

WOMAN RESISTENCE IN A CHINESE DRAMA SERIES SCARLET HEART 步步惊心 (BU BU JING XIN)

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ABSTRACT

The aim of this study is to investigate the manifestations of resistance displayed by the main female character in the television series "Scarlet Heart 步步惊心" (Bu Bu Jing Xin), particularly Ruoxi/Zhang Xiao, using the feminist approach to power proposed by Naomi Wolf (1993). The patriarchal culture in the ancient Chinese imperial environment during the Qing Dynasty (1644-1912) is reflected in the social structure and values that prioritize male authority in the family and society. This has an impact on the life of a woman who is discredited because her fundamental rights are threatened by those around her who support views that perpetuate inequality. The method employed in this study was qualitative descriptive, with data sources consisting of words, phrases, sentences, and discourses encompassing elements of female resistance. The findings indicate that the main female character in this drama, Ruoxi/Zhang Xiao, exhibits resistance in alignment with the feminist perspective on power articulated by Naomi Wolf (1993), namely: 1) Affirming that men and women have equal worth in life. 2) Women have the right to take control of decisions that affect their lives. 3) Women's experiences deserve to be valued. 4) Women have the freedom to express themselves without hindrance, and 5) Women have the right to pursue and advocate for their needs as desired. This is also in accordance with Islamic teachings about women having the right to speak up and be respected. In addition, it is also taught in Islam that the position of women and men is equal, so Rouxi's attitude already illustrates one of the teachings of Islam.

Keywords: *Resistance; Women; Drama; Feminism.*

ABSTRAK

Tujuan dari penelitian ini adalah untuk menyelidiki perwujudan resistensi yang ditampilkan oleh tokoh utama perempuan dalam serial "Scarlet Heart 步步惊心" (Bu Bu Jing Xin), terutama Ruoxi/Zhang Xiao, dengan menggunakan pendekatan feminisme kekuasaan yang dikemukakan oleh Naomi Wolf (1993). Budaya patriarki di lingkungan kekaisaran Tiongkok kuno pada masa Dinasti Qing (1644-1912) tercermin dalam struktur dan nilai sosial yang mengutamakan otoritas laki-laki dalam keluarga dan masyarakat. Hal ini berdampak pada kehidupan seorang wanita yang terdiskreditkan karena hak-hak fundamentalnya terancam oleh orang-orang di sekitarnya yang mendukung pandangan yang melanggengkan ketimpangan. Metode yang digunakan dalam penelitian ini adalah deskriptif kualitatif, sumber data terdiri dari kata-kata, frasa, kalimat, dan wacana yang mencakup elemen-elemen resistensi perempuan. Hasil penelitian menunjukkan bahwa tokoh utama perempuan dalam drama ini, yaitu Ruoxi/Zhang Xiao, menunjukkan resistensi yang sejalan dengan pandangan

feminisme kekuasaan yang dinyatakan oleh Naomi Wolf (1993) yaitu; 1) Menegaskan bahwa lelaki dan perempuan memiliki nilai yang sama dalam kehidupan. 2) Perempuan berhak mengambil kendali atas keputusan-keputusan yang memengaruhi hidup mereka. 3) Pengalaman perempuan patut dihargai. 4) Perempuan memiliki kebebasan untuk menyatakan diri tanpa hambatan, dan, 5) Perempuan memiliki hak untuk mengejar serta memperjuangkan kebutuhan mereka sesuai keinginan. Dari film tersebut juga didapatkan hasil bahwa tokoh perempuan juga menegaskan tujuan dan hak pribadinya dalam pernikahan untuk mendapatkan gelar dan berhak mendapatkan status bangsawan. Hal ini juga sesuai dengan ajaran islam tentang wanita memiliki hak untuk bersuara dan dihargai. Selain itu, diajarkan juga di dalam islam bahwa kedudukan perempuan dan laki-laki itu setara, sehingga sikap Rouxi sudah menggambarkan salah satu ajaran di agama islam.

Kata kunci: Resistensi;Perempuan;Drama;Feminisme.

INTRODUCTION

Literary works, which include plays, novels, poetry, and short stories, are a way to express life through language and frequently reflect the realities of their time. Literature is composed of ideas and works that are intended to provide social criticism and messages(Wahyuni, 2018). Mubasyira (2017) Films are also seen as a fast evolving literary form and a mass communication tool for spreading moral and social themes dramas, like movies, feature character conversation and are intended to be enjoyed by viewers. China, which is well-known for its drama series, or what are commonly called Chinese dramas, is one of the nations with the fastest-growing drama markets (Dracin).

