

THE CONTEXT OF MARGINALISATION OF WOMEN IN THE FILM 'KARTINI'

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ABSTRACT

"Kartini" The Movie (2017) directed by Hanung Bramantyo can be considered as a work of appreciation for the struggle of women in Indonesia. Kartini as one of the Indonesian heroines who fought for women's rights in Indonesia is worthy of being called a symbol of the struggle against the marginalisation of women. The nature of a woman in the culture attached to Kartini as the daughter of noble descendants often exposes her to situations where the clash of culture and logic she has raises inner conflicts, which tends to make her considered a child who dares to break the rules in her family. Kartini's figure is not portrayed as a woman who is only silent when she is faced with a situation where her "rights" as a human being are never taken into account. However, the treatment of women that she felt at the time, made her moved to have her own strength to dare to voice what she wanted for her life and nature as a woman. The context of marginalisation that appears in the film "Kartini" is heavily influenced by cultural factors and mindsets that at that time were still very closed to providing equal space for women. Kartini's struggle in this film is depicted as having a very strong desire to fight for the marginalisation of women in that era through her intelligent thoughts. The life journey of the figure of "Kartini" in fighting for equal rights and dignity of Indonesian women is at least able to be heard to a wide audience, so that the film "Kartini" can function as a medium of education for women who are currently still experiencing injustice in the context of marginalisation, to be more courageous in fighting for the rights they should get.

KEYWORDS

*Kartini
Women's Struggle
Marginalisation*



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Introduction

Marginalisation is a process in which certain groups in society are marginalised or ignored, so that they do not get equal access to resources, opportunities, or power [1]. Marginalised groups often experience discrimination or injustice, whether in the social, economic, political or cultural fields. As a result, they tend to be unable to participate fully in social and economic life, and often face difficulties in obtaining their basic rights. Marginalisation can occur based on various factors such as race, religion, social class, gender, sexual orientation, or disability [2]. The issue of Marginalisation itself has become a widely developed idea in our film world because of the reality that we

can find it in the lives of people in Indonesia. Indonesian cinema in its development has experienced a phase and role as a medium in conveying critical issues to make people aware that it must be minimised to foster a conducive social atmosphere [3].

The film "Kartini" with the issue of women as an added value in the story has social values that are very influential on the perception of women in social life, especially with the Javanese culture that is very thickly raised in it. The film "Kartini" is a very effective media as one of the educational media for the community, especially to illustrate that the figure of women should not only be seen with the label second sex, as a gender minority group under men, because actually if women are given the same opportunities as men, their abilities can even match and even exceed men [4]. If we look at women's rights that are echoed as a major theme in the film "Kartini", of course the spotlight of attention will focus on the character Kartini, as the main character in this film. Kartini is a noble woman who was born in Jepara on 21 April 1879, has the full name Raden Ayu Kartini, with her father R.M. Sosroningrat who was quite influential nobility in Jepara at that time. Kartini is synonymous with history, calling her a female heroine in Indonesia who fought for women's rights with the strands of sentences she used in her efforts to fight.

The power of women's stories in the film "Kartini" not only brings the audience to dissolve with the spirit of women's emancipation presented nicely with the characterisation of Kartini, but also leads the audience to be more aware that in the moral messages tucked in the story told in this film, has a valuable purpose in appreciating a woman. The audience will at least be given an idea that culture has a huge factor in society's perception of women's rights. One of the strengths of the story in this film is based on the reality that existed at that time, where it turns out that gender injustice against women does not only occur to middle and lower class women, but is also depicted through in this film, also experienced by the figure of Kartini, in the context of marginality. The context of marginality depicted in the film "Kartini" is far from the impression of arbitrary treatment that happened to Kartini, because basically the conflict about marginality is actually present because of the self-conflict experienced by Kartini. The image of marginality in the film "Kartini" is clearly depicted in the limited space for women's movement caused by cultural principles that view that women are not allowed to do things that are done by men, so that the position of women becomes marginalised, which is a fact that proves that marginality towards women did occur in the Kartini era .

Method

Research in the study of fictional films is carried out with a qualitative descriptive approach that is made in the form of a study so that it makes it easier for the author to convey the results of the analysis accurately [5]. This approach was chosen because

it allows to explore the context of marginality in Kartini's film. Data collection was carried out by the observation process of watching the film Kartini. Analyse the data by recording the study obtained from the observation. After the data is collected, a sample scene representing marginality in the film is analysed, which will be analysed according to the components of marginality, such as the right to life, the opportunity to socialise and develop oneself.

Discussion

Marginalisation is a familiar context that tends to appear in relation to the mistreatment of a certain group, which can be explained as social segregation, even in spatial or geographical terms, although the term segregation is most commonly applied to political approaches to discrimination or intolerance of racial (apartheid), sexual (sexism, homophobia or transphobia), cultural ethnic, religious (religious intolerance) or ideological (political repression) discrimination [7]. Marginalisation consists in the effective separation of a person, community or sector of society, with respect to social treatment; this process can exhibit different degrees and mechanisms, from indifference to repression and geographical exile, and often entails territorial disconnection [8]. However, the defining character is not the geographical aspect, but social isolation. Marginal discrimination is a phenomenon linked to antisocial structures, and is associated with inertia stemming from historical patterns and the development of specific territories [9]. Its effects imply cultural, social, educational, labour, and economic impacts, among others. Poverty can be a condition of marginalisation and vice versa, despite the fact that one does not necessarily mean the other exists.

