| RESEARCH ARTICLE

Unravelling Images of Women in the Wedding Agreement Film: A Feminist Study

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| ABSTRACT

This study aims to determine the image of women in the wedding agreement film that aired on the Indonesian big screen on August 8, 2019. The wattpad script was written by the pen name Mia Chuz whose real name is Eria Chuzaimiah. There are three images of women raised in this study: 1) the image of women in the psychological aspect, 2) the image of women in the physical aspect, and 3) the image of women in the social aspect of society. This study uses a descriptive qualitative method by collecting data through films that the researchers watched carefully; the theory used in this study is the feminism theory; the results of this study are that there are 10 images of women in psychological aspects, 3 images of women in physical aspects, and 5 images of women in physical aspects. The Image of Women in the Social Aspects of Society.

| KEYWORDS

Images; Women; Wedding Agreement Film; Feminist Study

| ARTICLE INFORMATION

1. Introduction

Literature constitutes media representing an era reflecting a specific event ensuing in the era. Cultural activities and civilization in a given literature era are evolving/dynamic (Sugiarti, 2018:107). Literature works act as language forms which reflect human life and reality. In the science of literature, feminism is a concept of critiques focusing on woman issues. However, in the 1970s, female writers acted pessimistically and skeptically in story writing.

Meanwhile, male critics and readers cannot accurately interpret and appreciate female writers' works (Santosa, 2009:47-56). Feminism is defined as a movement standing up for male and female equivalence in all aspects, either political, economic, educational, social, or organized activities defending women's rights and interests (Sugihastuti, 2002:18). Oppression and extortion of women in society mainly happen in the workplace and household.

Movies, as posited by many connoisseurs, are potential media to influence audiences as they can reach across social segments (Sobur in Hariyani, 2018:19). Movies are subsets of literature because visualizing reality portrayed by the characters, storylines, settings, plots, and moral messages (Ahmadi, 2020:13). Movies also present ethical and socio-cultural aspects in the same manner as in written literature, e.g., novels, poems, prose, or short stories. Movies portray a more real-life social situation directly demonstrated by the actors.

Not only for entertainment purposes, but movies are also made for moral reasons since they contain moral lessons, such as gender, from which the audience can learn. The male gender or sex has always been constructed as aggressive human beings, whereas the female one is constructed as weak and passive (Ahmadi, 2015:6).

Movies are inclined to delineate women as subordinates of men. Additionally, literature critiques are always dominated by men. Therefore, feminist literature critiques emerge and employ women's perspectives. Fundamentally, images of women are

inextricably connected to norms and systems of values applicable in a community group, where women are considered members and want to establish between-human relationships. The community group is composed of a family group and a broad community (Sofia and Sugihastuti, 2003:190).

In addition, feminism constitutes an ideology and principle of equality between male and female rights (Madsen, 2000:35-37). The word feminism was derived from Latin, i.e., "*femina,*" meaning to have feminine characters. Moreover, the feminist movement aims to lift women's position and status and make them equal to men (Rose, 1990). As a result, women can present strong female figures endorsing feminist values.

Women complying with their fate is considered traditional. Female gender characteristics, i.e., gentle, affectionate, and emotional, bring up an understanding that women must not be leaders as they may be unable to make decisions (Ma'shimah, 2012).

Feminism pays most attention to sex as a tenet in a society ruled by a powerful relation subordinates women over men (Barker, 2000:177). The feminist movement springs from overlapping interpretations of gender and sex ill-understood by society (Darusalam, 2016:221-223).

An image is one's self-made description of a personality and visual mental impression as the meaning of a word, phrase, or sentence and constitutes a rudimentary element of woman imagery concepts (Sugihastuti and Suharto, 2000:45). Images of women are categorized into two: personal and social images of women. Personal images of women constitute a typical world unique with a range of different behaviors. Personal images of women are women's states and points of view emanating from their selves, covering physical and psychic aspects (Sugihastuti and Suharto, 2000:112-113).

