

Women's Issues and Patriarchal Culture in the Movie Yuni By Kamila Andini

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ABSTRACT

This research aims to analyze women's issues and patriarchal culture in the film "Yuni". The researchers use a qualitative approach with Sara Mills' critical discourse analysis which is based on its form divided into 3 namely subject position, object position, audience position. The results of the study show that women's struggle in rejecting patriarchal culture is in accordance with Sara Mills' analysis. the characters in the film experience discriminatory treatment, because the patriarchal system is still embedded in Banten society. The film invites the audience to feel the struggle of the main character, which makes the them open their eyes to the patriarchal system that is still embedded in society today.

INTRODUCTION

Patriarchy comes from the word patriarchate, referring to a structure that places the role of men as the sole, central, and all-encompassing authority. (Rokhmansyah 2016, 32) Men are often seen as powerful in every way, men's roles tend to dominate in society and women are seen as having less of a role in society and are often considered inferior and do not have the right to a voice in society, be it economic, political, social, and psychological. (Sakina dan A. 2017). This inequality makes a woman marginalized in her own environment. Gender injustice and inequality are the causes of patriarchal culture. Indonesia is a country that adheres to a strong patriarchy, that is embedded in social life. Until now, patriarchal culture is still applied in the social life of its people, resulting in the issues for women. Research (Israpil 2017) revealed the case of Priya Puspita Restanti, a vocational high school student in Sleman who caught the attention of the public. The atrocious behavior committed by the father and son, as well as the participation of the police officers, harmed the nation. Actions that are beyond reason, such as having sexual intercourse and murdering their children just to fulfill their lust for a moment, are considered to be humiliating the dignity and status of women.

Issues related to women inequality are endless. Some of the women's issues that are still inherent in Indonesian society including not being able to refuse a proposal if someone comes to propose, women can only bring harm if they are not married immediately, violence, and the low level of self-confidence in women. Nowadays, movies can be one of the media to convey messages, both explicitly and implicitly. The tool for conveying these messages is language, then wrapped in the scenes of the players. The representation of women in media is often distorted and does not truly reflect their role in society. The media only portrays women as visual objects, so the media fails to reflect the true role of women. (Shapiro 2017). Women are often positioned as receptionists, secretaries, weak women, and women who are oppressed by playing the role of objects of male sexuality or victims of abuse.

One of the films that highlights the story of women's issues and patriarchal culture is the film "Yuni" directed by Kamila Andini. This film managed to get a lot of awards, such as at the Toronto International Film Festival and included in the 2020 Oscar selection, and won 14 Citra Cup nominations including Best Film. The film "Yuni" tells the story of a teenage girl named 'Yuni' played by Arawinda Kirana who is studying at a high school. Yuni is a smart student and has the potential to pursue higher education. However, the journey to achieve this goal did not go smoothly. Yuni is faced with various problems and social pressures that are still very close to women in Indonesia. The life of Yuni, which is set in Serang, Banten, is surrounded by narratives of early marriage. Patriarchal culture displayed in this movie is portrayed by Yuni's friend Sarah, who was forced to marry because she was accused of doing something indecent with her boyfriend. Similarly, Teh Susi, one of Yuni's friends, suffered a miscarriage and domestic violence after getting married in junior high school. And her best friend named Tika, she did not have a voice over something she experienced when she first

became a wife and mother of her child. Yuni was also proposed to three times by men she did not know in depth.

In this study, researchers are interested in examining the film "Yuni" since it is bold enough to show issues around women, and the topics raised in this film are quite daring for the standard of Indonesian films. Similar studies in analyzing the representation of women and their issues in society have been conducted. For example, the analysis of the movie "Kartini" (Nurkaolin dan Putri 2019). The film "Kartini" has a background that is similar to the film "Yuni", namely gender inequality, where the previous researcher explained how to live in an environment that does not support a woman to progress. Kartini's film is a film that highlights the portrayal of Javanese women at that time. Gender injustice, discrimination, and stereotypes are shown in this study, but the subject-object and audience positions do not contain the writing script contained in the movie "Kartini" which should be used as research data reliability.

