

## Discrimination of Women in Film: A Study of Reception Analysis in the Kartini Movie

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### Abstract

Film are present as mass media for delivering messages to audience with purpose of describing social life that occurs in society. Kartini movie is a biographical drama film directed by Hanung Bramantyo that elevates the emancipation fighter Raden Ajeng Kartini in an effort to gain equality and fight against the culture that limits women. This research is intended to find out how the audience's reception of gender discrimination experienced by women in the Kartini Movie. The theory used in this research is Stuart Hall's encoding/decoding model of audience reception. This research uses qualitative approach with an interview data collection method. The results of the interview of the four informants with seven concept of women discrimination in the Kartini Film showed diverse interpretations including dominant-hegemonic position, negotiated position, and opposition position. The interpretation of the four informants were motivated by the environment, organization, family, and mass media.

### Introduction

The ease of access to information can certainly be felt by the public today, they are not only due to the development of communication and informatics but also because the Indonesian government system supports the public to easily obtain information (Ludiana 2019). The information needed by the community can be obtained through any media, one of which is mass media. Mass media is a tool used to send messages to the public, these tools can be newspapers, television, radio, or movies.

Movies are designed and believed to entertain and show different from the real world, movies are present to provide an escape from the daily activities (Tamakuwala, 2017). The development of film continues and has created many genres that are of interest to the public, including biographical movie. Biography is a person life story that is retold by others, then biography film is a video artwork that tells the story of an inspiring figure or a phenomenal figure whose story can be used as a lesson. Movies with themes that raise phenomena occurring in society tend to be more interesting because they have a closeness between scenes and events (Dhamayanti, 2015). Indonesia has produced many biographical films with various achievements, one of them is the Kartini Movie which tells the story of a famous female emancipation figure in Indonesia.

Kartini is a movie by Hanung Bramantyo that was released in 2017 with a duration of 2 hours and 2 minutes. This movie tells the story of the female emancipation figures, Kartini, who was the daughter of a nobleman in 1883-1903 in Jepara. Kartini along with her two sisters Kardinah and Rukmini tried to oppose the culture that restricted women's movement with cultural rules such as women having to be shackled when they were at the age of marriage, limiting women in their work, and not being able to choose their own partners. They tried to fight against the culture that restricted their space to learn, be rich, and choose without losing respect for their parents.

Discrimination is a differentiated treatment for a person or group based on custom, religion, and gender, therefore can be said that an act such as harassment, restriction, exclusion of a race is discriminatory (Unsriana, 2014). Discrimination has become a cultural tradition that has been accepted by women and men as a social value, so gender-based discrimination begins at birth and continues throughout the life cycle (Patel, 2017). Discrimination arises from stereotypes regarding the understanding and assessment of a group or individual that exists in society for a long time (Kuncoro, 1970).

Gender is a concept formed by the construction of society at a certain time where behavior and roles are distinguished between women and men (Rokhimah, 2014). The concept of gender is often displayed by the media, for example women shown in the mass media are depicted with similar characteristics such as always being at home, playing the role of housewife, depending on men, and not being able to make important decisions (Puspitasari, 2013).

The role of women in the cinema industry internationally and nationally is often viewed negative because women are considered as visuals so they are shown as beautiful, sexy figures, and show the behavior that men want so often the role

of women in films is only as sweeteners (Irawan, 2014). In movies, female characters are twice as likely as male characters, but these characters are identified based on roles in the movie that relate to life and are not characters who have important or work-related roles such as male roles that are often depicted as formal leaders (Murphy, 2015).

Patriarchal culture is often described as a culture that emerged in Javanese society (Karkono et al., 2020) As a result of this patriarchal culture, it then becomes a form of discrimination against women due to thoughts and concepts which assume that men are superior and have control over women. So that patriarchal culture is an act of differentiating treatment of women and is classified as a form of discrimination against women (Fatin A et al., 2013).

