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[ISLC 2019] Editorial Decision on Abstract Inbox x

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Wed, Aug 28, 2019, 4:25 PM

Mrs Eika ANAKOTTA:

Congratulations, your abstract Female Figure Deconstruction in Perempuan Berkalung Sorban Film (Philosophy Study in Existential Feminism) has been accepted for presentation at INTERNATIONAL SEMINAR ON LANGUAGES AND CULTURES (ISLC) which is being held 2019-09-25 at Medan. You may now submit your paper for further review.

Thank you and looking forward to your participation in this event.
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No : 28 /ISLC-USU/FIB/2019
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Hal : Undangan menghadiri Seminar Internasional ISLC FIB USU 2019

Yth. Dr. Elka Anakotta, M.Si
IAKN AMBON

Berkaitan dengan akan dilaksanakannya Seminar Internasional Languages and Cultures in Asia, ISLC-FIB USU 2019 bertema: **The Contribution of Languages and Cultures in Strengthening Identity in Asia**, yang diselenggarakan oleh Fakultas Ilmu Budaya USU, kami memohon kehadiran bapak/ibu untuk mengikuti pembukaan seminar Internasional tersebut pada:

Hari/Tanggal : 26 September 2019
Tempat : Gelanggang Mahasiswa USU, Medan
Waktu : 08.00 – 12.00 WIB

Selanjutnya, kami mohonkan kehadirannya untuk mempresentasikan Paper bapak/ibu pada sesi sore (Jadwal terlampir) bertempat di Grandhika Hotel, Medan. Sebelum sesi presentasi pak/ibu dimulai akan diadakan acara makan siang bersama seluruh presenter dan panitia yang akan diselenggarakan di Grandhika Hotel pada pukul 12.00 – 13.00 WIB.

Demikian disampaikan, terima kasih atas kerjasama dan perhatiannya.

Medan, 20 September 2019

Panitia Seminar Internasional
ISLC FIB USU 2019

Ketua Panitia

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INTERNATIONAL SEMINAR ON LANGUAGES AND CULTURES (ISLC) FIB USU 2019
26th September 2019, Grandhika Hotel, Medan

No	Waktu	Kegiatan	Pemakalah	Ruangan	Moderator	Kegiatan	Pemakalah	Ruangan	Moderator
1	13.00-13.30	Registrasi pemakalah							
2	13.30-14.10	Pararel 1 Sesi 1	Tasnim Lubis	A	Alemina Perangin Angin	Pararel 2 Sesi 1	Nurhabsyah	B	M. Takari
			Rike Febriyanti				Lila Pelita Hati		
			Veryani Guniesti				Nursukma Suri		
			Elka Anakotta				Warisman Sinaga		
3	14.15-14.55	Pararel 1 Sesi 2	Mulyadi	A	Alemina Perangin Angin	Pararel 2 Sesi 2	Mauliy Purba	B	M. Takari
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Female Figure Deconstruction in Perempuan Berkalung Sorban Film
(*Philosophy Study in Existential Feminism*)

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The research that is currently being carried out how to deconstruct female figures in *Perempuan Berkalung Sorban* film, using the perspective or point of view of existential feminism. Existential feminism was developed by Simone de Beauvoir with her debut in *The Second Sex*, using the basis of existential philosophy from Jean Paul Sartre, with the concept of *etre pour les autres* (being for others), in which in relation to others there is an effort to object others and in relations of men and women, men objectify women and make them the other (*Liyan*). Women are required to transcend and release themselves from their immanence, by releasing all the burdens that hinder the progress of being authentic. By deconstructing it as a radical hermeneutic of female leaders, the binary opposition found will be reflected through this perspective or perspective of existential feminism.

Key words: *Deconstruction, Existential Feminism*

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Introduction

At the end of the 2000's, there was a significant change in the Indonesian film industry, especially for religious genre, in connection to changing settings (from rural communities to urban communities), the orientation of the magical realm to spiritual rationality, and change oriented towards equality between men and women.² One of them is film *Perempuan Berkalung Sorban* was adopted from novel with the same title, the work of Abidah El-Khaliegy. This film has Anissa as a central character, her father kyai Hanan (*kyai salafiyah*) as owner of Al Huda pesantren. Anissa struggle to break down a system that she felt since her child hood. Anissa's figure is portrayed as intelligent and critical for the various things that she faces, and she has strong desire to fight against various ways that are considered to curb her existence. In elementary school, she rebelled against a system that allowed only men to be the leaders, even she had the most votes.³

Entering adolescence and adulthood, when Anissa would enter the world of lectures, she was not allowed to continue at a university in Yogyakarta, even Anissa had approved by scholarship from the university. Then, Anissa trapped in a forced marriage in the interests of two kyai families. Anissa forced deeply to accept the marriage that her father had complied with because of her obsession and to save her father's pesantren, while she still keep her love for Khudori who was also her best friend since childhood.

