

REPRESENTATIONS OF GENDER SOLIDARITY ON FEMINISM: ANALYSIS OF THE INFLUENCE OF MALE FIGURES IN THE MOVIE *KARTINI* (2017)

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ABSTRACT. The movie industry has undergone a significant evolution. Initially regarded as a mere entertainment medium, it has now evolved into a highly influential medium for conveying cultural values that reflect the realities of society, as one of the heroic-themed films by Hanung Bramantyo, entitled *Kartini*. Released in 2017, *Kartini* recounts the struggles of Raden Ajeng (R.A.) Kartini, a pioneering figure in the Indonesian feminist movement, who faced the constraints of patriarchy by Javanese ancient tradition. In the context of feminism, there is a common misconception about feminism that it is perceived as an anti-male movement. *Kartini* is interesting to discuss because it presents the complexity of R.A. Kartini's relationship with the male figures around her in a patriarchal and feudal environment of ancient Javanese traditions. This research employs a descriptive-qualitative analysis approach to identify how the male figures in the movie contribute to the narrative of gender equality. Furthermore, it employs Bell Hooks's feminism theory to demonstrate that the concept of feminism is not exclusively by and for women. The analysis findings indicate that the construction of the relationship between R.A. Kartini and several male figures around her contributed to the presence of her progressive thinking. The findings concluded that male figures' contribution to R.A. Kartini's progressive thinking in the fight for gender equality can be described as a form of gender solidarity. The study argues that the findings have significant implications for enhancing our comprehension of the importance of gender solidarity and support for feminism in pursuing gender equality.

Keywords: Feminism, Gender solidarity, Javanese ancient tradition, R.A. Kartini

REPRESENTASI SOLIDARITAS GENDER TERHADAP FEMINISME: ANALISIS PENGARUH TOKOH LAKI-LAKI DALAM FILM *KARTINI* (2017)

ABSTRAK. Industri perfilman telah mengalami evolusi yang signifikan. Awalnya film dianggap sebagai media hiburan belaka, kini telah berkembang menjadi media yang sangat berpengaruh untuk menyampaikan nilai-nilai budaya yang mencerminkan realitas masyarakat, seperti salah satu film bertema kepahlawanan karya Hanung Bramantyo yang berjudul *Kartini*. Dirilis pada tahun 2017, *Kartini* mengisahkan perjuangan Raden Ajeng (R.A.) Kartini, seorang tokoh pelopor gerakan feminisme Indonesia, yang menghadapi kendala patriarki oleh tradisi Jawa kuno. Dalam konteks feminisme, terdapat kesalahpahaman umum tentang feminisme yang dianggap sebagai gerakan anti-laki-laki. *Kartini* menarik untuk dibahas karena menyajikan kompleksitas hubungan R.A. Kartini dengan tokoh-tokoh laki-laki di sekitarnya dalam lingkungan patriarki dan feodal tradisi Jawa kuno. Penelitian ini menggunakan pendekatan analisis deskriptif-kualitatif untuk mengidentifikasi bagaimana tokoh-tokoh laki-laki dalam film berkontribusi pada narasi kesetaraan gender. Lebih jauh, penelitian ini menggunakan teori feminisme Bell Hooks untuk menunjukkan bahwa konsep feminisme tidak hanya oleh dan untuk perempuan. Hasil analisis menunjukkan bahwa konstruksi hubungan antara R.A. Kartini dengan beberapa tokoh laki-laki di sekitarnya turut berperan dalam hadirnya pemikiran progresifnya. Hasil analisis menyimpulkan bahwa kontribusi tokoh laki-laki terhadap pemikiran progresif R.A. Kartini dalam memperjuangkan kesetaraan gender dapat digambarkan sebagai bentuk solidaritas gender. Penelitian ini berpendapat bahwa hasil analisis memiliki implikasi yang signifikan untuk meningkatkan pemahaman kita tentang pentingnya solidaritas gender dan dukungan terhadap feminisme dalam memperjuangkan kesetaraan gender.