The discrimination that often occurs against women is KBG or Kekerasan Berbasis Gender from CATAHU or annual records issued by Komnas Perempuan in 2023 containing sexual violence that occurred in 2022.

**TABEL 1.** The information on cases of gender-based violence and the forms of violence are as follows:

Form of violence	Number of Cases
Physical violence	6758
Sexual violence	6330
Psychological abuse	5137
Economic factor	1705
Unknown Cases	1341
Total cases	21.297

Source: National Commission on Women's

Reception is an approach in the form of a study of audiences, in other words how a message is interpreted and received from a media (Toni & Fajariko, 2018) The audience in this research is an active audience where as a research subject creates meaning based on their cultural background. (Fatharani, 2019). According to Mcquail, there are 4 categories of audiences as follows:

1. Audience as a group of spectators, readers, viewers, and listeners. So it can be said to be a recipient or receiver of messages on the media and its existence is spread in large numbers.
2. Audience as mass media. The audience emphasizes a measure of the size and weakness of social organizations, having a structure that changes inconsistently and quickly.
3. Audience as a social or political group. Audiences can be interpreted as pre-existing in active and interactive social circles and as autonomy served by a medium, but their existence is not dependent on the medium.
4. Audience as market. The audience is likened to a potential customer for a good or product as well as an audience with a certain type of advertisement, and it is the root of valuable media revenue (Sania, 2022).

This audience research was conducted because the researcher wanted to know how the meaning of communication science students of Universitas Muhammadiyah Surakarta towards the message in the Kartini Film which contained discrimination against women in 1883-1903. This audience research is important to do because considering that discrimination against women in Indonesia is still high, it results in different meanings in individuals regarding the role of women. This research is expected to be able to raise awareness to no longer discriminate against women so that the number of harassment and violence can be reduced and can create a safe environment for women.

Previous research entitled "Analisis Audiens Terhadap Transgender dalam Film Dokumenter Bulu Mata" (Pradhita & Junaedi, 2019) has differences with this study because the Kartini Film is a biographical film that tells the story of a heroine who is widely recognized by the public, RA Kartini. In another study entitled "Analisis Resepsi Tentang Citra Publik Perempuan dalam Film Critical Eleven" (Fatharani, 2019), examines how audiences interpret the public of women in the film where the domestic role of women in the film as a wife is devoted to her husband and the obligations of men and women. Meanwhile, this research focuses on how audiences interpret messages that contain gender discrimination, namely women in the Kartini Film.

Although it is not only Kartini's movie that raises issues of gender discrimination such as Marlina si Pembunuh dalam Empat Babak, Yuni, and the animated film Mulan, Kartini's movie is not just a movie that raises women's issues because it tells an original story about the struggle of women at that time to obtain equal rights such as education and have the right to make their own decisions so that it has an affinity with Indonesian society because it is set in Javanese culture and is set where women are still restricted in their movements. Kartini is also a female hero who inspires many women today to continue to fight for equal rights.

This reception analysis research uses the encoding-decoding theory proposed by Stuart Hall. Encoding is how a message is created through a code which is then tested on the audience, while decoding is how the code is used by the audience in interpreting the message created by the media (Gunawan, 2022). In this audience research, encoding is a message of discrimination experienced by women in 1883-1903 in the Kartini Film. Meanwhile, how the meaning of communication science students at Universitas Muhammadiyah Surakarta as an audience who have watched the Kartini Film interprets the message of discrimination experienced by women in the Kartini Film is decoding in this study. Stuart Hall classifies audiences as three types based on how the code interpretation process:

- a. Dominant-Hegemonic position: audiences fully accept the messages given by the media. In this study, communication science students fully accepted the message about women's discrimination in the Kartini Film.