This film becomes interesting to study to see how the female figure displayed in Anissa since she was a child and in the long process of struggling to achieve what she wants as a woman. The film will be read deconstructive to give a new paradigm to what has been more trusted and built in myths about women. Myths about women being present as subordination under men and living in the confinement of male power, especially in relations with patriarchal culture. By using glasses or the point of view of existential feminism, the female characters in this film will be deconstructed to find the female figure that might be different from the writer's perspective when pouring it first.

Method

This research method in the realm of philosophy uses factual historical categories where the main source is the film script. The script of *Perempuan Berkalung Sorban* film becomes a material object of research. The film script in the realm of this research is not seen in terms of literary or cultural values, but rather is seen in relation to human nature, in this case the nature of women⁴. The manuscript of the film *Perempuan Berkalung Sorban* will be analyzed philosophically not using literary or other criticism studies, but

² Muslim women are no longer placed as subordinate figures in relations with men, but their presence has inspired many people. With a high level of education, having an equal relationship with the opposite sex, through the film *Ayat-Ayat Cinta*, *Women Berkalung Sorban*, *Tiga Cinta Tiga Prayer*, etc. Lih., Lukman Hakim, *New Flow of Indonesian Islamic Feminism in the film Religion*, in the Journal of Islamic Communication, Vol. 03, No. 02, December 2013.

³ Muslim female filmmaker who was born in the pesantren city-Jombang and started her writing profession by writing poetry and prose. Keep in touch with Islamic writings, making himself a lot of writing in the form of short stories, poems and essays published in various mass media. Subsequently, Abidah wrote several Islamic novels, one of which was *Perempuan Berkalung Sorban* which was later made into a film by Hanung Bramantyo. See, Diah Ariani Arimbi, "Abidah El Khaliegy's Struggles of Islamic Feminism Through Literary Writings", in M. Joy (ed), *Women, Religion and the Gift*, Springer International Publs. Switzerland, 2017.

⁴ Anton Bakker dan Charris Zubair, *Metodologi Penelitian Filsafat*, Yogyakarta, Kanisius, 1990, 67.

will look at the nature of women's existence by involving autonomous subjects in Simone de Beauvoir's view. Using her existential theory of feminism, the deconstruction of the film *Perempuan Berkalung Sorban* will be carried out on the female figures involved in it. The theory of Simone's existential feminism will be used to analyse the deconstruction of female characters in the film *Perempuan Berkalung Sorban*. Deconstruction is a way of reading texts that undermines the assumption that text has a basis inherent in the prevailing language system with the structure and integrity of meaning that has been erratic. Deconstruction rejects that language has a definite meaning as offered in structuralism.⁵

Theoretical Framework

Film as an audio-visual art becomes media that reproduced the complexities of the world to the audience through dialogue and events (Cavel, 2006). Film is a narrative that built through the process of audio-visual marking with techniques, including organizing, the player's point of view, camera's perspective, editing techniques, lighting, music system, etc⁶. Through this technique, certain meanings are constructed and established with various problems that occur in society⁷. Stuart Hall⁸ sees that the delivery of problems in society is displayed through a process called representation, the practice of marking that produces and produces new meaning or relativity that is far more interesting.

In the process of delivering ideology, the presence of films can be read in relation to the power interests of certain groups in society. Narration and dialogue in films present consensus and power through the articulation of various interests of certain groups or classes. Kellner⁹ revealed that the narrative structure of the film not only provides a variety of material or imagery about the problems that are found every day lives, but also knowledge association that helps the audience to understand the meaning of culture in build identity in today's society.

⁵If structuralism is placed in something systematic, then poststructuralism rejects it. In Derrida's deconstructionist view, the general meaning is rejected. The reader or audience can freely determine the meaning. Cf., Christopher Norris, *Membongkar Teori Dekonstruksi Jacques Derrida*, Yogyakarta, Arruz Media, 2006, 3.

