

Foucault's Docile Bodies Perspective: The Figure of Seniwati's Feminism in the *Wido* Documentary Film

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Abstract

Discussion of docile bodies has been absent in film analysis. Most research is attracted to study gender representation in which women are frequently underrepresented. Thus, this study aims to examine the documentary film of *Wido*, a female artist, through Michel Foucault's theory of docility. This research is attracted to *Widowati*'s narration as a Javanese woman artist who must be able to manage between her profession as an artist and a housewife respectfully. The data are the narration and scenes of *Wido* as both a female artist and a housewife in the documentary movie "*Wido*". All data obtained are analysed textually, applying Foucault's notion of docile bodies. The research argues that the representation of *Wido* challenges the notion of docile bodies. Despite *Widowati* still glorifying her domestic roles, the feminine prescription of which women should be responsible for domestic chores, she subsequently exchanges the domestic responsibility with her husband to work in public as an artist. She also acknowledges that she is the family's breadwinner without diminishing her husband's primary responsibility as the head of the family. The fluidity of gender roles she performs contradicts the notion of docile bodies in which women are always taught and supervised to glorify their femininity.

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Introduction

Women and men should have equal rights, responsibilities, opportunities, and positions with men in the family, community (village scope), Nation, and state, all fields related to development. In addition, women should also share a similar obligation to earn a living along with their husbands since the income combination provides subsidiary household needs. Subsequently, breadwinners are no longer the responsibility of men (masculine), and doing household chores is not always the women's (feminine) (Adhtiya,

2015). However, the disciplinary practice of the body engenders the docile bodies of women putting women in a powerless position.

Cultures have prescribed different gender roles between men and women, naturally following their different bodies and anatomic functions. Gender is outwardly different from sex. Gender is the rights, attitudes, responsibilities, roles, functions, and behaviours inherent in women and men due to sociocultural formation (the environment where the individual was born and raised). Therefore, gender has always been problematic in many countries. The unequal position and power of men and women in societies lead to the birth of feminism.

Feminism is not a single movement. It develops into many forms and variations in responses to problems specific to a particular time, place, and culture. It always starts from a premise of oppression, a sense of injustice, and exploitation experienced by a marginal group. Women are mostly the victim of oppression, although their experiences contextually vary. They share a similar spirit to fight against equality, legality, rights, and freedom to choose their own life (Nisa & Nugroho, 2019). Complexities of women's experiences produce different theoretical frameworks to appropriate their voices for fighting against equality.

Many theories are developed from taking into account of Foucault's notion of docile bodies: bodies that are always under constant surveillance. Although modern women experience less regulation on the confinement of the body, it does not mean that women should not restrict their chastity or modesty. Instead, normative femininity becomes stronger and stronger to constrain women in the form of self-surveillance (Bartky, 1997). For feminist theorists, Foucault's literature on submissive bodies and his theories on subjectivity and power have had a significant impact. Many feminist scholarly works interact with his work and analyse power and the female experience from a Foucauldian perspective. Moreover, Mellamphy & Mellamphy (2005) have stated that:

"it is always the body that is at issue — the body and its forces, their utility and their docility, their distribution and their submission [...]. The body is [...] directly involved in a political field [...]. This political investment of the body is bound up in accordance with complex reciprocal relations, with its economic use; it is largely as a force of production that the body is invested with relations of power and domination [...] the body becomes a useful force only if it [is] both a productive and subjected body." (Mellamphy & Mellamphy, 2005)

The body can be a force when it is productive and not subordinated. Organisms are also directly related to the political sphere because power relations influence the body to be invested, marked, trained, enforced, or carried out other tasks. The body system is also directly related to the economy, considering its productivity and valuability. However, making the body work productively, helpfully, or efficiently is difficult if the underlying system or state of forces does not capture it (Santoso et al., 2015). Foucault has also said that disciplining the body aims to form an obedient body that can be controlled, utilised, changed, perfected, and maximised in its use. Docile bodies are also likened to productive bodies.

