

Feminism Found In Tjoet Tja Dhien 1988 Film**Ayu Meilana¹, Dedi Effendi², Dodi Oktariza³.***Sastra Inggris, Fakultas Bahasa, Universitas Muara Bungo, Provinsi Jambi, Indonesia*

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ABSTRACT

This research analyzes about Feminism found in Tjoet Tja Dhien 1988 film. This research uses the object of the film Tjoet tja dhien 1988 by erros djarot. The purpose of this research are to find the type of feminism and describe the researcher's perspective by the female gaze theory in the film Tjoe Tja Dhien 1988. This research uses qualitative descriptive method by Moleong (2017), qualitative research is a research that intends to understand the phenomena about what is experienced by research subjects such as behavior, and perceptions.

The data are presented in dialogue or Subtitle and scene related to feminism and the researcher perspective in the film Tjoet tja dhien 1988. Data analysis through four procedures: identification, classification, analysis and conclusions from all data. In this research, the researcher used theory of Feminism by Jane Freedman (2001) And theory of Researcher perspective by Laura Mulvey (1975).

The results of this research were found 15 data of feminism and followed by 15 data of researcher's perspective of the research. All of data analyzed in Tjoet Tja Dhien 1988 Film. The 15 data of Feminism that found divided into 2 types of feminism they are: 12 data Liberal feminis, and 3 data Marxism feminism. Beside, the 15 data of the researcher perspective ,the researcher also found perspective , it is Female gaze above 14 data and One of them not include into researcher perspective. If the 15 data found would be too much if all were entered, the researcher only took 10 data to represent the 15 data found with 2 different types, 7 liberal data and 3 Marxist data.

Keywords: *Feminism, Liberal, marxism, Perspective ,Female Gaze.***I.INTRODUCTION**

A literary work is a work created to express a feeling of admiration, sadness, anger, as well as protest and even criticism of an event, activity, decision or regulation. In the form of written works such as poems, rhymes, verses, songs, novels, short stories and even films. One of them that people really now and always can see it is film. One thing that is often made into a film is a true story from the ancient history of a region or country.

According to Klarer (2004:56) State that film is one of performing art that regards semi-textual genre at the end of twenty century.

Film is the way that researcher can give the audience to get know what ever the researcher want to audience have to know. Film its things about how the researcher give the show all about live, social, critic , etnict , language, and all in reallife or in imaginative with quality take

of video, editing and finishing before that film can audience watch.

According to Wibowo (2006;196) film is a tools to give someone message to all people from media ,and its mean as media express artistic to al literature in film to convey the idea they have. In film also any researcher have an opinion after watch the film.

According to Laura Mulvey (1975:1) State that the operation of classical Hollywood cinema positioned the camera so as to represent the male characters point of view and encourage male researcher to identify voyeuritically with the male chartacter who invariably observes woman.

Film Tjoet Tja Dhien which was produced by Erros Jarot in 1985 and released in 1988. This film Tells the true story of the struggle of a woman Tjoet Tja Dhien, she is a heroine in the Indonesian struggle for independence. "Tjoet Tja Dhien" illustrates how women can play an active role in the context of the national struggle, which is often dominated by male narratives. By high lighting Tja Dhien's role as a leader and fighter, the film challenges gender stereotypes that view women as weak and powerless. the film also reflects the conflict between women's traditional roles and the demands of participation in the broader struggle. Research on thefilm can reveal how Tja Dhien negotiates her identity as a wife and a warrior, and how the reflects the complex gender dynamics in society at the time. "Tjoet Tja Dhien" not only offers an important historical narrative but also provides an opportunity to explore relevant feminist themes, such as women's empowerment, gender representation, and women's roles in history.

The researcher interested to take feminism as a research because the reason is focus in today's world is highly relevant given the ever-evolving social, political, and economic dynamics. First, despite significant progress in women's rights, many gender inequality issues remain to be addressed, such as wage disparities, gender-based violence, and women's representation in decision-making. Second, with increasing global awareness of these issues, feminism has become not only a local movement but also an international one, connecting women from diverse backgrounds to share experiences and strategies.

