

CHAPTER 5

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

The researcher examined the representation of women in the film *Kartini* (2017). The film depicts Kartini's journey through life as a noblewoman in the nineteenth century, along with other female figures who are not included in the history books. Kartini is the first character to be researched. In this film, Kartini is characterized as a progressive, brave, mentally strong, and firm person. She also has a continuous rebellious attitude. Kartini becomes a dominant and powerful character in the film, but at the end she needs to obey Javanese tradition. In this context, Kartini's obedience implies her inability to break the traditions. Although she fails to break the tradition at the time for herself, Kartini gives birth to many progressive efforts in the film. For example, establishing a school, writing journal articles, and developing a Jepara carving business to help the Jepara economy at the time.

The second character is Kardinah, Kartini's younger step-sister. The film portrays Kardinah as a supportive and creative person. Kartini teaches her to be an open-minded figure but she must give up her independence and marry a nobleman whom she does not love, much like Kartini. Ultimately, she succumbs to tradition and follows his father's wish.

Roekmini is the next character. Kartini also inspires Roekmini to be a self-sufficient and independent woman. Roekmini is shown as an obedient but rebellious sister in the film. When her mother tells her not to think like Kartini, who is free and has no boundaries, she demonstrates her obedient character. She does, however, rebel when her mother insists that she cannot share a room with her stepsister, Kartini.

The other character is Kartini's biological mother, Ngasirah. Her mother is represented as an obedient woman. Because she was not of noble descent, she had to give her husband, R.M. Adipati Sosroningrat permission to take another wife. She is rendered weak and obedient to the colonial government regulations at the time.

The Next character is Moerjam. She is portrayed as a traditional mother. Kartini and Roekmini's freedoms are constrained by her conservative character. She believes that noblewomen should follow the rules that demand woman to get married, stay at home, and not to study. However, due to her old-fashioned character, she has the same fate as Ngasirah. Even though Moerjam has the privilege as the main wife, her heart and feelings are the same as Ngasirah's. They do not want to share their husband. They want to be the only wife. However, they must obey the rules and tradition practiced at that time and agree to be in polygamous marriage, that needs them to share their love.

Soelastri, the final character, is portrayed as an obedient sister. She is married to the *Patih* of Kendal and they have a happy life together for a while. She returns to her *kadipaten*, however, she must let her husband to remarry because the husband choose

he has no choice, so she should follow her husband's wish. The appearance of Sulastri's return to the *kadipaten* at the end of the film depicts the suffering of a wife who is subjected to polygamy due to male dominance at the time.

The researcher concludes that all female characters in the *Kartini* film directed by Hanung have weakness in the freedom to make decisions. Javanese noblewomen must have *nrimo*, *sabar*, *lan patuh* (accepting, patience, obedient) personalities. It is difficult to get a chance to express oneself for women in those days because they are bound to traditions that do not let women have the rights to express opinion, to think and to socialize with the outside world.

5.2 Suggestion

Suggestions for researchers who take other research are that the information provided must be complete and specific. The researcher hopes that future researchers concentrate on analyzing other films set in a specific era, and that this study can also be used to compare research based on time settings.