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**ANALYSIS OF GENDER DISCRIMINATION IN THE MOVIE  
TENGGELOMNYA KAPAL VAN DER WIJCK IN SOCIOLOGY  
PERSPECTIVE**

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**ABSTRACT**

This research aims to analyze gender discrimination in the film "Tenggelamnya Kapal Van Der Wijck" from the perspective of sociology and feminism studies. The movie, adapted from a novel by Buya Hamka, depicts a tragic love story in a social context full of patriarchal cultural values. Using a qualitative approach and content analysis method, this study identifies and explores the representation of gender discrimination in the film's narrative, characters and dialog. The results of the analysis show that the film displays various forms of gender discrimination, such as gender stereotypes, subordination of women, and social control over women. These findings are analyzed using the theory of radical feminism, which highlights the role of patriarchal structures and cultural norms in the oppression of women. This research concludes that "Tenggelamnya Kapal Van Der Wijck" not only reflects the social reality of its time, but also criticizes and raises awareness about the importance of gender equality. The results of this study are expected to contribute to the study of feminism in the media and increase understanding of the importance of fairer gender representation in the film industry.

**Keywords:** *Gender Discrimination, Film, Sociology, Feminism*

**ABSTRAK**

Penelitian ini bertujuan untuk menganalisis diskriminasi gender dalam film "Tenggelamnya Kapal Van Der Wijck" dari perspektif sosiologi dan studi feminisme. Film yang diadaptasi dari novel karya Buya Hamka ini menggambarkan kisah cinta tragis dalam konteks sosial yang sarat dengan nilai-nilai budaya patriarki. Menggunakan pendekatan kualitatif dan metode analisis konten, penelitian ini mengidentifikasi dan mengeksplorasi representasi diskriminasi gender dalam narasi, karakter, dan dialog film tersebut. Hasil analisis menunjukkan bahwa film ini menampilkan berbagai bentuk diskriminasi gender, seperti stereotip gender, subordinasi perempuan, dan kontrol sosial atas perempuan. Temuan ini dianalisis dengan menggunakan teori feminisme radikal, yang menyoroti peran struktur patriarki dan norma budaya dalam penindasan perempuan. Penelitian ini menyimpulkan bahwa "Tenggelamnya Kapal Van Der Wijck" tidak hanya mencerminkan realitas sosial pada masanya, tetapi juga mengkritisi dan meningkatkan kesadaran tentang pentingnya kesetaraan gender. Hasil penelitian ini diharapkan dapat memberikan kontribusi terhadap kajian feminisme dalam media dan meningkatkan pemahaman tentang pentingnya representasi gender yang lebih adil dalam industri film.

**Kata Kunci:** *Diskriminasi Gender, Film, Sosiologi, Feminisme*

## **INTRODUCTION**

Movies are cultural products that not only function as entertainment, but also reflect and shape social norms, including views on gender. One Indonesian movie that is interesting to study from a sociological perspective is "Tenggelamnya Kapal Van Der Wijck". The movie is adapted from a novel by Hamka and tells the tragic love story between Zainuddin and Hayati, set against the backdrop of Minangkabau customs during the Dutch colonial period. In addition to highlighting social and cultural dynamics, the film also presents complex and real gender representations, making it a relevant subject for gender discrimination analysis.

### **1. Research context**

Indonesia, a country with diverse cultures and customs, often faces challenges in achieving gender equality. Despite progress, gender discrimination remains a significant issue in society. Gender representations in the media, including films, play an important role in maintaining or challenging stereotypes and discriminatory practices. Therefore, analyzing gender representation in the film "Tenggelamnya Kapal Van Der Wijck" can provide deep insights into how gender was constructed and discriminated against in the context of Minangkabau culture during the Dutch colonial period.

2. The focus of this research is to identify gender representation in the characters and storyline, analyze the forms of gender discrimination shown in the film, and explain how the cultural and historical context affects the gender representation.

### **3. Theoretical Foundation**

This research will use feminist theory from a sociological perspective, particularly radical feminist theory that highlights how patriarchal structures affect gender relations in various aspects of life, including the media.

## **RESEARCH METHODS**

### **1. Research design**

This research uses a qualitative research design with a content analysis approach. This approach was chosen to enable researchers to explore the representation of gender discrimination in the film "Tenggelamnya Kapal Van Der Wijck". The focus of this design is to identify, analyze, and understand the various forms of gender discrimination presented in the film's narrative, characters, and dialogue, and how these aspects reflect and reinforce patriarchal structures from the perspectives of sociology and feminism.

### **2. Data Source**

The main data source in this research is the movie "Tenggelamnya Kapal Van Der Wijck" itself. The film is analyzed in depth to identify elements that show gender discrimination. In addition, researchers may also use additional data sources such as journal literature, books, and so on.