Social images of women are closely linked to norms and value systems applicable in a group of society where women are part of it and anxious to build between-human relations (Martha, 2010). Besides, they are related to self-experiences reflected in both personal and social images of women. The experiences determine how women make social interaction and behave in society, as well as with men. Critical subjects that affect the social images of women are their personal images (Sugihastusi and Suharto, 2000:143-144).

Images of women in a family are that they act as wives, mothers, and family members. Women's roles breed social attitude consequences connected to each other. As a wife, a woman must love, motivate, and accompany her husband. Women in literature are presented in an equivalent relationship framework with a set of marginalized, subordinated, stereotyped, sentimental, sentiment, and spiritual values (Hayati, 2012).

Studies on feminism have been carried out by some experts, among whom are Juana and Aziz (2018) from the Faculty of Language and Arts, State University of Makassar, examining "*Penyingkapan Citra Perempuan Cerpen Media Indonesia: Kajian Feminisme*", Solihah (2013), investigating "*Problematika Perempuan: Presentasi Kekerasan Gender pada Cerpen "Lintah"*, Rifa Rasyidah Imtinan and Tito Sri Kadafi (2021), observing "*Citra Perempuan Penari dalam Novel RPD Karya Ahmad Tohari and PDS Karya Yudhistira Anm Massardi*, and N. W. Suliantini, I. N. Martha, and G. Artawan (2021) from the Department of Language Education, Universitas Pendidikan Ganesha, probing "*Citra Perempuan dalam Buku Puisi Tubuhmu Selembar Daun Karya Gede Artawan*".

The above-mentioned studies research feminism from different standpoints. Unfortunately, they do not profoundly discuss images of women, specifically related to affairs, in movies. That being so, the research directs its discussion to images of women in the Wedding Agreement movie.

2. Research Methodology
The study used the descriptive-qualitative approach. Data were collected from the Wedding Agreement movie based on a Wattpad novel written by Eria Chuzaimiah under the pseudonym of Mia Chuz. The movie was first aired on August 8th, 2019. Qualitative research was aimed at constructing generalization (Pradopo et al., 2003:40).

3. Discussion
Images of women were derived foremost from certain images brought about by thoughts, hearing, seeing, touching, and achievements of women. In that case, images of women were images from thinking about women (Sugihastuti, 2000:45). In this research, images of women were exhibited by mental and spiritual images and daily behaviors of the lead character, Btari Hapsari, well-played by Indah Permatasari and of the antagonist character, Sarah, played by Aghiny Haque. As visualized in the movie, Sarah was the woman loved by Bian, Btari Hapsari's husband.

Images of women in the Wedding Agreement movie were visually described in household and affair contexts. The movie narrates a woman who had to comply with her family's matchmaking, resulting in her marrying a man named Bian, played by Refal Hady. Whilst he had a long-established love relationship with Sarah.

Actress	Character Played	Images of Women
Indah Permatasari	Btari Hapsari or Tari	A female entrepreneur, loyalty, wife, beauty, gentleness, housewife, Muslim woman, sadness, disappointment
Aghniny Haque	Sarah	Loneliness, beauty, lover, submission

Images of women related to family and society. Family-related images were connected to images of women as child- and husband-minders. Moreover, society-related images were linked to images of women as workers and their husbands' companions in social life.

1) Images of women in psychic aspects

Women, studied from psychic aspects, were psychologic subjects who thought, felt, and aspired (Sugihastuti, 2000:95). Mature women would emanate a full-responsibility attitude for their selves, fates, and self-construction (Kartono in Sugihastuti, 2000:100). Psychic aspects of women were integral parts of femininity. Femininity emphasized a tendency in women's selves and related to relatedness, receptivity, love, communal orientation, nurturing many different life potentials, and establishing an interpersonal relationship (Sugihastuti, 2000:96). The following were data exhibiting images of women in psychic aspects collected from the Wedding Agreement movie.

