

## Semiotic Analysis of Feminism in Joko Anwar's Movie "Perempuan Tanah Jahanam"

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### Abstract

Movies be a part of entertainment media that represent the state of the community and record the dynamism of nowadays's social society, ranging from inequality of poverty to gender injustice. The Perempuan Tanah Jahanam movie is a gore horror genre featuring female actors. Its story focuses on four women as a lead female actresses. Joko Anwar as director, presents and describes female actors not solely as supernumerary and accessories in movies. The purpose of this study is to explore the value of feminism in the Perempuan Tanah Jahanam movie through signs and markers using Roland Barthes' semiotic analysis method, which also employs the radical and postmodern feminism concept inspired by Rosemarie Putman tong. Based on this study's analysis, it is concluded that women are capable and control themselves over their bodies. Women refuse to follow the public perspective that women are powerless and must always propose to male protectors. Women are independent and dare to refuse sexual abuse. The film reflects feminism in how female actresses play roles in Perempuan Tanah Jahanam's movie.

**Keywords:** Perempuan Tanah Jahanam Movie, Semiotics of Roland Barthes, Feminism

### Introduction

The movie industry is a medium for presenting modern society's realities and social discourses nowadays. Technically, the modern movie combines components in cinema between acting, audio, screenplay, image, and visuals to create a unified storyline (Noviani, n.d.). Meanwhile, according to Paul Wolfram, film shooting first appeared in the 19th century in the second half, initially produced using flammable celluloid materials (Paul Wolfram, 2011). As time goes by, film producers innovate to improve movie techniques, making them accessible in the production process, safe, and high quality

(Effendy, 2006). Another argument said that over time, the film would turn into the art of storytelling, not solely audio-visual but visual video. Movie development has a significant influence on the socio-cultural history of society. At the beginning of its emergence, the film's purpose was a means of mass communication that served to describe something, both fact and fictional engineering (Ismail, 1983).

The development of the Indonesian film industry on the global stage is evidenced by the many works of Indonesian films that have received awards at the international event. In addition, the development of Indonesian

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film can be noticed from the various themes presented, especially those related to social issues, women's rights and justice, and gender and feminism issues (Toni, 2019). The emergence of a female director who consistently carries out the mission of gender equality and feminism, for example, Kamila Andini. She is one of the Indonesian female directors who consistently expresses gender equality and feminism in her movie. Andini, through her film with the title "Yuni," raises the inner upheaval and the establishment of a 16-year-old woman who rejects a man's marriage proposal because she wants to continue her college education and should face the dilemma of believing the myths or following her dreams. The film, adapted from one of the poems by Sapardi Djoko Damono, was successfully converted by Andini Kamila and received enthusiasm from the Indonesian people. The Film "Yuni" 's success represents the development and evolution of Indonesia's film industry

Gender issues are not only raised by female directors but are also issues raised by male directors. Joko Anwar is one of the famous male directors who constantly raises issues of gender equality and feminism in his film. The film entitled "Perempuan Tanah Jahanam" is one of Joko Anwar's film productions which is closely related to issues of gender equality and feminism. Joko Anwar consciously raised these issues in his cinema to gain the public's awareness of patriarchal traditions. In general, the "Perempuan Tanah Jahanam" film narrates the story of a woman's struggle to equalize her rights as a woman. The film contains social, religious, and feminist moral messages in every scene. The specific characteristic of Joko Anwar as a director is that he often presents female protagonists

in his production films. Joko Anwar wants to portray women in real life that always obey all the desires of men's domination; even Joko Anwar is also trying to erase society's argument that women are vulnerable. The main point in this film is about the curse on pregnant women, with the story of pregnancy described as anxiety.

Research exploring the issues of feminism by using various approaches such as social, cultural, religious, ideological, and political has been widely carried out, for example, in the film "Siti," which visualizes gender injustice (Dewi et al., 2017.). The film exposes the story of injustice in the work office through marginalization, stereotypes, violence, and over-workload. Toni 2019 analyzed women's leadership discourse in a film, "Opera Jawa" (Toni, 2019). Women are depicted as "backstage" creators of the men leader character; women describe as the spiritual center of men. This study explains that a Javanese woman is presented as a political and social agent in seizing power. Religious-themed films also raise women's issues, such as the "Perempuan Berkalung Sorban," which depicts portraits of women in Islamic boarding schools (Fabriar, 2013). The research shows that women are so respected and flattered. However, on the other hand, they are considered to have no significant role or position in various community life aspects.

