

Form And Meaning of Javanese Woman's Masculinity in Joko Anwar's "Perempuan Tanah Jahanam" (2019)



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ABSTRACT: This research aims to find out the form and meaning of Javanese women's resistance of Nyi Misni, a Javanese woman character in the film entitled "Perempuan Tanah Jahanam" (2019), and how her masculinity is reflected through the interaction between her and other characters in the film. The analysis is conducted in the context of patriarchal domination over Javanese women specifically, and Indonesian women in general. The main data is obtained from the dialog uttered by the main female character, Nyi Misni, in Joko Anwar's "Perempuan Tanah Jahanam" (2019) film. It is supported by secondary data from other articles that mentioned masculinity traits shown by Javanese female characters in other films. The method of collecting data used in this research is the observation method using an observation technique. The techniques conducted are watching the movie, note-taking all dialogues that contain masculinity features, and classifying the data based on the masculinity features shown by Nyi Misni. The analysis is conducted using Bem's Sex Role Inventory (1982) and the theory of symbolic interactionism by Smelser (2013). Furthermore, the speech act theory by Searle (1976) is used as the supporting theory. The findings discovered some forms and meanings of Javanese women's resistance as the masculinity features shown by Nyi Misni and how she interacts with other participants through her utterances. Female masculinity is featured in assertiveness, dominance, and aggression. Her utterance is directly conducted, yet the intention is indirect.

KEYWORDS: female masculinity, film, form, Javanese women, meaning, utterance

I. INTRODUCTION

The existence of Javanese women in society has always gotten special attention from everyone who lives with them. Widyastuti (2014:126) validates, that before, Javanese women should have developed submissive characteristics to husbands to gain a prime female title. Yet gradually, Javanese women have realized equal rights and their contribution to modern society (Pradana, et.al., 2023:60). In some contexts, Javanese women are no longer submissive but superior. It has been established since Javanese women realized their potential before the stereotypes that have been labeled them (Asmawati, 2017: 2013). Such traits have been taken off and Javanese women gradually broke the paradigm and unleashed their potential. To an extent, this statement also speaks that Javanese women and all the features they possess can influence the perspective of the society in which they live (Saptari and Holsen in Yulianesta, 2014:191). This statement previously emphasized by Halberstam (2022:356) stated that the concept of a phallus which males possess is also possibly embodied by females in certain embodiment. Furthermore, the position of women in society also changes along with the development of people's ways of thinking.

Contextually, society's perspective on women's stereotypes may change (McFarlane, 2014:142). It no longer sees women as weak individuals, but slowly has gained a special place. It shows in the way every Javanese woman thinks, says, and acts slowly and surely will influence other individuals in responding to these actions. Embodied by the statement, Javanese women, gradually show features of masculinity, just like men do (Yulianesta, 2014:191). Further, as the statement has been established by Wickman (2003) stated that the masculine representative is becoming more adaptable and is embodied by the female-bodied person. This is vividly shown in some literary works, especially film (Prawiranauli, N. 2018). Firyanti, et.al., (2023) mention that the female character in the film has changed some of the stereotypes of women which are generally and closely related to the patriarchal ideology that men are individuals who act as the main roles. This shows that in today's film media, the position of Javanese women who used to function as subordinates to men has begun to shift (Akbar, M. et.al, 2022:281). In Indonesian modern literature, the patriarchal resistance to women's character is intentionally presented (Yasin, 2016:200). Moreover, some situation that validates female masculinity have not only been implemented in the context of gender equality. Yet, also it is shown in the context of power

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to restrain under repression (Putra 2007:3). However, even so, women with all the features of masculinity still have to control the power. This situation can sometimes harm the individuals who interact with them. Saputra, D.D. (2019) concludes the representation of Ibu as a female ghost in Joko Anwar's "Pengabdian Setan" film shows the role of a corrupt mother and child based on the mother's desire to control the lives of her children. It is supported by Pidada, et.al. (2021) that validating women's character in literary work has shown as a symbol of a women who have a great love for her family. It means that women's influence is very large in determining what happens to the individuals around them. This is later termed as one of the masculine traits that embodied female masculinity shown by women who portray men in the context of characteristics (Winnberg, J., 2008:8). It can be said that the way women interact with the individuals around them is very impactful. This influence can be seen in the interactions Javanese women have with other individuals.