Data 1

Bian is handing a letter to Btari.
Tari   : What is it?
Bian : A wedding agreement.
Tari   : What?
Bian : We married on our parent's decision, not love! Just think, we are two
          foreigners living under one roof!

Data 1 indicates that women were considered tools to please two families. Bian agrees to marry Tari to please their parents instead of loving her. Clearly defining a psychic image, Data 1 portrayed how a woman was sad after being informed of why her husband agreed to marry her, which was due to his whim to please his family.

Data 2

Tari   : What is this? (*points to a letter*)
Bian   : Isn't it clear? I have planned to apply for a divorce one year
                          after we marry. Maybe you didn't know I have been engaged
                          and my feeling for my fiancé, Sarah.

Data 1, where we could clearly observe a psychic image, showed a woman's disappointed feeling after knowing that her husband had been engaged with his lover and confessed his feeling to another woman.

Data 3

Tari   : (*recites the Koran but halts when her husband just gets
                          home from work*) *Assalamu'alaikum*, how's your work today?
                          Aren't you hungry? I cooked *soto betawi* today. I'll take some
                          rice for you. Don't you want to eat?
Bian   : (*annoyed*) Hush!

Data 3 exhibits a psychic image of a woman who felt powerless owing to the absence of her husband's love. The psychic image demonstrated how a woman could be demeaned if married to a man of no possession of appreciation and love for her.

Data 4

Tari   : (*cooks breakfast*)
Bian   : Do you see my towel?

Tari	: I washed it yesterday. Wait, I'll take a new one.
Bian	: (*upset*). Why did you wash it? Where's Mbok Darmi?
Tari	: She's sick.
Bian	: And did you do all the house chores?
Tari	: Yes. This is your towel (*hands a clean towel*).
Bian	: Just take cleaning services one day.
Tari	: Don't worry, I can handle them.
Bian	: I don't want to have any debt on you! (*with full emphasis*)

Data 4 shows off a psychic image of a woman, Tari, patiently coping with her husband. It portrays how powerless a wife when dealing with a husband who never considered her a wife was.

Data 5

Bian	: Don't forget to smile! (*Bian whispers to Tari, both are holding hands*)
Tari	: *Assalamu'alaikum*.
Bian's mother	: *Wa'alaikumsalam*. My favorite couple.
Tari	: How are you, Ma?
Bian's mother	: Better than my cancer friends.

Data 5 demonstrates a psychic image of a woman adored by her husband's family, although she and her husband did not have a relationship as good as it might seem or a relationship as good as what was expected by two families blessing it.

Data 6

Bian	: I have made the promise.
Sarah	: You are now a married man, Bian! I don't want to be a homewrecker.
Bian	: You aren't, but she has wrecked our plans!
Sarah	: I don't want to be a third-wheel party.
Bian	: Don't you love me? Sarah, look into my eyes. Please Sarah, please, just a year.
Sarah	: Okay, I'll wait, a year, isn't it?
Bian	: Yes, I promise.

Data 6 exhibits a psychic aspect of a woman. Sarah, the woman Bian loved, showed her loyalty by agreeing with his request to wait for her divorce with Tari, the woman he planned to get married to, for only one year.

Data 7

Tari	: Here is your breakfast, the bread, or you want sliced fruit?
Bian	: I'll have breakfast at the office.
Tari	: (*nods and runs to the kitchen, picks a lunch box, and puts bread and fruit into the lunch box*) Mas Bian, here is your breakfast (*runs into Bian, who has got in the car*).
Bian	: I will never eat your cooking. Don't bother. (*in a fully emphasized tone*)

Data 7 indicates a test for the patience of a woman or wife who had to deal with her husband's ignorance because he had no love for her since the beginning of their marriage.

Data 8

Tari	: I haven't picked any food. Because of Aldi?
Bian	: Stay away from him.
Tari	: Why? He's your cousin.
Bian	: He knows my relationship with Sarah.