It has been a general opinion that women are always considered weak, which creates different roles between women and men. Indonesia also applies the patriarchal paradigm, where men, both structurally and functionally, still dominate aspects of work in the public space. Meanwhile, women are positioned in domestic spaces with the main responsibilities of caring for the household, serving their husbands, and looking after

their children. Failure to do so could lead to social punishment ranging from receiving negative judgment to being alienated. Although modernity and current demands have given wide space for women to be active in public, there are still some aspects in which women can play a significant role but with receiving some condemnation. Performing traditional arts is one of the public professions which needs women's contribution to participate actively along with men, although some people question the morality of the traditional artist.

Advances in technology can be used to preserve and document Javanese cultural performing arts in audio-visual form. A film is one of the modern media that can preserve and document performing arts through some adjusted performance elements. The documentary film is a medium for the director to create and package a subject, either an individual or an event, into audio-visual based on researched data and facts. Documentary films can display and present reality based on objective facts and have existential and essential values. A British film director and critic, John Grierson, defines a documentary as an innovative and creative way to represent reality (Utami, 2010). So this research attempts to observe a documentary film entitled *Wido*, which depicts the real life of a Javanese artist in the city of Magelang, Central Java.

The film is a communication manifestation of today's popular mass media, which can play a role in the audience's construction of social reality, especially concerning gender. Sexual representation in films can shape a new culture and thinking structure from society's perspective. Of course, this cannot be separated from the media's and its stakeholders' power. A commercial, documentary, or alternative film can portray gender issues. However, feminist media scholars question the neutrality of gender representation in media. They believe that the media tend to take a side with society's stereotypes, so the embodiment of gender tends to be often seen as a distorted picture of reality (Habsari et al., 2011). Commercial cinemas are often reluctant to take the position of the marginal groups since the power to determine the contents is under the industry. Following Foucault, taking into account the domination of power is essential in studying representation because the power owner determines and constructs the existence of reality subjectively, often putting women as the object of the male gaze (Mufarihah, 2019). However, such a premise needs to be critically examined in documentary film, adding another consideration: the documentary film is also an alternative film produced outside the film industry.

Research on gender representation in films has previously been conducted by Wijaya & Firmanto (2021) to study the film *Tilik*. This research reveals that *Tilik* perpetuates gender stereotypes by emphasising a particular gender on hegemonic position (Wijaya & Firmanto, 2021). Meanwhile, Nisa & Nugroho's (2019) research discusses feminism in the Korean drama film *My ID*. This study aims to understand the feminist message in the realm of representation, reality, and ideology. The results of this study indicate that the values of feminism exist at the level of reality through the codes of expression, clothing, speech, and gestures. At the level of representation, the importance of feminism can be seen through film techniques, dialogues, actions, and character traits. At the ideological level, feminist values are represented by existentialist feminism (women are considered to have no definition of existence) and liberal feminism (women have the same position and right to promote themselves as men) (Nisa & Nugroho, 2019).

Unlike the two studies focusing on film, Adhtiya (2015) examines the topic of docile bodies in Javanese family customs. This study aims to critically study the idea of the Javanese family from a cultural studies perspective, originating from the thoughts of

Stuart Hall, Michel Foucault, Raymond Williams, and Antonio Gramsci, who were essential figures in cultural studies scholarship development. Since class struggle is a critical issue in studying culture, this research problematises family values in Javanese culture (Adhtiya, 2015). Rather than taking patrilineal as the organ governing rules and behaviour for granted, this research examines the idea of difference and equality between the sexes. By taking up such issues, the research argues that men are not much better off than women.

Subsequent research on docile bodies was also conducted by Bella (2019). It examines how women's bodies are visualised in the media. The influence of power operates through the texts and images in advertisements for Giv White Mutiara soap, which are dominated by the portrayals of women's bodies. The study has found that women's bodies are the main targets of consumer attention, thus they are utilised to increase sales and advertising authorities. The media also seem to be racist, presenting a comparison of the skin color of two women, undermining women of color as not beautiful. The hegemony of the white body in Giv soap advertisements has succeeded in embedding the concept of beauty standards in the media version (Bella, 2019).

