

CRITICISM OF WOMEN'S CULTURE IN PESANTREN LIFE THROUGH THE FILM "PEREMPUAN BERKALUNG SORBAN"

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Abstract

Film is a way of learning from seeing and concluding the film being watched. The purpose of this research is to be used as a lesson in the lives of both women and men. This research method is literature study. Literature study is data collection that is carried out by collecting data in the form of a study of books, literature, journals and other supporting sources relevant to the criticism of women's culture in pesantren life through the film "perempuan wearing a turban". After doing research, the data that has been researched shows that it is clear that in this film there is a lot of patriarchal culture that has occurred since Anissa was young until she got married at an age that is said to be mentally unprepared even though she is ready. She had to always serve her husband and it traumatized her. Plus modern women who are wrong for violating their nature make patriarchy more rampant, another picture is given by Khudori who is broad-minded. He treats men and women equally as having a chance in life. This view is necessary, but there are many contradictions.

Keywords: Movie, Patriarchy, literature study, pesantren

Abstrak

Film adalah suatu cara pembelajaran dari melihat dan menyimpulkan film yang di tonton. Tujuan dari penelitian ini adalah untuk dijadikan pembelajaran di kehidupan baik perempuan dan laki-laki. Metode penelitian ini adalah study pustaka. Study pustaka adalah pengumpulan data yang di lakukan dengan mengumpulkan data berupa kajian buku, literature, jurnal dan sumber pendukung lainnya yang relevan dengan criticism of women's culture in pesantren life through the film "perempuan berkalung sorban". Setelah melakukan penelitian, data yang telah diteliti menunjukan bahwa jelas dalam film ini banyak sekali budaya patriarki yang terjadi sejak Anissa masih kecil hingga menikah di usia yang dikatakan belum siap mental padahal sudah siap. Dia harus selalu melayani suaminya dan itu membuatnya trauma. Ditambah perempuan modern yang salah karena melanggar kodratnya membuat patriarki semakin merajalela, gambaran lain diberikan oleh Khudori yang berwawasan luas. Dia memperlakukan pria dan wanita sama sebagai memiliki kesempatan dalam hidup. Pandangan ini diperlukan, tetapi ada banyak kontradiksi.

Kata Kunci: Movie, Patriarki, study pustaka, pesantren

INTRODUCTION

Film in Indonesia is increasingly experiencing developments, especially in the religious genre. However, from the many religious films in Indonesia, there is one common theme that is always raised in films, namely about women. According to Hakim (2013: 03) there is a transition or turning point from the film which previously positioned women as exploration material and a model for the spectacle of patriarchal power (male-gaze). In addition, women, especially Muslim women, are only described as being submissive to their husbands even though they are treated harshly by their husbands.

There are not many Indonesian films with a gender perspective. When many films are about women and even though they are made by women, it does not automatically promote gender equality. There are still many stereotypes about women in Indonesian films. In a religious film directed by Hanung Bramantyo, he is able to raise the issue of patriarchal causes, and change the perspective of women in the religious world. This film is based on the novel by Abidah El Khalieqy, packaged as an alternative media form of women's empowerment, socialization of gender equality and reproductive rights among Islamic boarding schools.

In this case, Islamic boarding schools have a distinctive pattern of life. In the long term, pesantren is in a relatively stronger cultural position in the surrounding community. Pesantren provides formal socialization media where Islamic beliefs, norms, and values are transmitted and instilled through various teaching activities.

Along with the times, with the many intricacies of learning in Islamic boarding schools, pesantren have the courage to open themselves to new discourses on human rights and the environment as well as pesantren culture. One of them is about gender bias and also about patriarchal power. This phenomenon can be seen when women are placed in a position to obey men, must not have a high education, must not deny the wishes of men and much more. In addition, Islamic teachings that glorify women are actually studied raw without being studied first.

So that the patriarchal culture is increasingly widespread in the pesantren environment. This patriarchal culture is caused by the hegemonic ideology that justifies the domination of one group over another. Hanung Bramantyo presents a story that is adapted from the novel *Abidah El Khalieqy* as a form of discrimination against women in the pesantren environment and the culture of the ancient pesantren which is still very clearly contradictory to modern culture. Hanung Bramantyo packaged it, presented a film that could be watched and made learning for women and men alike.

METHODE

In this study using the type or research approach Library Research (Library Research). According to Mestika Zed (2003), Literature or literature study can be interpreted as a series of activities related to library data collection methods, read and record and process research materials. Sugiyono (2012) literature study is a theoretical study, references and other scientific literature related to culture, values and norms that develop in the social situation under study. So that the researcher used the library from the literatures, books, journals, and etc.

Data collection techniques in this study are documentation, which is looking for data about things or variables in the form of notes, books, papers or articles, journals and so on (Arikunto, 2010). The researcher used the *Perempuan Berkalung Sorban* movie by Hanung Bramantio.