Similarly, the study on the movie "Yuni" was done by Yuliana (2022), The study covers how the patriarchal culture is reflected in the film "Yuni" and the causes of the patriarchal culture in the film. The study uses literature theory. However, there are several limitations in the writing of Javanese language in the dialog of the film. Similar study also has been done by (Hidayah dan Karumpa (2022). Addressing the limitations of the previous studies, this study seeks to fill the gap. In doing so, this study uses the Sara Mills' critical discourse analysis (CDA) and the theory of feminism as the surgical blades. The results in this study is expected to show the existence of radical feminism and discrimination against women.

LITERATURE REVIEW

Sara Mills' Critical Discourse Analysis

Critical discourse analysis is a study of language, which not only examining the language traditionally but also the linguistic aspects that involve certain contexts, such as the context of power. (Eriyanto 2013). The issue of women and patriarchal culture is the main problem that the researchers examine using Sara Mills' critical discourse analysis, to see how the subject-object position, as well as the position of the audience in reviewing the discourse on the position of women. The critical discourse analysis model by Sara Mills is also referred to as discourse analysis with feminist perspectives, where women are portrayed through texts, images and media. The basic concept of Sara Mills' thought is to examine the position of actors in a text and image. The position here means who is the subject of the storytelling and who is the object to be told in the text. (Yani, Surif, dan Dalimunthe 2022).

a) Subject-Object Position

Analysis of how the positions of actors in the text (program) that is widely presented will reveal how dominant ideologies and beliefs work in the text. The position of subject or object in the representation contains certain ideological content. Firstly, this position will show a certain limit of the storytelling point of view. This means that an event or discourse will be explained from the subject's perspective as the narrator of an event. Thus, the audience's interpretation will

depend on the narrator as the messenger of truth. Second, as the subject of representation, the narrator not only has the freedom to narrate the event but also to interpret the various actions that build the event, and then the results of his interpretation of the event are used to build his meaning conveyed to the audience. Third, the defining process is subjective, so the perspective and point of view used will also influence how an event is defined. In feminist discourse, the position (subject-object) in the discourse will also place the position of women when displayed in a discourse.

b) Reader/Audience (Listener) Position

This model introduced by Sara Mills assumes that the text is a result of negotiation between the author (media) and the reader (listener). Therefore, Sara Mills believes that in the position of the reader is very important and must be taken into account in the text, in this study, namely how the listener is positioned in the program. How the media through the text created places and positions the listener in a particular subject in the whole fabric of the text. The positioning of the listener is generally related to how the address is done in the program, which according to Sara Mills is done indirectly in two ways. First, mediation, which is the placement of the position of truth on certain parties/characters so that listeners will align themselves with the characters presented in the text. Second, through cultural codes or cultural values in the form of mutually agreed values, which are used by readers when interpreting a text. (Sumakud dan Septyana 2020).

METHODOLOGY

In this study, the researchers used a type of qualitative research. As stated by Denzin and Lincoln that the principle of this research seeks to theorize about the explanation of the natural environment. the researchers used a qualitative method, with Sara Mills' critical discourse analysis technique and a critical paradigm, to reveal hidden meanings regarding women's issues and patriarchal culture. The research object in this study is the movie "Yuni" directed by Kamila Andini. The research subjects in this research are several scenes and dialogues that are put into the form of images and texts, because this research uses Sara Mills' critical discourse analysis which views text as important to find out the position of the subject-object in the film "Yuni".

During data collection, samples of dialogues and important scenes containing messages related to the goal of this study were collected. Researchers employed qualitative data analysis to process the data, which consists of three major steps: data reduction, data presentation, and conclusion. The data analysis technique of this study uses the Critical Discourse Analysis method based on the Sara Mills model. Sara Mills looks more at how the positions of actors are displayed in the text. These positions in the sense of who is the subject of the storytelling and who is the object of the storytelling will determine how the text structure and how meaning is enacted in the text as a whole. (Eriyanto 2001).