The reason researcher interested to analyzeas about perspective used Laura Mulvey's theory of the "male gaze" can be aligned with feminist research on the film "Tjoet Tja Dhien" (1988), as both examine the representation of gender and power in visual narratives. Mulvey argues that many films prioritize the male perspective, where women are often positioned as objects to be viewed and judged by male standards. In the context of "Tjoet Tja Dhien," the analysis can be used to explore how the character of Tja Dhien is represented in the film, as well as how the film's narrative and visuals challenge or reinforce gender stereotypes. In this research, researchers found out about the types of feminism and also the perspectives after watching the film Tjoet Tja Dhien 1988.

Furthermore, the analysis can also reveal how the film represents the power dynamics between men and women in the context of the independence struggle, and how the contributes to a broader understanding of feminism in Indonesian culture. Thus, Mulvey's theory provides a useful framework for evaluating gender

representation in "Tjoet Tja Dhien" and its relevance in feminist discourse. Based on the reasons above the Researcher bravely take the research with the title ***Feminism found in Tjoet Tja Dhien 1988.***

II. METHOD OF THE RESEARCH

In this reasearch, the researcher uses Qualitative method. Qualitative method is research aims to describe the phenomenon, process, meaning, and understanding through word o picture. According to Moleong (2017: 6) qualitative research is research that intends to understand the phenomena about what is experienced by research subjects such as behavior, perceptions, and behavior.

In this research, the writer classifies the source of data into two categories, primary data and secondary data. The primary data in this research is Tjoet Tja Dhien 1988 film. Meanwhile, the secondary data is the supporting information (Books, Journal, and Thesis) that can help the researcher in analyzing this film.

2.1 Collecting the Data

In colleting the data researcher uses library research to obtain information and collect data. In Azmita Yakub Young (1983:188) State that the ALA glossary of library and information science a research library which contain an in depth collection of material on one or several subjects. The researcher use library research to get information and collect data by selecting written sources which are relevant to the topic that the researcher analyzes. All of these processes are applied in the research as follows :

1. Use youtube to find the film
2. Streaming in <https://youtu.be/Zk6d87Ej-PM?feature=shared> and Download the film.

3. Understanding the whole plot of the film
4. Finds out and collecting the data
5. Identify the relevant data by dialogue of the character in Tjoet Tja Dhien film 1988
6. To collecting the opinion and point of view the researcher watching the film Tjoet Tja Dhien 1988 more than one times. After that, the researcher write down the perspective about this film use the Mulvey's theory.
7. Writes down the data and keep the data that be found based on the theory.

1.6.2 Analyzing the Data

After step collecting the data has been finish, the researcher analyze data using some step Such as follows :

1. Identification

The researcher identified data from primary sources: the film "Tjoet Tja Dhien" (1988) directed by Erros Jarot, and secondary sources: books, articles, journals, and other sources. Here, the researcher identified the content of the film, specifically the types of feminism found and the researcher's perspective in the film "Tjoet Tja Dhien" (1988), which links historical facts to the struggle for gender equality.

2. Classification

The researcher classified the data found in the film, focusing on the theme of feminism. This included analyzing scenes and dialogue that reflect a feminist perspective, as well as the researcher's response to gender representation in the film. This classification aimed to identify elements that support or oppose feminist values and to understand how the narrative and characters in the film can influence the researcher's perception of gender issues.

Furthermore, the researcher collected and classified various literature sources, including books, articles, and journals relevant to the research topic. These sources serve as a theoretical foundation that enriches the analysis and provides a broader context for the phenomenon of feminism in visual media.

With this approach, this research focuses not only on the film but also on the social and cultural impacts of gender representation, thus making a significant contribution to the understanding of feminism and the researcher's perspective. Furthermore, the researcher classifies books, articles, journals, and other sources relevant to this research.

