
THE IMAGE OF WOMEN'S BOARDING SCHOOL (PESANTREN) IN THE FILM OF PEREMPUAN BERKALUNG SORBAN

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A B S T R A C T

The image of women is a picture or portrait of women's lives in everyday life that focuses on the role of women in society. The purpose of this study was to determine the image of pesantren women in the film *Perempuan Berkalung Sorban* which was analyzed using a feminist approach. From the results of the study, there are 5 categories of female images, namely (1) image frames: women are described as someone who has an ideal body, (2) image of pillars: women are described as pillars or support in a household, (3) image of bed: women depicted as a sexual object, (4) the image of the dish: women as someone familiar with the world of the kitchen, and (5) the image of the association: women as someone who lacks confidence in interacting with other people.

INTRODUCTION

The image of women is a study that focuses on the role of women in society. This image of women is related to the view of feminism, that women deserve the same position and role as men. Feminism is a study that focuses on the image and stereotypes of women contained in literary works as well as the study of neglect and misconceptions about women in previous literary criticism. Lubis (2015:119) states that feminism is a variety of literary criticism that utilizes the theoretical framework of feminism in analyzing, interpreting, and evaluating literary works (texts).

The image of women is a picture or portrait of women's lives in everyday life. In life, women are seen as a buffer in a household, women also should obey their husbands, and have a shy attitude as a nature that makes women highly valued.

Brunsdon (1991:365) in Hollows (2010:51) states that the image of women in media, films, and cultural studies has existed since the mid-1970s. The study of

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women in a film to portray cultural forms that have been classified as 'feminine' and associated with women needs to be taken seriously.

Pesantren (Islamic boarding school) as a place for teaching Islamic religious knowledge has a very unique and distinctive pattern of life. The *pesantren's* environment, which teaches a lot of religious sciences, has a stronger position than the community in general. *Pesantren* has values and norms, as well as a culture that is very thick with its religious atmospheres which are then implemented and instilled in various teaching activities and daily life.

Similar to the concept of life in the *pesantren* environment, many writers have contributed ideas through works such as novels or films set in the *pesantren* environment. Some of them are the novels written by Habiburrahman El-Shirazy entitled *Ketika Cinta Bertasbih*, *Ayat-ayat Cinta*, and so on. Besides, there is also the author Ahmad Fuadi with his novel entitled *Negeri 5 Menara* and many others. However, there is one novel that is interesting to discuss in more detail, namely a novel that discusses feminism which reveals the image of a woman in a *pesantren* which is also written by a female author named Abidah el Khalieqi entitled *Perempuan Berkalung Sorban*. This novel was then an adaptation into a film with the same title as the novel.

METHOD

Films record the realities that develop in society, then projected onto the big screen (Karkono, 2020:1). An opinion not much different from this is the opinion of Yanti (2015:1) which states that literary works, including films adapted from novels, are viewed as relevant to real (social) problems, then we must look at it as an important and many meaningful phenomena. The film *Perempuan Berkalung Sorban* is an adaptation of the novel of the same title by Abidah El Kalieqy. But, the focus of this research is on the image of women in film. Abidah el Khalieqi is known as an author who represents the struggle of Muslim women to free themselves from the cultural traditions of Indonesian society based on religious practices that promote men who have a higher degree than women. In the film *Perempuan Berkalung Sorban*, Abidah wants to speak about discrimination against women that should not be done by men, especially in Islamic boarding schools which are synonymous with this.

Image is a picture of a person's personality. Image according to Sugihastuti and Suharto (2000:45) means the appearance, image, or mental impression of a person's personality that is generated by a word, phrase, or sentence and is a unique basic element in literary or prose and poetry. Meanwhile, Hidayati (2018:1) states that feminism ignites the Muslim consciousness of the reality of gender inequality. This awareness leads to the understanding that the estrangement of gender imbalances begins with the disparity of the meaning of religious texts with the reality of the historicity. Ibrahim and Suranto (1998) categorize the image of women into 5, namely: (1) image of frames: women are described as someone who has an ideal body, (2) image of pillars: women are described as pillars or supports in a household, (3) image of bed: women depicted as a sexual object, (4) the image of the dish: women as someone familiar with the world of the kitchen, and (5) the image of the association: women as someone who lacks confidence in interacting with other people.

The image of female *pesantren* is depicted in the film *Perempuan Berkalung Sorban* as a courageous woman, has a firm stand, and has good knowledge of religious knowledge. The woman in this film, who is introduced through a character named Annisa, is very critical in voicing her aspirations or opinions regarding gender inequality between men and women in the *pesantren* environment. Where the *pesantren* environment assumes that power is held by a man.