- b. Negotiated position: audiences receive messages given by the media and then negotiate because they have different views. In this study, communication science students received messages about discrimination and then negotiated because they had different views.
- c. Oppositional position: audiences completely reject the messages given by the media. In this study, communication science students completely rejected the message about women's discrimination in the Kartini movie (Pertiwi et al., 2020)

## Methodolgy

This research uses a qualitative method by using the encoding-decoding reception analysis approach proposed by Stuart Hall. Qualitative is a research method with basic logic in the form of ways of thinking so as to produce qualitative data in the form of text narratives (Imran, 2015)

The research uses purposive sampling as a data collection method. Purposive sampling is deliberate sampling due to the quality of an individual and this sampling technique is also referred to as judgment sampling (Etikan, 2016). So that researchers will take samples from communication science students at Universitas Muhammadiyah Surakarta who have watched the Kartini Movie.

This research uses two data sources, namely primary data and secondary data to analyze and examine the problems in the research.

### a. Primary data

Primary data is original data taken directly from the source by means of direct researchers (Sujarweni, 2014). In this research, primary data was obtained through interviews with the criteria for informants as described below:

1. Communication Science students who have watched the Kartini Movie
2. Communication Science students who have watched the Kartini Movie with different backgrounds from each other.

Interviews have two types, namely structured and unstructured interviews. In this study, unstructured and informal interviews were used because the questions were asked with the use of non-formal language and started with general questions that could reach a wide range. The informants in this study were 4 students of the Communication Science study program at Muhammadiyah University of Surakarta with different cultures, backgrounds, and perspectives who had seen the Kartini Film.

**TABEL 2.** The data of the informants are as below:

Informant	Gender	Regional Origin	Description
A	Women	Karanganyar	Kepala Bidang Keperempuanan IMM
B	Men	Klaten	Anggota HMI
C	Women	Bengkulu	Anggota KINE
D	Women	Boyolali	Mahasiswa Umum

### b. Secondary data

Secondary data is the second data source obtained through literature studies (Susanti et al., 2014). Researchers obtained secondary data through previous research, the internet, and books that have been reviewed. Secondary data is used to support the primary data that has been obtained.

Data collection in this audience research uses the interview method. Interview is a method of obtaining information by asking directly or indirectly to respondents (Herdayanti & Syahril, 2019). So that researchers will ask informants directly to find out how they think about scenes containing gender discrimination against women in the Kartini Film.

The data validity technique in this study uses the data triangulation method. Data triangulation is a technique used to check the correctness of data obtained through data collection techniques by comparing research results and secondary data obtained (Wahib, 2018).

This audience research uses data analysis techniques using Stuart Hall's reception analysis technique. Stuart Hall's reception analysis technique has three streams:

- Data reduction: is a process where the selection, simplification and transformation of raw data seen from data collection. Primary data obtained from research and secondary data from literature that has been reviewed to get the main data relevant to this research problem.
- Presentation of data: presentation of data that has been systematically organized in the form of descriptions. Data presentation will be classified systematically so that the data presented has gone through a reduction process.
- Drawing conclusions: the process of drawing conclusion is carried out in stages, initially the reduced data will be presented and then examined by connect the data has been obtained to find answers the problem in this research.

## Result and Discussion

### Result

This research analyzed seven concepts of women discrimination in Kartini Film which were then derived into twenty-six questions to the informants of this research.

1. Interpretation of audiences message code regarding the concept of the coercion scene experienced by the biological mother to stay away from her children

The beginning of these movies show Kartini first had to be separated from her mother and not allowed to call her mother but instead replaced with 'Yu'. This because Kartini's biological mother was a concubine who did not have the right to live with her children because of the noble lineage given from her father. Kartini's biological mother was also treated like a maid where she was not allowed to live in the main house but in the back room along with other courtiers. Kartini had to grow up without her biological mother and instead grew up with her birth mother who was the legal wife of Kartini's father.