RESULT AND DISCUSSION

Women's issues and patriarchal culture in the movie "Yuni"

The film Yuni directed by Kamila Andini tells the story of a teenage girl named Yuni (Arawinda Kirana) who is studying at a high school. However, Yuni will soon graduate and intends to continue her education at college. Yuni is a smart student so her intelligence is noticed by Mrs. Lies (Marissa Anita) who tries to help her continue to college with a scholarship. For information, Yuni also likes the color purple. Because of her love for the color, she likes to take other people's items that are purple. Unfortunately, in Bahasa Indonesia class, Yuni does not get good grades so she gets a lot of assignments from Mr. Damar (Dimas Aditya). From there Yuni gets help from her younger brother named Yoga (Kevin Ardilova). And secretly Yoga admires Yuni's figure. Yuni's figure seems to be a special attraction by several men. In fact, she was even proposed by two men. The myth is that if you reject the proposal, your soul mate will be far away. This is what makes Yuni even more dilemma, whether she will continue to higher education or choose to marry at an early age. Yuni reflects on her best friend Suci (Asmara Abigail) who has her own trauma about marriage. Suci is a widow who was a victim of domestic violence so she chose to separate. Suci's story then made Yuni think about marriage again.

From the synopsis that has been presented, there is gender inequality from the world of "Yuni". Gender inequality occurs, one of which is due to society's extreme view of female femininity (toxic femininity). Toxic femininity is a condition in which femininity values such as gentleness, patience, passivity, and emotionality are attached to women to the detriment of the women themselves. (Wiliams 2019). Moreover, In the story of Yuni, there are elements of women's issues from various female characters who have different backgrounds, as well as Banten society which still adheres to the patriarchal system in its social life. Uniquely in the film "Yuni" is the color purple. Purple is the favorite color of the main character, Yuni. In the film. the color purple has a certain meaning. For instance, purple is a symbol of the women's movement around the world. This color is also a symbol of international women's day, besides that purple is identical to the color of widows which symbolizes sacrifice and death. This movie also talks about the irony and stigma of widows in Indonesia. The color purple is a symbol of justice and dignity. Historically, the combination of purple, green, and white is a color that symbolizes women's equality.

The origin of feminism comes from the Latin word femina, which means having female characteristics. The term began to be used in the 1890s, which refers to the theory of equality between men and women and the movement to obtain women's rights. (Azis 2007). Feminism was originally a movement about overcoming the inequality between the position of women and men in society, where women are basically oppressed and exploited. In the capitalist sphere, women have a high selling point due to the dominant hand of culture (patriarchy). Both at the political, economic and other social levels. To provide a more thorough explanation of the analysis, the researchers present the results and discussions in the form of images and dialogues related to women's issues and patriarchal culture.

Scene 3	Dialogue in the scenario
 <p data-bbox="279 517 405 551">Picture 1</p>	<p data-bbox="865 241 1393 629">The lady in the green hat: “ <i>makana lamun boga barudak kabogohan ulah di lila-lila langsung be dijabkeun dikawinkeun, mun aya nenaonan kan nu letih heula mah urang</i>” (If you have a daughter who is dating, don't keep dating for too long, it's better to get married right away, if there are things that you don't want, it will affect us.)</p> <p data-bbox="865 636 1393 792"><i>Ibu-ibu B:</i>“ <i>lamun aya ning ngelamar mah berkah ya bu</i>” (if someone proposes, we will get benefits, ma'am.)</p>

Picture.1 is the 3rd scene at 00:09:17, where Yuni is buying detergent and there is a group of mothers who are chatting next to the shop.

A. Subject-Object Position

The subject position in the scene above is the lady in the green hat, where she is the storyteller as in the dialog that has been presented, and positions herself as someone who applies patriarchal culture in her life as she said in the dialog. While the position of the object in the scene is Yuni, Yuni is used as an object in the scene because Yuni is positioned to be a person who wants to be proposed to by someone but Yuni does not want to marry early because she wants to continue her studies.

B. Reader/Audience Position

In this position, the audience experiences the position of Yuni, where the dialogue seems to mock Yuni's character. The audience is invited to feel and see how women are marginalized.

Scene 12	Dialogue in the scenario
 <p data-bbox="349 1774 475 1807">Picture 2</p>	<p data-bbox="865 1451 1313 1800">Ende: “<i>wong wadon ore bagus mengan adoh-adoh, ape mening sampe balik bengi, mending ning umah bantu-bantu ende</i>” (It's not good for a girl to play far away, let alone come home at night, it's better to be at home helping grandma.)</p>


Picture.2 is the 12th scene at 00:28:35, this scene shows Yuni who has just returned from playing and entered the house secretly.

A. Subject-Object Position

The subject position in this scene shows Yuni as a woman who always comes home at night because she spends her time playing and not helping her grandmother. When viewed from a social phenomenon, the reason for a woman to go home at night is not because of just playing but because she has other activities that make her go home late at night. The object position in this scene is Ende / Grandma, Ende is a supporting actor who displays the figure of Yuni who wants to have freedom and not be marginalized in the women's issues described in the dialogue scenario.

