

Women's Dominance in the Short Film *Kisah di Hari Minggu*

Defi Trianingsih¹, Dewi Fatimah Hashi², Mukhtar Najib Al-Banna³, Berlian Bastian⁴, Guru Fanani Harahap⁵

Article history: Received: 19 November 2023, Accepted: 28 November 2023,
Published: 1 December 2023

Abstract: In the domestic sphere, the stereotype about men who are stronger than women is still developing. This cannot be separated from the existence of patriarchal culture. The domination of one gender is a phenomenon that often appears in society, especially in the domestic sphere. It is also clearly represented by various media, such as movies. Currently, women in the domestic sphere realize that women are empowered figures who oppose patriarchal culture and are not easily deceived by men. This phenomenon has also been represented through various media, especially films. Film effectively conveys messages and influences the audience's views on social and cultural issues. This is because films can represent events that occur in the real world. One film that represents women as dominant figures in the domestic sphere is Adi Marsono's short film titled *Kisah di Hari Minggu*. Based on that phenomenon, the problem formulation proposed in this research is about how women dominate in the domestic sphere, as represented in the short film *Kisah di Hari Minggu*.

¹ Student of the Department of Communication Studies, Universitas Negeri Yogyakarta | defitrianingsih.2020@student.uny.ac.id

² Student of the Department of Communication Studies, Universitas Negeri Yogyakarta | dewifatimah.2021@student.uny.ac.id

³ Student of the Department of Communication Studies, Universitas Negeri Yogyakarta | mukhtarnajib.2021@student.uny.ac.id

⁴ Student of the Department of Communication Studies, Universitas Negeri Yogyakarta | berlianbastian.2021@student.uny.ac.id

⁵ Student of the Department of Communication Studies, Universitas Negeri Yogyakarta | gurufanani.2020@student.uny.ac.id

Purpose: This research aims to determine the dominant practice of women in the domestic sphere in the short film *Kisah di Hari Minggu*.

Design/Methodology/Approach: This is descriptive qualitative research with Sara Mills' critical discourse analysis as the approach.

Findings: The research results show that both verbal and non-verbal actions in that movie show a woman's dominance, who is a mother. It also shows a counter to the patriarchal system, which always positions women under men.

Originality/Value: The film analysis of women's dominance is limited since many previous research studies focus on men's dominance. However, this research examines how women's dominance in the domestic sphere in a short film is analyzed using critical discourse analysis methods.

Keywords: Short Film; Women Domination; Sarra Mills; Critical Discourse Analysis

Paper Type: Article-Research

Introduction

This study examines women's domination in the domestic sphere or household in the short film *Kisah di Hari Minggu*. Domination is a phenomenon that often occurs in almost every level of society, ranging from family to society, and even the state. Domination occurs when an individual has higher power compared to others. In the domestic sphere, domination occurs because there are individuals who have a higher position. This position or position can be owned by an individual because of an achievement or born from a culture that develops in society, for example, a patriarchal culture. Women are usually placed in positions related to the domestic sphere, and men in the public sector (Fujiati 2014).

Until now, some areas still hold strong customary rules regarding the higher position of men, known as patriarchal culture (Revitasari 2019). The perpetuation of this culture in

society causes women and men to become individuals with different positions. This results in women having a limited role and putting them in a dominant position, while men become figures with power and can provide the main control (Rokhmansyah 2013). Male dominance over women is the basis for symbolic forms of violence that are subtle and unconscious (Novarisa et al. 2019).

Sadly, the phenomenon of men being in a higher position does not only occur in society. It is also clearly represented by various media consumed by the public, such as movies. Not a few films made by Indonesian filmmakers represent how the position of men due to the influence of patriarchal culture results in domination in the family. One of the films that represent domination in the domestic sphere due to patriarchal culture is the film "NKCTHI: *Nanti Kita Cerita Tentang Hari Ini*" (2019) by Angga Dwimass Sasongko. The movie clearly illustrates how the father figure dominates his family. The father figure in NKCTHI becomes a decision-maker (Silvanari 2021). In the movie, the father figure makes decisions that lead to an order that each family member must follow. The father figure's dominance results in decisions he has made that cannot be challenged or contested.

In addition to being a decision-maker, domination in the domestic sphere can result in violence. Violence can be understood as verbal and non-verbal behavior committed by a person or group against a person or group (Husna 2014). In addition, violence is an expression of feelings that are represented through a wrong action due to a loss of self-control, so it becomes a physical or psychological problem that results in harm to oneself, the surrounding environment, and even other individuals (Alimi and Nurwati 2021). In the domestic sphere, the stereotype that develops where men are stronger than women demands that men result in women being victims of violence more often. An analysis of prevalence data conducted by the World Health

Organization (WHO) in 2018, starting in 2000-2018, conducted in 161 countries and regions regarding violence against women shows that 1 in 3 or 30% of women experience violence either physically or sexually around the world (World Health Organization 2021).