⁶ Grainge mapping technology makes it easy to make films move and films then become a kind of memory mediation that connects modern life. The audience's memory, according to him, is influenced and developed through the cultural construction of identity which can be found in film and television (cf., P. Grainge, *Memory and Popular Film*, Manchester, Manchester Univ Press, 2003, 1-11). This idea is in line with what Michael Foucault previously put forward, where for him film is a form of pop culture that gives a very strong influence by doing a program back on memory together. See, Michael Foucault, *Film and Popular Memory*, "An Interview with Michael Foucault", *Radical Philosophy*, 1975, 25. As quoted in "The World Viewed" in Noel Carrol and Jinhee Chol (eds), *Philosophy of Film and Motion Pictures: An Anthology*, Malden (USA), Blackwell Pubs. 2006.

⁷ Band., Graeme Turner, *Film as Social Practice*, London: Routledge, 1999, 56-58. Comp. with Dudley Andrew, *Concepts of Film*, Oxford: Oxford University Press, 1984, 64-65.

⁸ Stuart Hall (ed), *Representation, Cultural Representation and Signifying Practices*, London: Sage Publication in Ass with the open University, 1997, 15-19. Through this representation process, then the appearance of problems in society becomes natural even as if without interests, even though there has been an ideological process in it.

⁹ Douglas Kelner, *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Postmodern*, New York, Rotledge, 1995, 1.

Through film, there has been a "coercion of cultural expectations"¹⁰, where each person who watch find themselves in the form of ideology represented, which then binds all viewers together with these values and ideology. By watching the same film, collective memory is bound by certain ideologies and values and finally the audience can be bewitched to participate in believing what is conveyed. Facing the dominant powers in the film through its narration, the emergence of films with the main characters who criticize and subversive the capacity of ideology of hegemony in society.

Existential feminism was developed by Simone de Beauvoir as described in her book "The Second Sex"¹¹, using the basic of existential philosophy, argues that men are called "men" the self, while "women" the Liyan (the other). If Liyan is a threat to themselves, then women are a threat to men, so if men want to remain free then women must be subordinated. Thus women must be given the same freedom as the freedom given by men to determine their own lives¹². Not surprisingly, Simone saw the institution of marriage as having taken away the freedom of women in which her ability and satisfaction were settled by marriage.

Simone developed the concept of feminism that moves from Sartre¹³, where he uses the concept of the philosophy of *etre-pour-les autres* or being for others (there for others)¹⁴. Sartre revealed his concept by moving from Hegel, Husserl, and Heidegger. There is an observed ego and an observed ego. Between the observer and the observed divides themselves into two parts, which are within themselves (*en-soi*) and there for themselves (*pour-soi*). There in itself refers to the repetitive presence that humans have in animals, vegetables, and minerals. Existing for itself refers to a moving and conscious presence that is only possessed by humans¹⁵.

Simone then corrected three basic arguments about the differences between men and women, namely biology, psychology and economics. That in the view of men, the existence of another threat, so that the myths of men were created against women. This myth becomes deeper because women are placed to have the task of sacrificing themselves to a man. What happens, although women know this is bad, but women do

¹⁰ R. West and L. Turner, *Introducing Communication Theory*, New York, McGraw-Hill, 2000. Comp., D. Chandler, Cultivation Theory, from www.aber.ac.uk/media/Documents/short/cultiv.html.

¹¹ Simone de Beauvoir, *The Second Sex*, First Vintage Books, A Division of Random House Inc., New York, May, 2011, 89. Through this book, Simone sees from three big sides how women are objectified by men, starting from destiny, history and myths (biological reasons that cause women to be objectified, among others, about the smallness of the female brain so that it becomes less rational, myths built for example women as a housewife, etc.).

¹² *Ibid.*, 89. Comp., Tong, 1988, 262.

¹³ Simone is indeed very close to Sartre, the closeness between a student and a mentor, between a pair of lovers but at the same time an intellectual partner and sometimes a teacher for Sartre (*lih.*, Tong, 1998:174).

¹⁴ Sartre said that there are three ways of human existence, namely *en soi* - being itself (some are solid and full), *pour soi* - being for itself (some are not full due to human imperfection so humans are born to be free and conscious) and *etre pour les* - being for others (social relations in which humans tease each other).

