally, Anisa gave a speech in front of all the santri and kyai of the pesantren that women in Islam were also given the freedom to choose. In her speech, Anisa's idea about women was illustrated that women have the nature of being a mother and wife. However, women also have freedom guaranteed by religion to choose whatever it is. The following is Anisa's speech that describes Anisa's courage to express her thoughts and feelings:

"All of you are prospective Muslim women, prospective wives for the husbands you love, and prospective mothers for the children you love. Heaven according to God's promise is under the soles of our feet, women. However, do not forget one thing, that God also gives humans freedom. Whatever you want to be, then choose the way of Allah with a sense of freedom and with a sincere heart. That way, God willing, we will live in peace and without hatred (1:56:00-1:59:00)".

2. Ideology Level

In the film, Marlina The Murderer in Four Acts and the "Perempuan Berkalung Sorban", the value or ideology raised is the value of patriarchy. The film Marlina The Murderer in Four Acts tells the story of the struggle of the figure of Marlina amidst the patriarchal ideology in Sumbanese culture. The patriarchal ideology in Sumba has been going on for a very long time. In obedience to Basnapal & Wulan's research (2019) in Sumba, women have more workloads than men. One of them is doing domestic work for the provision of food and

water. Meanwhile, the climatic conditions in Sumba make it difficult for women to get clean water for household needs.

In the film, *Marlina The Murderer in Four Acts*, this patriarchal culture can be seen in Mark's treatment of Marlina. Markus came to Marlina's house and asked Marlina to cook chicken soup for Markus and his friends. In the scene, women are seen to take care of kitchen affairs and obey men's orders. In addition, patriarchal culture is also seen in the scene of Markus forcing Marlina to have sexual relations. When Marlina refused the request, Markus beat Marlina. The patriarchal culture in the film is also seen in the scene where Marlina reports the rape case that happened to her to the police. Where the police themselves implicitly seem to have harassed Marlina, as shown in (Figure 7).

Meanwhile, in the film *Perempuan Berkalung Turban*, the patriarchal culture can be seen in several scenes, some of which show the culture of the pesantren, namely who leads the prayers, namely men. Who can play horses are men. Who makes decisions for everything, namely men, where Anisa's father decides with whom Anisa gets married, Anisa's father decides that Anisa cannot continue her studies before getting married. Those who work in the kitchen for domestic affairs are women. Those who manage the household are men, where Samsudin always manages Anisa, and Samsudin is polygamous.



Figure 17. Kyai leads the prayer



Figure 18. Santriwati washing clothes



Figure 19. Married by father's decision



Figure 20. Reza and Wildan, Anisa's brother



Figure 21. Anisa cooks as a wife

Conclusion

From the two films, namely *Marlina The Murderer in Four Acts* and *Perempuan Berkalung Sorban*, there are differences in the concept of women's emancipation. The difference in the concept of women's emancipation can be seen from the differences in the behavior of Marlina's figure in the film *Marlina The Murderer in Four Acts* and Anisa's behavior in the film *Perempuan Berkalung Sorban* in struggling against the patriarchal culture that shackles them. Furthermore, the difference in the behavior of Marlina and Anisa, which is a manifestation of women's emancipation, is due to the different forms of the patriarchal culture that binds them. The concept of women's emancipation depicted in Marlina in the film *Marlina The Murderer in Four Acts* are: Women can live independently and not depend on men; Women dare to defend themselves when they are humiliated or sexually harassed by men; Women are entitled to the same legal justice as men. While the concept of women's emancipation in Anisa in the film *Perempuan Berkalung Sorban* are: Women have the right to refuse polygamy; Women have the right to have extensive knowledge and high school but remain in their nature as children, mothers, and wives; Women have the right and courage to speak out to convey their thoughts and feelings, convey what they believe to be true; Women have the right to choose whom to marry.

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