

Negosiasi subjektivitas perempuan dalam empat film Jane Austen = Negotiations of female subjectivity in four Jane Austen's films / Ni Komang Arie Suwastini

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Abstrak

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Penelitian ini membahas framing dalam empat film yang diadaptasi dari novel-novel Jane Austen dalam struktur naratif mainstream Hollywood bergenre period movie dari tahun 1995 hingga 2005. Pembahasan ditujukan untuk mengungkapkan pemanfaatan framing dalam keempat film tersebut untuk mengartikulasikan kembali konsep femininitas, domestisitas, dan seksualitas perempuan dalam perspektif posfeminisme yang menjadi konteks keempat film tersebut. Dengan memadukan teori tatapan dan kenikmatan visual dari Mulvey (1975) dan teori kekuasaan dari Foucault (1978), penelitian ini mengajukan konsep negosiasi tatapan sebagai relasi kuasa yang memungkinkan setiap pihak yang terlibat dalam relasi kuasa tersebut untuk berpartisipasi baik sebagai penatap maupun sebagai objek tatapan secara bersamaan dan berkesinambungan dalam sebuah dinamika yang tak pernah berhenti. Penelitian ini juga mengajukan konsep negosiasi subjektivitas sebagai hasil dari persinggungan antara (pos)feminisme dengan teori kekuasaan Foucault (1978). Konsep negosiasi subjektivitas ini melihat adanya kesempatan bagi perempuan untuk memanfaatkan subordinasi perempuan dalam relasi kuasa patriarkis dengan berpartisipasi secara aktif dalam relasi kuasa tersebut dengan berbekal kesigapan untuk beradaptasi dan bertransformasi secara strategis sesuai dengan perubahan-perubahan dalam dinamika relasi kuasa itu sendiri. Dengan dua konsep ini, penelitian ini menemukan bahwa negosiasi menjadi strategi yang sangat mumpuni untuk mendukung subjektivitas perempuan dalam mengartikulasikan femininitas, domestisitas dan seksualitas. Strategi ini mengajak perempuan untuk selalu mencari kesempatan untuk melakukan resistensi ataupun bertahan dalam represi patriarkis yang menekannya, baik melalui konfrontasi, konsiliasi, ataupun sikap mengalah, tergantung pada tuntutan dinamika relasi kuasa tempatnya berada.

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ABSTRACT

The present study was aimed at revealing the use of framing in four films adapted from Jane Austen's novels in Hollywood mainstream narrative cinema from 1995 to 2005 for articulating concepts of femininity, domesticity and female sexuality in the context of postfeminism that becomes the backdrop of the four movies. Combining Mulvey's theory of the look and visual pleasure (1975) with the concept of negotiation in Foucault's theory of power (1978), the present study proposed the concept of "negotiation of the look" which maintains the look as power relations, allowing all parties to participate as the subjects of the gaze and the objects of the gaze in a simultaneous and consecutive dynamics. The present study also proposed the concept of negotiating subject resulting from the intersection of (post)feminism with Foucault's theory of power, maintaining women can ride the imbalance of the patriarchal relations they are in by participating actively, adeptly, tacitly, and strategically in these relations while always being attentive and knowledgeable about the dynamic of the power relations. With the two concepts, the present study

revealed negotiation as an important strategy in the articulation of femininity, domesticity and female sexuality for supporting women's articulations of subjectivity. Demanding women to be vigilant about their contexts, this strategy solicits possibilities for resistance and resilience, through confrontation, conciliation or compliance, depending on the demands of the dynamic of the power relations.

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