

The Application of Patriarchal Culture in the Scenes of the Film “Nanti Kita Cerita Tentang Hari Ini”

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ABSTRACT

This research reveals the practice of patriarchal culture through narrative and cinematic character scenes in the film *Nanti Kita Cerita Tentang Hari Ini*, namely the character Narendra as a father who dominates women in domestic life. The purpose of this research is to find scenes of Narendra's character in dominating domestic life which is a representation of patriarchal culture. This research method uses a qualitative method with an interpretation approach to the patriarchal culture depicted by the director through narrative and cinematic aspects. Data collection techniques were carried out by observation, interviews and documentation. The results of this study show that the scenes built by the director through narrative and cinematic aspects show the practice of patriarchal culture and domination of women in domestic life. This research can contribute to how the director's experience of reading patriarchal culture and applying it in filmmakers' work practices in film language.

Keywords: *Patriarchy, Domination, Narrative, Cinematic.*

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INTRODUCTION

Patriarchal cultural practices still prevail in Indonesian society, one of which is related to the dominance of men as fathers within the family. A number of roles in the family are constructed in the father's position. Patriarchate or patriarchy is often interpreted as a custom of inheriting the line of descent from the father's side. Patriarchy has never been separated from its association with patrilineal, characterised by the father as the holder of power in the family and in some customs applying the inheritance of the surname. (Bhasin, 1996:1)

Patriarchal culture in the film *Nanti Kita Cerita Tentang Hari Ini* is seen in male dominance which can be seen from the behaviour of Narendra's character as a father in the film *Nanti Kita Cerita Tentang Hari Ini*. The film shows vulnerable female characters and dominant male characters, which raises questions about how gender issues affect narrative, cinematic elements and power dynamics in film. Women's vulnerability and men's

dominant roles can influence how audiences understand gender and related social constructions. In this film, we can see how gender roles are closely linked to male power and dominance. The male character (father) often dominates the narrative and has the power to control the situation. Meanwhile, female characters tend to be trapped in limited stereotypes.

In general, films have two main elements, namely cinematic elements and narrative elements. These two elements cannot be separated, they must be continuous in order to form a good film. The narrative element can be said to be the material (material) to be processed, while the cinematic element is the way (style) to process it. In film (fiction), the narrative element is the driving force of a story. Meanwhile, cinematic elements are the technical aspects of filmmaking. Cinematic elements are divided into four main elements, namely *mise-en-scene*, cinematography, editing and sound. (Himawan Pratista, 2017: 23).

Nanti Kita Cerita tentang Hari Ini is a 2020 Indonesian family drama film directed by Angga Dwimas Sasongko. The film is adapted from the novel of the same name by Marchella FP. The film stars Rachel Amanda, Rio Dewanto, Sheila Dara, Donny Damara, and Susan Bachtiar. The film originally aired on 9 January 2020, but was accelerated to 2 January 2020. The film also aired on Netflix on 23 May 2020. The film *Nanti Kita Cerita tentang Hari Ini* tells the story of a family consisting of father Narendra (Donny Damara), mother Ajeng (Susan Bachtiar), and 3 children namely Angkasa (Rio Dewanto), Aurora (Sheila Dara), Awan (Rachel Amanda). Awan is the centre of attention of his family, since childhood his two older siblings have been burdened with the task of protecting and helping Awan. Narendra does not realise that his attitude of giving more attention to Awan makes his two children feel alienated. Angkasa, who must always be there for Awan and always has to put her personal affairs aside, while Aurora, who feels alone, chooses to become an artist and is busy with her own world.

METHOD

This research is a qualitative research and the method used is descriptive method. The data in this research is an audio-visual work in the form of a film that lasts 2 hours and 1 minute. The data source in this research is the scenario contained in the film *Nanti Kita Cerita Tentang Hari ini* as well as the object of research. In collecting data, the technique used is documentation technique. In this study, the data collection stages carried out by researchers are: observation, documentation, interviews, literature study.