3. Analyzing

The researcher will conduct an in-depth analysis of scenes and dialogues that address feminist issues in the film, focusing on how these representations influence the researcher's perspective. This analysis aims to identify narrative and visual elements that reflect feminist values, as well as the researcher's emotional and cognitive responses to the gender issues raised.

Furthermore, the researcher will review secondary sources, such as relevant journals and articles, to strengthen the argument and provide a broader theoretical context for the research object. With this approach, this research is expected to provide deeper insights into the interaction between media, feminism, and public perception.

4. Making Conclusions

The final step in this research is to formulate conclusions and recommendations based on the data analysis regarding feminism and the researcher's perspective in the film "Tjoet

Tja Dhien" (1988). This conclusion will integrate the findings from each step of the analysis, including gender representation, character dynamics, and the researcher's response to the feminist issues raised in the film.

The researcher will highlight the social and cultural implications of these representations, as well as how the film contributes to feminist discourse in society. Furthermore, suggestions for further research will be provided, including recommendations for exploring feminist themes in other films and the importance of a deeper understanding of the media's influence on gender perceptions. Thus, this research is expected to make a significant contribution to the research of feminism.

III. RESULTS AND DISCUSSION

The result of this research focus on two main points :

3.1 The types of feminism that found in Tjoet Tja Dhien 1988 film

3.2 The perspective of the researcher in Tjoet Tja Dhien 1988 film by female gaze

From the result of the research, this research a basic categorize would divided in to are 3 types of feminism: Liberal feminism, Marxism feminism, Radical feminism according to Freedman (2001 : 25). All of data analyzed in Tjoet Tja Dhien 1988 Film. The 15 data of Feminism that found divided into 2 types of feminism they are: 12 data *Liberal feminism* ,and 3 data *Marxism feminism*. Beside, the researcher also found perspective ,it is *Female gaze* above 14 data and One of them not include into researcher perspective .

Then, the researcher focuses his analysis on observing the feminism found and the researcher's perspective in the film

Tjoet Tja Dhien 1988. Based on the results of the data analysis related to the theory of Freedman (2001:3), the following are:

3.1 The type of Feminism

3.1.1 Liberal feminism

Datum 1(00:26:30-01:58:00)



Tja dhien :” aku sendiri yang akan turun ke meulaboh.”
:”*i alone go down to meulaboh.*”

Pang laot :”Tidak mungkin keselamatanmu adalah tanggung jawabku Tja Dhien:”

Pang laot :”No way, your safety is my responsibility tja dhien.”

Tja Dhien :”Sebagiam rambutku memang sudah memutih,Kau hanya khawatir karna aku perempuan”.
:”*some of my hair has turned white,you’re just worried because i’m a woman.*”.

Based on the datum above, In the context of the conversation that takes place between Tjoet Tja Dhien and Pang Laot in a forest hideout, a dynamic that reflects the values of gender equality is revealed. Tjoet Tja Dhien, in a stressful situation, expresses her desire to go to Meulaboh alone without an escort, demonstrating the courage and independence possessed by a

woman. The first dialogue reflects the principles of **Liberal Feminism**, where women are seen as having equal status with men in all aspects of life.

In the subsequent dialogue, Tjoet Tja Dhien asserts that although she may be considered an old woman, she does not diminish her strength, spirit, and plans, which are in line with characteristics often associated with men. Thus, the narrative not only depicts an individual struggle, but also highlights the importance of recognizing women's capacity and potential in social and political contexts. From the second dialogue, we can see that this is a type of **Liberal feminism**.

Datum 2(00:25:17-01:58:00)



Pang Laot :”Aku takut Tjoet Tja.”

Pang Laot : “I’m afraid Tjoet Tja.”

TjoetTja Dhien :”Apa yang kau takutkan,ingat alam adalah bagian dari kita Pang Laot.”

Tjoet Tja Dhien :“What are you afraid of, remember nature is part of us Pang Laot.”