Smelser in Haryanto (2012) states that the individual is not something passive, which means an individual must find meaning for himself by interacting with other individuals using symbols. In interacting, Javanese women use symbols that form a complex network in defining themselves. In line with that, Amie, A. Y., et.al. (2014) mentioned that the characters use symbols to interact with other characters as well as their audience. In the context of female masculinity, the interactions that Javanese women do with other individuals will repeatedly use symbols to define their position in the society where they live. This is emphasized by Haris, A. (2018) who states that the meaning that arises from the interaction process using symbols first appears in the family which is the smallest social group and is a space for individuals to develop their identity. Following that, Kurnia (2020) validates that Javanese women frequently use indirectness to communicate as a form of symbolic interactionism in different contexts according to their role as wives, as a child, and as women themselves.

In the context of masculinity, it acts as a symbol that is reflected in the utterances of a woman. This situation is also emphasized by Searle (1975) who states that a speaker may utter a sentence and could be mean precisely about what he said and could be mean something else's illocution yet perform it in different proportional content. It means that even if a woman speaks something in a very direct sentence, on the other hand, the meaning could be quite intended based on the situation that eagerly makes her say so. Nadar (2007:174) concluded that Javanese woman shows indirectness in communicating by using their language. By using the Javanese language, they can conceal their feeling in hurting other people. The disclosure of women's identities with all their masculinity features can be effectively expressed in literary works on electronic media because they are very effective in giving reflection to the audience. As stated by Fukuoka (2015:113) media representation is one of the concepts that has massively emerged since the expression of gender and sexuality is raised in popular culture. Therefore, as a medium of communication, films effectively reveal the symbols used by women with all features of masculinity to reveal their identities.

By the phenomena above, this research intends to discover the masculinity traits of Nyi Misni as a representation of Javanese women shown in Joko Anwar's "Perempuan Tanah Jahanam" film through the symbol that is implemented by her verbally and non-verbally. Moreover, this research analyzes the meaning delivered through her utterances in a specific situation. Further, this research intends to uncover the symbols of Javanese women's indirectness through the deliverance of dialogues. This research focused on the dialogues Nyi Misni spoke as a form of interaction with other characters in the film. Furthermore, Nyi Misni's masculinity which is shown in her interactions using language as a symbol will be the core of the study in this research. Finally, It will come to some realization for the society that puts patriarchal values in the first place that there is a feminine movement that needs to be considered, in terms of symbolism interaction, as the world moves forward. Last, it is also becoming a realization that Javanese women, in particular, are diligent enough to dig their potential and implement it in some situations for their goals.

II. LITERATURE REVIEW

Previous studies have been conducted related to female masculinity and symbolism interaction. Kurniasi, et.al. (2022) found that female masculinity in some characters is developed from the patriarchal system and past time experienced by them. This research has the same voice as Wulandari (2019:7) which validates that women's masculinity of women characters is shown off because of environmental influences. More specific research conducted by Dillawati, F., et.al. (2022) stated a woman character named Kartini in Hanung Brahmantyo's film entitled "Kartini" showed leadership, influence, and controlling traits to achieve her goals. The finding is similar to Rizki, A.A., et.al (2024:20) who found the masculine traits of Dasiyah, a woman character in Kamila Andini's "Gadis Kretek" showed strong and independent traits in creating a close connection to her people's life at that time. Furthermore, the finding is also amplified by Pujiastuti, K. (2024:58) who showed assertiveness as a masculinity trait exposed by a Javanese woman character in Kamila Andini's "Before, Now, and Then (Nana)" film. Those researchers have mentioned specifically the masculinity traits of the Javanese women characters and their aims in conducting such traits. Gardiner J.K. (2012) even came up with a stronger statement stating that female masculinity is a concept that stands alone and superior to masculinity.

Turaeni (2010:264), Adnani (2016:155), Adawiyah (2020), Juniarta (2022:150), and Nazri (2022:242) have the same language in seeing masculinity traits shown by women characters in novels. Turaeni underlines the caste aspect that women carry. This disobedience can be seen from the thoughts of one of the female characters (Ni Gusti Ayu Putri) who believes that someone does not have to marry into the same caste which shows her braveness. Meanwhile, Adnani explained that female figures resisted full rights to their bodies, resisted sexual violence, and demanded fair working hours without regard to gender. Next, Adawiyah

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highlights the action of a female character running away from a husband she does not love. Asmawati (2017:215) mentions that one woman character named Sitti Nurbaya showed her masculinity through her braveness taking faith differently from other women in her community. This statement was emphasized by Juniarta who stated that the female figure (Nurbaya) stated that her resistance persisted with her opinion amidst the attacks of the people around her. Nazri saw female masculinity from a legal perspective by seeing women's courage in arguing, carrying out mass actions, and demanding justice through legal means. Nugroho (2022:83) and Febrianto (2023:142) approaches to looking the masculinity in female characters are quite different. Mustika emphasizes the masculinity traits performed by the female character portrayed through the 'fantasy' in which the female character (Nai-Nai) tries to eliminate the anxiety that arises from within herself by imagining herself as a woman with large breasts. This is different from Febrianto, who mentions that the masculine traits of women’s character are shown in the context of defending the country and giving honor to their families through war.