In the implementation of observation, the author observes the film *Nanti Kita Cerita Tentang Hari Ini* by watching repeatedly scene by scene. In this case what is observed is how the dominant male scene and the vulnerability of women in making a decision. After observing this film, then reveal the relationship of patriarchal culture built in the scene or find the dominant influence and gender vulnerability in the film *Nanti Kita Cerita Tentang Hari Ini*. Documentation refers to the process of recording, collecting and presenting information. Documentation is in the form of screenshots of scenes from the film *Nanti Kita Cerita Tentang Hari Ini*.

The interviews used in this research are structured and unstructured interviews. Structured interviews are interviews conducted in a planned manner and guided by a list of questions that have been made before going to the field. Unstructured interviews are interviews that occur spontaneously with the interviewees. Interviews were conducted with Anggia Kharisma (film producer), Melarissa Sjarief (film screenwriter) and Putri Rahma Dewi (audience).

Literature study is carried out by reaching several sources, such as books, journals, theses, research reports and others that can be a reference for the author in this study. Literature study is used to provide insight into knowledge about film studies including appreciation of films.

In this study, the data analysis technique used is a qualitative technique, namely collecting data and analysing data, providing descriptive or description of the data obtained, the data analysed in the form of narrative and cinematic elements in the film *Nanti Kita Cerita Tentang Hari Ini*. The data presentation technique serves to explain the results of the research in a logical and understandable order. The results of data analysis are presented in combination between material objects and formal objects. Both objects are connected to the dominance of patriarchal culture built in the film scene.

FINDING AND DISCUSSION

Whenever talking or making a film, it will always intersect with the elements that make up the film. The elements of film according to Pratista can be divided into two: narrative elements and cinematic elements. Narrative elements are related to the material (material) to be processed or the treatment of the film story, and cinematic elements are related to the technical formation of the film.

The narrative elements in the film consist of theme, plot, characterisation, setting and the most dominant element in the film *Nanti Kita Cerita Tentang Hari Ini*, namely the plot. Cinematic elements in the film consist of mise-en-scene, mise-en-scene consists of spatial arrangement and property, lighting, costumes, blocking. The next cinematic elements are editing, sound and videography and the most dominant element in the film *Nanti Kita Cerita Tentang Hari Ini* is mise-en-scene which is explained through blocking, and Continuity editing.

A. Narrative Elements

1. Plot

One of the elements of narrative is plot. The plot has many different types, namely forward flow, backward flow and mixed flow. The plot is a story that contains a sequence of events, but each event is only connected causally, one event causes or causes another event to occur (Stanton, 1965: 36). In the first discussion about the plot in the film *Nanti Kita Cerita tentang Hari Ini*, it will be explained starting from the introduction stage.

The film *Nanti Kita Cerita tentang Hari Ini* uses a forward plot and a backward plot. The forward plot is used to describe the reality of everyday life filled with dominant patriarchal norms. In this plot, the audience is presented with scenes that illustrate the traditional role of men as heads of families who have authority and power. The husband is considered the main decision-maker in the family, while women are restricted to domestic roles and childcare. This is reflected in the decisions made by the husband without involving his wife or other family members. This forward flow shows how the patriarchal culture continues and influences daily life in the family.

Father and Awan argue because the father always imposes his wishes so that Awan want to do it, Awan feel constrained and angry because their father never asks what Awan really want, Awan want to feel their own struggles without interfering with their father and at that time the mother was just silent watching Awan and fathers arguing. This can be seen through the scene at minute 57:21 when the father and Awan argue. Here's a visual of the father and Awan arguing:



Figure 1: Father and Awan arguing.