Pang Laot	:”Tapi mereka sudah terbiasa berperang di hutan Jawa. Tjoet Tja sudah pasti mereka terbiasa, Mereka adalah yang paling kejam mereka membunuh tanpa belas kasihan”	<i>light lure them to the steep hill and here is our battlefield.”</i>
Pang Laot	:”But they are used to fighting in the jungle of Java. Tjoet Tja It is certain that they are used to it, they are the most cruel they kill without mercy”.	Pang Laot : Baik Tjoet Tja.” Pang Lao : Yes Tjoet Tja.”
Tjoet Tja Dhien	:”Itulah yang aku katakan semua tergantung pada senjata, kekuasaan dan uang. Mulai saat ini kita harus Pandai berterang terang dalam gelap, dan bergelap gelap dalam cahaya pancing mereka ke bukit terjal dan disini medan perang kita.”	In the datum the context of the war faced by Tjoet Tja Dhien and her troops, a strategic debate arose that reflected the tension between impulsive action and careful planning. Pang Laot, feeling pressured to immediately attack the invaders, argued that a direct assault was the only way to avoid defeat. The fear of losing momentum and the possibility of reinforcements from the invaders made him feel that time was an enemy that must be confronted immediately. However, Tjoet Tja Dhien, with her wisdom, emphasized the importance of patience and careful planning. Her recognized that attacking without a clear strategy could be fatal, especially when the enemy had superior weaponry and resources.
Tjoet Tja Dhien	:” <i>That's what I'm saying all depends on weapons, power and money. From now on we have to be good at being bright in the dark, and dark in the</i>	Tjoet Tja Dhien argued that although the invaders had greater military strength, they could not defeat the spirit and resilience of the people united with nature. In her view, the power of nature and the support of the local community were crucial factors that could change the course of the war. Her believed that by leveraging her knowledge of the terrain and environmental conditions, her troops could devise a more effective strategy to confront the invaders. In the case, Tjoet Tja Dhien demonstrated a deep understanding of the dynamics of war, where courage must be balanced with cunning and careful planning.
		In hiding, Tjoet Tja Dhien explained to her troops which strategic

positions had been captured and which remained under colonial control. The knowledge was crucial for formulating an effective attack plan. Her planned to enter Maulaboh alone, hoping to get the valuable intelligence without attracting enemy attention. Tjoet Tja Dhien believed that by disguising herself as an elderly mother carrying a baby, she could avoid detection by the invaders, who tended to overlook vulnerable figures. However, the plan was opposed by Pang Laot, who feared for Tjoet Tja Dhien's safety. The tension between the desire to act and the need to protect their leader mirrored a dilemma often faced in war situations.

The situation in Meulaboh was becoming increasingly urgent, with the invaders already in control of the area and hunting Tjoet Tja Dhien. In the face of the threat, Tjoet Tja Dhien demonstrated courage and cunning by disguising herself. The action was not merely a survival strategy, but also reflected a deep understanding of the enemy's psychology. By exploiting the uncertainty and ambiguity surrounding her identity, Tjoet Tja Dhien attempted to turn a seemingly unfavorable situation into an opportunity to get the information and plan her next move.

Finally, Tjoet Tja Dhien's philosophy, "dark within light, light within darkness," illustrates a cautious approach to facing challenges. Her emphasized the importance of reading the situation wisely and adapting to changes on the ground. In the context, the safety and continuity of the struggle were top priorities. Tjoet Tja Dhien committed to continuously finding ways to obtain weapons and food supplies for her troops, so they could continue the fight with greater strength. The approach reflected deep strategic thinking and

dedication to achieving the greater goal of independence and justice for her people. This is the sign of **Liberal feminism** because in the datum shown about woman brave and power.

Datum 3 (00:40:03-01:58:00)



Tjoet Tja Dhien : "Cepat ambil posisi masing-masing menyebar!"

Tjoet Tja dhien : "Quickly take your respective positions and spread out!"