¹⁵ Simone Beauvoir in Tong, 1988: 257-258.

not have power over men and continue to perpetuate all this because social construction controls women.¹⁶

With reference to Sartre, what is the basis for Simone's thinking is closer to the *etre pour les autres* (exist for others), where in relations with others there is an attempt to objectify others and in relations between men and women, men objectify women and make it the other (Liyan). Women are required to transcend and release themselves from their immanence, releasing all burdens that hinder progress to be authentic. Women who are aware of their freedom can freely actualize themselves maximally, by not making themselves as objects and freeing themselves from their biological limitations.

Results and Discuss

In general, the theme of this film is about Anisaa's struggle which since children fight for her choices to exist as a woman who is equal to a man. This film takes place in the background of the pesantren life in Jombang, East Java, around 1985, with all the upheaval in it. Pesantren lead, Anisaa's father (kyai Hanan), who must wrestle with Anisaa's attitude which demands equal rights, but the other side, economic struggles so he must giving Anisaa as a substitute for help of another kyai son in the forced marriage.

This film has been opened since the beginning with the conflict, where Anisaa contradicts the tradition and life of the pesantren which occupies men over women, with an image of Anisaa riding, wearing a turban, trying to break through the sandy and windy beaches. Meanwhile, the flat living in the pesantren depicts women washing, sweeping, telling stories, or drying their laundry. The conflict between Anisaa's behavior is called by her mother as an obsession, and according to Anisaa what she does is normal because she only rides a horse, just like her older siblings, Reza and Wildan, who can ride horses, play games. Her siblings also agree with her mother's opinion of Anisaa as a woman is just a place in the kitchen.

Conflicts culminated in the selection of votes to become class leaders, where Anisaa with a higher vote could not be the class leader because of the understanding that women in Islam should not be leaders, so that her male friends became class leaders. The conflict was made worse because of his father agreement. Khudori became a figure who dampened the conflict and showed his character to Anisaa, and make Anisaa think about go to school, see the outside world, and not only be confined behind the pesantren's walls. In the picture seven years later (21 May 1991), Khudori remained in contact with Anisaa and hoped that Anisaa would be able to face her life as a strong women.

In classrooms in pesantren, ustajah (Moslem teacher) teaches about the whereabouts of women who are now blinded by modernization, working outside the home, wearing short skirts, and forgetting the nature of being a housewife, working in an office, and associating with people who are not Muslim, even divorced from her husband. According to Anisaa this is a form of injustice, including resignation to accepting applications at the age of just entering 17 years (marked by having a KTP). Anisaa's choice to get married

¹⁶Simone sees the role of women as wives in the household, or career women experiencing strong attachments under their husbands. Simone even still accepts the existence of a prostitute who for him on the one hand, becomes the object of sexual gratification for men but the prostitute gets paid for what he did. With this consideration, Simone sees that there are four strategies that women can take towards transcendence, namely working, becoming intellectual, working to achieve socialist transformation of society and being able to reject their Liyan by identifying themselves through the views of dominant groups in society.

after school in Cairo. The conflict escalated, with the receipt of Anissa Keliah at UII Jogjakarta on a scholarship, and her father did not agree. His father could not release Anissa without his *mukhrim* (without husband officially). This is compared to his two older siblings who were able to go to school, even his father had to sell land and borrow money for his brother's school. Anissa must surrender to marry the choice of her father, because of assistance from prospective in-laws who continue to be accepted for boarding schools.

The conflict subsided with Anissa's marriage to Syamsuddin, but the conflict was seen again in their domestic life (four years later). Anissa grumbled with Syam's habit of being able to do whatever she wanted while Anissa had not yet been given a chance to go to college. For Syam, Anissa's position was very comfortable as a kyai's daughter-in-law, and her father's pesantren remained standing due to his father's help. The conflict escalated with the presence of another woman in Anissa's household, who had been rejected by asking for a divorce from her husband.

The meeting with Khudori at the pesantren eased the conflict a little, but the conflict began when Anissa asked Khudori to take her away, so that she could escape from Syam, and the conflict culminated with Syam being confronted by Anissa and Khudori's meeting, so the pesantren was in an uproar and they were condemned to adultery and had to be punished. The peak of the conflict was the death of Anissa's father over this incident.

Anissa's marriage to Khudori came after Anissa felt she had been blessed by her father in her dream and also the shadow of her father who also smiled on her wedding day. Married life is very different from before, because Khudori was shown his attitude to do the work usually done by women / wives, namely washing dirty clothes, preparing tea, and even accepting sincerely the existence of Anissa who had not been able to engage in marital relations due to trauma with her ex-husband Syam.