The same process of marginalisation can occur due to the denial of opportunities to the marginalised to develop themselves [9]. The definition of marginality clearly outlined above is a description of the conflict over the story in the film "Kartini" which is implied in the storyline used by Hanung Bramantyo as a director to provide understanding to the audience related to conflicts that will affect the storyline in the film. Marginality as a conflict in the story of the film "Kartini" brings the story to an understanding of the things that underlie the struggle carried out by Kartini to fight for women's rights so that women are no longer a minority in a group of people who hold patriarchal cultural principles in their birthplace.



Figure 1. The figure of Kartini in Kartini The Movie
[Source: Kartini the Movie, 2017]

The patriarchal culture in Kartini's era tended to close opportunities for women in her era to be able to develop personally, and tended to position women as weak people who could only depend on the generosity of their husbands, so they were always the weak party who only accepted the destiny of life. The context of marginality as a conflict in the story of the film "Kartini" appears as a self-conflict experienced by Kartini, where she feels that the culture that wraps her social life both as a child, teenager and as a wife provides support for her rational thinking about freedom. Kartini's conflicts, which we can find in the pieces of scenes in the film, will be explained as follows:

a) The Context of the Marginality of Kartini's Right to Life in Socialising Herself

The depiction of the marginality of Kartini's right to life as a teenager is depicted in a scene where Kartini, who grew up as a teenager, began to experience the woman's coming of age, marked by early menstruation. In this situation, it is depicted that Kartini's self-conflict makes her unable to negotiate with the culture and norms that require her to go through a period of seclusion during her menstruation. This norm was indeed applicable in Javanese culture at that era, where the process of seclusion applied to the daughters of noble descendants continuously, until finally the daughters of the nobles were met with men who would later become her husbands. The context of marginality that occurs in this scene means that women can only wait for what will become their destiny without getting the opportunity to determine what choices in their lives.



Figure 2. The scene where Kartini can only spend time with her younger siblings
[Source: Kartini the Movie, 2017]

For Kartini, being secluded was a process to close and limit Kartini's space for movement who had the desire to be able to expand her thoughts. Being locked up in the house without being able to have access to meet many people and open up to both women and men who were not only from the same social group as her, made Kartini start to have a desire to fight for her own freedom to determine the path of life she wanted to take. Kartini could only spend her daily life with her younger siblings and neighbours who lived in her house, so for her this was a violation of what should have been her primary right. The context of marginality in this case is also implied by the lack of opportunities for Kartini to get to know the outside world so that she can develop herself with her potential. Kartini, who had a desire to mingle with people in her neighbourhood, wanted to develop in her mind and person, because for her women also had enormous potential to develop as well as men. The culture that at that time restricted Kartini from connecting with the outside world was a form of marginalisation of women depicted through the figure of Kartini and her younger sisters. The context of marginality is depicted in a condition where Kartini's older brother is given the opportunity to mingle with various circles to establish relationships that will later have an impact on the level of family status, while Kartini and her younger sisters are only given the opportunity to socialise only with relatives and family members who live in the environment where they live.



Figure 3. Kartini's Limitations in Socialising
[Source: Kartini the Movie, 2017]

b) The Marginality Context of Kartini's Right to Life in Self-Development

Another thing related to the context of marginality experienced by Kartini's character in the film "Kartini" in terms of socialising and developing herself is the description that Kartini had to be bound by the culture that shackled her where 19th century Javanese culture, as told in the film, was a patriarchal culture. From the noble class to the commoners, men in the same class had a higher value than women. Women were 'konco wingking' who were often said to belong only in the kitchen, well and bed. Public spaces such as schools are not the place for women. As a result, women cannot enjoy higher education. This is certainly another fact that we should reflect on together that, at that time, the life of a Kartini who was a daughter of noble descent also had limitations to get her rights in terms of education. Kartini, who grew up as an inquisitive teenager, began to question her older brother who eventually provided a way for Kartini to connect with the outside world. However, what her older brother did was also done secretly to avoid the problems that could befall Kartini, if known by their parents. This also implies that even though there are other parties who provide a way for Kartini to develop herself, this is still done secretly because the existing culture requires that women cannot do what men can do. The path that Kartini's older brother gave her gave her the courage to start opening the same opportunities to her younger sisters. However, this was not enough to solve Kartini's marginality, which once again clashed with the cultural interests of the time.



Figure 4. The scene where Kartini begins to teach her younger siblings the habit of reading
[Source: Kartini the Movie, 2017]

Kartini again had to struggle with conditions that limited her space as a woman bound by patriarchal culture. For Kartini, 19th century Javanese women can be seen as people shackled by patriarchal culture. The shackles can be seen from the characters and scenes played by several characters, one of which is Kartini's half-brother who pleads with his father to control Kartini's behaviour so that she remains grounded in her nature as a woman. The facts raised in this film also illustrate that in the name of nature, her stepbrother and stepmother strictly forbade Kartini's desire to apply for a scholarship to study in the Netherlands, even though her father had allowed it. Thoughts like this are clearly a form of injustice against women, which always positions a woman on the margins, which is the marginalisation of women [11].

Conclusion

Women are indeed born with natures that are not the same as men. However, the differences in nature are not a barrier for women to fight for the rights attached to them since they were born. The value of the struggle against injustice against women, related to marginalisation, is very clearly depicted in the film "Kartini" (2017). The value fought for by Kartini is the value of justice and women's liberation from marginality in the right to position in social life and self-development as a woman.

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