The phenomenon of domestic violence is not only in the form of survey data or occurs in the real world. The phenomenon is also represented through various media, especially movies shown on television. Some FTV shows that are aired freely on television contain forms of domestic violence where women are victims (Marti 2022) his research revealed that there is a representation of domestic violence in the Television Film *Suara Hati Istri "Aku Bagai Hidup Dalam Penjara di Rumahku Sendiri"*.



Figure 1: The husband forcibly pulls his wife towards the warehouse

The results showed that of the 60 scenes studied, 13 contained elements of physical and psychological violence. One of the scenes that clearly shows violence is the scene where the husband forcibly pulls his wife, who is in the room, to the warehouse. Not only forcibly pulling, the scene also clearly shows pushing the wife until she falls on the floor.

In Javanese culture, women's power over men in the domestic sphere can be attributed to their ability in terms of 3M: *masak*, *manak*, and *macak*. *Masak*, a woman's power over her husband is based on her ability to fulfill her husband's food needs. *Manak*, a woman, will have power over her husband when pregnant. In this situation, women will tend to be served by their

husbands. *Macak*, a woman's power over herself is to take care of her beauty, which is a valuable asset.

In addition, domination in the domestic sphere also occurs due to other power sources. Results from research (Istri 2012) on the television program *Suami-Suami Takut Istri* (SSTI) show that economic conditions and social status are other sources of power that cause an individual to dominate the domestic sphere. Money is not a source of power, but as culture develops, money becomes a tool to be able to buy status. Research (Istri 2012) on the television program SSTI shows that wealth can be a power source for women over men. Women who work and have a higher income than their husbands tend to behave at their own will because there is a sense of power over men. This is represented in the scene of Bu RT and Pak RT. The scene tells us that Pak RT's family lives in the business of renting, buying and selling motorcycles, which gets capital support from Bu RT, making Bu RT hold power over Pak RT based on economics.

The difference in social status in the domestic sphere is also a source of women's power over others. The research results (Istri 2012) on the SSTI program show that a woman with a higher social status than her man becomes one of the factors of domestic power. Women with higher social status will assume that every decision made by their husbands is not smart or wise and that the decision is in the hands of women. This is represented in the scene of Sheila and Karyo (her husband). The scene tells that Sheila is a city woman who works as a part-time photo model while her husband, Karyo, is a village man who works in an office. Although Karyo earns more, Sheila's social status is higher because she comes from the city, Sheila dominates Karyo based on the difference in social status.

In the feminist view, power is defined as self-binding power or empowerment. Culture is interpreted as the ability to control the internal sphere. Feminists consider empowered women to be

women who can position themselves so that men do not dominate them. Women in the domestic sphere realize that they are empowered women. This awareness makes them not want to be tricked by their husbands and oppose the patriarchal culture. Women's power in the domestic sphere is only pseudo, meaning that domination over men only applies within the scope of the household. Therefore, it is not uncommon for husbands to be more courageous in doing things that are prohibited by their wives when they are outside the home.

One movie that dares to represent women as dominant figures is *Kisah di Hari Minggu* (2017) by Adi Marsono. The movie tells the story of a housewife who runs her daily tasks, such as preparing breakfast and asking her children to attend school. On the other hand, her husband is still sleeping and pays little attention to his wife's busy life. The wife then asks her husband to take her children to school, but he ignores her. She then got angry and took her children to school without realizing it was Sunday.

Departing from this phenomenon, the problem formulation proposed in this study is to describe how women dominate in the domestic sphere, as represented through the film *Kisah di Hari Minggu* by Adi Marsono. As supporting data in conducting the analysis, this research in the introduction section discusses the reality of violence against women, films that represent gender injustice, and films that represent resistance to patriarchal culture, as well as a basic analysis of the films studied. The qualitative research method used uses the critical discourse analysis approach of the Sara Mills model. As for the literature review section, the researcher reviews the film as a medium of representation and the concept of domination.

Methods

This research uses a critical paradigm. This research uses qualitative research methods. The qualitative method was chosen because this research is based on natural data in words to describe

the object to be studied. The data in this study is from a film, and the data source is taken from a series of scenes and dialogues in the film *Kisah di Hari Minggu*. The researcher then analyzed using Sara Mills' critical discourse analysis model. Sara Mills' analysis is generally used to see how women tend to be presented in the text as guilty and marginalized (Mills 2017). However, this study uses Sara Mills' analysis to see how women are portrayed as dominant figures or have power over themselves and others.