Meanwhile, this research is attracted to examine the docility of a female performer in the documentary film *Wido*. Combining the concept of the portrayal of women in media and the notion of women's docility, especially in public spaces, the research attempts to argue that a female performer could experience double ideas of docility. Women should submit to social and cultural values, putting her docile body under surveillance by the community, society, and their selves. It raises questions about whether the female figure can adjust the surveillance of her body to meet her self-goal and achievement. Modernity has shifted women's regulation of the body, giving less restriction to be mobile in public, however not all women can adjust social control to suit their situational self.

Wido (2019) is a documentary film produced by Montase Film Independen Yogyakarta that captures the life of a female artist named Widowati. The issue brought up is Widowati's ups and downs in living her life as a multi-talented artist who has to divide her time between her career, household life, and her social environment (Prastiningrum, 2019). The documentary film *Wido* triggers us to study how Widowati, a female artist, negotiates her docile body. As a female artist, Widowati's body is constantly under surveillance through patriarchal control of her feminine body or her self-surveillance as her consciousness to please. This study intends to reveal the feminism practiced by a Javanese artist through the perspective of docile bodies in *Wido*. It is hoped that feminist activists and the general public can see how the role of a female artist is not only focused on masak (cooking in the kitchen), macak (dressing up), and manak (giving birth). But they can also work, create, socialise and maximise their potential what they can do. Therefore, research is needed to address the problem of docile bodies on women's bodies from a documentary film. In the end, research on docile bodies in the figure of a female artist in *Wido*'s film to answer whether Widowati's body can negotiate with a docile body. What role does Widowati play both in the domestic sphere and also in the public sphere?

Methods

This research applies textual analysis to examine the documentary film *Wido* as the object of the study. The film was obtained directly from Himawan Pratista, the founder of Montase Film Independen in Yogyakarta (Montase Film Independen, 2022), although audiences can watch this film for free through Youtube channel (film link at

<https://www.youtube.com/watch?v=6ZEUeYBjbIg>). The data are Wido's narration of her life as a female artist and some scenes which portrays the docility of Wido's body.

To analyse the docile bodies of a female artist, the research applies semiotic theory to interpret Wido's narration of her life and the scenes of her performance that connote the confinement of Wido's body under the patriarchal values of a female performer and her domestic roles. To obtain the data, the researchers watch the film repeatedly and pay attention to how Widowati narrates her struggle to manage her profession as a female artist and her responsibility as a housewife and mother. It also scrutinises some scenes that emphasise Widowati's performance to determine whether female bodies are treated in socially and historically particular ways. Foucault describes the art of distributions (the distribution of individuals in space), the control of activity, the organisation of genes (the organisation principles of progression or capitalising time), and the composition of forces (the productive power of combining forces, the power of social labour, cooperation). The conclusion is drawn after examining whether Widowati can negotiate or resist patriarchal values disciplining her in public or domestic spheres.

Results and Discussion

Synopsis and *mise-en-scene* in the film *Wido*



Figure 1. Footage of the film *Wido* – Widowati as a Javanese artist. Source: Montase Film Independen Database, 2022.

Wido tells the story of a formidable female artist named Widowati (see figure 1). She is a multi-talented artist who lives in Magelang, Central Java. She uses her traditional artistic skills, ranging from the arts of *Campursari*, *Ketoprak*, *Sinden*, dancing, teaching, and so on, to support the family economy. This documentary shows the ups and downs and the daily life of a Javanese artist struggling to teach and care for Javanese culture. It happens because the next generation is increasingly scarce, and many forget their traditional cultural arts due to changing times (Montase Film Productions, 2019).

Theme of film

In general, the film *Wido* has the theme of biographical documentaries, which tell more about the subject's character or a feeling. The main issues chosen are usually well-known or specific societal figures (Ririsaci, 2018). The existence of a topic must have particular

measurements, uniqueness, and reasons that make it enjoyable to document. The director, Dewi Prastiningrum, describes Widowati in the film as a tough woman who is involved in the art world as a multi-talented artist. Apart from being an artist, Widowati is also a woman who loves preserving culture by teaching dance and still carrying out her obligations as a housewife at home.