In the datum above the war faced by Tjoet Tja Dhien and her troops, the lush jungle created a dramatic and strategic backdrop. The dense forest not only provided cover for the troops but also provided ideal terrain for launching surprise attacks against the invaders. As midday approached, as sunlight began to penetrate through the leaves, Tjoet Tja Dhien and her troops prepared to execute their attack plan. The invaders, attempting to locate them, were expected to pass through the route, so the timing and location of their attack could be maximized. In the situation, understanding the terrain and timing were key to victory.

Tjoet Tja Dhien, an experienced leader, demonstrated swift and decisive leadership. She signaled and ordered her

troops to immediately deploy and surround the invaders. The tactic was designed to minimize the possibility of enemy escape and prevent them from revealing the location and condition of Tjoet Tja Dhien's troops to others. By dividing her troops into several small groups scattered around the invaders' intended route, Tjoet Tja Dhien created a situation where the enemy was trapped in a siege. The strategy reflected a deep understanding of guerrilla warfare tactics, where speed and surprise were the determining factors in achieving victory.

With thorough preparation and strong confidence, Tjoet Tja Dhien hoped that the time they would achieve victory. Although their weapons might not be comparable to the modern weaponry wielded by the invaders, their fighting spirit and careful strategy were key assets in the battle. Tjoet Tja Dhien believed that the courage and resilience of her troops, supported by their knowledge of the terrain, would give them an edge over their enemies. In the context, warfare was not merely a physical battle, but also a contest of strategy, cunning, and an unwavering fighting spirit., this is a type of **Liberal feminism**.

Datum 4(00:18:11-1.58.00.)



Pengikut : "Ini kaki tangan Tengku Leubeh Tjoe Tja "

Follower : "This is Tengku Leubeh Tjoe Tja's accomplice"

Tjoet Tja Dhien : "Pang Laot Selesaikan!"

Tjoet Tja Dhien : "Pang Laot Finish it!"

In the datum of Tjoet Tja's troops found out about the existence of the spy of Tengku leubeh who became an enemy in the army and was found and then reported to Tjoet Tja, the situation was very chaotic because of the existence of these eyes which made Tjoet Tja's hiding position and her troops vulnerable to attack by troops from the Dutch colonizers. For the betrayal and lack of faith that can be bought only because of the money that became the eye was immediately sentenced to death on the spot by Pang Laot on direct orders from Tjoet Tja dhien. Not evil but for the sake of goodness and struggle that has been very far away any form of betrayal that exists must be punished with a very terrible possibility. In that explanation it was shown that Tjoet Tja was a leader who had rules that he really guarded and he held firm as a form of her strength. Which is a sign of the type of **Liberal feminism**, namely gender equality in social matters or power.

Datum 5 (00:19:17—1:58:00.)



Tjoet Tja Dhien : "Hentikan Gambang Allah Maha besar,Ayahmu telah sahid.

Tjoet Tja Dhien : "Stop it Gambang Allah is great, your fathehas been martyred.

Tjoet Tja Dhien : "Gambang, Sebagai perempuan aceh pantang meneteskan air mata untuk orang yang telah sahid di medan perang. Bangkitlah agar arwah Ayahmu tenang, perjuangan kita masih panjang Gambang, Wajib bagi kita meneruskan semua ini."

Tjoet Tja Dhien : "Gambang, As aceh women we should never shed tears for those who have died on the battlefield. Rise up so that your father's spirit is calm, our struggle is still long Gambang, it is mandatory for us to continue all ther."

In the datum, a very heartbreaking situation is shown. Tjoet Tja Dhien's husband, who led the war that night, died on the battlefield while fighting for Meulaboh. Her troops had buried him and brought home a hat as a sign of leadership and given it to Tjoet Tja Dhien. With fortitude, Tjoet Tja Dhien received the belongings of her husband, Tengku Umar. Of course, the news made her troops and her daughter, Gambang, very sad and depressed. The leader and also her father had been martyred at the hands of the Dutch colonialists at that time.