Kata-kata Kunci: Feminisme, Solidaritas gender, Tradisi Jawa kuno, R.A. Kartini

INTRODUCTION

Movies are a highly popular form of mass media among the general public. In the modern era, the movie industry has undergone a significant transformation, evolving into a complex,

multifaceted art form that incorporates audio and visual elements. It is now capable of emotionally affecting the audience through the presentation of visually compelling images (Alfathoni & Manesah, 2020). Sobur in (Sari & Haryono, 2019) added that

movies are created through the act of reflecting on the reality of society, which is subsequently projected onto the screen. This enables the audience to gain insight into a range of issues that are relevant to their lives. Consequently, in addition to providing entertainment, movies serve an important function in representing socio-cultural values and issues to the general public.

Projecting the reality of cultural values to create an emotional connection with the audience is certainly a challenge for a director (Alberto, 2021). Dennis (2008) argues that the director is analogous to the heart of a movie, with the overall quality of the film being largely contingent upon the director's ability to effectively integrate all the various components of the production process. A movie is typically categorized by genre, which is determined by the content of the narrative and the message the moviemaker wishes to convey. One of Indonesia's famous directors, Hanung Bramantyo, has explored a multitude of cinematic genres, including Indonesian heroic-themed films. Hanung Bramantyo has frequently worked on projects that explore the concept of heroism, examining the social realities experienced by several Indonesian heroes, including *Kartini*. This Indonesian film depicts the life of an Indonesian emancipation hero.

Kartini presents a historical account that illuminates the life and challenges encountered by the figure Raden Ajeng (R.A.) Kartini, a woman figure who played an important role in the fight for Indonesian emancipation. Set in the Javanese kingdom in the late 1800s with a strong Dutch influence, the dialogues in this movie are presented in two languages, Javanese (*Krama Inggil*) and Dutch. The reality of language use is an important point to consider when examining the influence of Javanese feudalism and Dutch power in the 18th to 19th centuries. During this period, the position of women, particularly those from the lower classes, became an object of power by the Dutch and noblemen (*pyiyayi*). At that time, the practice of concubinage was known, which placed Javanese women in a subordinate position within the broader social and gender hierarchy (Perwitasari & Hendariningrum, 2014). As a noblewoman, R.A. Kartini not only witnessed how women around her were shackled, but she also experienced the bitterness of being imprisoned by the patriarchal tradition.

According to Walby's (1989) definition, patriarchy refers to a system of male domination in social structures and practices. The implementation of patriarchal culture has resulted in many negative stereotypes being given to women. Women are often

viewed as subordinate to men in domestic roles, which can limit their opportunities to pursue ambitions, careers, and personal interests (Abdullah, 1997). They have suffered injustice for a long time. Feminism emerged as a response to these stereotypes and established gender equality in various aspects of life. However, Feminism is often misunderstood, which leads to harmful stereotypes about it. For this reason, research on Feminism is essential to prevent any potential misunderstanding surrounding Feminism so that the goal of Feminism will be achieved. The literary work about R.A. Kartini in the movie form was selected as the object of research based on an assessment of its strengths in each of its constituent elements. The medium of film possesses the ability to disseminate a multitude of cultural values to a large audience, making it an influential and prevalent mode of mass communication. Furthermore, R.A. Kartini is a suitable subject for discussion of feminism due to her status as one of the earliest figures in Indonesia to advocate for women's rights and equality.

The discussion of *Kartini* in the previous studies mostly linked to the hegemonic patriarchy that shackled R.A. Kartini (Sari & Haryono, 2019; Putri & Nurhajati, 2020). Therefore, the involvement of male figures in R.A. Kartini's struggle becomes interesting to research. Karkono et al. (2020) also briefly discussed the involvement of male figures in their article about Kartini. However, the article did not elaborate on the impact of the findings on Feminism. Therefore, this research focuses on the potential implications of these findings for Feminism. This research aims to prove that the feminist movement is not exclusively by and for women, as well as to challenge negative stereotypes associated with Feminism.