Meeting with a number of female students who trespassed and sought to reopen Anissa's wishes about what is still happening at the pesantren, but now her brother (kyai Reza) manages, women still cannot go out without their *mukhrim*, may not read modern books, etc. . Pramudya's book became Anissa's mainstay to be shared with the students. Anissa's return to the pesantren due to her weak womb, reopened the conflicts that had occurred there before. Anissa realized her wise mother when she apologized for returning to the pesantren. The hope given to Anissa, is her son, can be the successor to his grandfather.

Anissa's strong desire to build a library continues to trigger conflict, both with her siblings as well as other religious teachers and leaders in the pesantren. Conflict has come to light with the discovery that assistance for the development of the pesantren still came from Syam and the death of Anissa's husband through an accident. Anissa's sadness was left by her husband and her baby, reminding her that prison could hold her body, but not her heart and soul.

Temporary conflict relief was carried out with the safekeeping of Anissa's child with her mother and returning to her job at LBH Jogjakarta. But the conflict resumed after the seeds that Anissa had built began to search for a way, where the circulation of books could not be dammed but found and burned, so some female students determined to escape from the pesantren. In their meeting with Anissa, they insisted that they would not return to the pesantren because they wanted to be free.

In Anissa's short speech when she reentered the pesantren, Anissa positioned herself as a woman, who would still be a wife and mother, but at the same time had freedom, so

making choices in the path of God must also be free and sincere, so that she could live in peace and without hate. The female students welcomed this speech by greeting Anissa and her mother's happy smiles, but the male students and the leaders of the pesantren left her away.

At the end of this film, Umi explains her choice to remain silent all this time because of family integrity that must be maintained. And Anissa at this point according to her mother has been able to overcome the consequences of the actions of her choice. The conflict was alleviated by the opening of the Al-Huda library, and Anissa released her turban while riding a horse with her son.

The Deconstruction of Female Figure

The deconstruction of the female character Anissa who was born and raised in a pesantren, lived by various binding rules as a woman and had to submit to all of these rules, if not wild¹⁷. All his actions are against the traditions that apply to a woman, starting from riding a horse and wearing a turban¹⁸, as the initial description in this film. Anissa who rode in the sand, trying to ride a horse properly, wearing a turban, told to go down and not to repeat the act that her mother said had been done many times. In this position, tucked by Anissa's mother's efforts to make Anissa fall into a free woman and immediately remember her position as a woman with a nature that is not the same as a man.¹⁹

The next event that shows the deconstruction effort on female leaders is the figure of Anissa who is brave in expressing freedom of opinion, in the process of electing class leaders. As the owner of the most votes, of course Anissa has the right to sit as class leader, but this is again broken with teachings in the Qur'an and Hadith, where women cannot be leaders, so the results are cancelled and men in positions class leaders. Anissa's disapproval with this result was shown by leaving and running away from the classroom. The main opponents of Anissa's attitude were Anissa's father, who was a leader of the pesantren (Kyai Hanan), owner of the Al-Huda pesantren. As a pesantren owner who must be faithful to his duties by upholding all applicable rules, including the thick treatment of women based on the Qur'an and the Hadith.

The deconstruction of the female character continues with Anissa's efforts for further studies after high school, and chose not to marry the same as some other friends, but the

¹⁷ In the vocabulary used by his mother is obscenity, if a woman violates what is by nature. In the vocabulary of her siblings, it is appropriate behavior as a woman. In his father's vocabulary, shameful behavior and as a leader of a pesantren will affect the acceptance of pesantren students, because he is naturally a woman who must submit to men. In the vocabulary of some religious teachers, women must serve their husbands.

¹⁸ In the world of his pesantren salafiah father, a woman is forbidden to use a turban, only men can use it.

¹⁹ If examined later, in the conflicts that appear in this film, his own mother feels constrained by what applies to her who is unable to do anything, can only be silent and cry, for what happened to Anissa. The female figure in Anissa's mother wants to be deconstructed by the writer as a figure who also fights for her freedom by being quiet and accepting, in order to maintain the integrity of the family. Compare Anissa's last dialogue with her mother in this film: "All you can do is stay still. Maybe you don't agree, but at that time, if umi resisted, this family was destroyed. ... every action must have consequences. The most important thing is how we can overcome the consequences ". Anissa herself remained shackled by patriarchal traditions in Islamic boarding schools, one of which can be observed from this film is, in family meals (which in this film occur twice, once complete with her father, and once when Anissa returned to the pesantren after married to Khudori), the first time scooping rice, definitely given to men. Anissa's mother even had to hold back longing to meet her sister who lives still around East Java (Ngawi), in order to take care of the pesantren and be faithful to the call of a kyai's wife.