The following are the results of interviews with informants regarding the concept of coercion scenes experienced by biological mothers to stay away from their children:

**TABEL 3.** The results of the interview and the informant's position in interpreting the coercion scene experienced by the biological mother to stay away from her children

INFORMANT	OPINIONS	POSITION
Informant A	"It's not ethical because it was her mother but in the movie there was a gap between her mother who was not of noble descent and the one who was of noble descent so maybe Kartini had to agree to it because she was forced to."	Negotiated
Informant B	"Actually it's culture but culture doesn't have to be that big. In terms of respecting parents especially. Event though it's culture but if we can, we still respect those who are our parents."	Opposition
Informant C	"Because it's her mother and culture or family rules, but actually when she wants to call mom and it's not allowed i disagree. For now because we are in the moderen era and the nature of it is her biological mother."	Opoosition
Informant D	"If looked at in the past it was a common thing. Because it was in a noble family so it was a common thing."	Dominant

2. The interpretation of the audiences message code regarding the concept of limiting womens movement during that era.

There is a scene when Kartini growing up as teeneger had to do pingitan (seclusion) where she was not allowed to leave her room until a man came to propose her. It shows how Kartini is depicted as very depressed and unable to do what she wants to do because she is shackled by the culture of that time.

**TABEL 4.** Interview results and informants' positions in interpreting the concept of limiting women's movement during this period

INFORMANT	OPINIONS	POSITION
Informant A	"Like limiting someone to express themselves while we also need to socialize, need to recognize the environment, and something like that."	Opposition
Informant B	"Why it that she is locked up in a room without knowing the outside world and not allowed to go out until man proposes to her. Then she is made to feel as if she is just a man servant. I think women can be more than that, at least they can work or socialize with the outside community."	Opposition
Informant C	"During seclusion she should be able to learn. Learning in her environment lesson and doing activities with other people. But because of the seclusion, she was confined and could not do anything other than doing activities at home."	Opposition
Informant D	"It's something that prevents the child from developing themselves, because they can only be confined to a room. So she can't do anything and can't develop themselves."	Opposition

3. The interpretation of the audiences message code regarding the concept of appropriation of artwork made by women at that era

It was started when the Assistant Resident of Jepara, Mr. Ovink-Soer and his wife along with the principal of the school where Kartini was educated came to Raden Mas Ario Sosrodiningrat's residence to tell him that his daughter, Kartini, excelled in writing such as essays and articles. It was there that Kartini began to be guided by the wife of the Assistant Resident of Jepara to improve her ability to create articles and then the results of the article were shown to Kartini's father who initially did not believe that the writing was the work of his daughter. The article was later published under the name Raden Mas Ario Sosrodiningrat with Kartini's consent.

The following are the results of interviews with informants regarding the concept of appropriation of works made by women at that time:

**TABEL 5.** Interview results and informants' positions in interpreting the concept of appropriation of works made by women at that time

INFORMANT	OPINIONS	POSITION
Informant A	"Because that's why Kartini was published under her father's name. If the situation was urgent like that, she could have used her father's name, but in terms of writing and other things, Kartini's own name should have been published."	Negotiated
Informant B	"It was one of the concessions from her father in the sense that he didn't put too much pressure. If I look at the character of Kartini's father, I think it's better to find a middle ground."	Dominant
Informant C	"Because it is a forgery and why should it be replaced with the father's name, whether if it remains Kartini's name it is considered not powerful or what but I don't agree because it is a forgery and does not respect the original author."	Opposition
Informant D	"Because the article who made Kartini so she also has the right to be recognized. But if in the past there were rules, I think it's okay."	Negotiated

4. The interpretation of the audiences message code regarding the concept of destruction of artwork made by women at that era

Started from the gossip about Kartini, Raden Mas Slamet and Raden Mas Busono asked for permission to help look after their younger siblings and Raden Mas Ario Sosrodiningrat gave them permission. When Kartini and her two younger siblings wanted to deliver the articles to be published tomorrow, they were not allowed out of the house by Raden Mas Slamet, and the articles were left with the maid in the house. However, instead of being delivered, the articles were handed over to Raden Mas Slamet who then ordered for the articles to be burned so that in the future it would not be known to other nobles which impacted their perception that Raden Mas Ario Sosrodiningrat's family had a wild-minded daughter.