METHOD

The research method used in this study involves collecting data from literary works in the form of a movie entitled *Kartini* directed by Hanung Bramantyo. This research focuses on the analysis of gender solidarity by exploring the influence of several male figures in shaping R.A. Kartini's progressive thinking. Some of these male figures are R.A. Kartini's father, Raden Mas Adipati Ario Sosroningrat; R.A. Kartini's older brother Raden Mas Panji Sosrokartono; and R.A. Kartini's husband K.R.M. Adipati Ario Djojo Adhiningrat. The primary data was obtained by analyzing scenes, dialogues, and interactions between R.A. Kartini and male characters in the movie. The results of the analysis were then subjected to a process of interpretation and

description, resulting in a systematic account of the facts and characteristics of the object under study (Sudaryono, 2016). To elaborate on these findings, this study draws on the feminist theories of Hooks (2000) and Flood (2019), which emphasize the need for male involvement and the importance of gender solidarity in the struggle for gender equality. The use of a descriptive and qualitative method, which combines primary data from the analysis of Kartini's film and several previous non-numerical archival studies, is intended to facilitate the realization of this research's goal of making a valuable contribution to the understanding of the role of men in the feminist movement.

RESULTS AND DISCUSSIONS

This discussion section presents a detailed analysis of the influence of male characters in Kartini's film narrative on her thoughts and actions in the struggle for gender equality. It also examines the complexity of R.A. Kartini's relationship with the male figures around her and the necessity for gender solidarity, which involves cooperation between men and women in achieving gender equality. This analysis is divided into three parts. The first part examines the representation of feudalism and patriarchy in the movie. The second part discusses R.A. Kartini's fight to escape these ancient traditions. Then, the third part identifies the role of men in supporting the feminist movement in *Kartini* and discusses the implications of these findings in the context of feminist solidarity.

Hegemony of Feudalism and Patriarchy in *Kartini*

Femia (1987) defines hegemony as an order in which a common social-moral language is spoken, in which one concept of reality is dominant. Bates (1975) added that the core concept of hegemony presents that man is not ruled by force alone, but also by ideas. In sum, hegemony refers to a form of power in which one entity exerts dominance over another. Speaking of power and domination, it is notable that during the colonial period, Indonesia implemented a feudal system where the power was concentrated in the hands of landlords and capital owners (Perwitasari & Hendariningrum, 2014). At that time, Java was divided into several residencies, each led by a regent who worked directly under the control of the Dutch government. Not everyone could become a regent, only those who were born as men from noble families commonly called *priyayi* were later entitled to become regents. This dominance has led to the assumption that men exhibit superior work quality than women. Indirectly, the culture of feudalism that

is maintained will result in further perpetuating the patriarchal system of society that has long existed in society (Therborn, 2004).

The culture of feudalism has had a profound impact on the characteristics of Javanese society, particularly those of the *priyayi* that are reflected in their lifestyle and traditions. In the context of feudal societies, women were often regarded as objects of pleasure and symbols of power by the rulers' elite. A ruler who had numerous women or concubines was perceived as a powerful and significant figure. At that time, concubinage activities were prevalent even the terms *garwa padmi* and *garwa ampil* emerged. This term prevails among the nobility woman, *garwa padmi* refers to the primary wife, whose role is to accompany her husband during official ceremonies. On the other hand, *garwa ampil* is a term used for wives that legally married but do not come from noble families, who are responsible for managing the family's household affairs (Soeroto, 2011). In Javanese tradition, women are also frequently identified with the term *konco wingking*. *Konco wingking* is an ancient Javanese tradition passed down from generation to generation that places women in a specific role as a companion of men (their husbands) who is primarily responsible for domestic duties within the household (Handayani & Novianto, 2004).

In the movie *Kartini*, we see that R.A. Kartini was an educated woman from the nobility. She was the daughter of the regent of Jepara, Raden Mas Adipati Ario Sosroningrat. Born in Jepara on April 21, 1879, R.A. Kartini grew up in a patriarchal environment that constrained her. Raden Ajeng (R.A.) is a title of nobility that she had passed down from her father who was indeed a nobleman and regent of Jepara. Meanwhile, her mother, Ngasirah, did not come from the nobility. Ngasirah is the daughter of Kyai Haji Modirono and Nyai Haji Siti Aminah (Soeroto, 2011). According to Perwitasari & Hendariningrum (2014) At that time, Javanese society was generally divided into three groups. The first group, as well as the rulers, were the nobles or *priyayi*. The second or middle class consisted of merchants, clerics, and *santris*. Lastly, the common people, who were engaged in various forms of labor, including farming, fishing, and artisan work, constituted the lowest social class. This classification positioned Ngasirah within the second social caste, below her husband, who was a nobleman. From his marriage with Ngasirah, R.M. Ario Sosroningrat had eight children (Marihandono et al., 2016). R.A. Kartini was the fourth child out of eight siblings. She had three older brothers, they are Raden Mas Slamet,