B. Reader/Audience Position

The position of the audience in this 12th scene, the audience is invited to feel in the position of the subject, namely as he is not free and should stay at home.

Scene 17	Dialoge from the scenario
 <p data-bbox="347 1059 475 1093">Picture 3</p>	<p data-bbox="922 792 1308 965">Bu Atik: <i>“Yun kumaha lamarana diterima ente?”</i> (Yun, Do you accept the marriage proposal?)</p> <p data-bbox="922 976 1308 1279">Yuni: <i>“masi dipikirakeun, embuhlah kayanye Yuni pengen sekolah dengen”</i> (I'm still thinking about it, I have not yet figured it out because Yuni wants to go to school first.)</p> <p data-bbox="922 1290 1308 1637">Bu Atik : <i>“keur naon sakolah luhur-luhur dia, aweuwe mah nu penting dapur sumur kasur”</i> (why do you want to get a high education, the most important thing for a woman is the kitchen, the well, and the bed.)</p> <p data-bbox="922 1648 1308 1951">Yuni: <i>“iye Yuni masih durung weurah ge bu, lagain Yuni geh durung kenal karo Iman, engko lamun ore cocok primen”</i> (Yes, Yuni still doesn't know mom. After all, Yuni doesn't know</p>

	<p>Iman yet, later if it doesn't match, how will it be?) Teh Qoqom: “Bu..bu, perasaan aing mah budak kuari loba balakiana, masih mikirkeun cocok enteu cocok, ja urang mah baheulanya nteu cocok oge di cocok cocok akeunnya” (Bu..bu, in my opinion, kids nowadays have a lot of demands, they still think about whether it is a match or not. In our era, if we didn't match, we had to match.) Ibu Atik: “urang mah nurut ka kolot, nu penting mah cocok ti ranjang, goyang goyang goyang” (I just obey what my parents say, the important thing the bed is keep rocking on.)</p>
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Picture.3 is the 17th scene at 00:40:50, this scene shows a group of mothers who are talking at Ende's house and asking personal questions to Yuni.

A. Subject-Object Position

The subject position in this 17th scene is Yuni, as described in the dialog scenario, Yuni's position in the scene is seen by the mothers as someone who does not obey their parents. When viewed from a social perspective, a person has the right to have their own decisions if it does not harm others. While the position of the object in this scene is Mrs. Atik and Teh Qoqom, who feel that what they say to Yuni has no effect, and Yuni does not want herself to fall into a patriarchal culture.

B. Reader/Audience Position

The audience's position in this 17th scene would be the similar as the subject. Where the audience is invited to feel what Yuni feels, that is, not knowing how to make a decision, because she doesn't want to if she doesn't know the person and will worry about unwanted things happening.


Scene 22	Dialogue from the scenario
 <p>Picture 4</p>	<p>Teh suci: <i>“awale sih ore pape, terus kitane keguguran bae pirang-pirang balen, jereh dokter sih gegare ramih kitene masih enom durung kuat, embuh lah ore ngerti. Mungkin mantan laki kitene isin ore bise metengi kite, laju sue-sue deweke ngegebuki kite sampe kitene traume. sing aneh pas kitene pegatan, nyangkin be kitane diusir keluarga, jerehe kitane ledek, nuduh mantan laki kite ngegebug, kudune kite bersyukur deweke bise nerime kondisi kite sing kaye mengkenen, kite egreg, kudune kite sebagai rabi kudu tetep bertahan”</i></p> <p>(At first it was okay, then I miscarried many times, the doctor said my uterus was still too young to be strong, I don't know, I don't understand. Maybe my ex-husband was embarrassed that I wasn't pregnant, then he beat me for a long time until I was traumatized. The strange thing is that when I got divorced, I was kicked out by my family, he said I was the one who is too demanding, accusing my ex-husband of beating me, I should be grateful that he can accept me who is too demanding, and a wife should remain patient.)</p>


Figure.4 is the 22nd scene at 00:49:27, in this scene shows Yuni talking to Teh Suci who has a bitter experience in her past.