FINDING AND DISCUSSION

This film tells the story of a kyai's son named Anissa who was a smart, strong and firm character. Annisa lived and grew up in a conservative Islamic environment and tradition, at the Al-Huda female salafiah boarding school in East Java owned by her father Kiai Hanan in 1984. In that environment and tradition, the only true and true knowledge were the Qur'an, an and Hadith, while general (modern) books were considered as deviant teachings. At the Al-Huda pesantren, they taught how to be a woman who must submit to men, so Annisa assumes that Islamic teachings only defend men and place women in a very weak and unbalanced position. Annisa felt that since childhood she never had the freedom like her two older brothers. Just by riding a horse, she said to be a woman who was neither gentle nor aloof. However, he loved horse riding. In addition, when anissa was elected as class president, her teacher said "because anissa is a woman, and women cannot lead, therefore the man who will be the leader will be farid". Since childhood, Annisa had experienced gender injustice, it must be distinguished between men and women. Annisa also often protested when Ustadz Ali taught a book that discussed women's rights and obligations in front of her husband which she felt was unfair to Annisa.

Anissa felt that she is never right in the eyes of the pesantren people, always wrong. Only one person who thinks Anissa is right is Khudori, her mother's uncle. Unfortunately, Khudori has to go to Cairo to study so that Anissa feels alone and no one has ever defended her.

Anissa can only tell about herself through a letter to Khudori. Khudori realized that her feelings were wrong, so she stopped to send a letter to anissa. Anissa's age is growing up, like culture in general. That a 17 year old woman is better off getting married, because why go to high school if in the end her job is only in the kitchen and serving her husband.

This happened to Anissa, when she was 17 years old she was determined to go to college so she finally sent two scholarship letters to Jogja and to Cairo. There was a reply to a letter from Jogja stating that Anissa was accepted in Jogja. When he told his aunt, his aunt forbade Anissa to go to college, because if Anissa had to go to college, she must have a mukhirm (have soulmate).

Until one day Syamsyudin's family came and wanted to ask for her hand. Anissa initially insisted on refusing Syamsyudin but her aunt said that if Anissa got married she could go to college. Finally, with a heavy heart, Anissa accepted Syamsyudin's proposal. After 4 years of marriage, but Anissa was never allowed to go to college, said Syamsyudin when Anissa asked when she could go to college, the answer was "Why are you going to college, aren't you already living well, at home waiting for your husband to come home, serving your husband and being the son-in-law of the kyai". Anissa had to live under her husband's armpits, making her unable to bear it. Syamsyudin had another wife. Anissa had to swallow a bitter pill that made her speechless. When he asked for a divorce, it was said that polygamy was justified so Anissa had to accept it. Every day she saw her husband asking for conjugal relations with his second wife and the child of his second wife he had to take care of. Makes it unbearable.

Until one day, Khudori came home from Cairo as if she found a breath of fresh air, but there was a lot of anger stored that anissa's only way to feel free was in Khudori but instead she left her alone and had to feel this all. Khudori felt guilty, he sent a letter to anissa and anissa came to the pesantren to meet Khudori. He felt that he was no longer strong and he asked Khudori to just rape him so he could feel freedom.

This made Anissa finally in the procession and stoned by the people of the boarding school and even more surprising her father died. However, this made Anissa finally free from the bonds of her husband, Syamsyudin. He went to Jogja and became a writer until there he met Aisyah, her friend from the Islamic boarding school, and it turned out that Aisyah was serving men. Aisyah said that she liked freedom but she misunderstood freedom.

Anissa was called to the attorney's office to work as a consultant. Anissa felt something was wrong and when she asked her boss who recommended her, it turned out to be Khudori. Khudori finally proposes to Anissa and they get married. In the struggle of Khudori and Anissa's love, she had to feel the trauma brought on by her marriage to Syamsyudin. Due to, the violence and demands of Syamsyudin who always asked to be served. But patiently, Khudori little by little helped Anissa get out of the trauma she was experiencing, even though it wasn't very easy.

It is clear that in this film there is a lot of patriarchal culture that has occurred since Anissa was a child until she got married at an age that is said to be mentally unprepared even though she is already ready. She must always serve her husband and that traumatized her. Plus that modern women were wrong because it violates their nature to make patriarchy more rampant, another picture is given by Khudori who has a broad view. He treats men and women equally have a chance in life. This view is necessary, but there are many contradictions. That allowing women like that is the same as allowing women to be wild.

The culture inherent in the pesantren community has turned into religious teachings or beliefs, not only because of the interest to maintain and perpetuate power alone. It is this culture that the women in the film

Perempuan Berkalung Sorban want to deny. When the film *Perempuan Berkalung Sorban* tries to portray resistance and rejection of discriminatory practices against women in pesantren, in this film the director is also indirectly creating stereotypes against women in pesantren life and it turns out to cause a lot of opposition and debate from various parties.

CONCLUSION

The conclusion in the criticism of culture through the film *Perempuan Berkalung Sorban* shows that gender equality needs to be implemented. This is actually very much fought to defend the rights of women. The patriarchal culture in Indonesia that is formed today is the doctrine of the *ulama* who act in the name of Islam by pretending that women are creatures who cannot be more than men. Moreover, women are mothers, who are more appropriate at home and educating children. Even though Islam mentions through the Koran, indeed women are symbols of elegance, housewives and wives, but for matters relating to gender equality, Islam is more neutral in the functions of men and women. The difference between the two is seen and judged through their faith, not who is more worthy or not. This film also gives a perspective that women fight not because they want their rights to be higher than you men. More to the rights that women have the same as men. Not to replace his role but to fight for women's rights and eliminate patriarchal culture that is ingrained and misunderstood

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