Raden Mas Boesono, and Raden Mas Kartono, who had a role in helping the fight for gender equality carried out by R.A. Kartini. Then, the other four R.A. Kartini younger siblings are Raden Ajeng Kardinah, Raden Mas Moeljono, Raden Ajeng Soematri, and Raden Mas Rawito.

R.M. Ario Sosroningrat subsequently entered into a second marriage with Raden Ajeng Woerjan, also known as Moerjam, the daughter of the Regent of Jepara at the time. R.M. Ario Sosroningrat's marriage with Raden Ajeng Woerjan resulted in the birth of three daughters. The daughters of R.M. Ario Sosroningrat and Raden Ajeng Woerjan were Raden Ajeng Soelastri, Raden Ajeng Roekmini, and Raden Ajeng Kartinah. Raden Ajeng Woerjan's status as a member of a noble family afforded her the role of the primary wife, or *garwa padmi*, with the title *raden ayu*. In light of this alteration in circumstances, Ngasirah was forced to assume the role of a *garwa ampil*. The displacement of Ngasirah's position gave rise to a multitude of injustices that were keenly felt by both R.A. Kartini.

The walls of Javanese traditional feudalism were becoming increasingly impenetrable, creating a separation between the love between mother and child, following the appointment of R.M. Sosroningrat as regent of Jepara in 1880. Raden Ajeng Woerjan held the position of *garwa padmi*, which was addressed as *ibu* by all the children of R.M. Ario Sosroningrat. Meanwhile, Ngasirah, who became *garwa ampil*, was expected to be addressed as *yu* by all of R.M. Ario Sosroningrat's children, including R.A. Kartini. *Yu* is a Javanese term for a maid. Additionally, as the biological mother of R.A. Kartini, Ngasirah was required to address her as *ndoro ajeng*, which means princess. Following the ascension of R.M. Ario Sosroningrat to the regency, R.A. Kartini was required to reside in a separate chamber from her mother. It is because Ngasirah was obliged to reside with the royal servants and attendants, while Kartini was confined to the front house, where she was to reside with other members of her noble family.

Despite being born to a non-royal mother, based on tradition R.A. Kartini was still required to become a Raden Ayu. Raden Ayu refers to a title bestowed upon daughters of regents, due to her status. When a woman would become a Raden Ayu, she had to undergo *pingitan*, which is being locked up in the house since her first menstruation to wait for noblemen to come to propose, to be made the first, second, or even third wife. Being a Raden Ayu and having to experience the confinement of *pingitan* was certainly like a prison for R.A. Kartini's free

spirit. It made her realize that there were many complicated social institutions among the aristocracy that shackled her free spirit. Even in blood family relationships were still limited by many complicated social institutions. These social institutions include having to walk squatting when facing a higher-ranking person followed by giving a hand gesture of worship.

Pingitan can be described as a training program for women designed to prepare women for their future roles as wives. It is undoubtedly why these activities during *pingitan* are so restrictive and exhausting. In the film *Kartini*, several activities during *pingitan* are depicted, including *jalan jongkok* (squatting) to address a superior figure. This represents the low status of women at the time. Furthermore, various treatments of the female body starting from the outer body to the female area also became a series of activities during *pingitan*. This is because the Javanese at the time held the conviction that women's bodies constituted their most valuable assets, which must be cared for as they believed it would lead them to their destiny.

These experiences undoubtedly shaped Kartini's inner experience, leaving a profound imprint on her understanding of the fragility of women's freedom at that time. At that time, it was meaningless for a woman to have high ambitions because, in the end, all they could do was get married and serve their husbands, which was the only goal of women's lives at that time. Regardless of their social status, noble or native women were subject to the constraints of this tradition.