### **Research technique**

Using content analysis techniques, this technique is used to identify and analyze various elements in the film that reflect gender discrimination. Content analysis involves coding and categorizing elements such as dialogue, character actions, and storylines that are relevant to gender issues.

## **RESULTS AND DISCUSSION**

### **Results**

#### **Movie Synopsis Tenggelamnya Kapal Van Der Wijck**

In the 1930s, Zainuddin (Herjunot Ali) sails from Makassar to his father's hometown of Batipuh, Padang Panjang. There, he meets Hayati (Pevita Pearce), a beautiful girl from his tribe, and they fall in love. However, strong customs and traditions separate them. Because his mother is of Makassar descent and his

father is of Minang descent, Zainuddin is considered tribeless and is not recognized in the matrilineal Minang society. Meanwhile, Hayati was a well-mannered noble Minang woman. Zainuddin's proposal is rejected by Hayati's family, who prefers Aziz (Reza Rahadian), a rich and respected man. Disappointed, Zainuddin migrates to Java to start a new life and eventually becomes a famous writer. At the peak of his success, he reunites with Hayati, who is now with her husband Aziz. Their love story is tested again when Hayati returns to her hometown aboard the Van der Wijck, which later sinks. Before the sinking, Zainuddin learns that Hayati still loves him.

### **Theme Movie Tenggelamnya Kapal Van Der Wijck**

The theme in Hamka's "Tenggelamnya Kapal Van Der Wijck" is about true, sincere, and faithful love between a man and a woman who are hindered by the Minangkabau customary traditions that were very strict and discriminatory against other customs at that time, so that their love cannot be united and conveyed.

### **Figures And Characters**

The characters in Hamka's "Tenggelamnya Kapal Van Der Wijck" can be described as follows:

1. The main characters include Zainuddin, Hayati, Aziz, and Khadijah. Meanwhile, the subordinate characters consist of Base, Ahmad, and Muluk.
2. The characterizations of each character are:
  - a) Zainuddin - polite, kind, not greedy, and moody.
  - b) Hayati - good at being grateful and compassionate.
  - c) Khadijah - loud, likes to influence others, loves friends, and has a modern appearance.

d) Aziz - rude, often hurts his wife, irresponsible, likes to gamble, and likes to play with women.

e) Mak Base - affectionate, trustworthy, superstitious, and selfless.

f) Ahmad - obedient, willing to follow his brother's orders.

g) Muluk - sociable, a martial arts expert, and an encourager.

### **Gender Discrimination Analysis in Film**

In the movie *Tenggelamnya Kapal Van Der Wijck* that the author has watched, there are a lot of dialogues, facial expressions, scenes, behaviors in which gender and ethnic equality are discriminated against by the local Minangkabau community. This society is indeed a society that upholds culture, ethnicity, race, but is equal to them, based on the content of the movie. Zainuddin, the main character who is not native to Minangkabau, is never considered or even spoken to by his peers, except for his close relatives, even his close relatives look down on Zainuddin because he comes from a poor family, not native to Minangkabau. His friends insulted Zainuddin when he wanted to join them for a chat, but instead said he was not native to Minang, so there was no need to interfere. Not once or twice was she treated like that, in fact here it is not only feminism that occurs to Hayati, but the culture of gender discrimination against men and women who come from poor families. The climax of the movie is when Zainuddin regrets everything he said to Hayati, but unfortunately, Hayati died after the sinking of the Van Der Wijck Ship to Minangkabau. Their love story ends tragically, due to the customs that cruelly separate two people who love each other

### **Discussion**

**Dialogues on the strength of customs and the content of gender discrimination**



**Picture 1.** Scene Datuk opposes Zainuddin who is not a native Minang tribe

Source: [https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc\\_bxw6v](https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc_bxw6v)

In this scene, there is a serious dialog between Datuk or Elders who are Hayati's parents. Datuk strongly opposes the closeness between Hayati and Zainuddin, because Hayati is a native Minangkabau descendant who is still closely attached to customs and traditions, while Zainuddin is considered tribal, and is not suitable as a husband for Hayati. Hayati has tried to explain to the Elders about Zainuddin who is polite, well-mannered, kind, but the Elders don't care about that. He was steeped in Minangkabau customs, as in the tradition of their ancestors, if there was a man or woman whose origins were unclear, he or she was not suitable as a life partner. Hayati then cried, even when the Elder said he would expel Zainuddin from Batipuh. This was the condition of Feminism at that time, where women were completely bound to customs and traditions that made them helplessly submissive.