The primary setting of the film

Widowati lives in Kapuhan village, Sawangan sub-district, Magelang Regency, Central Java. This area (around Magelang district, such as Grabag, Pakis, Ngablak, Borobudur, Salam, Shaman to Muntilan) is still synonymous with various kinds of local Javanese arts such as *Tayuban*, *Campursari*, and *Kethoprak* (Warisan Budaya Tak Benda: Ketoprak, 2013). Figure 2 shows Widowati performing a *Campursari* at a wedding celebration in Musuk village, Boyolali.



Figure 2. Footage of the film *Wido – Widowati* performing a *Campursari* in Musuk, Boyolali. Source: Montase Film Independen Database, 2022.

The documentary *Wido* depicts the subject as making a living by performing traditional performances from one stage to another, with an average performance of three times a week. Her dressing up also varies, according to request of the host/organiser who invites her (*tanggapan*).

Characters and Costumes



Figure 3. Footage of the film *Wido – Widowati* plays Kethoprak in Muntilan, Magelang. Source: Montase Film Independen Database, 2022.

Since the film is about the survival of the traditional female artist in the modern era, the scenes portraying Widowati as a female artist take the situation of Widowati during her performances. Thus, many scenes present Widowati in *Kebaya* as a traditional dress worn as a top dress. The heritage of *Kebaya* fashion in the archipelago has existed for hundreds of years and has been worn for generations. To strengthen the impression of regionalism and femininity, *Kebaya* can be combined with other Indonesian traditions such as weaving, *Batik* cloth, *Songket*, etc. (Tradisi Kebaya, 2022).

Figure 3 shows the performance of Widowati and *sanggar Kethoprak* Merbabu Budaya in Muntilan, Magelang, Central Java. All performers were traditional Javanese noble costumes in the palace. There are many variations of noble costumes, with some showing off the upper part of male and female bodies. However, wearing such costumes were only for some formal occasion. In daily life, men and women wore costumes covering the whole body from neck to toe. Compared to the past, traditional female costumes have been modified following modern costumes. Following the dogma that women are scrutinised under patriarchal norms positioning women as the object of the male gaze, traditional women's costumes are modified to follow the curve of the body. Such norms have been innate in women's minds creating self-surveillance.

Music

Javanese music and instruments have many variations, which depend on the performance and occasion, such as for the performance of *Wayang* (the puppet show), *Kethoprak* (traditional drama), *Tayub* (social dance), *Campursari* (a combination of pentatonic and diatonic music). In all performances, they need female singers (*waranggana*). On most occasions, female singers rarely stood up, performing themselves in front of audiences. It differs from *Kethoprak* or *Wayang*, which need female performers to act as certain characters. Meanwhile, in *Tayub*, female performers (*ledhek*) dance individually on the stage. Once the dance is over, they could invite male audiences to dance with them (*ngibing*). The male guests who receive *sampur* (long scarf) could go to the stage and dance with the *ledhek* (Sudarsih, 2011).



Figure 4. Footage of the film *Wido* – Widowati performs *Tayub* tradition in Sawangan, Magelang. Source: Montase Film Independen Database, 2022.

Figure 4 shows Widowati and another female performer singing in *Tayub* tradition for the anniversary of Batur village, Sawangan, Magelang. Compared to the past performance of *Tayub* in which different female artists performed singing and dancing, the scene of

Widowati singing shows the modification of the performances. The differences were in the costume style Widowati was wearing. The past Tayub dancers wore a costume showing off the upper part of the body, while Widowati was wearing *Kebaya* and *Jarik*. Although the costumes cover the whole body, it still accentuates the curve of the female body. The costume modification in performing *Tayub* could mean that Widowati attempts to reject the myth of *ledhek* as a covered prostitute and produce an image of a professional traditional artist. When Widowati mentions that performance is her profession, she acclaims her active participation in the public domain.