After some time R.A. Kartini went into *pingitan*, R.A. Kartini's younger siblings, R.A. Roekmini and R.A. Kardinah also went into *pingitan*. R.A. Kartini's lonely and torturous days of seclusion now began to color with the presence of R.A. Roekmini and R.A. Kardinah. The three of them often spent time together, all three of them were equally talented and forward-thinking, so they were nicknamed *Het Klaverblad* means clover leaves by a Dutch figure named Mrs. Marie Ovink-Soer.

Unfortunately, this togetherness had to be broken by another wall of feudalism and patriarchy. Their father, R.M. Ario Sosroningrat, had agreed with R.M. Ario Reksonegoro, a regent of Tegal, to marry off their children. More precisely, the agreement had bound R.A. Kardinah and R.M. Haryono to marry. The agreement had bound R.A. Kardinah and R.M. Haryono to marry. This agreement had been made even before Kardinah was placed in *pingitan* without her knowledge. R.A. Kardinah expressed her disappointment and sadness

by persuading her father to cancel the agreement, citing the fact that R.M. Haryono was already married with children. As an educated woman, R.A. Kardinah was aware that it was appropriate for her to marry a married man. However, R.M. Ario Sosroningrat reluctantly refused his daughter's request because a nobleman should not break the promise he had made.

The evidence presented above concerning various forms of discrimination against women serves to illustrate that we live in a world where injustice is pervasive. Moreover, the system that fosters this injustice consistently places women at a disadvantage. As conveyed by Flood (2019) that our world is a deeply unequal one and systemic inequalities that disadvantage women and advantage men are visible around the globe. The findings also align with the theory by Karkono et al. (2020) that patriarchal culture, as a manifestation of ancient Javanese customs, often relegates women to a complementary role. Women often feel hesitant to express their rights due to societal norms that view them as inferior to men, with their primary role being limited to domestic duties. This restricts their opportunities to pursue their ambitions, careers, and personal interests (Abdullah, 1997). Aning (2005) also supports this view. In her book, she argues that the use of terms such as *konco wingking* by women can limit their ability to reach their full potential.

Kartini's Efforts to Break Out of the Shackles of Patriarchal Culture

Kartini's concerns were aroused by the pervasive injustices and lack of agency she observed in herself and other women due to the deeply entrenched cultural norms that constrained them. As a member of the elite, Kartini endeavored to advocate for the women in her community, striving to improve their circumstances. One of R.A. Kartini's endeavors to liberate women from the constraints of patriarchal cultural bias was to establish a specialized educational institution for women and the poor. R.A. Kartini believed that it was imperative to eradicate the injustices perpetrated against women and that the most efficacious means of transforming the circumstances of the women in her vicinity was through education. In essence, education is a fundamental requisite for the advancement of a nation's civilization towards a more advanced one, where men and women collaborate to build a nation (Karlina, 2020).

The school was named Sekolah Kartini. According to Karlina (2020), the Kartini School was inaugurated in 1903 by R.A. Kartini and R.A.

Roekmini with the express purpose of providing education to women and the poor. The curriculum included instruction in literacy, numeracy, sewing, character development, and religious education. R.A. Kartini's struggle can be considered a form of feminism following Hooks' (2000) definition of feminism, which states that feminism is a struggle to end sexism, exploitation, and oppression based on gender.

The Influence of The Male Figures on R.A. Kartini's Fight

Living in a feudal and patriarchal environment, male characters also play significant roles in Kartini's life. In the film, we can see men as pro-patriarchal authority figures with various forms of domination over Kartini and the women around her. However, we can also see male figures such as Kartini's father, older brother, and husband playing an important role in shaping Kartini's thoughts until she finally fought for women's rights.