All studies above only revealed the masculinity traits shown by female characters, the factors that influence them, and the position of female masculinity that is superior and never be derived from masculinity. Female masculinity is represented not only by its relation to the tragedy, moreover, it is also readable since it goes through the tragedy itself (Bark, 2020:87). To some extent, these researchers have not unveiled the symbol used by women characters to show other masculine traits. Thus, this research is expected to reveal the interaction of a Javanese female character in showing her masculinity through indirectness in “Perempuan Tanah Jahanam” (2019) directed by Joko Anwar.

A. Page Layout

Your paper must use a page size corresponding to A4 which is 210mm (8.27") wide and 297mm (11.69") long. The margins must be set as follows:

- Top = 19mm (0.75")
- Bottom = 43mm (1.69")
- Left = Right = 14.32mm (0.56")

Your paper must be in two column format with a space of 4.22mm (0.17") between columns.

III. METHODS

The data is taken from the film entitled “Perempuan Tanah Jahanam” (2019) directed by Joko Anwar. “Perempuan Tanah Jahanam” talks about the journey of a woman named Maya who wanted to trace her family's origins. She and her best friend, Dini, received clues about the origins of her family. The Journey took them to Harjosari village where they met Ki Saptadi and Nyi Misni. During the investigation, Maya has found an ugly truth about her family (Fatonah, 2021).

The data sources in this study were taken as primary data and taken from the dialogues uttered by Nyi Misni, a female character in the film "Perempuan Tanah Jahanam" in the interaction with other characters in the movie (Marzuki, 1986). The secondary data is taken from articles that validate the masculinity traits of Javanese women characters in other films. Furthermore, the observation method was used to collect the data, and several techniques were utilized. The techniques used in collecting data are: watching the film “Perempuan Tanah Jahanam”, recording the dialogues spoken by Nyi Misni as one of the female characters in the film, selecting data that represents interactions with her masculinity features, and classifying them based on the symbols used in the form of words and phrases supported by gestures, tone of voice, and facial expressions. As it is mentioned by Creswell (2009), in analyzing the data, a qualitative descriptive method was used using Bem's Sex Role Inventory (BSRI) theory (1982) and Smelser’s Symbolism Interactionism theory (2013). It was applied in conducting the classification of the direct and indirectness of Nyi Misni’s utterances. Furthermore, the speech act theory of Searle (1976) was used as a supporting theory of the analysis to reveal the intentions conveyed by Nyi Misni through her utterances. This analysis then compares to articles that show the masculinity traits of Javanese women in other films. The formal and informal method was used to present the analysis, equipped with a series of photos of the scenes showing the data to be analyzed descriptively.

IV. FINDINGS AND DISCUSSION

The results reveal the masculinity of Nyi Misni, a female character in Joko Anwar’s film entitled “Perempuan Tanah Jahanam” (2019) based on the masculine features shown in the interaction of Nyi Misni with other characters. This study found that there are masculine features shown by Nyi Misni in interacting with other characters, they are Maya Ki Saptadi, Bambang, and Banyu. The masculine features are shown from the symbols used by Nyi Misni in terms of the choice of words, and the voice tone performed when uttering her dialogues, and it is supported by gestures and facial expressions. The table that shows detailed information about the utterance, type of sentence, illocutionary forces, and Direct or indirectness is shown below. A more detailed analysis is carried out on the data below after the table

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Table 1 Nyi Misni’s masculine traits and utterances feature in “Perempuan Tanah Jahanam“ (2019) film

| Number | Utterances | Maculine Traits | Kinds of sentence | Illocutionary Forces | Direct/ Indirectness |
|--------|---|-----------------|------------------------|----------------------|----------------------|
| 1 | Koe ki dong opo? | Dominant | Interrogative Sentence | Ordering | Indirect |
| 2 | Ono loro sing arep melahirke. | Assertive | Informative Sentence | Ordering | Indirect |
| 3 | Nek iso cepet bayi-bayi kui mungkin akan selamat. | Assertive | Informative sentence | Requesting | Indirect |
| 4 | Sing dikuliti keleru! | Assertive | Informative Sentence | Ordering | Indirect |
| 5 | Salah wong!! | Dominant | Informative Sentence | Ordering | Indirect |
| 6 | Ojo dirungu’e! | Dominant | Imperative sentence | Ordering | Indirect |