deconstruction at this point broke with Anissa's submission to marry Syamsudin, the son of other kyai who helped his father in financial problems. The treatments that Anissa experienced in her domestic life, showed her deconstruction efforts, including protesting the lifestyle of her husband who often came home late at night, while herself as a woman could only wait for her husband, who rebelled against her husband's desires and lusts to vent, the desire to have a relationship whenever she wants, even during menstruation phase, even if it is very severe in Islamic terms, she asks for a divorce from her husband because he will practice polygamy.

The deconstruction of the female character built by the writer was thwarted by the victory obtained by Anissa's husband who caught Anissa with Khudori, and saw it as adultery, so according to Islamic law it must be stoned. At this point, the deconstruction of the female figure, namely Anissa's mother. Anissa's mother is portrayed in this scene as a woman who bravely bore what has been seen as a sin when boarding school residents start showering Anissa and Khudori with stones, saying: "*only those who do not sin, may throw*". This statement makes all stop, but at the same time stop the heart of his father Anissa. Anissa's father suffered a physical heart attack, but in fact the attack of two women in his life who certainly expected to be faithful as a kyai's wife and a kyai's daughter.

The deconstruction of the female character was built intact in Anissa's choice to continue her education which was finally fulfilled²⁰, leaving the pesantren life and living in Jogja. Failure to deconstruct this woman figure again stalemated with Anissa's surrender to marry Khudori after previously opposing the reason of marriage which was only limited to material fulfilment. Anissa's submission was described after getting an apology from her deceased father who died, eventually marrying Khudori. At this time of marriage, a deconstruction of the female character occurred again, in which Khudori as a man performed tasks that had been restricted to women, from washing dishes, cooking, and not forcing Anissa who was still traumatized to have marital relations. The female figure here is described as sharing a household assignment with her husband, especially since both the wife and husband have work outside the home. It is interesting that, in the deconstruction effort, the female character Anissa experienced weaknesses about her existence as a woman because it related the success of a wife from the nature of being pregnant and not pregnant or infertile. But this position was deconstructed so well, where her husband Khudori actually reversed his position: "*try reversed now, if I were barren, you would leave me?*"

Deconstruction of the female character Anissa must return to a deadlock, because Anissa must surrender to her nature as a woman who must rest because of her weak content, so the choice to return to prison must be the last choice to be made. As Anissa said: "*I don't want to, mas, I don't want to go back to prison. Prison for 17 years*". The choice of rest is to return to the pesantren, and the meeting with his mother made Anissa aware of who her mother really was when Khudori apologized, saying: "*there's no one mistake, everyone has an option, it's important to be sincere, respect each other's choice*".²¹

²⁰ In a conversation with her husband Khudori, Anissa referred to life in a pesantren as a prison that imprisoned her for 17teen years, making it hard for her to return to boarding school life, although she eventually returned to the pesantren for the sake of herself as a woman as a creature that could conceive and give birth .

²¹ This was done after Anissa expressed her thoughts that the departure of her sister Reza to Surabaya was not for the pesantren affairs but for avoiding meeting her husband Khudori.

The deconstruction of Anissa seen through her various efforts to build a library in the pesantren, with various challenges that must be faced, so it must be carried out in a hidden way, while in the classrooms still continue to build an understanding of women who must submit to their husbands. Anissa as a woman experienced a shock and re-tested her courage to finally stand alone without a man, when her husband had to die in an accident, and he had to live alone with a child. In helplessness, Anissa must continue to struggle to build her dream of building a library.

Deconstruction of female leaders (Ulfa and her friends) that emerged in the struggle of female students was to break away and seek freedom outside the walls of the pesantren. Some of them could not stand the strict rules that were built specifically for women so they had to leave the pesantren. Next is the conversation between Anissa and Ulfa female students:

Ulfa: "*kami gak kuat lagi uti, semua buku uti dibakar*". (we are not strong enough, all of your books are burned).

Anissa: "*tapi, kabur bukan jalan keluar terbaik*". (but run away is not the best way out).

Ulfa: "*Lalu apa? Diam dalam pesantren? Jadi kuper, bodoh, lihat buku-buku uti dibakar, gitu? Ana mau seperti uti, bebas!*" And then, what? Just silent in pesantren? Being stupid and silent facing the burning books? I want to be free, just like you are).