Kartini's father, Raden Mas Adipati Ario Sosroningrat, was a prominent figure who provided substantial support for Kartini's aspirations to pursue education and achieve equality. Raden Mas (R.M.) Sosroningrat was the son of Prince Ario (P.A.) Tjondronegoro IV, who was descended from Prabu Brawijaya, the last King of Majapahit (Soeroto, 2011). Raden Mas Ario Sosroningrat exhibited an advanced intellect by recognizing that rigid systems in society would eventually be supplanted by new systems resulting from advanced thinking. Therefore, he listens attentively to the opinions of his children, both male and female. His advanced thinking is also shown by his decision to allow his daughters to study at a European elementary school or Europeesche Lagere School (ELS). Despite the tradition of the nobility at the time, which strictly forbade their daughters to leave the house, let alone attend school and study with boys (Perwitasari & Hendariningrum, 2014).

It is not surprising that the son and daughter of R.M. Ario Sosroningrat were well-educated individuals who were proficient in Dutch and had acquired a range of other skills. The movie depicts R.A. Kartini's exceptional abilities to express her ideas, which she developed through her voracious reading habits. Meanwhile, her two younger sisters, R.A. Roekmini and R.A. Kardinah, demonstrated considerable skills in the realm of art, particularly in the creation of batik and wayang motifs. Aware of the talents possessed by his daughter, R.M. Ario Sosroningrat afforded his daughter considerable autonomy, despite their participation in the *pingitan*

tradition. One notable aspect of the film is the depiction of R.M. Ario Sosroningrat's decision to allow his daughters to visit the residence of Mrs. Ovier-soer, a Dutch writer who subsequently assisted R.A. Kartini in publishing her writings. Despite receiving a lot of gossip from Javanese regents about what he did to his daughters, R.M. Ario Sosroningrat believed that change was bound to happen, it was just a matter of who would initiate it. Through the positive relationship between Kartini and her father, we can understand how the teaching of values about justice and equality by Kartini's father shaped the foundation of Kartini's progressive thinking about the role of women in society.

Speaking of the role of male figures in Kartini's forward thinking, we cannot forget Raden Mas Panji Sosrokartono, who played a major role in R.A. Kartini's progressive thinking. R.A. Kartini's older brother had the greatest impact on her intellectual journey. R.M. Kartono was born on April 10, 1877. He was the third son of R.M. Adipati Ario Sosrodiningrat and Ngasirah. R.M. Kartono was born into a noble family and was entitled to an education. Like R.A. Kartini and other noble families, R.M. Kartono attended the European Lagere School. After graduating from ELS in Jepara, he went to H.B.S. in Semarang until he received his Ph.D. in Dutch from Leiden University in the Netherlands. Then he traveled to Europe and tried different jobs (Moesseno Kartono, 2010).

It is regrettable that the privileges and freedom that R.M. Kartono was unable to share his experiences with his younger sisters, one of whom was R.A. Kartini. Instead of pursuing further education following her graduation from ELS, R.A. Kartini was compelled to enter the *pingitan* room, an experience that was profoundly distressing for her. As siblings, they shared a particularly close relationship. R.M. Kartono did not remain silent about his sister being constrained by her freedom. The film depicts Kartini's older brother as a source of moral encouragement and emotional support, which contributed to Kartini's determination to advocate for women's rights. R.M. Kartono permitted R.A. Kartini to read a variety of books in her room. He posited that this was how R.A. Kartini was able to alter her destiny by leaving the *pingitan* room and finding freedom.

Before leaving Java to study in the Netherlands, R.M. Kartono gave R.A. Kartini the key to his bookcase. Thus, R.A. Kartini could fill her free time during her seclusion by reading various Dutch books. R.M. Kartono advised R.A. Kartini, "*Tubuh bisa hancur ditelan tanah atau dibakar di atas kayu*

bakar, tetapi pikiranmu tidak ada batas waktunya. Maka, jangan biarkan pikiranmu terpenjara, Ni" which translated to, "The body can be destroyed by the ground or burned on a pyre, but your mind has no time limit. So, don't let your mind be imprisoned". R.A. Kartini began to experience changes in her thinking and outlook after reading a great many books. Her cognitive abilities became more expansive. Despite her physical constraints, she experienced a sense of inner liberation. R.A. Kartini frequently corresponded with her brother, who was pursuing his studies in the Netherlands, regarding the various experiences she was undergoing. R.M. Kartono was consistently gratified by the happiness of his sister, despite his studies in the Netherlands. He continued to send books from that location to Kartini and her other siblings. In one of his letters to R.A. Kartini, he wrote "*Apa yang kamu miliki saat ini, tidak ada artinya jika hanya untuk dirimu sendiri, kamu harus berbagai, perubahan tidak bisa berjalan sendirian*" which when translated in English becomes "What you have now is meaningless if it is only for yourself. You must share it because change cannot occur alone." In response to the receipt of the letter, R.A. Kartini and her younger siblings were eager to implement various initiatives that could benefit the community around them. One of their initiatives was to improve the circumstances of woodcarving artisans in the village of Ukirsari in Jepara.