Source: Author’s own work

Data 1; Timestamp 51.30 – 51.52

This situation occurred when Dini, Maya's friend, was tied up upside down by Bambang and Banyu two of the locals who were sent by Ki Saptadi, the head of the village, to arrest Dini. They mistakenly suspected Dini to be Maya, their target for the sacrifice. Maya is the one who should be detained because Maya is considered the cause of the curse of all babies being skinless in the Harjosari village. Bambang and Banyu along with Ki Saptadi were preparing to sacrifice Dini by hanging Dini in a thick position and ready to slash her neck. While they were waiting for the right time, Nyi Misni suddenly came by saying the utterance.

Nyi Misni : Koe ki dong opo? (melihat sekeliling sambil menatap satu persatu orang yang hadir di sana, terburu-buru mengambil pisau dari sebuah batu datar dan menuju Dini lalu menebasnya, kemudian berjalan menuju ke depan Ki Saptadi) Ono loro sing arep melahirke. Nek iso cepet bayi-bayi kui mungkin akan selamat.

Nyi Misni : What are you doing? (Looks around while staring at all of the men there, suddenly grab the knife from the altar made of stone and rushes toward Dini, and slits her throat immediately. Then, she walks toward Ki Saptadi) There will be two who are giving birth. There is a possibility of saving the babies if we do it fast.

Nyi Misni's utterances spoken in the Javanese language show her interaction with other individuals, Ki Saptadi, Bambang, and Banyu. Nyi Misni was aware that all of the participants are natives of Harjosari Village and by using Javanese language, her utterance emphasized her intention. There was no confirmation from other interlocutors to validate Nyi Misni's intentions since it is certain that they understood each other. The masculine features carried out by Nyi Misni based on the BSRI theory (1982) are dominant, aggressive, and making decisions easily. The fact that Nyi Misni’s presence and no one dared to refute her words while she was speaking, shows her domination. Even Ki Saptadi, the head of the village, could not refute Nyi Misni's statement. Her domination is validated by the gesture shown when she is speaking. Regardless of her body height, she stared at everyone she talked to. Emphasized by the movement of her chin, she showed her domination and bravery in challenging Ki Saptadi. The events in which Nyi Misni took the slashing knife in a hurry from a flat rock without asking for Ki Saptadi's approval and immediately rushed toward Dini showed her aggressive features. The decision was easily made by Nyi Misni by slashing Dini's neck without waiting for other considerations. The masculine feature shown by Nyi Misni is a form of protest against the procrastination in the ritual that Ki Saptadi will carry out toward Dini.

The interaction above is validated by the times Nyi Misni starts her statement by delivering an interrogative sentence, **Koe iki dong opo?; What are you doing?** which had the intention of ordering all of the men in the place to kill Dini immediately. The utterance that is delivered by Nyi Misni is performed in an imperative sentence, yet it is not a direct one since it has an intention beneath the sentence, it is ordering. However, since there was no one recognized her intention; she finally did the killing by herself. It showed that the illocutionary forces performed by Nyi Misni somehow did not work. Then, by saying **Ono loro sing arep melahirke; There will be two who are giving birth**, she intends to express the intention that the ritual should be carried out quickly. She delivered her intention with an informative sentence as she validated her act of killing the victim sooner than expected. This was emphasized by Nyi Misni with the words **Nek iso cepet, bayi-bayi kui mungkin akan selamat.; There is a possibility of**

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saving the babies if we do it fast. This utterance reveals Nyi Misni's intention that delaying will increase the number of victims of the curse in the village. Nyi Misni delivered her sentence informatively by putting the information about two women who will be giving birth soon, as well as informing the possibility of what could be expected as a consequence of her killing.

The domination of Nyi Misni as a Javanese woman representation is validated by another Javanese woman character in a movie entitled "Kartini" (2017) directed by Hanung Brahmantyo. Kartini showed her dominance as a form of female masculinity in reaching her goals. Suppressed by the patriarchy, Kartini emerged and controlled her people which consisted of women who had the same vision as her about having a formal education (Dillawati, F., et.al:2022). By exposing the domination, both Nyi Misni and Kartini had shown female masculinity in reaching their own goals.