The researcher then analyzed the idea of Sara Mills, which is slightly different from other discourse analysis models that generally focus on the structure of language and how it affects the meaning of the audience. Sara Mills focuses her analysis more on how the position of actors is presented in the text. The position in question is who is the subject of the storytelling and who is the object told in the text, which will determine how the text is structured and how meaning is treated in the text as a whole. Mills also focuses on how the reader's position is presented in the text. He considers that in the text, the reader's position is very important and must be considered (Eriyanto 2001).

The object of this research is the short film *Kisah di Hari Minggu*. The subjects in this research are several scenes and dialogues that represent the dominance of women in the domestic sphere, which are then included in the form of text because this research uses Sara Mills' critical discourse analysis approach so that text becomes an important element. This is intended to determine the position of the subject-object and the audience in the short film.

This research uses primary and secondary data sources. Primary data in this study are all from observations in the short film *Kisah di Hari Minggu*, including images, verbal and nonverbal data in the form of dialog or text, or communication patterns contained in the film. The secondary data is obtained through

books, journals, the internet, and other sources that support the research.

Discussion and Findings

Scene 1: Mother's Domination over Bono (son)



Figure 2. The scene where Bono is upset with mom

a. Subject Position

This scene shows a boy named Bono being ordered by his mother to take a bath to go to school immediately. However, Bono discovers it is Sunday and immediately runs away with a fishing rod. The next scene shows how the mother tries to chase Bono, but Bono has run away. Finally, the mother returned home because she had to take her daughter Ira to school. The scene where the mother orders her son to shower and forbids him to go fishing is a form of domination in the domestic sphere where she has power over her son as an individual.

Judging from one of the characteristic elements of discourse analysis, namely power, the control and power over the child is in the hands of the mother. Mothers have the freedom to control and master their sons. In this case, control is the mother's freedom to order and prohibit her son. In community life, the mother figure has full power over her child when viewed from the traditional order of life. This is because mothers must educate their children, especially in the domestic sphere. This is in line with Fakih's

opinion (Adiyanto and Afiati 2020), who revealed that taking care of children, managing household hygiene, and other domestic matters are considered the nature of a woman. The mother's power over a child is considered natural because of the obligation to control her child's actions.

b. Object Position

The object's position here, Bono (the boy), is an actor who can strengthen the subject's character. When the mother ordered Bono to bathe, Bono did not answer with a single word or even heed the mother's order. This can be seen when Bono immediately turns away from his seat, takes his fishing rod, and leaves.

Referring to one of the characteristics of critical discourse analysis, namely action, it can be seen that Bono did not take action against the mother directly. However, the form of Bono's disapproval of the mother's character is illustrated by Bono's attitude, who immediately rushes away to fish. In this scene, the actions of a child who refuses the mother's orders can be seen even though they are not shown verbally. Bono performs an act of power over himself where he has the freedom to refuse other people's orders, in this case, the mother. This scene represents how a mother has the freedom to control even though the child's character will not fully fulfill it.

c. Audience Position

The audience in this scene is invited to see how the mother figure has power over her son, Bono. At the same time, in this condition, Bono does not fight directly against the mother. In this scene, the audience is invited to feel how the subject's position with responsibility and power in the domestic sphere must be able to educate his son. This is shown when the subject orders his child to shower because he will soon go to school. The concept of the subject's power over his child in this scene is also supported by the depiction done by each actor, such as when the mother says, "*Bono, Ayo mandi! (dengan berteriak)*".

Scene 2: Mother's domination over Ira (Daughter)



Figure 3. The scene where the mother prepares breakfast for Ira

a. Subject Position

This scene shows a situation where the mother is preparing breakfast for her child. After taking the rice and side dishes, she gives the food to Ira, sitting next to her, and asks him to eat by himself immediately. The tone and intonation of annoyance are heard when the mother orders her son to eat. Hearing the order, Ira nodded and immediately ate his breakfast.

