

ABSTRACT

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In the movie of Tenggelamnya Kapal Van Der Wijck's, matrilineal concept of Minangkabau culture caused the minang women are on an equal status with Minangkabau men. The matrilineal concept, which is shown in the film, was not in line with adopted government insight namely patriarchy. It led the position of women in Minangkabau have not been dominant in society. In this case, the concept of patriarchy is still poured in the Tenggelamnya Kapal Van Der Wijck's film. Therefore, it evokes some questions regarding to the Minangkabau culture in the Tenggelamnya Kapal Van Der Wijck's film when is observed from the feminism prespective. Apart from representation of Minangkabau culture, the questions also seem to representation of feminism. This study focuses on the representations of the Tenggelamnya Kapal Van Der Wijck's film in particular mise en scene, cinematography and dialouge which are parts of the cinematic elements forming the film. This research uses a descriptive qualitative research method. Data were obtained through primary data, that is Tenggelamnya Kapal Van Der Wijck's Film, and secondary data comes from books, journals, interviews, and websites. Analysis is then conducted by using Roland Barthes semiotic system, which is the second level of meaning (denotative-connotative). As for the analysis outcomes of this study is the film of Tenggelamnya Kapal Van Der Wijck's interprets the matrilineal Minagkabau culture by representation way of Anggo Tango, Sahino Samalu, Sikapuang Sajinjing, Saiyo sakato. These cultures exist a representation of liberal feminism in the 18th Century and 19th century which are represented through local costums.

Key words: Representation, Feminism, Film.