Based on the explanations and facts presented, this research aims to discuss the issue of feminism and gender equality in the film "Perempuan Tanah Jahanam" by Joko Anwar, using Roland Barthes's semiotic analysis approach.

## Method

The research method used in this study is a qualitative approach based on the semiotic analysis of Roland Barthes. Semiotics comes from the Greek word "semeion," which, if translated to Indonesian, means "sign" (Sobur, 2006). The science of semiotics itself was initiated by Ferdinand de Saussure (1857 – 1913) and Charles Sanders Peirce (1839 – 1914). Ferdinand de Saussure defined Semiotics as the science that studies the signs in society. In contrast, Peirce defined semiotics much more broadly, i.e., the concept of signs which includes not exclusively language and communication systems in society but also concerns the human mind consisting of signs (Sobur, 2013).

This study uses the Semiotics approach of Roland Barthes's theory, using a semiology and mythology approach. This theory developed from Ferdinand de Saussure's linguistic and semiology theories. Barthes divides the two keys into meaning analysis, denotation, and connotation. These keys are commonly referred to as two-stage marking, two orders of marking, or two orders of signification (Sobur, 2013). The two stages of significance in the first stage are the relationship between the marker sign (expression) and the marked (content) with the external reality, known as denotation. In comparison, the second stage is about connotations that have a subjective or at least intersubjective meaning (Wibowo, 2011).

## Result

### Description About "Perempuan Tanah Jahanam" Movie

The "Perempuan Tanah Jahanam" movie was produced by Joko Anwar and was

released on October 17, 2019. Joko Anwar is an Indonesian director who involves women as the main character. This film involves famous Indonesian artists, including Tara Basro, Marissa Anita, Asmara Abigail, and Christine Hakim. The four artists play the dominant characters so the audience can comprehend that the female characters are not merely supporting actors or accessories in a film.

The "Perempuan Tanah Jahanam" movie is also well-known by the title "Impetigore." This film came under the 93rd Academy Award selection in 2021 and officially became the first horror film to represent an Indonesian movie at the Oscars awards. Furthermore, the "Perempuan Tanah Jahanam" movie has successfully appeared in world-class film festivals, including the Sundance Film Festival, Bucheon International Fantastic Film Festival, and Sitges Film Festival. Various domestic awards were included in 17 Citra Cup nominations and obtained 6 Citra Trophy Awards at the Indonesian Film Festival (F.F.I.) in 2020. This 106-minute film is the movie with the most nominations in the history of the Indonesian Film Festival. It took ten years for Joko Anwar to complete the film scenario. Setting Film "Perempuan Tanah Jahanam" took pictures in several places in East Java, Banyuwangi, Lumajang, and Mount Ijen (Ardianto, 2005).

### Synopsis of "Perempuan Tanah Jahanam" Movie

The "Perempuan Tanah Jahanam" movie reveals the life of the character Maya (Tara Basro), who is trying to find her family's history. The story began when the Maya had economic problems in the capital city. She

starts to work as a toll guard, but one day she gets an unpleasant incident. She got death threats from a stranger; since that incident, Maya and Dini (Marissa Anita) started a joint selling clothes business at a traditional market. Unfortunately, their business has encountered many obstacles. Long story short, Maya and Dini go to a village to unravel the mystery and find out about the legacy of the Maya family. However, the two of them never realized that danger lurked in them. The village's society had been looking for Maya for a long time because they believed that Maya was the cause of the curse in their village, and Maya had to take responsibility for it. The arrival of Maya and Dini was greeted with a stern look and anger. These around the village also look strange. There are no children and many children's graves in the village cemetery. One day, Maya lost Dini, which she did not find in their house. Not long after the incident, he got a complicated reality about his family's past that made her have to save his life from being targeted by villagers.