The following are the results of interviews with informants regarding the concept of destruction of works made by women at that time:

**TABEL 6.** Interview results and informants' positions in interpreting the concept of destruction of works made by women at that time

INFORMANT	OPINIONS	POSITION
Informant A	"It depends on point of view in interpretation it self. Just because Kartini also wanted to express herself and maybe pursue justice. But back again because at that time women were not allowed to change the conditions too much."	Negotiated
Informant B	"I think it's just an act of anticipation from her brother and maybe it's also the brother's own thoughts without him seeing what the reality is like. But it doesn't have to be that unilateral, meaning that there can be negotiations with the younger sibling and even if it involves the customs at that time or at least there is a discussion first."	Negotiated
Informant C	"If lived in that era, maybe her brother had good intentions so that his family would not be tarnished and not become the talk of the neighborhood. For that time, it was probably because her brother wanted to protect the family's dignity and didn't want his sister to be considered radical. But if for now he should have allowed it. There is no need to burn it because it is also his sister's desire to raise the status of women."	Negotiated
Informant D	"Raden Mas Slamet from that scene he is even more obstructive. Like he didn't like that Kartini could be a more thinking person, smarter than him, more comparable."	Opposition

5. The interpretation of the audiences message code regarding the concept of coercion experienced by women in the selection and determination of prospective husband

Raden Mas Hadiningrat and his family came to the residence of Raden Mas Ario Sosrodiningrat to inform him that Raden Mas Ario Reksonegoro, the Regent of Tegal, would come to his residence with his family. Raden Mas Ario Reksonegoro came with his son Raden Mas Haryono and his wife, who had succeeded in becoming Patih Pemalang. Raden Mas Hadiningrat reminded Raden Mas Ario Sosrodiningrat of the promise Raden Mas Ario Reksonegoro had made to Raden Mas Ario Reksonegoro regarding Kardinah before she was put into seclusion. Shortly after the visit, Raden Mas Ario Sosrodiningrat received a letter of application for Kardinah sent from Patih Pemalang. Raden Mas Ario Sosrodiningrat tried to give Kardinah an understanding of the agreement that had been made because his daughter refused to marry a man who already had a wife.

The following are the results of interviews with informants regarding the concept of coercion experienced by women in choosing and determining a partner:

**TABEL 7.** Interview results and informants' positions in interpreting the concept of coercion experienced by women in choosing and determining a partner

INFORMANT	OPINIONS	POSITION
Informant A	"At that time maybe arranged marriages were still common, but without Kardinah's knowledge, I think it's unethical. There should have been negotiations"	Negotiated

Informant B	between the man and the woman, at least know her background. Moreover, the prospective husband already had a wife." "Sometimes even love can be used as a political instrument. I think it's very inappropriate, someone's will should not be imposed just because of a political interest."	Opposition
Informant C	"From the woman point of view, she must be really hurt because she has to do what she doesn't want to do and it's coercion. But if look at it from the father's point of view again, it is like about their culture and customs, if for example you don't get the promise, it goes back to the dignity of the father and his family that will fall."	Negotiated
Informant D	"If it's an agreement or tradition, maybe in my opinion I don't agree with it. But I understand if the reason is to be equal, yes, I understand it because of tradition too."	Negotiated

6. The interpretation of the audience message code regarding the concept of educational restrictions experienced by women at that time

Pressured by her family, Kartini wrote a letter to her friend in the Netherlands to bring her to the country. Shortly afterward, Mr. Van Kol, a member of parliament, visited Raden Mas Ario Sosrodiningrat's house with a letter from Stella, Kartini's friend in the Netherlands. Mr. Van Kol told Kartini and Roekmini to go to the Netherlands for education and all would be his responsibility, but Raden Mas Ario Sosrodiningrat was afraid that his decision to agree would cause scorn from the regents and he was also afraid that he would lose his daughters.