C. Subject-Object Position

The subject position in scene 22 is Teh Suci, as she is the storyteller as described in the dialog scenario. Teh Suci is one of the victims of the patriarchal culture imposed on her family, and Teh Suci is one of those affected by toxic femininity, where she must obey her parents and cannot act as she wants. The Object position in this scene is Teh Susi's ex-husband and his family. Yuni, who was told by Teh Susi, also became an object whose position was that she was worried that what happened to Teh Suci would happen to her.

D. Reader/Viewer Position

The position of the audience in this 22nd scene, the audience is invited to feel the trauma experienced by Teh Susi. The reality of the marriage experienced by Teh Susi reflects that someone who marries early does not have mature readiness, which leads to domestic violence. The expulsion of Teh Susi by her family allows the audience to see that a man has more power than a woman.

Scene 37	Dialoge from the scenario
 <p data-bbox="347 1137 478 1169">Picture 5</p>	<p data-bbox="927 875 1323 1041">Ende: " <i>heehh ya ampun anak wadon perawan maning, ngobrol ning arep lawang adoh jodoh sire</i>" (heehh oh my goodness virgin girls chatting in front of the door, later it will be hard to find a mate)</p> <p data-bbox="927 1279 1323 1361">Yuni: " <i>iihh adem tau nde</i>"(but it is cool here.)</p>


In picture.5 is the 37th scene at 01:09:03, in this scene shows Yuni with her friend Tika, they are polishing their nails using nail polish, where they do this activity in front of the house.

E. Subject-Object Position

The subject position in the 37th scene is Yuni and Tika, the scene raises the issue of women who should not sit in front of the door, because it can cause in the difficulty of finding a mate. Meanwhile, Yuni and Tika who are in front have a certain reason, that is, they are polishing their nails so they do it outside the house and if they are inside the house, it makes their vision unclear and worsens their fingernails.

F. Reader/Audience Position

The position of the audience in the scene feels mocked by Ende's words, but if it is related to the reality of sitting in front of the door, it does not keep the mate away but blocks someone who wants to enter the house. The odd thing is that the issue tends to lead to women and not men, this is gender inequality and makes women passive / obedient.

Scene 38	Dialogue form the scenario
	<p>Mang Dodi: <i>“seniki semengki awalan, engko insyaallah mungkin yuni sampuh sah karo kule, lan ning malem pertame Yuni maler perawan engken ditambah maning selawe jute”</i> (Now, this is the first amount, later if Yuni is already married to me, and on the first night Yuni is still a virgin, then another 25 million will be added.)</p>

Picture 6

Picture.6 is the 38th scene at 01:10:04, in this scene shows Mang Dodi visiting Yuni's house. Mang Dodi is not alone but he is with his wife, and the purpose of his visit is to propose Yuni to be his second wife. This made Yuni surprised. Mang Dodi proposed to Yuni while bringing 25 million, and if Yuni wanted to marry him and when the first night she was still a virgin, he would add another 25 million.

A. Subject-Object Position

The subject position in the 38th scene is Yuni. In this scene, Yuni is the subject of the story. She is in front of the house and then Mang Dodi comes to propose to her. As described in the dialog scenario, Mang Dodi considers virginity to be a benchmark for women's value. In Indonesian society, virginity is a debatable issue. A woman's virginity is not a measure of a woman's value. The object position in this scene is Mang Dodi, who as shown in the dialog, views women by their virginity, and if contextualized in the social sphere, it should not be a certain requirement.

B. Reader/Audience Position

The audience's position in this 38th scene is invited to experience the worries of being a woman who is proposed to by an old man, especially if she is asked to be his second wife. In the social context women is valuable and worthy, indeed virginity is often questioned and becomes a taboo, but all women have the right to choose whether she is a virgin or not. This cornered a woman, whereas if a man who is not a virgin is not used as a benchmark for someone.

The incident is very common among rural communities, where the patriarchal culture that views women only from the shape of the body, beauty and virginity.