Docile Bodies of Javanese women artist

Foucault has argued that the body is docile because it should obey predetermined rules through a series of compliance. Foucault believes that discipline is not the implementation of the will by coercion of others but the implementation of choice on one's own will (Hardiansyah, 2012). With this discipline, the body can be controlled and automatically directed so that the obedient body follows the control system (Maryanti et al., 2017). Likewise, women are positioned as subjects whose bodies are controlled in the cultural structure of society: in this case, the Javanese community. Quoting Foucault's statement (1984) in his book, states that;

"The body is the inscribed surface of events (traced by language and dissolved by ideas), the locus of a dissociated self (adopting the illusion of a substantial unity), and a volume in perpetual disintegration. Genealogy as an analysis of descent, is thus situated within the articulation of the body and history. Its task is to expose a body totally imprinted by history and the processes of history's destruction of the body." (Foucault, 1984: 83).

From his statement, the body is influenced by historical events triggered by discourse. History, body, and discourse are the aspects that genealogists have to look up. However, the relationship between the elements and the procedural requirements related to them have a unique structure. It can change according to the discourse and context of the era. The fact that power dynamics shape the body does not necessarily mean that the body is entirely or consistently predetermined. While Foucault describes the body as "docile" in its role as a reflection or projection of the prevailing discourse, he emphasises that the constructed body is not entirely incapable of resisting or challenging certain aspects (if not all) of that discourse's demands (Cahill, 2000).

The portrayal of Widowati performing different traditional performances with her bold make-up and *Kebaya* accentuating the curve of the female body shows how Widowati obeys the discourses of female performers. Once a woman chooses a profession as a female performer, she should agree that her body no longer belongs to herself. Through a series of processes of being controlled, which Foucault called a practice (Foucault, 1991: 155), female performers submit their freedom to choose their own style; rather, they tend to follow the trends in society. Widowati has also experienced such a process. To satisfy the public demands for female performers, Widowati has to learn from senior artists with expertise of the field to understand what the public wants from them. They should follow some standards (*pakem*) of appearing on a stage and make some adjustments when needed. For Widowati who wants to create an image of a female performer as a profession, the adjustment of performing the body on a stage is needed to confront the myth of female performers as covered prostitutes. Wearing modified *Kebaya* could give two messages of glorifying traditional costumes and rejecting the notion of the consumable of the female body performers. In adjusting, from the documentary of

Widowati performances, she has changed the seducing facial expressions, formerly found in the past *ledhek*, to firm and formal facial expressions to show her seriousness in her profession.

Foucault also mentions hierarchy where, which is not the same as status. By viewing discursive formation as an attempt to achieve progress, categories can be arranged according to their success in reaching a more progressive state without ever actually getting there (Foucault, 1991: 160). The benefit is that subjectivity over the body is carried out continuously, making them "obey" but far more effective (Hestad, 2008). According to Foucault, the body being socially constructed through power dynamics does not automatically make it powerless. In fact, the body's capacity to resist specific manifestations of power results from the existence of power itself (Cahill, 2000).

The hierarchy of female artists is based on their popularity and the number of *tanggapan* (invitations to perform) they get. Although for Foucault, hierarchy is not similar to status, the popularities of the performers are categorised to create the regulation of the body. In order to succeed, the female performers discipline their bodies to obey the regulations. They do self-surveillance and self-categorising of their body to achieve social expectations. They are critical of their make-up or the *Kebaya* they are wearing to gain audiences' applause. Their body is subjective to their-self since the exchange of their self-disciplining is the accumulation of material wealth, which is also a manifestation of acquiring power. Such perspectives are inherited.



Figure 5. Footage of the film *Wido* – Widowati is teaching dancing in class. Source: Montase Film Independen Database, 2022.

Intending to create an image of a female artist as a profession, Widowati also teaches traditional dancing to children. Despite the low popularity of traditional performers, Widowati has a mission to preserve traditional performances as cultural identity. Widowati's subjectivity transforming the docility of female performers, which should obey social expectations, to a traditional artist with the main intention of preserving tradition could be interpreted as her second subjectivity (see Foucault, 1984). Her intention is no longer docile since it is a part of the Nation's mission to glorify traditions. What Widowati has done can be interpreted as an expression of gender equality. There is not much accumulation of material wealth in teaching traditional dance in elementary school. So, it cannot be said as the act of exchanging material wealth because women leave their domestic space to work to earn subsidiary income. She feels responsible for continuing traditional performances, especially to maintain their existence surrounded by audiences who prefer to consume modern performances.