Source: Screenshot of the film *Nanti Kita Cerita Tentang Hari Ini*

Meanwhile, the backwards plot is used to reveal the roots and origins of the existing patriarchal culture. In this plot, the audience is presented with flashbacks that show the traditions and norms that form the basis of patriarchal culture. For example, scenes show how men in the family are taught from a young age to consider themselves superior and have more power than women. This backwards flow provides insight into how patriarchal culture is formed and passed on from generation to generation. Father taught angkasa to look after the aurora and Awan and the happiness of his two younger siblings is angkasa's responsibility as a big brother. Father always demands angkasa to always prioritise his younger siblings over his personal affairs. This can be seen through the scene at minute 42:32 when the father teaches the duties of a man to angkasa. Here's a visual of when dad teaches angkasa the duties of a man:



Figure 2 : Father taught Angkasa the duties of a man.

Source: Screenshot of the film *Nanti Kita Cerita Tentang Hari Ini*

Father scolded angkasa because angkasa picked up clouds at the station because father always asked angkasa to pick up Awan at the office and his father did not care about angkasa's reasons even though it was Awan who asked to be picked up at the station because Awan wanted to go home with their friends. This can be seen through the scene at minute 27:12 when the father scolds angkasa. Here's a visual of the father scolding angkasa :



Figure 3 : Father scolded Angkasa.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

1. Penokohan
 - a) Father

The father character in the film Nanti Kita Cerita tentang Hari Ini is portrayed as a figure who has a dominant role in the family. He is authorised as the head of the family who makes important decisions without involving his wife or other family members. This power held by the father reflects the belief in patriarchal culture that men are naturally more entitled and competent to hold the dominant role in the family.

This idea is corroborated by the book theorisation of patriarchy on page 27, namely:

"Patriarchy is a concept to denote a system of government in which men control society through their position as heads of households, in this usage the dominance of younger men who are not heads of households is as important, if not more important than the element of male dominance over women through the family." (Sylvia Walby 1990:27). (Sylvia Walby 1990:27).

The father gives the bed of the twin Awan to the itinerant garbage collector without asking the mother first, the mother can only be silent to see the bed of one of her twins who has died taken by the father of the garbage collector. This can be seen through the scene at minute 43:34 when the father gives the twin Awan beds to the travelling garbage collector. Here's a visual of the father giving the Awan twin bed:



Figure 4 : Dad gave Awan a twin bed.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

Father scolded clouds at the aurora exhibition because Awan came late to the aurora exhibition at that time many people were visiting and it made aurora upset and embarrassed, and aurora told father, mother, space and Awan to go home to continue the debate at home. This can be seen through the scene at minute 1:13:30 when father and clouds argue at the aurora exhibition. Here's a visual of dad and Awan arguing at the aurora exhibition :



Figure 5 : Dad and Awan argue at the aurora exhibition.
Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

When the twin Awan died the father told the mother to keep the grief they experienced deeply and the father told the mother to keep the secret so that angkasa, aurora and Awan did not know it, and the father told the mother to focus on caring for angkasa, aurora and Awan without caring how the mother felt at that time after losing a twin. This can be seen through the scene at 1:30:19 when mum and dad are chatting. Here's a visual of mum and dad chatting :



Figure 6: Father and Mother chatting.
Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

b) Mother

The mother character in the film Nanti Kita Cerita tentang Hari Ini is portrayed as more limited in her role. She tends to focus on housework and childcare, and often lacks influence in important decision-making. This wife character reflects the traditional expectations of women in patriarchal cultures, which place women in a limited domestic role.

This idea is corroborated by the book's theorisation of patriarchy on page 15, which states: "There are inequalities based on the division of domestic labour, for example, women spend more time on housework than men; have less access to family goods (for

example, men usually drive the family car to their workplace), have less money and time to relax; and so on". (Sylvia Walby 1990:15)

When the father gathers all his family members at home and scolds clouds for coming late to the aurora exhibition and blames it all on angkasa not properly looking after his sister, at that moment angkasa reveals all the secrets that have been tried to be covered up by his father, when the situation has started to heat up even the mother can't do anything and can't speak at all because she is threatened by the father.