The situation became tense, so new facts began to emerge. The curse in the Maya village began with the story of Maya's mother named Nyai Shinta (Faradina Mufti). Nyai Shinta is the mistress of Ki Saptadi (Ario Bayu), son of Nyi Misni (Christine Hakim). Nyi Misni decides to make Ki Saptadi forget his memory after making love with Nyai Shinta to prevent things from worsening. Moreover, Nyi Misni also cursed the child of Nyai Shinta. The curse became the root of a decades-long problem for every newborn in Harjosari village. (Fatonah, 2018).

## **Semiotic Analysis of "Perempuan Tanah Jahanam" Movie**

The "Perempuan Tanah Jahanam" movie is 106 minutes long and including of the psychological horror genre to engage the audience in the emotion of fear as felt by the main character in the film. This research found at least five scenes that contained feminism.

This study analyzed each scene with Roland Barthes' semiotic analysis method. This analysis uses the theory of denotation (marker). Sign (indication) can be seen from the symbol in the "Perempuan Tanah Jahanam" movie based on the meaning of denotation, connotation, and also myth.

The symbol means a conventional relationship between the sign and the reference. A symbol is a sign formed by agreement; for example, the color white is identical to the symbol of chastity, while the black color means a symbol of sorrow. The icon based on Roland Barthes's semiotic analysis in the "Perempuan Tanah Jahanam" movie is a tough, hardworking, and courageous woman. Each film has its message that wants to be conveyed through symbols and signs.

Another research that uses Roland Barthes's theory of semiotics is a study by Ivia Azalia and Catur Nugroho titled "Representasi Feminisme Dalam Film (Analisis Semiotika Roland Barthes Dalam Film Ocean's 8)". This research focuses on feminism from the role of female characters who do not need the help of men. The independent women are presented in the movie through actions, facial expressions, and fashion styles. A similar study by Sigit Surahman titled "Representasi Feminisme Dalam Film Indonesia (Analisis Semiotika Terkait Feminisme Pada Film 7 Hati 7 Cinta 7 Wanita)" concluded that feminist

problems are depicted as very complex. This film has a lot of physical and mental violence, with symbols presented very inherent in daily life.

This research focuses on women who struggle to obtain their rights, such as inheritance rights and equality of position in the social order of society. The movie is analyzed with Roland Barthes's semiotic analysis approach based on denotation, the connotations presented in the "Perempuan Tanah Jahanam" movie scene.

## Discussion

### Feminism Movements

Feminism is derived from the Latin word "Femina," which means to have a womanly nature. According to Hubis (Elvianaro & Q-Annees, 2007), the era of feminism began to appear in the early 18th century. It ended around the 20th century, marked by the emergence of female representatives in law, especially in legal theory. Feminist law is based on feminist sociology, while feminist philosophy and feminist history are more concerned about future issues. The feminist movement is broadly comprehended as part of a critical legal science that provides a thoughtful critique of legal logic that tends to be manipulative, political, dependent on economics, and unsubstantiated legal provisions (Nuryati, 2015). The essence of feminism theory is equality principles in politics, economics, law, and social relations. The feminist movement is based on the inequality of the roles and positions of men and women in society. The inequality led to the desire to find a formula for equal rights for women and men in all fields.

Feminism is a source for various approaches, perspectives, and frameworks of women's oppression and finding solutions to the problem of oppression. In general, feminism is an ideology to liberate women's rights. In all approaches, it believes that women experience injustice caused by their gender (Kasiyan, 2008). Feminism is divided into several systems and theories; one of them was developed by Rosemarie Putnam Tong. She divides feminism into seven influential groups, specifically: liberal feminism, radical feminism, Marxist/social feminism, psychoanalytic feminism, care-focused feminism, existential feminism and postmodernism, women's feminism of color, and ecofeminism (Rosemarie Putnam, 2014).