Feeling sad, tight and in disbelief of what had happened, Gambang sit in the darkness in the room alone and in a sense of loss, Tjoet Tja Dhien's mother approached her and said that the would all happen to them in the future in their struggle. As a brave Acehnese woman, who never gives up and upholds the value of justice, it is forbidden for us to shed tears for those who have been martyred in the struggle for independence. The right thing to do is to get up and continue the existing struggle with all the enthusiasm that remains. Continue to burn at that time. Instead of continuing to linger in the feeling of loss and sadness that was never resolved which would only make him even more depressed and weak.

So with a feeling of still being sad about losing Tjoet Tja Dhien, she hugged and calmed her daughter Gambang to stay focused on the complicated journey they had been through because according to Tjoet Tja Dhien, Allah had the best plan for them on their journey in their struggle. Continuing the struggle is not an easy thing, especially being a leader in a struggle that no one knows when it will end. There will be many challenges in her leadership and also various kinds of dangers that will definitely target Tjoet Tja Dhien with her decision to become a leader. Then from their can be concluded that this is ***Liberal feminism***.

Datum 6 (01:33:58-1:58:00.)



Tjoet Tja Dhien :”Jangan takut anak muda, kalau aku ingin membunuhmu itu sangat mudah kami lakukan tapi bukan itu yang kami mau”

Tjoet Tja Dhien : *“Don't be afraid young man, if I want to kill you it's very easy for us to do but that's not what we want”*

In the datum Tjoet Tja Dhien's actions in approaching the occupying officer and delivering a firm statement to her troops reflect a strong and courageous leadership character. Tjoet Tja demonstrated not only physical courage but also moral courage by choosing not to kill the officer despite having the power to do so. The reflects the principles of liberal feminism, which emphasize the importance of individual rights and choices based on humanitarian values than violence.

According to Jane Freedman's theory, liberal feminism focuses on achieving gender equality through the recognition of women's rights in various aspects of life, including leadership and decision-making. With Tjoet Tja's calm and dominant demeanor, she not only demonstrated her strength as a female leader but also emphasized that women can take an active role in conflict situations without resorting to violence. This is a clear example of how women can leverage their positions to promote dialogue and peaceful resolution.

Furthermore, Tjoet Tja Dhien's actions can be seen as an attempt to redefine power within a gender context. By refusing to kill and choosing to

communicate directly with the occupying officers, she demonstrated that strength is not always measured by the ability to use violence, but also by the ability to influence and inspire others. The aligns with liberal feminist views, which emphasize the importance of equality and recognition of women's contributions in various fields, including in the context of conflict and its resolution. So the researcher approved this is type of **Liberal feminism**.

Datum 7(01:33:14-01:58:00)



Tjoet Tja Dhien :”Bawa Panglima hidup-hidup kehadapanku”.

Tjoet Tja Dhien : *“Bring the Commander alive to me.”*

In the datum clearly demonstrates that Tjoet Tja Dhien, a strategic and experienced leader, ordered her troops to launch an attack on the colonialists following him. The decision was based on information obtained from spies deployed to monitor enemy movements. Tjoet Tja Dhien learned that the Dutch colonial forces pursuing him were led by a young commander, considered a strategic target in their efforts to weaken the enemy's strength. By ordering her troops to capture the commander alive, Tjoet Tja Dhien sought not only to secure victory in battle but also to gain a greater psychological and strategic advantage.

Tjoet Tja Dhien's order to attack the colonial forces with the aim of capturing the young commander reflects a deep understanding of war tactics. In that time, capturing an enemy leader could disrupt the command and control of the colonial forces and boost the morale of Tjoet Tja Dhien's troops. Her troops swiftly and understandingly followed Tjoet Tja Dhien's instructions, demonstrating a high level of discipline and trust in her leadership. She also reflected their solidarity and commitment to the larger struggle independence from colonial rule.

The planned attack was not merely a military action, but also part of a broader strategy to confront the invaders. Tjoet Tja Dhien understood that in warfare, every decision must be made with careful consideration, and every step must be directed toward achieving the ultimate goal. Utilizing the intelligence gathered, Tjoet Tja Dhien sought to maximize her troops' potential and minimize risk. In the context, effective leadership depended not only on physical strength but also on the ability to plan and execute a meticulous strategy, as well as building trust among troops. Tjoet Tja Dhien, with her decisiveness and wisdom, sought to lead her troops to victory in the face of the challenges ahead. showing the type of **Liberal feminism** in terms of gender equality.