Scene 35	Dialogue from the scenario
<div data-bbox="347 315 874 600" data-label="Image"> </div> <p data-bbox="347 607 475 640">Picture 7</p>	<p data-bbox="927 315 1313 629">Temen Yuni: <i>“ngadengdeng mah ceunah dia dilamar dei nyah yun, bungah nya pasti kaluarga dia”</i> (I heard that you were proposed again, your family must be happy.)</p> <p data-bbox="927 636 1278 719">Yuni: <i>“ore biasa bae koh”</i> (Nope, I am indifferent.)</p> <p data-bbox="927 725 1313 981">Temen yuni : <i>“ ce kolot mah yeuh yun, ulah nolak lamaran leuwih ti dua kali, pamali. Maaf ya yun nya hayang ingatakeun bae sebagai bebaturan.”</i></p> <p data-bbox="927 987 1313 1258">(My parents used to say that you can't reject a proposal more than twice, pemali. Sorry Yun, just wanted to remind you as a friend.)</p>


In picture.7 is the 35th scene at 01:11:14, the scene describes Yuni who is in the bathroom then meets her friend, then her friend sarcastically teases her and talks about a myth.

A. Subject-Object Position

The subject position in the 35th scene is Yuni, in the dialog scenario her friend is being sarcastic to Yuni and warns her that if she refuses the second proposal it is not allowed because it is feared that something will happen. This made Yuni afraid, she didn't know what to do. This is one example in social life, that women have no choice and the power is controlled by men. While the position of the object in this scene is Yuni's friend, they give the issue of women who cannot refuse something and must obey what their parents used to do.

B. Reader/Audience Position

In the audience's position in the 35th scene, the audience is invited to feel what Yuni is experiencing. In reality, Indonesian society is still embedded in patriarchal culture and myths. Refusing a proposal is something that is a topic of discussion in the village community, women who refuse a proposal will be ridiculed by their neighbours, such as women who are not grateful and disobedient to their parents.

Scene 45	Dialogue from the scenarion
 <p data-bbox="347 855 478 891">Picture 8</p>	<p data-bbox="922 555 1321 1680">Sarah: "si Arip nu ngajakan aing ka buri mangrove, ujung-ujung jal-jol jelma dateng sembari ngancem, seolah-oleh aing jeng si arip melakukana sing macem-macem, jelma-jelma eta datang ke aing ngancem jeng minta duit 500 ribu, jelma-jelma eta pinter ngawaruh kaharep polisi, segenamah aing kudu nikah jeng si arip" (Arip invited me to play behind the mangrove, suddenly there were several people who came and threatened me as if I and Arif were doing something inappropriate. The people threatened me and asked for 500 thousand rupiah, the people were good at talking to the police, and now I have to marry Arip.)</p>

In picture.8 of the 45th scene at 01:27:54, the scene describes Yuni's friend Sarah, Sarah is in her room and she tells what she experienced as explained in the dialogue. She was accused by a group of unknown people and threatened for being together with her boyfriend.

A. Subject-Object Position

The subject position in the 45th scene is Sarah. Sarah is the storyteller and she is the victim of accusations for committing indecency with her boyfriend. She was forced to marry and could not resist because her parents trusted the group of people more than their children. Sarah was terrified and had no choice, so she complied with what her parents said, which was to get married.

B. Reader/Audience Position

The audience is encouraged to experience Sarah's anguish by putting themselves in her shoes. If the audience is subjected to this kind of compulsion, they must be depressed. It's called vigilante behavior, and that's what Sarah experienced. It is a culture that has been practiced in the context of village life for a very long time, disregarding the victim's sentiments.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the study and discussion, several issues of women and patriarchal culture in the film "Yuni" were found by using Sara Mills' critical discourse theory which is seen from the side of the subject-object and the reader/audience. In this study, the researchers found that the position of the subject in this film is clear that it is women who are the subject position. Yuni fights for her rights as a woman and rejects women's issues that are popular in society. With the rejection, Yuni fights against the patriarchal culture that develops in her surroundings. The object position in this movie illustrates the reality of social inequality that occurs in Serang society. The position of the audience is to dare to fight for and voice what is right, what is fair for society even though it has to get out of a comfort zone that is full of risks and without having to continue to be silent in the shade of the deviant and detrimental tradition. This study is expected to be one of the references of for the topics around women issues and patriarchal culture in Indonesia. It is also expected that through the movie, it could help to raise awareness of patriarchal issues in the society, serves as fodder for regional disruption efforts, to shift public opinion, or to be its own platform for criticism of the party that is the subject of this movie.

ADVANCED RESEARCH

Based on the explanation, this research has limitations, including being limited to the analysis of character and social subjects in films. The author hopes that this research can be used as reference material for further research, as well as other research that is more in-depth and not limited to the subject of figures and social issues.

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