Liberal feminism has an opinion that every woman can claim equality with men on the basis that gender inequality is the result of sensual and patriarchal forms. Employment and gender equality can be achieved by changing the division of labor through the remodeling of institutions, law, work, family, education, and media (Ritzer et al., 2004). Radical feminism states that in every institution and structure of the most basic society, there is a system of oppression in which the majority dominates the minority. Oppression is carried out systemically, or the people who dominate are the most basic structure of society. This structure of domination and submission was not only present in the patriarchal system of the first historically but also as a system of inequality that was pervasive and evolved into a fundamental model of social domination (Ritzer et al., 2004). Marxist or socialist feminism argues that the treatment of discrimination against women stems from a system of social order that tends to be capitalist, and the capitalist

system prefers men more than women. (Putnam, 2014). While liberal, radical and socialist feminism focuses on the scope of social (macro) order and regulation, it is different from psychoanalytic feminism and care-focused feminism, which focuses more on the micro or individual studies. The group of psychoanalytic feminists sees patriarchy as a stem in the life that men conquer. Women became a universal system that permeated their social organization, survived in space and time, and could withstand periodic challenges. The distinction of psychoanalytic feminism lies in its perspective that the patriarchal system is a system in which all men, in their daily actions, vigorously continue to work to create and preserve the system. (Ritzer et al., 2004). Postmodern feminism, in the fight for equality, considers that there must be tolerance for gender differences because those differences can be used as an advantage for women (Rosemarie Putnam, 2014).

At first, the feminist movement was considered to only fight for the equality of white women, which resulted in the emergence of studies on the feminism of women of color who were present to fight for the rights of women of various cultures and skin colors (Rosemarie Putnam, 2014). The ecofeminism movement argues that human beings, both men and women, are not exclusively related to human beings but also to nature. Humans are responsible for maintaining, preserving, and strengthening the relationship between humans and nature (Rosemarie Putnam, 2014).

### **Analysis of Feminism in Joko Anwar's Film "Perempuan Tanah Jahanam"**

Postmodern and Radical feminism thought is displayed by the lead character of

the "Perempuan Tanah Jahanam" movie. This movie has four female lead actresses: Maya, Dini, Ratih, and Nyi Misri. The description of feminism emerges in several scenes in the movie.

In minutes 00:45-01:55 describing Postmodern Feminism, women are illustrated as hardworking and independent figures. The scene describes Maya and Dini working as toll gate guards at night and many of the burdens they bear, such as safety issues and negativity from neighbors. Maya and Dini are described as female figures who work late and independently.

At minutes 00:45-01:55, it presents Postmodern Feminism; women dare to take risks. Maya and Dini decide to resign from their job after Maya gets abused by strangers. They then started the clothing business in a traditional market. Dini did not hesitate to initiate a business, even spending their savings on their business capital.

Minutes 10:47-11:38 describe Radical Feminism. Women dare to fight sexual harassment; this is illustrated when Maya and Dini are resting in the toilet to smoke. Then, a sassy man enters the women's toilet area; suddenly, Maya and Dini drive the man out of the women's area. Based on the scene illustrates that Maya and Dini try to maintain their dignity even though they live in a vulnerable area to sexual harassment.

In minutes 15:27-15:48, the scene describes Postmodern Feminism. This perspective is depicted through women who dare to take risks and are out of their comfort zone. The two main characters, Maya and Dini, dared to leave their business to move to the Maya hometown to learn about the Maya family's inheritance and get more treasures.

In Minutes 44:23-45:22, Women dare to take risks, and the decision to take risks can be seen from this scene using the approach of postmodern feminism. Dini dares to pretend to be Rahayu (Maya), a female figure whom the villagers target. Although she looks awkward and confused at first, she pretends to be Rahayu to protect her best friend, Maya. She also said that her friend was just a student who was doing research. Dini's disguise was to get Maya's land letter and immediately return to the city with Maya. However, unfortunately, Dini's courage and camouflage resulted in her death.

Minutes 47:08-48:46 depict Radical Feminism; in this scene, Dini looks terrified and depressed after exposing her camouflage as Maya. Two men are chasing Dini, and she is frustrated because she thinks she will be raped. In Dini's desperate condition, she even stated that she was ready to be raped if they asked for it without coercion. So it is not surprising that men often misinterpret women's spontaneous reactions, so many cases of rape quibble because men think women want to be raped.

Scenes 50:01-51:53 show the scene of Postmodern Feminism. Women can be the decider and leaders. In this scene, the character of Nyi Misni, an antagonist, can have great power and influence to give a command to execute Dini. It happened because, at that time, Dini claimed to be Maya; she had to be killed so that the curse in the village would disappear.