Nurgiyantoro (2019) emphasized that many fictional narratives depict and treat female characters as inferior to male characters. This cultural phenomenon limits men's perspectives on women, both for those who hold direct authority over women, such as partners, fathers, and other family members, as well as for those who do not hold authority (Latifa, 2023) . The emergence of women's resistance is a manifestation of the concept of power feminism. Naomi Wolf, is a figure who pioneered power feminism by emphasizing that women are ordinary individuals with their own sexuality and individuality, neither higher nor lower than the men they interact with. Power feminism encourages women to recognize and demonstrate collective strength rather than focusing on vulnerability and weakness (Wolf, 1993). The basic principles of Naomi Wolf's power feminism include equal value, the right to determine one's own path in life, the importance of individual experience, freedom of expression, and ensuring basic needs are met.

The fight for gender equality and justice to put women in equal positions is still ongoing. Gender justice and equality are still being fought for to place women in an equal position. The development of women's thinking from year to year has experienced very significant developments with the current era. This is due to the increasing number of women who participate in the political arena and organizations in various agencies (Beddu, 2019) Gender can also be used as an analytical concept that can be used to explain something. Gender is a cultural concept used to differentiate roles, behavior, mentality, and emotional characteristics between men and women that develop in society (Rifa'i & Diyah, 2019) Gender is one of the crucial issues in the dynamics of organizational life. Identities associated with certain masculine or feminine characteristics can influence social experiences, including interaction patterns within the organizational environment. In *Sex, Gender, and Society*, Ann Oakley (1972) asserts that gender describes distinctions that are not biological or the result of divine decision. Sex is one example of a biological distinction that is permanent because it was created by God. However, gender refers to the behavioral distinctions between men and women that are not predetermined by God but rather are the outcome of social and cultural conceptions that have been developed over a long period of time inside society (Junaidi & Hadi, n.d.) Therefore, the idea of gender was presented by feminists, emphasizing that social constructions rather than innate elements are more responsible for the inequalities between men and women. Liberal feminism includes power feminism as one of its subfields, which asserts that men and women are equal in all spheres of life. Implications in the realm of theology, particularly in the context of Islam, indicate that the patterns of gender relations formed throughout history show male dominance in society. In this dynamic, women are often viewed as the inferior party and placed in subordinate positions compared to men (Hakiemah et al., 2021)

Many feminist thinkers argue that revealed religions tend to have a sexist bias, in the sense that their teachings often reinforce male dominance, both in the domestic and public spheres. Based on this view, the concept of equality between men and women is proposed by feminists to emphasize the need to reconstruct religious interpretations that support male superiority (Faisar Ara, 2004). In Islamic teachings, there is no discrimination between men and women; the differences between them are based on their respective roles and functions according to the nature that has been predetermined for each individual. If examined in depth, the views and treatment that demean women and place them as a second-class group actually stem from cultural influences that have developed in certain societies, not from

principles taught by Islam. Islam does not adopt the concept of feminism or gender in any form, including its implementation as a form of protest against the subordination of women. In the Islamic perspective, an individual's status is not based on gender, and there is no inherent gender bias. Islam grants equal status to men and women, with the same degree and honor (Engineer, 1990)

Humans cannot exist in this world apart from one another since it is extremely difficult to accomplish objectives, particularly lofty ones, on one's own. As a result, collaboration and support amongst people including between men and women become crucial components of accomplishing shared objectives. Glory in the sight of Allah Swt. is determined by the extent to which responsibilities are fulfilled in carrying out the noble tasks assigned, whether as a husband, wife, mother, father, or as a youth who benefits society, religion, nation, and state (Jaya et al., n.d.). In Islam, the unity of rights and obligations between men and women is not understood as gender equality or inequality. Likewise, it is impossible to understand the disparities in a variety of rights and responsibilities between men and women as either equality or inequality. This is due to the fact that Islam does not distinguish between males and women and instead sees the human society as a unified entity. According to the Islamic perspective, the existence of both men and women within a human community is its essential feature (An-Nabhani, 2009).