Data 8 points out a woman with hurt psychic aspects. Roughly exhaling, Tari was hurt after Bian told her why they had to leave early, i.e., Aldi knowing his relationship with Sarah.

Data 9

Tari	: We have to discuss our wedding agreement.
Bian	: What else needs to discuss?
Tari	: About you meeting her.
Bian	: Sarah?
Tari	: I want you to stop it.
Bian	: What do you mean?
Tari	: Do never meet her again. Mas, I know we a matchmade couple. You may be burdened with this, but I am not.
Bian	: That's your problem, and I don't care.
Tari	: Marriage means our religious observance, and I genuinely devote to it.
Bian	: This marriage is not observance, Tari. This marriage is forced. You devote to it, but I don't!

Data 9 presents an image of a woman with a psychic aspect when she forbade her husband from going out with his girlfriend.

Data 10

Sarah	: Tari, can I have a moment?
Tari	: I am shopping.
Sarah	: Just a moment, Bian and I …. (*Something interferes with her*)
Tari	: I have heard all. I don't care what your past is. After the *ijab qabul*, Bian is my husband, and my husband must be loyal only *to* his wife!

Data 10 shows an image of a woman with psychic aspects of anger and disappointment, shown off by Tari when confronting Sarah, Bian's girlfriend, who intends to inform her relationship with Bian.

2) images of women in physical aspects

The physical aspect refers to human physics. Physically speaking, women and men had been destined to be different as early as their chromosomes formed. Physical images of women were apparent when they started growing older. Images of women were concreted in the form of adult women (Sugihastuti, 2000:94). Physical marks, either eye-visible or not, started developing and presenting a fully grown woman, such as the menstruation cycle or enlarging bosoms, indicating that a young girl had turned into a grown woman.

Physical changes a girl was experiencing could change and lead her behaviors to what she considered an acceptable behavior of a grown woman. One of the changes was related to marriage. Women had different advantages from men. They possessed a natural ability to give birth and therefore continue the lineage, but to achieve the stage, there should be a marriage between a man and woman. Physical differences between men and women had often been claimed to be the foundation society used to decide which act of each party was considered acceptable. Data 11 showcases an image of a woman in physical aspects from the Wedding Agreement movie.

Data 11

Bian	: I am intentionally married to you, but for a short term.
Tari	: *Astagfirullahaladzim*, so you are intending to play on our marriage? Don't you even care about your family? My family? I don't marry you for this. (*points to a letter*)
Bian	: If you don't like it, no problem; you know where the religious court is, don't you? Just file a divorce.
Tari	: (*disappointed and cries*)

Data 11 suggests a physical image of a woman who showed a disappointed expression. All she could do was exhale. Her face clearly showed sadness as her husband had been out of his mind by uttering words hurting his legal wife's feelings.

Data 12

Bian	: You're doing good. Just need some extra self-train, and you can drive smoothly.
Sarah	: I am so regretful that I didn't learn to drive a long time ago. Our

five-year relationship has made me so dependent on you.
Bian : No worry, it's better than nothing (*speaks gently and fixes Sarah's messy kiss curl*)

Data 12 indicates an image of a woman with a physical aspect of being very happy, albeit in an inappropriate context, which was having a romantic relationship with another woman's husband. Images of a woman in physical aspects are clear in Data 12, where Sarah's clothes did not reflect a pious Muslim woman as Tari usually wore.

Data 13
Bian : We'll leave early, Pah. It seems Tari feels sick. (*steps his foot on Tari's*)
Tari : We're so sorry, Mah, Pah, we have to leave early. (*in the car*) Why did we have to leave early? (*frowns*)
Bian : I'd told you. We came, ate, and left.

Data 13 signifies images of a woman with a physical aspect, i.e. frowning, indicating Tari's confusion about why her husband asked her to leave early without any apparent reason.