Women's docility initially is to discipline women's social bodies to be confined to domestic spheres. Women's place is at home with the sole responsibility of doing household chores. The Javanese family underlines the different roles of husbands and wives in which the primary role of husbands is the head of the family and the breadwinner. Over time, the separation of roles becomes blurry. Western lifestyles have forced families to make some adjustments. Women's subsidiary income has been negotiated since the accumulation of material wealth is more important. Such a situation produces gender fluidity in the domestic sphere.



Figure 6. Footage of the film *Wido* – Widowati plays a housewife. Source: Montase Film Independen Database, 2022.

In the film *Wido* (see Figure 6), Widowati cares for her baby. It depicts the figure of a woman as a mother. Even though Widowati acts as a mother at home, she manages to negotiate with her husband by sharing tasks such as cleaning the house and caring for the children. In line with Butler's (1988) view, gender is not an innate and fixed characteristic of an individual. Instead, it is a product of social construction continuously being created and replicated through repeated actions and behaviours. She also argues that gender is not an inherent quality but something we actively do. These performances are formed and preserved by various customs and norms of society (Butler, 1988). The portrayal of Widowati is not a representation of women in Indonesia. Although Javanese culture has been well-known for gender fluidity in Western scholarship, the New Order era, with the Nation's guidelines to position women as wives, mothers, and subsidiary earners, has forced many families to adopt such ideology. However, Widowati does not follow the ideology, which has been well-established for 32 years of the regime power. As a traditional performer living in a village, she has learned that men and women can exchange duties for more important goals. Both the first and second subjectivity of Widowati to the docility of women's body are documented through some visualities of her exchange roles with her husband of doing domestic chores.

Besides focusing on household affairs, Widowati, a Javanese female artist, also appears in the public sphere. By appearing in various art performances, his skill in body sports and his love for preserving Javanese art are manifestations of a docile body. This obedient body discipline triggers gender equality, where women are no longer looked down upon and weak. However, women can also help the family economy by meeting household needs. This is where Widowati's ambiguity arises, where in the domestic sphere, she still plays the role of a mother figure; on the other hand, she has to work to supplement her family's income in the public sphere.

Resisting docility, liberating body



Figure 7. Footage of the film *Wido* – Widowati told the story of sexual harassment on stage. Source: Montase Film Independen Database, 2022.

Gender is a cultural concept labeled to a person because he was born of a specific sex. Cultural processes also influence different stereotypes of women and men. Gender in the agenda of contemporary feminism focuses more on women's participation in the world of work, equal rights, or sexual freedom. Feminism aims to fight for dignity and equality between men and women. In addition, they also fight for freedom to control their bodies and lives, both inside and outside the home (Dalimoenthe, 2021). The focus, core, and foremost goal of the current feminist movement is women's freedom in managing life both in public spaces (in society) and the domestic sphere (in the household).

Figure 7, *Widowati* shows Widowati performing *Tayub* and dancing with a male counterpart on the stage. As mentioned, the *Tayub* dancer provides a myth of a covered prostitute. Thus, it is not shocking when Widowati gets sexual harassment while dancing with a male counterpart. To reject an unacceptable attitude, Widowati should play wisely to declare that dancing is her formal profession which should be respected. The declaration to reject the docility of female bodies to obey the patriarchal values shows Widowati's liberation of her body. Despite showing off her body curve for public consumption, Widowati keeps her body away from being touched by other males. It illustrates her freedom of expression as an artist. In addition, there is an element of "obedience in her body", where she is indirectly "forced" to work to increase income in the family. The concept of "resisting docility, liberating the body" centers around challenging societal norms that control and discipline the body, emphasising the importance of resistance and autonomy. "Docility" refers to compliance and submission to external forces that shape identities and behaviours. "Liberating the body" involves breaking free from these constraints and expressing one's authentic self without fear of judgment (Cahill, 2000). This idea aligns with social movements like feminism, and body positivity, which advocate for inclusivity and empowerment. It encourages individuals to question and transcend limiting societal expectations, promoting self-empowerment and social transformation.