The image of women has been researched by Widiyanti (2019) in her thesis entitled *Citra Perempuan Muslimah dalam Film Hijab: Analisis Semiotik Roland Barthes* (Image of Muslim Women in the film of *Hijab: Semiotic Analysis of Roland Barthes*). This study analyzes the image of Muslim women in terms of their relationship to God and their relationship with fellow human beings, as well as the image of women in differentiating moral and intellectual attitudes. This study aims to determine the image of Muslim women from a media perspective. The method in this study uses a semiotic approach that looks at the signs contained in the film of *Hijab*. The results of this study indicate that women in their image are divided into four things, namely the image of Muslim women in carrying out their obligations to God, the image of Muslim women in carrying out their obligations to their husbands, the image of Muslim women in carrying out their obligations to friends, and the image of Muslim women in carrying out their obligations towards society.

What this research has in common with research conducted by Widiyanti (2019) is that both of them examine the image of a woman in a film. The difference is that the author uses a feminist approach which views women as having the same rights as men, while Widiyanti's research (2019) uses a semiotic approach that sees the signs of the image of Muslim women in the film of *Hijab*.

The phenomenon of feminism in the film *Perempuan Berkalung Sorban* is seen in the image of women who are considered to always obey the rules that have been set by men, which are then linked based on religious teachings which can be interpreted that women should be positioned below men. And this is an absolute price that must be received by women in various aspects of life in the *pesantren*.

The procedure used in film studies using women's images is carried out using several techniques, namely (1) watching and understanding carefully to get a thorough understanding of the film *Perempuan Berkalung Sorban*, (2) collecting data, (3) analyzing the film to reveal images and stereotypes women in the film, and (4) make conclusions that show the image of *pesantren* women in the film of *Perempuan Berkalung Sorban*.

DISCUSSION

Women in Islam have many privileges so that they are different from other creatures, including men. Women are highly respected and respected by various established rules, both in terms of dress, interacting with the opposite sex, and how these women behave. Women have a very important role in this life. However, with all the uniqueness and features inherent in her, it is not uncommon for women to be considered as weak creatures and their rank is far below that of men.

The view of society often considers that women don't have to be highly educated, because by nature women only take care of household matters such as

raising children, cooking in the kitchen, and serving their husbands. This is also illustrated by the image of women in the film *Perempuan Berkalung Sorban*.

From the analysis of the film *Perempuan Berkalung Sorban*, directed by Hanung Bramantyo, it's described that the character Annisa is a beautiful woman and very simple in appearance. She is very kind and polite so that anyone who looks at her will be interested even though she never preened or beautified herself to attract the attention of others. Annisa does not like it if she is the center of attention by men, she prefers to be respected as a woman. As a girl and having a title as a Kyai child who lives in a *pesantren* environment, Annisa is like being imprisoned and is not free to determine her attitude and do the things she wants. Since childhood, Annisa realized that women should not always be under men, so she often rebelled. According to Annisa, women do not only have to take care of household problems, but more than that, women must be independent, work, and voice their aspirations to obtain their rights which so far have not been obtained by Annisa from childhood to adulthood. Even in matters of choosing a partner, Annisa was not allowed to make her own choices. Besides, women also have the same rights as men in educational matters, because intelligent women will give birth to an intelligent generation as well.

Annisa's reason for voicing her opinion because, in the *pesantren* environment, the female students at that time were very backward in their insights, including knowledge and technology. They were only given lessons on the recitation of fiqh, morality, Al-Quran, and hadith. They are not allowed to read other literature such as history books, science, and novels because they are considered to poison their brains with things that are not useful. Books other than those concerning religious science in the view of the *pesantren* are of no benefit and will only cause immorality to their readers. Annisa tried to lend the books she had brought from Yogyakarta to give to the *santriwati* (women students), but her family was strongly opposed, and eventually, the books were burned because the students were considered to be getting wild and disobeying the rules of the *pesantren*.

As a pillar of the household manager or family administrator, Annisa has done her duties and responsibilities well. Annisa has done her duty to take care of her household, such as obeying, and serving her husband. However, Annisa received treatment that was not comparable to what she had given her husband, Samsudin. Annisa often gets verbal and non-verbal violence from her husband so that she increasingly feels that women are only being used as objects of men's play. Annisa increasingly wants to reveal that the degree of women is the same as men, women also have the right to voice that they are getting injustice. In Islam, a wife is not allowed to bully her husband, but Annisa believes that this is unfair, because a woman should also be able to bully her husband if he is subject to violence and oppression. Annisa was only made a sexual object by her husband. He was forced to have a husband and wife relationship without the consent of one of the parties, especially Annisa. This made it difficult for Annisa to get offspring. Not only was Annisa sexually satisfied with her husband, but Samsudin's second wife also received the same treatment as experienced by Annisa. To make matters worse, Samsudin's second wife was forced to have husband and wife intercourse while pregnant, which resulted in bleeding.