This can be seen through the scene at minute 1:18:10 during the family commotion. Here's a visual of the family commotion:



Figure 7: Family commotion.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

At that time the mother and father were still in the hospital, the mother who had just given birth to the Awan and the Awan twin and it turned out that the father did not tell that the Awan twin died and even the father did not give the mother the opportunity to see the dead Awan twin and the father did not explain anything to the mother about the Awan twin who died. Fathers who always make their own decisions without involving mum and without thinking about the feelings of the people around them. This can be seen in the scene at 1:24:13 when mum and dad are at the hospital. Here's a visual of mum and dad at the hospital :



Figure 8: Father and mother in hospital.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

a) Awan

The character of Awan in the film Later We Talk About Today is described as a figure who is always governed by his father and must follow what his father tells him, his father's love always prioritises awas over his other siblings, Awan are always helped by his two

older brothers because they are ordered by his father, Awan often feel insecure and afraid of the outside world because Awan are used to being helped by their father and brother space.

When the Awan come home with their new friend named Kale who is known at the concert venue, the clouds are scolded by the father because the father feels that the Awan are wrong because they are friends with Kale, the father does not accept his youngest daughter hanging out there, and the father also scolds the Awan why he wants to ride a motorbike with Kale. This can be seen through the scene at minute 57:53 when the father scolds the Awan. Here's a visual of when dad scolds Awan :



Figure 9: Father scolds the Awan.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

When the dinner to celebrate Mom and Dad's wedding anniversary was cancelled suddenly by Dad and Dad chose to go home to help Awan make the mockup that will be presented tomorrow, Awan felt bad about his two older siblings and Aurora immediately said goodbye to his art studio. This can be seen through the scene at 13:02 when dad, mum, angkasa and Awan gather. Here's a visual of when dad, mum, space and Awan get together :



Figure 10: Father, mother, space and Awan gather.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

B. Cinematic Elements

1. Mise-En-Scene

Mise-en-scène literally means "positioning on stage" in French, is an important element in film that organises everything that appears within the camera frame. In the film Nanti Kita Cerita Tentang Hari Ini mise-en-scène is used effectively to build atmosphere,

portray characters, and convey the film's message. The mise-en-scene found in the film *Nanti Kita Cerita Tentang Hari Ini* to see the patriarchal culture are:

a) Space Arrangement

The spatial arrangement in the film *Nanti Kita Cerita Tentang Hari Ini* often illustrates the gender differences that exist in patriarchal culture. For example, stage compositions that feature the father as the central character placed in the centre or in a more visually dominant position, illustrate the power and influence held by men in the family. This reflects the prevailing power structure in patriarchal culture, where men are considered as leaders and decision-makers.

This idea is corroborated by the book *Theorising Patriarchy* on page 192, namely: "In traditional patriarchal cultures, fathers are generally considered the primary breadwinners, while mothers are responsible for housework and childcare. This unequal division of roles limits women's opportunities to develop their potential outside the home and reinforces gender stereotypes. Fathers often have a dominant voice in making important family decisions, and the opinions and wishes of mothers and children may be sidelined or not respected". Father always taught angkasa to take care of his younger siblings, when Angkasa defended Awan because Awan were pushed by Rio, father scolded angkasa because father felt that angkasa was arbitrary to people's children, angkasa only tried to be what his father wanted. This can be seen through the scene at 29:31 when the father and mother scold angkasa. Here's a visual of when mum and dad scold angkasa :



Figure 11: Father and mother scold the Angkasa.
Source: Screenshot of the film *Nanti Kita Cerita Tentang Hari Ini*

b) Costume

Clothes can symbolise status, identity and social roles. Female characters in *Nanti Kita Cerita tentang Hari Ini* often wear clothes that emphasise physical appearance and modesty, such as feminine blouses. This is in accordance with patriarchal norms that define women through their beauty and modesty. On the other hand, male characters in the film *Nanti Kita Cerita Tentang Hari Ini* more often wear clothes that show strength and authority, such as suits, formal shirts and trousers. This reflects patriarchal expectations of men as leaders and breadwinners.

The stark difference in costume between fathers and mothers in the film also reinforces patriarchal culture. Fathers often wear more formal and expensive clothes,

indicating their status as the head of the family. Mothers, on the other hand, are more often dressed in simpler and casual clothing, indicating their role as carers and custodians of the household.