**Picture 2.** Scene of Hayati's Proposal Deliberation

Source: [https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc\\_bxw6v](https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc_bxw6v)

The scene is quite tense as Minangkabau officials and relatives deliberate to reach a consensus to accept one of the two suitors who want to marry Hayati, namely Aziz, and Zainuddin. Aziz was basically a descendant of noblemen who had clear origins, and was well established in his work, while Zainuddin was a descendant of Makassar whose Minangkabau roots were unclear. It was agreed by everyone present to choose Aziz as Hayati's future husband. Hayati's aunts did not agree because Hayati still loved Zainuddin, but one of the relatives snapped and did not accept that opinion. He went so far as to say something like 'It's better for Hayati to die than to embarrass her elders', which was quite a cruel sentence for an orphaned woman whose life was bound by the prevailing customs, she could not choose her own true love.



**Picture 3.** Hayati overhears a conversation with a high-ranking relative about her

Source: [https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc\\_bxw6v](https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc_bxw6v)

She was so scratched in her heart hearing that painful thing, she was considered tarnishing the good name of the family, damaging the customs and institutions of the state, changing the authenticity of Minangkabau traditions and origins because of her disgrace of being close to Zainuddin. If she insisted on her choice, then the

Minangkabau relatives or officials would rather let Hayati die. Really how a woman feels when she hears this, she does not ask to be brought in for love, because the feeling is sincere, pure from her soul and heart for Zainuddin. But she was looked down upon in such a way, considered a woman who only added to the family's disgrace, and also broke all existing traditions. This is a form of gender discrimination that falls under the theory already mentioned, namely the theory of radical feminism, because of the harshness and inviolability of customs and traditions. Women are considered weak, they must obey all customary obligations, and if they resist, there is a high chance that they could be expelled from their origins.



**Picture 4.** Scene Hayati is insulted by her own husband as a villager

Source: [https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc\\_bxw6v](https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Uc_bxw6v)

Hayati accidentally fell asleep when her husband came home, not once or twice Hayati waited for her husband or commonly called Uda Aziz until late at night, and only once she made a mistake. However, her mother-in-law provoked Aziz by saying that Hayati only read books and did not serve her husband when he came home. Aziz was provoked and immediately called Hayati a villager. Hayati tried to explain and apologized, but all she got was insults from her husband and mother-in-law. Not only in this scene, but in other scenes Aziz often commits violence when he is emotional or angry and takes it out on Hayati, insulting his wife with the title

'kampung person', which makes Hayati so hurt. However, with his always patient attitude, she did not dare to answer anything, other than accepting it.



**Picture 5.** Scene Zainuddin rejects Hayati telling her to return to her roots in Minangkabau

Source: <https://www.facebook.com/reel/978701889759060?mibextid=rS40aB7S9Ucbxw6v>

The scene includes the peak of pent-up emotion in Zainuddin, when Hayati tells him all her suffering. Zainuddin asked who was more cruel than the two of them when Hayati broke her own promise. Zainuddin said everything was cruel to Hayati because his feelings had been hurt so badly that it shook his body and soul. Hayati begs Zainuddin to forgive her for all her mistakes, but Zainuddin thinks that this is how a woman feels the most hurt after hurting the heart of her own lover, who broke his own vow. Hayati did not reply to Zainuddin's words, other than being patient and crying, she also reflected on all her mistakes. No one would have wanted this to happen if they were not bound by strong Minangkabau customs and traditions. Hayati has no other choice but to accept whatever the decision of the customary chief and her family. Even Zainuddin said he was not willing to live with another man's ex-wife when Hayati insisted on living with Zainuddin, Hayati was even willing to be made into anything as long as she was with Zainuddin. But once the heart of a Zainuddin who has become a famous author does not melt, he still sends Hayati home, and will help all the needs of Hayati's life, as long as he does not live with Hayati.

## **CONCLUSION**

From the overall results and discussion, the conclusion of the analysis of gender discrimination in the film "Tenggelamnya Kapal Van Der Wijck" from the perspective of feminism shows that this film clearly illustrates how patriarchal structures and strong cultural norms can affect women's relationships and lives in Minangkabau society in the past. The representation of Hayati as a noble Minang woman who must submit to her family's decisions shows the strict social control of women, as well as restrictions on their choices and freedom.

Zainuddin, as a male character whose status in Minang society is not recognized because he has no legitimate Minang descent, also reflects how the construction of gender identity can produce significant social injustice. The family's rejection of Zainuddin's proposal to Hayati highlights how patriarchal norms limit women's choices in the context of marriage and love.

In this context, feminism highlights the need for deep social change to overcome patriarchal structures that limit gender equality. Analysis of the film also points to the importance of more equitable and diverse gender representations in the media, as well as the need to continue building awareness of gender issues to achieve a more inclusive and just society for all individuals, regardless of their gender.

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