Data 2; Timestamp 1:09:54 – 1:10:08

The dialogue took place involving 4 people, namely: Ki Saptadi, Bambang, Banyu, and Nyi Misni. This incident occurred after the birth process had occurred in one of the resident's houses. The wife gave birth to the baby after the sacrifice was carried out. More clearly, this conversation took place in the land behind Ki Saptadi's house. It turned out that the ritual was not able to remove the curse in Harjosari Village. Babies who are born are still skinless. This made all the residents who were there to assist in the delivery process, including Ki Saptadi, shocked and confused. They were confused because the rituals they carried out still could not remove the curse in the village. In the confusion, Bambang and Banyu asked Ki Saptadi about the ritual they had conducted. During the event, Nyi Misni suddenly burst out of the house and screamed from a distance. The dialogue between them can be seen below.

- Bambang : Ki, apa Langkah-langkah yang kita lakukan... woten sing lepat, Ki
Banyu : Opo woten sing klewat, Ki?
Nyi Misni : **(Tiba-tiba keluar mendobrak pintu rumah dan berteriak) Sing dikuliti keleru! Salah wong!!**
- Bambang : Sir, what if the steps we've done.... some were wrong, Sir
Banyu : Was there a step missed, Sir?
Nyi Misni : **(Suddenly and violently opens the door and screams) The victim is wrong. Wrong girl!!**

The dialogue was spoken by all of the characters involved in the conversation using the Javanese language. The use of the Javanese language made it easier for them to discover the meaning of their utterances since all participants were the people of Harjosari Village. The dialogue showed that Bambang and Banyu asked Ki Saptadi about the reason for the ritual failure. They were curious if there was a step that was missed or if there was a step that was not quite right. The appearance of Nyi Misni and her screaming to give the true answer to the unsuccessful ritual showed Nyi Misni's masculinity. Assertive features were shown by Nyi Misni by unceremoniously saying that the victim is the wrong person. This feature was emphasized by shouting at the men after violently bursting out of the door. Furthermore, another feature shown by Nyi Misni was domination. It was shown by the way how she delivered the information suddenly, loudly, and shortly to answer Bambang and Banyu's questions. The domination was also shown by her gesture of leaning forward to imply the message straightforwardly that the men have to find the right person right away. Knowing that there was a village chief in the conversation, Nyi Misni still did not politely approach those men, instead shouting to silence their confusion about the failure. Nyi Misni's domination and assertive interaction confirmed her position in the situation. The decision to provide important information to all participants including Ki Saptadi, the head of the village, showed that she was the one who takes a role as a controller in conducting the ritual.

Another Javanese woman character who showed domination and assertiveness as masculine traits is Dasiyah. Dasiyah is a Javanese women character in Kamila Andini's "Gadis Kretek" Netflix series. The domination is shown through her position as a manager-in-charge of her father's cigarette company. Most of the time, she had made executive decisions to overcome issues that were established in the company. Her fluency in speaking her mind over men showed her assertiveness (Rizky, A.A., et.al.: 2024). Based on the explanation, Nyi Misni as well as Dasiyah who are assertive and dominant have shown female masculinity over men in achieving their mission. Nyi Misni's mission is to find the right person to be sacrificed, on the other hand, Dasiyah's mission is to make her father's cigarette company the best one.

Data 3; Timestamp 1:37:22 – 1:37:42

The dialog occurred when the sacrifice was conducted. This situation happened when Maya was caught by the villagers, and finally tied up and hung upside down. Eventually, Maya knew the fact that she was Ki Saptadi's biological daughter. Before anything worse could happen to her, Maya quickly reveals who she is. She talked directly to Ki Saptadi, her biological father. Hearing that, Ki Saptadi who did not know this information was shocked. Hearing the fact, Nyi Misni answered in a loud and trembling voice. The clearer conversation can be seen below.

- Maya : Pak tolong... Saya anak Bapak.
Ki Saptadi : Kamu bilang apa?