The following are the results of interviews with informants regarding the concept of education restrictions experienced by women at that time:

**TABEL 8.** Interview results and informants' positions in interpreting the concept of education restrictions experienced by women at that time

INFORMANT	OPINIONS	POSITION
Informant A	"If their father is worried, I think that's the right thing. But here Kartini and Roekmini want to find an ambience or see what women outside are like. So I might be in the middle, between agree and disagree. Because maybe her father's concern was that they would get mixed up with foreign culture. But foreign culture itself sometimes also has an impact on our change."	Negotiated
Informant B	"In my opinion, because the position of her father occupies a very strategic position and involves a factor that can be said to be his electability as well. On the one side, we cannot avoid that if our children want to study in a distant country, why not. But on the other side, when her father allows it, he will definitely lose his electability. So if you look at it from a political perspective, I think it's natural for that to happen."	Negotiated
Informant C	"But if it is prohibited like that, it means that they actually don't want to be rivaled. Because there I heard that if for example a woman goes to school outside, she will want to become a regent too, which means they are afraid of being rivaled."	Opposition
Informant D	"Because her father thought that if noblemen did not allow their daughters to go abroad, it was to maintain the dignity of the family as well. In the past, I think it was okay, it was understandable."	Dominant

7. The interpretation of the audiences message code regarding the concept of limiting the role of a wife in a family

When Raden Ajeng Moerjan went to Pati to get medicine, Ngasirah opened the window of Kartini's room and invited her daughter to come out of the house. By the lake Ngasirah told Kartini about the relationship between herself, Raden Mas Ario Sosrodiningrat and Raden Ajeng Moerjan. Raden Mas Ario Sosrodiningrat had to marry Raden Ajeng Moerjan when he was already married to Ngasirah due to the regent position he had to occupy. Although he initially refused, Raden Mas Ario Sosrodiningrat still married Raden Ajeng Moerjan, causing Ngasirah's position to be displaced. One night, Ngasirah was summoned by Raden Mas Sosrodiningrat and this made Raden Ajeng Moerjan unable to speak and act because her husband preferred to be with his first wife.

The following are the results of interviews with informants regarding the concept of limiting the role of a wife in a family:

**TABEL 9.** Interview results and informants' positions in interpreting the concept of limiting the role of a wife in a family

INFORMANT	OPINIONS	POSITION
Informant A	"Because they are both descendants of nobles so she can get a name like raden. If I personally think back to that era, Kartini's biological mother was also under pressure so she couldn't refuse or argue when she had to be behind the house. I also recognize that because of the conditions at that time."	Dominant
Informant B	"I think that Kartini's biological mother and it is his right to return to his first wife. But it would be nice if in the reality of today it might be more discussed first."	Negotiated
Informant C	"Actually, I feel sorry for her because she might also have previously been in Kartini's position who was forced to marry because of her parents' wishes and she	Opposition

Informant D	<p>also said that she got married not because of love. but she had no choice too. But I don't agree with that. Because actually Kartini's father that I saw, he was not as conservative as his friends. So if she talks, he will still be listened to."</p> <p>"I don't think it should be like that because it can be discussed carefully first and I think she should still express her opinion. Even if it is heard or not, it must be communicated."</p>	Opposition
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### Discussion

In this study researchers used Stuart Hall's reception theory where audiences are placed in 3 positions of meaning, which are dominant-hegemonic reading, negotiated reading, and oppositional reading. This research focuses on how audiences take an active role in processing message codes and interpreting the media texts presented. Audience analysis research interprets the message code with different results for each individual based on their respective backgrounds.