Meanwhile, scenes 1:14:22-1:15:13 show scenes of Radical Feminism. Women dare to reject and combat sexual harassment. The character Ratih is described as a weak and lonely pregnant woman because her husband is working out of town, but it does not make

her let the man abuse her. Two men break into Ratih's house in search of Maya. Seeing Ratih alone in the house made the two men want to have sex with her. Under these circumstances, Ratih dared to point a knife and threatened to kill himself. The interpretation of the scene is a form of depiction that women can resist abuse against themselves.

Scenes 1:19:45-1:20:40 show Postmodern Feminism, where women dare to make decisions. Maya, the main character, becomes an incarnate resident to be killed; she saves herself in the forest to hide from the siege of the residents. Haunted by the fear of being killed, Maya thinks of a solution to the curse problem in Harjosari Village. Maya was helped by Ratih, a village woman struggling to save her womb from being cursed. Ratih did not believe the curse in the village would be lost by the death of Maya.

The scenes at 1:30:04-1:30:22 display a picture of Postmodern Feminism, where women must support each other. In the previous scene, it is explained that Ratih does not believe that the curse in his village will disappear if Maya is killed. She even helped and protected Maya from being chased by the citizens, even after she learned that her husband was shot dead by the police because he was trying to kill Maya. Ratih still helped; she even arrived on time when Ki Saptaji failed to kill Maya. Ratih thinks that the curse in his village is not Maya's fault.

Scenes 1:37:40-1:38:00 depict Postmodern Feminism. Women have a crucial role in the family and their child's future. The character of Nyi Misni in this movie shows the spirit of feminism. She is a mother who is so in love with her family and her son, Ki Saptaji. Nyi Misni does not want her son to cheat on Nyai Shinta, who becomes Maya's mother.

Furthermore, Nyi Misni made Ki Saptaji forget his memory and even cursed the child being conceived by Nyai Shinta, her grandchild. The curse eventually became the origin of the curse, spreading throughout the village and becoming a plague for decades.

Based on the research review above, three (3) points of findings related to gender aspects can be found that describe the relationship between women and men. First, the domestic aspect of women and gender politics encourages women in their traditional positions, specifically that women should stay at home and work at night is not allowed for women. Second is the segregation aspect, putting women in a weak position in their relationship with men. Segregation can be seen in one of the scenes when Dini is threatened by two men whom Dini thinks will rape her. Dini fought back and surrendered while negotiating to follow their desires. Even Dini was willing to give himself up if the two men wanted it. Third, women experience much reality that puts them in second place, and has no right to explain the reality that occurs. For example, the villagers threaten Maya's character with death because it is considered the cause of the curse in the village.

The *Perempuan Tanah Jahanam* movie also shows the lives of Jakarta, a metropolitan city where women are below the poverty line. Women had to fight alone to accomplish daily life, but the attitude of independence was inseparable from the patriarchal culture where working women were limited to certain times. A woman is considered a naughty woman if she comes home too late. In this movie, Maya is considered a naughty woman because she works until a night out. Maya is portrayed as a strong and tough woman. Her toughness was formed young because Maya

only lived with her nanny and never knew about her parents. Feminism in the Maya character is portrayed as a strong woman who does not give up easily. Meanwhile, Dini is portrayed as a character of feminism who is brave to make decisions, has anxiety, and is compassionate for her best friend. Dini was even willing to sacrifice his life by pretending to be Maya to save Maya's life.

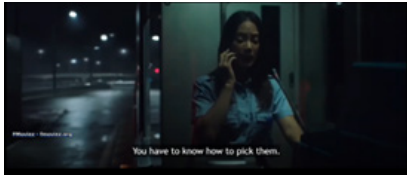
It is also shown that women are brave enough to threaten to kill men when in danger. It is reflected in Ratih's character when the villagers look for Maya at his home. At the same time, they flirt with Ratih and invite her to satisfy her sexual desire considering Ratih's husband, who has not returned from the city for a long time. The character of Ratih is described as a woman who can resist threats of abuse against her. The female antagonist character in this film is Nyi Misni. Nyi Misni is a ruthless woman who persuades villagers to kill Maya. She even became the ruler in family/household affairs, even up to the affairs of his village. Nyi Misni's antagonistic attitude results from a mother's affection for her son, Ki Saptaji, Maya's biological father.