Working in the art world also carries various risks, including verbal and physical harassment on stage: especially for female performers. Widowati has also stated in the interview dialogue on this film as follows;

"I have been touched by a towel-towel (poked/touched by her sensitive organs) during the Kethoprak stage. How come you can't let go of hugging me? Did I step on his feet and also not be released? The art workers should be able to look after each other. If it's outside, that's fine, but if it's on the stage, 'spectacle can be a guide'." (Widowati in Prastiningrum, 2019)

Based on her statement, Widowati received harassment while performing. It indicates that women still experience indecent behaviour and that fellow artists should be able to respect one another. Cahill (2000) provide a statement regarding this phenomenon;

"Geographical areas which may be completely accessible to men are, for women, sites of possible (even likely) harassment, molestation, or rape...What is important in this comparison is that where women are encouraged or mandated to restrict their movement for safety's sake, the danger described is not to the body in general. That danger is almost always specifically sexualized... Women's individual restriction of their bodily movements reflect an attempt to deny unwanted sexual access, yet paradoxically this very denial serves to highlight their inherent accessibility." (Cahill, 2000)

The statement discusses harassment of women, where Widowati's gesture means that she steps on her opponent's foot; he must be able to react and immediately let go of her embrace. It is also used as the basis for joint learning, in which the role of women who work as artists must be given relevant legal protection. Widowati is a true illustration of the resistance to obedience, where she wants to be free to express herself as an artist and be treated well when performing in the public sphere. So it is essential to continue campaigning for the feminist movement and law enforcement against similar behaviour, bearing in mind that women are still used as "objects" of male satisfaction.

According to some Javanese people, appearances in public spaces are also unusual. It happened because it violated *toto kromo* (the rules and customs of life). Budiati (2010) in Putri & Nurhajati (2020) argues that the teachings of Javanese cultural values do not support the equal status of women in social life. Javanese women are only taught to marry, take care of children, serve their husbands, and do household chores, as well as other learning *unggah-ungguh* teachings (etiquette and politeness). Javanese women cannot freely realise and express themselves (Putri & Nurhajati, 2020).

Foucault also gives his views on this phenomenon;

"I am referring to what might be called the 'arts of existence'. What I mean by the phrase are those intentional and voluntary actions by which men not only set themselves rules of conduct, but also seek to transform themselves, to change themselves in their singular being." (Bearn, 2017)

This statement can be interpreted as a reference to the "art of being". Actions that are intentional and carried out voluntarily not only set rules of behaviour for themselves but are also considered an attempt to transform themselves into a single being that is free to determine attitudes and opinions.

Wido's film, which presents Widowati as the subject of a Javanese female artist, actually raises a different phenomenon. The emancipation movement's presence has changed the Indonesian people's thinking, especially the Javanese. Widowati is portrayed as a woman concerned with household affairs (domestic realm) and as a performer who brings Javanese art to the open space (public sphere). Apart from that, in household

activities, the position of Widowati's husband can also share roles in doing household chores (such as cooking, taking care of children, washing, and cleaning the house). It indicates that the assumption women can only *masak*, *macak*, and *manak* cannot be used as a standard at the level of household life in Javanese society today.

Negotiating docility

As contained in Javanese literary works of the 18th and 19th centuries, women have been given knowledge, education and insight, positioning themselves as individuals and socially. Literary works at that time were *Piwulang* in nature, which contained teachings on morals and noble values that could be used as guidelines for individuals and social life. The *Piwulang* fibres are written primarily for women, such as the *Candrarini* fibre, the *Wulang Estri* fibre, and the *Wulang Putri* fibre. These works contain the point of view of ethical and moral lessons for women. The purpose of writing is to reinforce the figures and models built in patriarchal Javanese culture (Saptandari, 2013).