A study conducted by Annatasya (2021) examining the resistance of the main female character against the patriarchal culture rooted within her family is explored in the film "Nur Eine Frau." This film portrays the real-life struggle of a German woman from a Turkish family who adheres steadfastly to cultural values eventually leading to oppressive dynamics within her family over time. This study utilizes Naomi Wolf's theory of power feminism, as outlined in her book "Fire with Fire" (1993), as the primary framework for examining the protagonist's efforts in resisting various forms of oppression imposed by her family. Another one is a study by Dzulfikar (2023) which concurrently depicts significant oppression faced by female characters who resist in the film "Yuni" implementing Naomi Wolf's power feminism principles (1993). Furthermore, Wahyuni (2018) in their study addresses common issues related to the restriction of women's rights. The main female character lacks the freedom to choose her partner, faces pressure from her mother to marry for wealth regardless of whether or not she loves the partner. Then, Meivitasari and Widyatwati (2023) also reveals in their study incidents of gender injustice and discriminatory actions directed

towards the character, Kinanti, who demonstrated resistance as an affirmation of their own existence.

METHODS

We implemented Naomi Wolf's power feminism framework (1993) as the basis of the study. This study employed a descriptive qualitative method as the data consists of words, phrases, sentences, and discourses involving elements of women's resistance. Qualitative research is a type of inquiry that employs a scientific approach, where phenomena are interpreted and analyzed by applying various existing principles. We gathered information using the observation-note-taking method. The observation technique was used to observe language usage. The term "listening" in this context refers not only to verbal language usage but also to written language usage (Mahsun, 2005). Moreover, the data analysis was conducted by organizing the data systematically and logically. This process begins when the researcher first interacts with the data to be analyzed until the data collection stage is completed (Suparman, 2020). The aim is to identify relevant patterns related to resistance, and to categorize information according to the concepts of Naomi Wolf's power feminism theory, which eventually draws conclusions from the research findings.

RESULT AND DISCUSSION

Wolf has the opinion that men and women are equal in terms of essential values. She argues that no gender should be privileged (Muslimin, 2019). Additionally, Wolf asserts that women are entitled to influence and priority. She elaborates in her feminist theory, which focuses on power, that decisions made by women can impact others and even alter the course of the world (Wolf, 1993).

This study focuses on examining women's resistance in the drama *Scarlet Heart* 《步步惊心》 *Bù bù jīng xīn* through the lens of feminist power theory by Naomi Wolf, reflecting a modern woman trapped in a past life set in ancient China and the last dynasty in China, the Qing Dynasty. This woman, Ruoxi, attempts to navigate the complex political landscape within her new kingdom, navigating her new circumstances and encountering many individuals. She experiences pressure as she faces numerous difficulties in the palace. Ruoxi's time in the Kingdom is filled with surprises. Despite being intelligent, brave, talented, and independent, Ruoxi finds herself constrained by laws that are in stark contrast to her

personality. Nevertheless, Ruoxi remains determined to prove that she can be strong and that she is a modern woman who has had a variety of experiences and is rich in knowledge.

1. Equality in Values

Ruoxi: "那你刚才说的秀女，阿玛是因为秀女的关系才把我送过来的吗？"

Ruolan: "不单是这样阿玛说额娘走得早你又不肯听姨娘的话越管越乱好在你还肯听我说几句话所以把你送来这里。"

Ruoxi: "那离选秀女还有多久？"

Ruolan: "还有半年所以你还有时间好好地练习。"

Ruoxi: "不靠谱不靠谱啊！不靠谱不靠谱啊这根本就是冒险。还要进宫选什么秀女开什么玩笑？你以为是选美啊。半年我得赶紧走。以前小说和电影里的女主角都是怎么回去的？"

English Translation:

Ruoxi: "You said something about being a woman, did father send me here through the xiunu selection?"

Ruolan: "It's not just that. Father said mother died early, you refused to listen to our stepmother, and you were out of control. Fortunately, you were willing to listen to me. That's why he sent you here."

Ruoxi: "How much longer is the xiunu selection?"

Ruolan: "Six months. So you still have time to practice."

Ruoxi: "Oh... this just can't be. This is too risky. I have to go to the palace for the xiunu selection. Are you kidding? Do you think this is a beauty contest? Six months... I have to leave immediately! How does the female protagonist in the novel-turned-film escape?"

(Source: *iqiyi, Scarlet Heart Episode 1* minute 15-42- 16:30)

The above dialogue pictures a conversation between siblings, Ruolan and Ruoxi. This conversation takes place when Ruoxi has just arrived at Ruolan's residence or the residence of the eighth prince's family. Ruolan is Ruoxi's older sister as well as the second concubine/wife of the eighth prince. Ruoxi questions about the meaning and purpose of being sent to the eighth prince's family, and it turns out that her biological father himself sent Ruoxi to participate in the Xiunu selection. During ancient Chinese imperial times, unmarried women were sent by their parents to participate in Xiunu selection, the selection to become the emperor's concubine. This decision was made unilaterally without considering Ruoxi's consent and autonomy as a whole individual.