Feminism in the *Perempuan Tanah Jahanam* movie belongs to postmodern and radical feminism. According to this theory, the movie wants to convey the feminist message through the film character. Each female character in this film depicts a tough woman who is not easily oppressed and dares to speak up.

Based on Roland Barthes's denotation-based Semiotic analysis approach, the connotations of the extract authors are seen in the following Tabel 1



Table 1. Semiotic Analysis On The Scene Of The Perception Of Night Worker Women

No	Visual	Time
1		00:45-01:55
	Denotation (Marker)	Maya was on a call to Dini. She recounted that he often got mockery by his neighbors because he often went home at night.
	Connotation	Maya wants to have a free and equal life with others. She wanted to emphasize that his duties as a toll gate worker meant she had to go home at night. She denied allegations by her neighbors that she was considered a commercial sex worker.
	Myths	Indonesian society considers a woman who comes home late at night; it is labeled as immoral (Leurima, 2019)

From Table 1, it is explained that in Indonesia itself, many people still think that women who often return late at night are immoral. In addition, based on a legal perspective, Islam quoted from bathul masail by N.U. Scholars, regarding women returning home or going out at night, the law is allowed (mubah). Women can go out at night freely as long as the place is safe from slander and has

also been approved or obtained permission from the guardian. This opinion is based on the source of the qiyas law from the hadith of Bukhari that Abdullah bin Umar testified that The Prophet Muhammad S.A.W. said, "if any of your wives ask permission to go to the mosque, then do not be forbidden." (Muftisany, 2014).

Table 2. Semiotic Analysis on the Scene of a Woman's Struggle to Work


No	Visual	Time
2		00:45-01:55
	Denotation (Marker)	Maya was carrying her wares in the market. The scene shows Maya transacting with customers. In this scene has also seen a business partner of Maya. Both of them opened a clothes stall in a traditional market.
	Connotation	Maya and Dini dared to take risks. They left their regular jobs as toll gatekeepers by opening a clothing business despite spending all their savings on their business capital.
	Myths	Some Indonesian society considers that women are not obliged to work. It is enough to take care of the household. This perspective aligns with the Javanese custom of placing women as "passengers" of male glory. (Djamaluddin, 2018)

Table 2 explains that there are still some Indonesians who think that women should only be at home. Whereas in the Qur'an, it has been explained as found in QS Al-Hujurat 13:

*"Oh people, we created you from a man and a woman and made you nations and tribes so that you may know one another. Indeed, the noblest of you in the sight of Allah is your most God-fearing. Indeed, Allah is All-Knowing, All-Knowing."*

Even Quraish Shihab also explained that it is acceptable for women to work or do business as long as their place of work is safe and does not cause slander (Djamaluddin, 2018)

Table 3. Semiotic Analysis on the Scene of Female Smokers

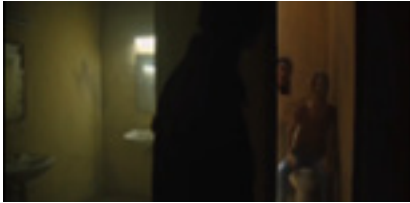

No	Visual	Time
3		10:47-11:38
	Denotation (Marker)	Maya and Dini were inside the market toilet. They were smoking a cigarette shortly after a man entered the toilet, and spontaneously Maya and Dini chased her out.
	Connotation	The two female characters (Maya and Dini) want to show that they can break the boundaries of societal stereotypes that smoking is only intended for men. Maya and Dini also categorically reject sexual harassment when a man dares to break into a woman's toilet.
	Myths	Indonesian society still upholds that a woman who smokes is considered a bad woman. In addition, there is an assumption that Women smoking will harm their womb. (Zainuddin, 2020)

Table 3 explains that the perspective of women who smoke is still considered taboo. Most Indonesian people will also give a bad label to women smokers. A woman in Indonesia is considered gentle and elegant and not to do mischievous acts following feminist standards prevailing in society (Rohmaniyah, 2009).