Individuals or groups interact with established social power and norms while seeking ways to maintain agency and identity. "compliance" refers to adherence to and acceptance of the prevailing standards. In these negotiations, individuals or groups do not always reject all aspects of social norms (Cahill, 2000). Still, they try to find space for resistance and fulfilment of their rights within the existing structure. This can involve subtle resistance strategies, partial acceptance of current norms to avoid bad consequences, or creating supportive communities to maintain their identity and autonomy (Beattie, 2020). The concept of compliance negotiation encourages critical reflection on the ways people deal with dominant norms while trying to respect their agency and existence within the social structures that govern everyday life (Angel, 2019).

Wido's documentary is the same as Foucault's thought; This film shows Widowati, who is robust and tenacious in her stance, apart from being involved in the domestic sphere at home as a mother. Widowati can also be a performer of performing arts in public spaces. The body becomes an arena for the struggle for domination of power. The body, including women, is a private part of a person's life. Women's bodies are also in the public domain (social bodies).



Figure 8. Footage of the film *Wido* – Widowati and the social environment of the village community. Source: Montase Film Independen Database, 2022.

Figure 8 shows the figure of Widowati, who is gentle and polite when she gathers with her village neighbours. That is a manifestation of Javanese women that are commonly encountered in general. In the social realm, she cannot be separated from the environmental and social activities of the community. As a social creature, Widowati still finds time to mingle and do activities with other residents. She stated;

"...If there are activities such as arisan, PKK gatherings, they (the villagers) already know that I have to work outside the house. So you can't get together with the women, so they already know." (Widowati in Prastiningrum, 2019)

From Widowati's statement, it can be concluded that her villagers can understand her busy life outside the home, given her position as an artist. This shows that Widowati is a woman who can successfully negotiate with a docile body. She is not only proficient in the world of Javanese art, which she has loved since childhood but also looks harmonious in the social life of society.

Gender equality in *Wido's* film is only a tiny part of the picture shown by the small Widowati family. Unfortunately, Javanese women, in general, are still oppressed because of the robust patriarchal system, where men still dominate power in the household, both in the domestic and public spheres. So, Widowati is an example of a strong feminist movement in the era of society that must be used as inspiration for women and the next generation of Javanese artists.

Conclusion

The analysis results show that the figure of Widowati reflects the current Javanese female artist, whose persistence and tenacity in preserving Javanese culture to the broader community deserves appreciation. "An obedient body", disciplining, and transferring knowledge to the next generation of Javanese art is a process of implementing "reward and punishment".

The analysis results also show that the figure of Widowati in the film *Wido* is a concrete manifestation of a small number of Javanese female artists who live against male domination in the public sphere. Also, the erosion of the *toto kromo* rules of Javanese society still perpetuates the patriarchal system in the domestic sphere. Women are always considered to be subject to patriarchal laws and the Javanese household life, where women are only allowed to masak (cook), macak (dress up), manak (give birth), and lock themselves up in the house. Economic pressure and efforts to preserve Javanese culture are the primary triggers for Widowati in equalising the issue of feminism so that these "docile bodies" can be put to positive use, both in the domestic sphere and in the public sphere as an artist.

Wido's film is a documentary film that has elements of gender and feminist complexity in its narrative. This film is not only trivial and only raises the subject of women being exploited, but instead presents a figure who is tenacious, hardworking, and loves her art and culture. The simple background of social life does not mean that discrediting the culture looks small but instead makes Javanese art and culture meaningful. *Wido's* film encourages its viewers so that today's younger generation can emulate the figure of Widowati as a robust and tenacious feminist woman, both at home and in society at large.

Research on docile bodies and feminism in films still needs to be carried out by further researchers. That will add to and open horizons on the importance of mutual understanding and respect, both in the domestic and public spheres, especially those

living in a world of arts and culture (so that there is no discrimination between genders). With the increase in studies and research on film objects, it is hoped that multiliteracy in the current Society era will become more varied, inexpensive to consume, and easy to apply.

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