Informant A interpreted the concept of limiting womens movement during this period with an oppositional meaning position because informant A was in an environment that did not preserve the pingitan (seclusion) culture as something that had to be done. Informant A informed that in her neighborhood, the people had slowly abandoned pingitan (seclusion) so that the culture gradually faded away and its existence was only as a series of ceremonies in marriage where the bride-to-be was not allowed to meet her soon-to-be husband and for several days before the wedding was not allowed to leave the house. The environment is a place where individuals develop from childhood to adulthood which influences character building with peer factors, the culture of the community itself, and the mass media (Latifah, 2020). Informant A interpreted the concept of educational restrictions experienced by women at that time with negotiation because although Kartini's father's fear was acceptable to informant A, she thought that not all outside cultures were bad and would actually bring change. Informant A who once served as head of the womens field of the student organization, explained that she fully supports womens freedom in obtaining education and tries to provide space for women to develop through the organizations they participate in. Organizations are considered to have an influence on the behavior and perceptions of each member, which can then make it easier for individuals to find out the existing order in the environment (Susanty, 2013).

On the concept of deprivation of artworks made by women at that time, informant B interpreted it as dominant because he believed that what Kartini's father did was a form of effort so that his daughter could still produce works under the name Raden Mas Ario Sosrodiningrat. Informant B really appreciates and appreciates the work because the organization he participates in provides the widest possible space for every member, both men and women, to work and express their aspirations. So that from the organization, informant B stated many positive changes such as appreciating and appreciating the work of others in various ways. Through the influence of this organization, informant B also opposed all forms of restrictions and discrimination experienced by women, from this thought, informant B interpreted the concept of limiting womens space at that time with oppositional meaning. According to informant B, the pingitan (seclusion) culture is irrelevant to current conditions where women can choose their own path and explore the environment, as well as receive appropriate education. The organization attended by informant B fully supports womens freedom in various ways such as the formation of special women's sub-organizations. Students who are active in organizations or student activity units have assertive behavior or behavior that is shown honestly in conveying a matter (Amalia, 2014)

Informant C interpreted the concept of coercion experienced by women in selecting and determining a partner by negotiation because it is a culture and an agreement that must be made to maintain dignity, but informant C regretted that the agreement was made without involving Kardinah. Informant C said that polygamy is not included in her life principles and informant C has been influenced by social media, books and articles that often share guidance and education on how to determine a partner and things to consider. Mass media has the power to influence individuals both in character and thinking because of its function in disseminating information that can be accessed by all groups easily (Husni, 2022). Informant C interpreted the concept of educational restrictions experienced by women at that time with an oppositional position because her family fully supports every member, both women and men, to obtain the highest possible education. The family has a role in creating sustainable education which then affects the morals, intelligence, sympathy, and thinking of a child in social life in society (Amaruddin et al., 2020). On the concept of limiting the role of a wife in a family, informant C interpreted it with opposition. Because informant C observed how the character Raden Mas Ario Sosrodiningrat is presented as a father who supports his children and a husband who can listen to his wife's opinion. Media is the most effective means to change or shape a person's perceptions, behaviors, and attitudes because all information delivery activities can be carried out by the media as an intermediary (Nida, 2014).

Informant D is in an oppositional position in responding to the scene of restricting women's movement at that time. This is because informant D no longer finds the culture of pingitan (seclusion) in the surrounding environment, so informant D considers it a culture that limits women in developing themselves. The socio-cultural environment and community leaders are factors that can determine individuals in self-development, either behavior or thinking (Mastra & Adnyana, 2020). Informant D interpreted the concept of educational restrictions experienced by women at that time as dominant, because the informant considered that the depiction of the position of women at that time was very difficult to change so that informant D considered that what happened at that time was something common. Mass media has a role in influencing individuals in the form of attitudes, behaviors and opinions (Choiriyati, 2015). Meanwhile, informant D interpreted the

concept of limiting the role of a wife in a family with opposition. This is because informant D sees in her family where the father and mother have the same rights in conveying thoughts and there are no restrictions on the role of the mother in the family. So that the meaning of informant D is similar to informant C where it is influenced by the family. The formation of a character begins at birth where the role of the family is very important to form an individual who has a character in accordance with the wishes of the family and the role of the mother is the most important figure in this formation (Rofiq & Nihayah, 2018).