The image of women in the film *Perempuan Berkalung Sorban* is also depicted in the character Annisa as a woman who is familiar with the kitchen world. Annisa as a wife has done her duty to work in the kitchen. She is willing not to continue her dream of studying at a well-known university in Yogyakarta. Annisa chose to work in the kitchen according to her father's wishes, who thought that education for a woman was not so important because by nature women would continue to work in the kitchen to serve her husband. However, over time, Annisa was able to prove that women also deserve an education and are not always in the kitchen to do cooking tasks.

Besides being familiar with the kitchen world, Annisa also has a very confident personality and is easy to get along with the people in her environment. Annisa has shown courage and confidence since childhood. As a woman, Annisa dared to try new things, such as horse riding, served as a class leader at her school, and dared to criticize if there were things she thought were deviant, especially regarding her rights as a woman. However, Annisa's self-confidence and relationships are very limited by her family, especially by her father. Annisa was forbidden to ride because her father thought that this activity was only appropriate for men. All things and activities that Annisa does are always considered wrong, especially if it is against her father's wishes. Every time Annisa violates the rules set by her father, she always gets punished. However, the punishment did not deter Annisa, she was even more excited so that what she wanted could be achieved. Despite being treated unfairly, Annisa continues to grow up to be a child who is always obedient and respectful of her parents. He is willing to sacrifice her future just to comply with the wishes of her father, who has always been tough in educating Annisa.

As a parent and being a respected person in the *pesantren* environment, Annisa's father felt a special burden. He feels that he is failing to educate children if Annisa cannot comply with every rule. Annisa wants freedom and there are no boundaries between men and women. She also wanted to eliminate the view of society that women are only weak creatures and have a lower rank than men. Annisa fights for her rights as a human being, she doesn't want women to be trampled by men because of their weakness.

Annisa never gives up, she continues to fight for what she thinks is right for the dignity of a woman. Annisa does not want to continue to be colonized by old and outdated thoughts. Annisa is a reflection of an open-minded and modern woman so that whatever she does is solely to bring a change for the better. Until in the end, all the struggles and pain, as well as the injustice he received bore fruit. Annisa has succeeded in proving that as a woman, she can also work and stand alone. A woman can also live independently without the help of a man and she also doesn't want to be dependent on him forever.

Annisa has succeeded in opening the minds of the people around her who have always limited and opposed any actions taken by Annisa to equalize women's rights with men's. Besides, Annisa has also succeeded in opening a public library for students, especially those who have not been allowed to read modern books that are far from religious science, so that students at the *pesantren* can learn modern science and open their horizons about the outside world. . All of this is the result of Annisa's

sacrifice and hard work so that the image of the woman depicted in the film *Perempuan Berkalung Sorban* is very rich in the values of a woman's struggle.

CONCLUSION

The image of women is a study that focuses on the role of women in society. This image of women is related to the view of feminism, that women deserve the same position and role as men. Feminism is a study that focuses on the image and stereotypes of women contained in literary works as well as the study of neglect and misconceptions about women in previous literary criticism.

Based on the results of research in the film *Perempuan Berkalung Sorban*, the image of *pesantren* women is described as a woman who is smart, brave, steadfast, and masters religious sciences well. The woman in this film, played by a character named Annisa, is very critical in voicing her aspirations or opinions on gender equality between men and women in the *pesantren* environment.

Besides, the women in the film *Perempuan Berkalung Sorban*, played by the character Annisa, have the following categories:

1. Image frame: a woman is depicted as someone who has an ideal body and must pay attention to her appearance to make it look attractive because this is a special attraction inherent in a woman. This is illustrated by the character Annisa who has a beautiful face without too much polish makeup, even in terms of dress, it is very simple and not excessive so that many men are attracted to Annisa's beauty and simplicity.

2. Image of pillars: women are depicted as pillars in a household, as family caretakers, women are expected to be able to manage their household needs well. This has been illustrated by Annisa's character who can manage and do household chores responsibly.

3. The image of the bed: women are depicted as sexual objects or men who satisfy lust. Annisa has also done and served her husband even though she was forced because Annisa realizes that serving her husband is one of the ways to get a reward.

4. The image of the dish: a woman as someone familiar with the world of the kitchen, because as a woman, especially when she is married, she is required to be good at cooking or processing dishes for her family's food.

5. Social image: women as someone who lacks confidence in socializing with other people, but this is contrary to the character Annisa who is easy to get along with and has a high level of self-confidence, and is brave in terms of criticizing and expressing her opinion. It's just that Annisa does not get support and every activity she does is always limited by her family, especially by her father.

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