However, if reviewed from the religious side, the MUI and Muhammadiyah prohibit women from smoking even though it is limited to young children, pregnant women, and smoking activities in public spaces. This prohibition follows decree NO. 6/SM/MTT/III/2010 and based on the Qs. Al-A'r aaf verse 157. (Al Qurtuby, 2018)

It means: *"(That is) those who follow the Apostle, the Prophet who ummi (cannot read and write) whose (name) they find written in the Taurat and the Bible that is on them, who tell them to do the makeup and prevent from the poor, and who justify all that is good for them and forbid all that is bad for them, and free the burdens and shackles that are on them. As for those who believed in him, glorified him, helped him, and followed the bright light handed down to him (the Qur'an), those are the lucky ones"*.

Table 4. Semiotic Analysis of the Scene Dini Against Village Youth

No	Visual	Time
4		47:08-48:46
	Denotation (Marker)	Dini tried to fight the two men who intercepted her, there she said, 'If you want to, you do not have to rape me; just ask for it to be fine.'
	Connotation	Dini's phrase is a way to protect herself from being killed, but that does not mean she wants to be raped.
	Myths	In Indonesia, many people still think that women are considered weaker than men. (Muslimah et al., 2019)

In table number 4, it is explained that there are still many people who think that women are weak creatures. Table 4 also explains that a woman is obliged to maintain her self-esteem no matter the circumstances, and this can be seen in the scene where Dini, whom two men are blocking. From the Islamic perspective, the position of males and females are equal, as stated in sura Al-Baqarah verse 228 and surah An-Nahl verse 97.

It is not permissible for them to hide what God created in their wombs if they believe in God. The last day and their children.

It means: "*And the divorced wives (obliged) to refrain themselves (wait) three times quru'.*

*It is not permissible to hide what God created in their wombs if they have faith in God and the last day. Furthermore, their husbands are more entitled to return to them at that (time) if they wish for refinement. Furthermore, they (the women) have the right to be balanced with their obligations appropriately. Nevertheless, husbands have advantages above them. Allah is almighty and wisest" (Al-Baqoroh: 228).*

It Means: "*Whoever works virtue, both male and female, in a state of faith, then surely we will give him a good life, and we will reward him with a better reward than what they have done" (An-Nahl: 97).*

Table 5. Dini Hanging In An Inverted Position


No	Visual	Time
5		50:01-51:53
	Denotation (Marker)	Dini was hung upside down, and it was seen that he was asking for help to be released, but it was not long before Nyai Misni came to ask a man to kill Dini.
	Connotation	Nyai Misni has the robust right to influence the villagers, so even if Dini asks for mercy, it will not be heard.
	Myths	Most Indonesians still believe in magical things. (famous.id, 2017) One of them is a shaman played by Christine Hakim as the character Nyai Misni.

Table five explains that the figure of a shaman for the Indonesian people is very trusted and even believed to be a savior. Nyai Misni is one of the central characters who become a leader even though she is a woman. She has a significant influence and can create a command for others or her subordinates. In Islamic thought, it is strictly forbidden to believe in shamans because they can cause

## Conclusion

Joko Anwar's movie, "Perempuan Tanah Jahanam," delivers a representation of women's feminism behind the horror genre with such a complex storyline. Through semiotic analysis of Roland Barthes' model, there are about 11 scenes that show signs or symbols that explain feminism. The scene in the "Perempuan Tanah Jahanam" movie shows that women can have power and be independent. This power is depicted through the characters Maya and Dini, who work as toll gatekeepers until late at night. This scene can be interpreted as an illustration of gender equality even though he has to get mockery from the neighbors. In addition, women must have the courage to fight sexual harassment, and women must not easily give up and must dare to refuse men who intend to harass them. Postmodern and radical feminism is not solely portrayed through female characters who can be challenging and brave against injustice. However, the female character in the Perempuan Tanah Jahanam movie is also portrayed as a woman having full power in influencing and making decisions. This character can be seen from the figure of Nyai Misni, an antagonist who can lead. Moreover, she influences society and loves her family and son so much.

destruction. This prohibition follows the words of the Prophet Muhammad S.A.W: "Whoever comes to the fortune teller or shaman and believes what he says (believing that the shaman and the fortune-teller know about everything and the future), then they have been infidelity against the teachings handed down to the Prophet Muhammad S.A.W." (H.R. al-Hakim). (Ahmad, 2021).

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