3) images of women in the social aspect
Images of women in social aspects were demonstrated in her interactions, where she engaged with others dan adapted to her surroundings. Social images of women were strongly correlated with their status and roles in a field. Social images were stated through monotonous and recurrent activities towards social objects, either material or non-material (Sugihastuti, 2000:131). Data 14 demonstrates images of women in community social aspects, analyzed from the Wedding Agreement movie.

Data 14
Tari : These are *bola-bola* cakes, my business, I have opened it up since young.   *Alhamdulillah*, it has existed until now. So, in opening up a business, albeit small-scale, entrepreneurship is crucial. (*makes a speech in a seminar concerning start-up businesses*) (*adhan breaks*)
Tari : Sorry, praying break. (*tells the audience*)

The social aspect in Data 14 was an example of equality, where women could manage a successful start-up business and fulfill their duties as wives and career women.

Data 15
Bian's father : Tari, how's your business running?
Tari : *Alhamdulillah*, it's perfect, Pah.
Bian's father : Send a sample to my supermarket.
Tari : Are you serious?
Bian's father : I am. Your company is an internet phenomenon. If you put samples in my supermarket, perhaps, your company can be a unicorn one.

Data 15 demonstrates an image of a woman in social aspects, where she could perform as men, e.g., making a living, and being a good wife and daughter-in-law.

Data 16
Tari : (*cooks* soto betawi)
Uncle : You cook a very delicious *soto*, Nduk. Totally different from your aunt's. When you're at home, your aunt's cooking tastes lesser. Bian, what do you think about Tari's cooking?
Bian : Delicious.
Tari : Are you sure?
Bian : Yes, darling. It's delicious, very delicious.

Data 16 exhibits a woman living in society stereotyping that women should be smart and good at a range of fields, including cooking as a vital life skill.

Data 17

Bian	: (*tottering when Tari is reciting Koran*)
Tari	: *Astagfirullahaladzim*, Mas, Mas, what's wrong, Mas? (*sees her husband fall helps him, changes his clothes, compresses his forehead, and cooks some food for him*)

The image of women in social aspects is clearly indicated when Tari patiently helps and takes care of Bian, who is sick. Tari acted as if no household problems were happening between them.

Data 18

Tari	: So, in business, I apply a philosophy of coconut milk. Coconut milk does not come into existence easily. It takes a long process, starting from the coconut fruit falling from the tree, split, shredded, and added with some water to extract the milk. To be useful, the coconut milk should be cooked, become *rendang*, chicken curry. Coconut milk is us. If we want to show off our potency, we must take a long process and extreme ordeals. The ordeals God gives us do not mean He hates us, instead, He loves us. He wants us to be coconut milk people find useful. (*hands-clapping sound from the audience*)

As presented in Data 18, Tari has an image of a woman with a notable social aspect, attested to by her status as a married woman with high education and a bright future and career achievements men should earn.

4. Conclusion

Building on the results, the Wedding Agreement movie narrates a story of a matchmaking couple who did not love each other, resulting in the female party, Tari, nurturing disappointment in her husband, Bian, who still loved his girlfriend even after they married. The research foregrounded images of two female characters, namely Tari and Sarah, both of whom were trapped in a dilemma where they were anxious to be with Bian. And yet, as the story ended, Bian decided his heart only for Tari, and Sarah ended up with Ali, Bian's cousin.

In terms of images of women in psychic aspects, Tari's loyalty and patience gave her the best ending, which was Bian returning to her and leaving his past lover, Sarah. Meanwhile, in terms of images of women in physical aspects, Tari was a pious Muslim woman, and Sarah was a woman with a straight body posture with shoulder-length untied hair. Finally, in terms of images of women in social aspects, Tari was depicted as a woman with a well-known start-up business. Such depiction pointed out the fact that women had the right to high education and career.

Conflicts of Interest: The authors declare no conflict of interest.
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