The deconstruction of the female character in the closing film is seen in the scene of Anissa returning to the pesantren with a number of female students who had fled before. Traces of burning books are still visible and when the gate is opened and the eyes of the pesantren residents are fixed on them, as if judging what they have been upholding and fighting for. Following Anissa's brief speech

"all of you are future Muslim women, future wives for your beloved husband, and future mothers for your beloved children. Heaven according to God's promise is in the soles of our feet, women, but don't forget one thing, that God gives humans freedom. Whatever you want to be later, choose the way of Allah with freedom and with a sincere heart. That way, God willing, we will live in peace and without guilt".

The end of the speech was marked by female students who greeted Anissa, but the male students left her along with her sisters and other kyai. Her mother looked at Anissa and was touched by what her daughter had done, according to which the struggle had been carried out and all the consequences of that struggle had been successfully passed by Anissa. The deconstruction of the female character seems to be stalled, and invites questions because the men as well as their own brothers still cannot accept Anissa's struggle for equality between women and men. Completion of the struggle was needed in the establishment of the Al-Huda library.

The writer of the story is to deconstruct women characters in PBS films, but it can be mentioned some of the inequalities involved, and also the inability of the story writer to confirm this view. The view which, in Simone's existential feminism view, places women as objects and is unable to show their existence to others, Anissa in this matter. The writer of the story tries to deconstruct this understanding in the construction of society which is so stressing on women and forming women as objects, and not subjects

who can determine themselves. In that effort, several times the story writer finally had to sink and even surrender to circumstances, where women can never be themselves when in the social construct that shapes themselves, she can only become a woman when she exits the social construction. In this film, the inherent social construction is pesantren. When Anissa goes out and leaves the pesantren, she becomes free, no longer a woman who is bound to a social construction that has been built, but when she returns, she will be trapped again and cannot do much. The failure of the writer of the film's story, it was shown at the end of the film, where Anissa as a struggling female figure finally had to return to the room that shackled her. He chose to return to the pesantren and try to build something that has actually been shown since the beginning in this film, as it is impossible in a Salafiah pesantren. One small possibility that emerged was the establishment of the library, but even in the picture of the film, there was no support from the the leaders of the pesantren who were men.

Outside the pesantren, Anissa can determine her own choices, by continuing her studies, marrying a loved one, the equivalent of being treated in domestic life as a wife, having a job, even helping a woman to formally divorce with her husband. But back in the pesantren, everything he did was observed by the man of the power of attorney, whether what he was doing was appropriate or not. Anissa herself could not live without a man, for her only the presence of Khudori was able to understand herself as a woman who also wanted to live by being a subject, and Khudori's presence at the end of the film was replaced by the presence of their son who was also a boy. As the Ontosoroh phrase in Pramodya Ananta Toer Novel : *"Do not call me a true woman, if life is only men, but that doesn't mean I don't need a man for me to love"*.

Conclusion

The deconstruction of the female characters in this film presents three figures in different ways in showing their abilities as women who are equal to men. Starting with Anissa as the main character who showed her efforts by fighting hard, Anissa's mother showed her leadership spirit in a silent way, but spoke at the right time, and Anissa's new candidates in female students of pesantren who bravely came out and left the pesantren, because of the awareness that the pesantren would contain their freedom to become an authentic woman.

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PROCEEDING

INTERNATIONAL SEMINAR ON LANGUAGES AND CULTURES IN ASIA

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in Strengthening Identity in Asia”**

Gelanggang Mahasiswa USU (morning session)
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September, 26th 2019

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Female Figure Deconstruction in *Perempuan Berkalung Sorban* Film (Philosophy Study in Existential Feminism)

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Abstract

The research that is currently being carried out how to deconstruct female figures in *Perempuan Berkalung Sorban* film, using the perspective or point of view of existential feminism. Existential feminism was developed by Simone de Beauvoir with her debut in *The Second Sex*, using the basic existential philosophy from Jean Paul Sartre, with the concept of *etre pour les autres* (being for others) in which in relation to others there is an effort to object others and in relations of men and women men objectify women and make them the other (*Liyan*). Women are required to transcend and release themselves from their immanence, by releasing all the burdens that hinder the progress of their lives to be authentic. By deconstructing it as a radical hermeneutic of female leaders, the binary opposition that will be reflected through this perspective or perspective of existential feminism.