According to the theory of state pluralism, power feminism holds that the state should be impartial and should not favor the interests of various groups. They understand that laws that favor "masculine" interests demonstrate how frequently men control the state (Smart, 1989). Additionally, they contend that male interests and power may readily influence and dominate the state. To put it briefly, the state is seen as a mirror of the interests that shape its organization. Many liberal feminists believe that gender imbalance in politics and

government results from women being stuck in the role of regular citizens rather than decision-makers.

Nevertheless, Ruoxi still goes to her sister's house and opposes the intentions planned by her father, even intending to escape from the situation. This is consistent with the theoretical foundation presented by Wolf, which asserts that women and men have equal significance, there is no hierarchy that depreciates either gender. Both are entitled to be placed in equal positions and have the prerogative to make choices deemed optimal according to their perspectives.

2. Women's Right to Choose Their Own Life Path

Emperor: "朕队你的婚事左思右想原本是为你好反倒有些耽搁你了"

Ruoxi: "皇上奴才情愿服侍皇上一辈子"

Emperor: "说什么傻话怎么可以一辈子不嫁人呢朕再设舍不得也要舍得你与十四阿哥年龄相当而且你们感情也很不错我相信他一定不会亏待你的"

Kasim: "若曦怎么还不回万岁爷的话呀"

Ruoxi: "谢皇上圣恩奴才不愿意。"

Kasim: "若曦你这是抗旨啊"

Emperor: "你就不怕朕惩罚你妈?"

Ruoxi: "奴才辜负皇上一片苦心甘愿受罚"

Emperor: "你胆子越来越大了"

Kasim: "若曦你这样抗旨是要灭九族的"

Ruoxi: "自古明君赏罚分明我阿妈在西北忠心耿耿从无差错, 若为了一个轻如草芥的女子弃良臣于不顾是非圣君所为皇上乃千古明君定不会如。"

Emperor: "大胆奴才! 女官马尔泰若曦恃宠生骄信行恶劣责打二十大板遣送浣衣局为宫中太蓝洗衣"

English Translation:

Emperor Kangxi: "I have been thinking about your marriage. I made the best decision for you, but it seems I have been procrastinating too long."

Ruoxi: "Your Majesty, I am willing to serve you for my entire life."

Emperor: "Don't be foolish! You cannot live alone for your entire life. I must marry you off to someone, even if you don't want to. Your age is nearly the same as the 14th Prince. Besides, you two are quite close. I am confident he will treat you well."

Kasim: "Ruoxi, why don't you respond to His Majesty?"

Ruoxi: "I must express my gratitude to Your Majesty. I do not wish to marry him."

Kasim: "Ruoxi, you are resisting the emperor's order."

Emperor: "Aren't you afraid of punishment?"

Ruoxi: "I have disappointed Your Majesty. I accept if I have to be punished."

Emperor: "You are very stubborn."

Kasim: "Ruoxi, your entire family will be executed if you defy the emperor's order."

Ruoxi: "The wise emperor gives sensible rewards. My father has been very loyal to Your Majesty, and have never committed any wrongs. If choosing to remove a faithful official because a woman is not important, then Your Majesty is not a wise ruler. Your Majesty is known for your wisdom, I believe you would not do that."

(Source: *iqiyi, Scarlet Heart* Episode 23 minute 03:17- 04:30)

The dialogue above illustrates an arranged marriage ordered by Emperor Kangxi, the leader of the Qing Dynasty at that time. Ruoxi, in a soft yet firm manner, rejects the order of her marriage to the 14th Prince. Ruoxi is reluctant to be betrothed because she holds very strong and independent principles in choosing her own path in life. She does not allow any human, even someone as high-ranking as the emperor, to determine her fate. Moreover, Ruoxi is also threatened with consequences for her family if she refuses the royal decree. However, Ruoxi firmly defends her family. Her resistance lies in maintaining her identity in choosing her life partner. This aligns with Wolf's notion that women have the right to their personal decisions. Feminism is consistent with the humanist movement in achieving social justice. Every individual entity, including women, has the prerogative to determine their own existential path. There is no legitimate authority to obstruct someone's objective attainment based on gender, race, or sexual orientation.