The informants are dominated by the oppositional meaning of the concept of women's discrimination in the Kartini film with a total of 13 oppositional meanings divided into 3 oppositional meanings from Informant A, Informant B, and informant D, while informant C has a total of 5 oppositional meanings. This is because the informants oppose the discrimination that occurred at that time and the culture that existed at that time is no longer relevant if it takes place in the present, where the informants have been influenced by various backgrounds that arise as a result of the times. Opposition is when the audience does not accept or reject the message code given and determines the message that the individual wants to receive (Jauhari & Arviani, 2023).

There are a total of 10 interpretations with 4 allocated to informant A and the remaining 2 to each informant B, informant C, and informant D. The four informants were placed in this interpretation because the interview results showed that the informants received several message codes made by producers and then processed according to the informants' thoughts which could be influenced by the background. The informants accepted some scenes that contained discrimination against women because of the situation that occurred at that time, but the informants also conveyed other considerations that were in accordance with the individual. Negotiated is when the audience in line with the message but modified according to individual views (Abrar et al., 2022).

Finally, the number of dominant interpretations is 5 positions where informant A has 1 interpretation, informant C and informant D have 2 positions with each other, while informant B does not have a dominant interpretation which shows that he fully rejects the seven concepts of discrimination in the Kartini film. Informants who have dominant meanings in the concept of discrimination in Kartini's film consider that what happened at that time was because people still lived thickly with the existing culture where restrictions for women are still a culture that continues to exist and must be carried out. The dominant position is when the audience in line with the message code given (Amelia et al., 2022).

## Conclusion

In Kartini, the filmmaker as a producer creates a message code about gender discrimination experienced by women in the 1883-1903 setting. Producers try to deliver how the role of women at that time tried to make changes that can be felt today.

Based on research that has been conducted on four informants with seven concepts regarding the code of discrimination messages in the Kartini Film, researchers obtained results in the form of 3 positions of meaning, they were dominant hegemonic position, negotiated position, and oppositional position. The results of this study prove that audiences have different interpretations in understanding the message code given by producers in this study, the makers of the Kartini Film. The results of this study show that the four informants are influenced by various backgrounds including environment, organization, family, and mass media. The four informants interpreted most of the concepts of discrimination with oppositional meaning, showing that the informants opposed the discrimination shown in the film. While some concepts are interpreted by negotiation because informants capture the message code and then process it so that it gives rise to individual meanings. Then the concept that the informant interpreted with dominant because the informant saw from the point of view of the culture and rules that existed at that time.

Using reception analysis as a research theory shows that each individual audience plays a role in interpreting the message code created by producers with the influence of various backgrounds which are then processed for use in everyday life. These results show that the research is in line with the reception theory with the encoding-decoding model proposed by Stuart Hall.

The suggestion that can be given by the researcher is that it is hopefully that more films, books, and campaigns will be produced that address issues of gender discrimination so that they can become literacy for the community so that they can be more aware of women's issues that are currently happening.

This study also has limitations where all informants are students of communication science at Universitas Muhammadiyah Surakarta and only focus on scenes that contain women's discrimination. So it is hoped that future researchers can be more widespread in taking informants and can examine issues related to discrimination such as patriarchal culture, feminism movements, and others.

## Acknowledgement

Alhamdulillah rabbil'alam, all praise and gratitude to Allah SWT for His grace and blessings that researchers can complete the preparation of this scientific publication paper properly. Thank you to my parents Mama, Papa, Adek, Ibu, and Om Bowo for the dedication and full support that has been given so far. Thank you to the four informants who have helped this research so that it can be completed properly. Thanks also to my friends Hanifah, Yunita, Amira, Alifa, Sekar,



and Melati who have provided full support during the making of the scientific publication paper. Also, thank you to myself for completing the scientific publication paper well. Finally, thank you to all parties involved and contributing in providing motivational support, as well as prayers given to researchers. Hopefully this research can bring benefits to all of us. Aamiin ya rabbal'amin.

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