The next male figure to play a role in R.A. Kartini's struggle was none other than her husband, Raden Adipati Djojo Adiningrat. At the age of 24, after about 16 years of *Pingitan* tradition, R.A. Kartini had just received a proposal from a Regent. For R.A. Kartini, marriage is a sacred thing that cannot be forced. She felt that once the soul is given (to marry), we cannot get it back. Therefore, she was very careful in her decisions. Coupled with the rampant practice of concubinage by Javanese rulers at the time, R.A. Kartini was reluctant to marry. After much deliberation, R.A. Kartini finally accepted the proposal of the Regent of Rembang.

However, R.A. Kartini proposed conditions if Raden Adipati Djojo Adiningrat was genuinely wanted to marry her. The first condition was that R.A. Kartini did not want to wash R.M. Joyoadiningrat's feet in the aisle. Secondly, R.A. Kartini did not want to be burdened with complicated courtesies, she wanted to be treated like an ordinary person. Third, and most importantly, R.A. Kartini asked her husband to help her establish a school for women and the poor. Finally, R.A. Kartini wanted Yu Ngasirah to stop living in the back house and live in the front house like her other noble families, and

R.A. Kartini wanted all the children of R.M. Ario Sosroningrat to call Yu Ngasirah as Mas Ajeng (M.A.) Ngasirah, not Yu. Raden Adipati Djojo Adiningrat accepted Kartini's marriage proposal as a form of support for Kartini's progressive thinking. Feminism is frequently misunderstood and often assumed to hate men (Digby, 2013). It is commonly believed to be solely about women striving for equality with men and is often perceived as anti-male. However, the role of men in shaping Kartini's thoughts demonstrates that including men is critical to successfully creating gender equality (Flood, 2019). The participation of men in the feminist movement can also be considered a form of gender solidarity. Solidarity is a relationship formed based on fighting for a common interest (Bayertz, 1999). It arises when individuals or groups share concerns (Rippe, 1998).

In the film *Kartini*, we observe the intricate dynamics of the relationship between R.A. Kartini and several male figures in her life, which is reflected in the multifaceted nature of male power. It is evident that the influence of feudal and patriarchal culture on men gives them a dual role, both in perpetuating discrimination and in promoting gender equality. This finding aligns with Flood's (2019) assertion that men are both agents of the problem and potential agents of change. By examining the role of men in influencing Kartini's thoughts, it becomes evident that gender solidarity and collaboration between men and women are crucial for achieving gender equality. This representation also illustrates that the feminist struggle for equal rights is not solely the responsibility of women; it also necessitates the support and active involvement of men in creating a more just and egalitarian society.

CONCLUSION

Throughout history, women have faced countless discrimination due to patriarchal structures, leading to the emergence of feminism as a movement for gender equality. However, it is often misunderstood as an attempt to overpower men. The film *Kartini* reveals the intricacy of Kartini's relationships with the male figures around her, such as her father, older brother, and husband, as well as the contribution of these figures in the development of Kartini's modern thoughts in fighting for women's rights.

This finding demonstrates that the feminist movement aims to achieve gender equality rather than defeat men. Therefore, gender solidarity between men and women is necessary to reach this goal. The study's findings are expected to offer

further insights into how gender solidarity and support for feminism can strengthen the feminist movement and challenge the traditional stereotypes about men's role in the fight for gender equality.

However, this study has limitations as it only analyses the construction of Kartini's relationship with male characters with familial relationships and does not explore the influence of Dutch figures on Kartini's modern thinking. To address these limitations, further research is suggested to analyze these aspects and to explore other figures' contributions to Kartini's fight for gender equality.

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