This idea is corroborated by the book *Theorising Patriarchy* on page 21, namely: "Patriarchy is a system of social relations that gives men power over women in all areas of life. This system is maintained through various mechanisms, including cultural norms, institutions, and practices". The characters of father and angkasa in the film *Nanti Kita Cerita tentang Hari Ini* often use shirts and trousers, while mother, aurora and Awan often use more casual clothes. The following costumes are often used by Dad, mum, angkasa, aurora and Awan :



Figure 12: Father, Mother, Angkasa, Aurora and Awan Costumes.
Sumber : Screenshot film *Nanti Kita Cerita Tentang Hari Ini*.

2. Continuity Editing

The match-on-action technique can be used to show gender inequality in a patriarchal culture by linking the physical movements of male and female characters. Typically, male movements will be given a stronger and more dominant emphasis, while female movements will be a response or follower of male movements.

The idea is reinforced by the book "*Theorising Patriarchy*", Walby discusses how patriarchal culture is constructed and reproduced in various aspects of social life, including the media. According to him, gender representations in the media, including film, often reinforce gender stereotypes and gender inequality. This can be seen in the depiction of physical movements, where men are depicted with strong and dominant movements, while women are depicted with weak and passive movements (Sylvia Walby: 1990).

In the scene of the father scolding the Awan , the father puts his hands behind his body and the Awan look down, the physical movement gives the meaning that the Awan must follow any orders from their father as a father as the leader of the family. This can be seen through the scene at minute 58:04 when the father scolds the Awan. Here's the visual when the father scolds the Awan :



Figure 13: Father scolds Awan.

Source: Screenshot of the film *Nanti Kita Cerita Tentang Hari Ini*

3. Dialogue

Dialogue played to male characters can show their dominance and power in a patriarchal culture. Men tend to dominate conversations, make decisions, and be in control in interpersonal relationships. In scenes where a man is giving instructions to his wife or female family members, his dialogue may consist of command, request, or advice sentences that show his dominant position. In the scene at minute 58:22 where the father is scolding Awan because clouds came home on a motorbike with kale, the following conversation between the father and Awan shows the dominance of power in a patriarchal culture.

Dad

Where are you from?
 Who allowed you to go home on a motorbike?
 Try calling Kale.
 Tell him to come back here

Awan

Dad, this has nothing to do with people's children.
 My own son who wants to ride a motorbike
 Want to enjoy the fear
 want to learn to face their own problems
 Dad has embarrassed awan, awan never asked dad to use dad's customers for
 work at Anto Irianto's firm

Dad

All this time many people have helped you, have you ever protested?

Have you ever thought all this time you have never lacked because of whom?

The father's dialogue "Who allowed you to go home on a motorbike?" reflects dominance in making decisions that must be questioned first to the father. In the father's dialogue "So far many people have helped you, have you ever protested? Have you ever thought all this time you have never been deprived because of whom?" it seems that the father always interferes in anything in Awan's life, everything is always arranged by his father and one form of dominance is assertion in a high tone like the dialogue above. This can be seen through the scene at minute 58:22 when the father scolds the clouds. Here's the visual when the father scolds the Awan :



Figure 14 : Father scolds Awan.

Source: Screenshot of the film Nanti Kita Cerita Tentang Hari Ini

CONCLUSION

Based on the results of this study, the application of patriarchal culture through narrative elements and cinematic elements in the film Nanti Kita Cerita tentang Hari Ini has been shown how the director and screenwriter show the culture of patriarchal culture through narrative elements in the plot and cinematic elements in mise-en-scene, continuity editing and patriarchal actions into actions that result in actions such as, limited space for women, especially to clouds, space that is required to be a real man to fulfil the role later as a strong and responsible head of the family, unilateral decision making that is always done by the father, and lack of open communication between families. The characteristics of patriarchal culture in the family can be seen from daily life which includes gender roles, economy, work, culture and education.

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