3.1.2 **Marxism feminism**

Datum 8 (00:19:56-01:58:00).



Tjoet Tja Dhien: "Kau ikut dengan Pang Karim."

Tjoet Tja Dhien: "You go with Pang Karim."

. In the situation, Tjoet Tja ordered some of her followers to join Pang Karim in the north, with the aim of effectively encircling the invaders. The action emphasized that both men and women can play a dominant role in leadership, which directly destroyed the patriarchal perspective that often limits the role of women in social and military contexts. Through the way she led her troops, Tjoet Tja Dhien demonstrated that leadership is not determined by gender, but by ability and strategy. Thus, it can be concluded that Tjoet Tja Dhien did not represent class differences between men and women in terms of public social status.

The approach taken by Tjoet Tja Dhien can be linked to **Marxist feminism**, which emphasizes the importance of class analysis in understanding gender oppression. Marxist feminism argues that the struggle against patriarchy must be carried out simultaneously with the struggle against social and economic injustice, and Tjoet Tja Dhien, through her inclusive leadership, reflected these principles by challenging existing norms and fighting for equality on the battlefield. And this is type the includes **Marxism Feminism**.

Datum 9 (00:22:16-01:58:00).



Tjoet Tja Dhien : “Pang Laot jangan
buang
waktu, Tinggalkan
yang tak perlu”.

**Tjoet Tja Dhien : “Pang Laot don't
waste time, leave
the unnecessary”.**

The data shows that Tjoet Tja Dhien continued to lead his troops in the territory recaptured from the invaders. She firmly ordered the immediate removal of the property of the slain invaders, in accordance with strategic needs, to avoid wasting time and avoiding possible reinforcements from the occupying army. This action demonstrates pragmatic and efficient leadership, as well as an awareness of the importance of strategy in the context of war. Tjoet Tja Dhien focused not only on victory but also on managing existing resources and situations, reflecting leadership abilities equal to those of men.

In this context, Tjoet Tja Dhien's leadership can be linked to **Marxist feminism**, which emphasizes that the struggle against gender oppression must be understood within the framework of class struggle and power, with the privileges she possessed demonstrating her class differences in leading troops. Marxist feminism argues that women can and should take an active role in power structures, and Tjoet Tja Dhien, through her effective and strategic leadership, challenged patriarchal norms and demonstrated that women have the capacity to lead and manage complex situations in social and political contexts. And this is called **Marxist feminism**.

Datum 10 (00:22:04-01:58:00.)



Tjoet Tja Dhien :”Pang Laot Katakan pada
Pang Daod Untuk
mulai menyerang dari
timur.”

**Tjoet Tja Dhien : “Pang Laot tells Pang
Daod to start
attacking from the
east.”**

Pang Laot :”Baik Tjoet Tja.”

Pang Laot : “Yes, Tjoet Tja.”

In the datum, the war situation faced by Tjoet Tja Dhien troops is clearly depicted, demonstrating calm and strategic leadership. Tjoet Tja Dhien swiftly directed each troop to divide into several groups to surround the invaders. She ordered Pang Laot to convey to Pang Daod to begin attacking from the east, while Pang Laot would attack from the west. Through her firm and planned leadership, the troops succeeded in winning the battle, forcing the invaders to retreat from the location. Tjoet Tja Dhien's actions show that he did not only act as a leader, but also emphasized that the role of women in the public social context was not bound by gender class differences. In the analysis, it can be said that Tjoet Tja Dhien's approach reflects elements of **Marxist feminism**, which emphasizes the relationship between class struggle and gender struggle. Marxist feminism argues that women's oppression cannot be separated from broader economic and social structures, and Tjoet

Tja Dhien, with her effective leadership, demonstrated that women can take an active role in the struggle against oppression, while challenging existing patriarchal norms. So the datum represent about type of *Marxism Feminism*.