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- Maya : Saya anak Bapak. Saya tahu semua, saya anak bapak. Anak Bapak dan Nyai Shinta. Bapak dibikin lupa sama Mbah.
- Nyi Misni : **Ojo dirungu'e!**
- Maya : Sir, help me please.... I'm your daughter
- Ki Saptadi : What did you just say?
- Maya : I'm your daughter. I knew all, I am your daughter. The daughter of you and Nyai Shinta. Granma has made you forget everything
- Nyi Misni : Don't listen to her!**

The dialogue uttered by Nyi Misni in the Javanese language has the aim of confirming her intentions to the speech partner to cover the facts. Nyi Misni acted assertively using short sentences that served as an order to Ki Saptadi. She intended to command Ki Saptadi not to believe all the facts revealed by Maya. Furthermore, with short sentences, *Ojo dirungu'e!* Nyi Misni showed Ki Saptadi a dominant trait, that with such effective sentences, she wanted Ki Saptadi to follow her order. Then, Nyi Misni's intention was emphasized in a firm and trembling voice. It is supported by Nyi Misni's firm and grimed face in giving a strong intention of what she says about forgetting what Ki Saptadi had heard.

The sentence delivered by Nyi Misni in the utterance was direct, ungrammatical, and imperative. The intention of delivering the sentence is pushed by urgency she could not deliver a complete sentence. She created an order for Ki Saptadi not to listen to the facts. Further, Nyi Misni convinced herself that her order would be followed. This was happening since the interaction carried out by Nyi Misni put herself as a dominant mother for him. The directness shown by Nyi Misni also validated the mother-son relationship between them. Therefore, the illocutionary act performed by Nyi Misni is ordering. Thus, the utterance implies what needed to be done and not, and what should be heard and not was all based on Nyi Misni's utterances. It was also triggered by Nyi Misni's concern that she would lose the only son she ever had. The urgent situation faced by Nyi Misni shows her dominancy, assertiveness, and directness as the masculine traits symbolized by short, ungrammatical, and direct utterances.

Nyi Misni's assertiveness is also shown by another Javanese woman character in Kamila Andini's "Before, Now, and Then (Nana)" (2022) film, named Dais. She was assertive in showing her disagreement with the convention that women have to maintain long hair to show their beauty. Protesting that Dais loudly spoke to her mother that she wanted to have her hair cut (Pujiastuti, K., 2024:58). The assertiveness of both Javanese characters, indeed showed an obvious female masculinity toward something they disagree with.

CONCLUSION

From the analysis of the three data above, it can be concluded that Nyi Misni exhibits a form and meaning as an act of female masculinity in some masculine features. These features are shown by Nyi Misni in interacting with other characters and it is emphasized by the gesture and facial expression shown with firm and no expression in her face. The utterance that is delivered in imperative and informative sentences is direct but the intention is not so. Further, the interaction sometimes is implemented directly by using short and ungrammatical phrases and sentences based on the urgency of the situation faced. The sentence delivered by Nyi Misni does not directly show the intention, yet it has another meaning which is shown by the illocutionary forces. These intentions were delivered since Nyi Misni's intention was not only for her benefit alone but for a greater purpose. They are to protect her only son, Ki Saptadi, and save the villagers from the curse that happened upon them for so many years. Moreover, the interactions that Nyi Misni made with her hearers were delivered in the Javanese language to make it easier for them to understand her intentions. Thus, it can be concluded that Nyi Misni's utterances have layers of meaning that function to provide additional information to the interlocutor, instruct the interlocutor, and reveal the truth; although on the other hand, Nyi Misni also keeps a big secret related to the status of several figures who are close-related. In her social representation, Nyi Misni is a depiction of a Javanese woman and a mother in general who thinks that all decisions she makes are the best decisions for Ki Saptadi, her son even though some of her intentions do not successfully work. The masculine traits performed by Nyi Misni is undoubtedly a validation of Javanese women's resistance to the patriarchal system. Moreover, the masculine traits exposed by Nyi Misni as a Javanese woman character in the film are validated in other Javanese women characters: Kartini in Hanung Barhmantyo's "Kartini" (2017); Dasiyah in Kamila Andini's "Gadis Kretek" (2023); and Kamila Andini's (Before, Now, and Then (Nana))" (2022). Thus, by acknowledging their position in the societal area, Javanese women gradually establish their potential which is embodied by the masculinity traits to serve their goals. This research implies the empowerment of women in general, and Javanese women in particular, to utilize their potential rightfully in the society where they live. The realization of female masculinity embodied by their masculine traits gradually brings any change in women stereotyping, especially Javanese women. Furthermore, the realization hopefully changes patriarchal society's paradigm on how they always practice their suppression of women. As this research is very limited to Javanese women, future researchers are expected to expand similar research to other regions of Indonesia, particularly the world. Culturally speaking, every woman in every particular area has their way of performing their masculinity traits. It is a comparable study that led to the diversity of female masculinity characteristics embodied by masculinity traits performed by women worldwide.

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