Judging from one of the characteristic elements of critical discourse analysis, namely power, the mother becomes a figure with control and power. As a mother, she can control and master her child. The control is where the mother can give orders and ensure that her orders are carried out. Mother's power to give orders is a form of her domination over Ira (Lutfatulatifah 2020), revealing that mothers dominate childcare. This is due to the division of labor between mothers and fathers, who still adhere to the traditional system where mothers care for children. In contrast, fathers are responsible for earning a living. In the scene, the mother who orders her child to eat alone is a form of applying the trait of independence. As a mother, she teaches her child to be able to do things on their own. Despite using an annoyed intonation

and tone of voice, the order given to Ira by the mother is an attempt to educate, which is an inherent responsibility.

b. Object Position

Mother: "*Kamu makan sendiri ya!*"

Ira: (nods and eats)

The object in this scene is Ira sitting at the dining table, waiting for his mother to prepare food. Without saying a word, Ira immediately took the plate of food that his mother gave him after getting the order. After his mother left, Ira finished his food quietly. Judging from one of the characteristic elements of critical discourse analysis of action, where the action in question is when Ira immediately obeys the orders conveyed by his mother without giving a response or even refusal, it illustrates that Ira has no power over himself. Ira's helplessness in this condition shows that he is the dominant party. In general, in society, a child is educated to obey the commands of their parents. The terms filial and disobedient are often used to describe the condition of children. Filial children follow their parents' orders, while those who resist become disobedient. This results in what is conveyed by parents being interpreted as an order that must be carried out without any resistance. The scene where Ira eats immediately after hearing his mother's order shows that the norms in society are visible. As a child, Ira must follow what his mother tells him to be a dutiful child.

c. Audience Position

Through visual and sound arrangements, this scene attempts to bring the audience to witness the power of the mother. The mother is depicted with a more prominent form than Ira, who is seen with smaller dimensions. The visual arrangement, such as lighting that places the mother with a dark visual depiction (silhouette), gives a more sinister characteristic. This visual invites the audience to see the mother's dominant figure and higher

power than Ira. The mother's dialog and intonation also support this, "You eat it yourself," which sounds annoyed and bitchy.

Scene 3: Mother's Domination of Father



Figure 4. The scene of the mother pouring the father

a. Subject Position

This scene shows the mother's anger because her husband did not wake up has peaked. Mom, who could no longer contain her emotions, immediately poured water on her sleeping husband. After pouring water on her husband, she hurried to take Ira to school. Shortly after she left, her husband woke up with a stunned look on his face without a hint of anger.

Judging from one of the characteristic elements of critical discourse analysis of action, the action in question is when the mother poured water on her sleeping husband. In the scene, the husband did not show the slightest anger and seemed to surrender. This resignation shows the dominance exercised by the mother over her husband. Istri (Istri 2012) reveals that women's dominance in the household is false. This is because all forms of female domination over men are constructed not as power, which results in respect for women in power. The dominance of women in the household is seen as a bad image because of the assumption that strong women are bad women (demonization of powerful

women). Women should not challenge the hegemony of strength, power, and ability that tends to be believed to be inherent in a man.

b. Object Position

The object contained in this scene is a father who surrenders after being poured with water by his wife for not obeying his wife's wishes to get up immediately. Without saying a word, the father can only surrender and be patient with his wife's behavior. Finally, the father realized the consequences of disobeying his wife's orders. The scene can be analyzed with one of the characteristic elements of critical discourse analysis of power. According to (Kholidah 2022), critical discourse analysis takes power into account. This power can be used to control other people or groups through language, directly or indirectly. Such control can be physical, mental, or psychological. It is thus important to understand how power and language can be intertwined in controlling other people or groups. In the scene, the power in question is when the mother orders her husband to get up, but he does not carry out the order. Finally, the mother uses her power by pouring water on her husband as a form of control over her power.

In patriarchal ideology, the husband is the leader of power in the household. This family leader has power because he can give orders that every family member must obey. However, the scene where the husband only surrenders to his wife's actions shows that this patriarchal ideology does not reflect the reality of family life. When the husband surrenders to his wife, the husband and wife work together to achieve the same goal, regardless of who is in control. This shows that power in the household should not always be centered on one person or gender but should be shared fairly among all family members.

c. Audience Position

In this scene, the visual arrangement shows that the mother's position looks higher than the father's. This can be seen from the mother's position, who is standing while the father is asleep on the bed. The mother sees the father in a higher position. It seems to see the father in a lower position. This is also supported by the light arrangement that depicts the mother's figure visible along with the shadow on the wall. The figure of the mother and the shadow on the wall give the mother a fuller position and dimension in fulfilling the composition in the visual setting. This also illustrates the dominant position of the mother over the father in this scene.

Conclusion

Based on the analysis of women's dominance in the domestic sphere in the film *Kisah di Hari Minggu*, verbal and non-verbal communication patterns in each scene represent the existence of power over women, namely mothers in the domestic sphere. The representation that appears is that the mother becomes a figure who has power over her family members and has stronger control. The representation of the mother being a powerful figure and having control over her environment can be seen from her words, the impression of order, and her actions toward her children and husband, who tend to be more powerful. This is also supported by father and child who do not fight against the mother as if they do not have the power to fight against her. This shows how women oppose the patriarchal culture that always positions women under the power of men.