Keywords: Deconstruction; Existential Feminism

1. Introduction

At the end of the 2000's, there was a significant change in the Indonesian film industry, especially in the religious genre, in connection to changing settings (from rural communities to urban communities), orientation of the magical realm to spiritual rationality, and change oriented towards equality between men and women.⁵ One of them is film *Perempuan Berkalung Sorban* was adopted from novel with the same title, the work of Abidah El-Khaliegy. This film has Anissa as a central character, her father Hanan (*kyaisalafiyah*) as owner of Al Huda pesantren. Anissa struggle to break down a system that she felt since her child hood. Anissa's figure is portrayed as intelligent and critical for the various things she faces, and she has strong desire to fight against various ways that are considered to curtail her existence. In elementary school, she rebelled against a system that allowed only men to be the leader, even she had the most votes.⁶

Entering adolescence and adulthood, when Anissa would enter the world of lectures, she was not allowed to continue at a university in Yogyakarta, even Anissa had approved by scholarship from that university. Then, Anissa trapped in a forced marriage in the interests of two kyai families. Anissa did not deeply to accept the marriage that her father had complied with because of her obsession and to save her father's pesantren, while she still keep her love for Khudori who was also her best friend since her childhood.

This film becomes interesting to study to see how the female figure displayed in Anissa since she was a child and in the long process of struggling to achieve what she wants as a woman. The film will be read deconstructive to give a new paradigm to what has been more trusted and built in myths about women. Myths about women being present as subordination under men and living in the confinement of male power, especially in relations with patriarchal culture. By using glasses or the point of view of existential feminism, the female characters in this film will be deconstructed to find the female figure that might be different from the writer's perspective when pouring it first.

⁵ Muslim women are no longer placed as subordinate figures in relations with men, but their presence has increased among people. With a high level of education, having an equal relationship with the opposite sex, through the film *Ayat-ayat Cinta*, *Women Berkalung Sorban*, *Tiga Cinta Tiga Prayer*, etc. Lih., Lukman Hakim, *New Flow of Indonesian Islamic Film Industry*, in the *Journal of Islamic Communication*, Vol. 03, No. 02, December 2013.

⁶ Muslim female filmmaker who was born in the pesantren city-Jombang and started her writing profession in the form of poetry and prose. Keep in touch with Islamic writings. making himself a lot of writing in the form of short stories, novels, and essays published in various mass media. Subsequently, Abidah wrote several Islamic novels, one of which was *Perempuan Berkalung Sorban* which was later made into a film by Hanung Bramantyo. See, Diah Ariani Arimbi, "Abidah El-Khaliegy: Struggles of Islamic Feminism Through Literary Writings", in M. Joy (ed), *Women, Religion and the Global South*, International Publs. Switzerland, 2017.

struggle for equality between women and men. Completion of the struggle was needed in the establishment of the Al-Huda library.

The writer of the story is to deconstruct women characters in PBS films, but it can be mentioned some of the inequalities involved, and also the inability of the story writer to confirm this view. The view which, in Simone's existential feminism view, places women as objects and is unable to show their existence to others, Anissa in this matter. The writer of the story tries to deconstruct this understanding in the construction of society which is so stressing on women and forming women as objects, and not subjects who can determine themselves. In that effort, several times the story writer finally had to sink and even surrender to circumstances, where women can never be themselves when in the social construction that shapes themselves, she can only become a woman when she exits the social construction. In this film, the inherent social construction is pesantren. When Anissa goes out and leaves the pesantren, she becomes free, no longer a woman who is bound to a social construction that has been built, but when she returns, she will be trapped again and cannot do much. The failure of the writer of the film's story, it was shown at the end of the film, where Anissa as a struggling female figure finally had to return to the room that shackled her. He chose to return to the pesantren and try to build something that has actually been shown since the beginning in this film, as it is impossible in a Salafiah pesantren. One small possibility that emerged was the establishment of the library, but even in the picture of the film, there was no support from the the leaders of the pesantren who were men.

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5. Conclusion

The deconstruction of the female characters in this film presents three figures in different ways in showing their abilities as women who are equal to men. Starting with Anissa as the main character who showed her efforts by fighting hard, Anissa's mother showed her leadership spirit in a silent way, but spoke at the right time, and Anissa's new candidates in female students of pesantren who bravely came out and left the pesantren, because of the awareness that the pesantren would contain their freedom to become an authentic woman.

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