4.2 Researcher Perspective based on

Mulvey's theory

Based on the 15 data that the researcher found, only one of them did not include the characteristics of the female gaze based on Mulvey's theory. Because the data did not describe the characteristics of the female gaze. Then the other 14 data were included in the female gaze according to Mulvey's theory because they described women in the characteristics of the female gaze. Based on the perspective that the researcher provided through watching several times and understanding the context of the film, the researcher concluded that most of the data obtained were included in the category of the female gaze. The concept of the female gaze, as explained by Laura Mulvey (1975:1), refers to the way women see and present themselves, as well as how they view the world around them.



In analyzing the film "Tjoet Tja Dhien," researcher found a strong dominance of the *Characteristic female gaze*, reflected in carefully selected dialogue and scenes. The film depicts

Tjoet Tja Dhien's journey as a leader emerging after the death of her husband, highlighting the transformation of women in the context of the struggle for independence. In the data (1,4,5 and 6) Tjoet Tja Dhien not merely as a main character, *but as a subject with agency and autonomy*, actively participating in directing the course of the war and caring for the welfare of her troops.

Tjoet Tja Dhien's presence in the wilderness, where she directs war strategy and is directly involved in every battle, demonstrates that women can take on significant roles in a male-dominated context. Despite her advanced age, she demonstrates resilience and courage, in data (3,7,8 and 9) challenging *traditional stereotypes about women* in leadership roles. The aligns with the characteristics of the female gaze, which emphasizes women's portrayal as subjects with power and control over their own narratives.

In the data (10,11,12) Tjoet Tja Dhien is portrayed not only as a leader but also as a complex individual with multiple layers of emotions and motivations. She is not trapped in *a stereotypical role or sexual object*, but rathis is portrayed with depth that reflects her experiences and struggles. The demonstrates that the film successfully creates a diverse representation of women, not limited by rigid gender norms.

Furthermore, the perspective of women in the data is seen as standard and normative, not as something foreign or different. Tjoet Tja Dhien serves as an example that *women can be agents of change in society*, and her views on independence and leadership serve as a reference for her troops. Thus, the film depicts not only the physical struggles but

also the ideological struggles faced by women in a heritorial context.

The researcher also notes in data (13,14,15) that Tjoet Tja Dhien *exerts control over the film's narrative*, as evident in the way she is portrayed in various situations. She is not merely an object of the gaze but also an active subject in shaping the story. The creates space for the researcher to see the world through a female lens, enriching the viewing experience and providing a new perspective on women's roles in hertory.

Based on the analysis, the researcher concludes that the film "Tjoet Tja Dhien" clearly reflects the characteristics of the female gaze, as defined by Laura Mulvey (1975:1). By presenting women as subjects with agency, complexity, and control over the narrative, the film not only provides a more equitable representation but also challenges existing gender norms. These findings demonstrate the importance of portraying women in media as a step towards gender equality and recognizing women's contributions to hertory and society.

IV. CONCLUSION

After analyzing the film Tjoet Tja Dhien by Erros Djarot as discussed in the previous chapter, the researcher found that this film presents the feminism. This film explores the history of Indonesia, the struggle in the war between the nation of Indonesia and the Dutch colonialists who were led directly or dominated by Tjoet Tja Dhien. This film depicts the moment when women had full influence in Indonesian independence at that time.

In this research the researcher found 15 data of feminism and followed by 15 data of researcher's perspective of the research. All of data analazed in Tjoet

Tja Dhien 1988 Film. The 15 data of Feminism that found divided into 2 types of feminism they are: **12 data Liberal feminism ,and 3 data Marxism feminism**. Beside, the researcher also found perspective ,it is **Female gaze above 14 data** and One of them not include into researcher perspective . If the 15 data found would be too much if all were entered, the researcher only took 10 data to represent the 15 data found with 2 different types, 7 liberal data and 3 Marxist data.

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