The three scenes explained the subject-object position tend to show that a woman, namely the mother, has full power over her husband and children in the domestic sphere. In terms of the audience's position, the scenes shown clearly show that the mother is the subject. As a subject, a mother can control her husband and children to do what she wants without hesitation.

The audience is also led to follow the storyline that children and husbands are objects without power against the mother's order.

Bibliography

- Adiyanto, Wiwid, and Aen Istianah Afiati. 2020. "Mekanisme Kuasa Dalam Fenomena Mom Shaming Pada Peran Perempuan Sebagai Ibu." *Lontar* 8, no. 1: 2.
- Alimi, Rosma, and Nunung Nurwati. 2021. "Faktor Penyebab Terjadinya Kekerasan Dalam Rumah Tangga Terhadap Perempuan." *Jurnal Penelitian Dan Pengabdian Kepada Masyarakat (JPPM)* 2, no. 2: 211. <https://doi.org/10.24198/jppm.v2i2.34543>.
- Eriyanto. 2001. *Analisis Wacana: Pengantar Analisis Teks Media*. LKIS.
- Fujiati, Danik. 2014. "Relasi Gender Dalam Institusi Keluarga." *Muwazah* 6, no. 2: 32-54.
- Husna, Nurul. 2014. "Kekerasan Terhadap Perempuan Sebagai Pekerja Migran." *Jurnal Al-Bayan: Media Kajian Dan Pengembangan Ilmu Dakwah* 20, no. 2: 11-20.
- Istri, Takut. 2012. "Representasi Dominasi Perempuan Dalam Rumah Tangga: Analisis Tekstual Terhadap Situasi Komedi (Sitkom) 'Suami-Suami Takut Istri.'" *Humaniora* 23, no. 3: 256-68.
- Kholidah, Umi. 2022. "Karakteristik Analisis Wacana Kritis Dalam Wacana Berita 'Putra Raja Diduga Biang Tragedi: Arab Saudi Menyebut Jamaah Tidak Patuh Aturan Haji.'" *Jurnal Pesona* 8, no. 1: 106-14. <https://doi.org/https://doi.org/10.52657/jp.v8i1.1653>.
- Lutfatulatifah, Lutfatulatifah. 2020. "Dominasi Ibu Dalam Peran Pengasuhan Anak Dibenda Kerep Cirebon." *Equalita: Jurnal Studi Gender Dan Anak* 2, no. 1: 67. <https://doi.org/10.24235/equalita.v2i1.7057>.
- Marti, Tiah. 2022. "REPRESENTASI KEKERASAN PEREMPUAN DALAM FILM TELEVISI SUARA HATI ISTRI "AKU BAGAI

- HIDUP DALAM PENJARA DI RUMAHKU SENDIRI." Universitas Satya Negara Indonesia.
- Mills, Sara. 2017. *Diskursus: Sebuah Piranti Analisis Dalam Kajian Ilmu Sosial*. Jakarta: Qalam.
- Novarisa, Ghina, Kampus Unand Limau Manih, Gedung B Fisip Lt, Kota Padang, and Sumatera Barat. 2019. "DOMINASI PATRIARKI BERBENTUK KEKERASAN SIMBOLIK TERHADAP PEREMPUAN PADA SINETRON Domination of Patriarchi in the Form of Symbolic Violence on Women in Soap Operas." *Jurnal Magister Ilmu Komunikasi* 5, no. 2: 195–211.
- Revitasari. 2019. "5 Alasan Kenapa Budaya Patriarki Masih Ada Di Indonesia." IDN TIMES. 2019. <https://www.idntimes.com/life/women/vita/alasan-budaya-patriarki-masih-ada-di-indonesia?page=all>.
- Rokhmansyah, Alfian. 2013. *Pengantar Gender Dan Feminisme*. Yogyakarta: Garudhawaca.
- Silvanari, Tigy Ambar. 2021. "Representasi Karakter Ayah Pada Film NKCTHI: Nanti Kita Cerita Tentang Hari Ini." *Jurnal Media Dan Komunikasi Indonesia* 2, no. 1: 55. <https://doi.org/10.22146/jmki.63311>.
- World Health Organization. 2021. "Violence Against Women." Wwww.Who.Int. 2021. <https://www.who.int/news-room/fact-sheets/detail/violence-against-women>.