According to radical feminism, the patriarchal system, in which women's bodies are the main object of male power dominance, is the root cause of women's oppression. Thus, topics like sexuality, reproductive rights, control over the body, power dynamics between men and women, and the division between the private and public domains are the main focus of radical feminism (Asrofah et al., n.d.) Furthermore, this stream also examines women's issues from a critique of capitalism. This idea's fundamental premise is that the exploitation of social class and the production system are the main causes of women's oppression. This perspective, which is based on Friedrich Engels' theory, contends that the idea of private property is intimately linked to the deterioration in women's standing. Originally designed to satisfy individual needs, production activities changed to facilitate interchange. Women are viewed as property, whereas males control the exchange-oriented production process and, consequently, social connections. The bourgeois and proletariat are the two classes that result from the profit-driven production system. It will be possible to fix the social structure and end the oppression of women if capitalism fails (Naffine, 1997)

3. The Importance of Individual Experience

Kasim Zhang:”你在我这里坐着休息吧。”

Ruoxi:”公公有什么事尽管吩咐奴才还要去洗衣服。”

Kasim:” 我不是已经吩咐别人洗了吗？你就偷个懒好歇歇了。你未来之前王公公就来打点吩咐过。紧接着十四爷又派人来吩咐。要说我该感谢你要不然的话。像我们这样的人怎么能入十四爷的眼哪。”

Ruoxi:”这些日子真是多亏公公照顾。”

Kasim:” 真香啊！怪不得人都走了王公公还那么惦记巴巴地跑来打招呼是啊这么个水葱般的人不说王公公多么疼你就连我也是不说王公公多么疼你就连我也是的多疼点吧。”

Ruoxi:” 公公奴才还好歹也是侍奉过皇上的人跟各位爷也是有所交情公公也是有眼所见公公要敢过分。公公也是有眼所见公公要敢过分奴才敢说公公就是再多个脑袋也不够死”

English Translation:

Kasim Zhang: "You can sleep in my room."

Ruoxi: "Please give me orders, I am ready to serve you. I still have to go back to work."

Kasim: "I have instructed someone else to do your tasks, haven't I? You can relax and rest. Before you came here, Kasim Wang approached me and asked me to take care of you. Not long after that, the 14th Prince sent someone to approach me. I must thank him, otherwise, the 14th Prince would never have noticed someone like me."

Ruoxi: "Thank you for taking care of me all this time."

Kasim: "Hmm, your body scent is really something! No wonder Kasim Wang still worries about you, even after you left the palace. He approached me out of desperation. Indeed, you are a gentle woman. Let alone Kasim Wang, I also considered watching over you."

Ruoxi: "Sir, I am a servant who has served the Emperor. I am quite familiar with all the princes, and you surely know that. If you cross the line, I will ensure you will be executed even if you have many heads!"

(Source: *iqiyi, Scarlet Heart Episode 23* minute 37:23- 38:53)

The dialogue depicts a conversation between a treasurer and Ruoxi. The treasurer is in charge of the laundry room, where the maids try to wash the maids' clothes. Ruoxi was demoted from her throne to a laundry worker in the laundry room because she disobeyed the emperor's orders, even though she had experience as a butler in the palace and was trained to serve the princes and emperors. Although her status and workplace were demoted, an independent and intelligent woman like Ruoxi would always be vigilant and maintain her quality so that no one could underestimate her. With the experience Ruoxi gained while working in the palace, she could even fight back by silencing the treasurer who harassed her by being firm and threatening him with her experience. Thus, Ruoxi's actions show the potential of women in the workplace; she intended to give the treasurer an idea of the importance of achieving work achievements and valuable experiences in life. In this case, the treasurer also did not consider Ruoxi's abilities, experiences, and skills. In this conversation, it is in accordance with the resistance of Naomi Wolf's theory, where there is no gender difference between men and women according to conditions, education. From the treasurer's speech that belittled Ruoxi, it was immediately responded to with a threat that could make her safe. Making women conscious of their status as a disenfranchised group is the goal of

liberal feminism. Women are ultimately viewed as inferior since their domestic labor is frequently viewed as ineffective (Showalter, 2005)

4. Freedom of Expression

Eighth Prince:” 不要害怕我会想法子的总有办法让皇啊吗把你赐给我。”

Ruoxi:” 我不要!”

Eighth Prince:” 难道你愿意做皇阿玛的女人?”

Ruoxi:” 摇头”

Eighth Prince:” 随你回去吧! 入宫后不要再像老十寿辰那天一样装扮自己如果你不想引起皇阿玛的主意就越平淡越好。”

Ruoxi:” 我不愿意我什么都不愿意! 我只想找个真正爱我疼借我的人不要做一个仅仅是间时被赏玩的女人我是人不是东西。”

English Translation:

Eighth Prince: "Don't worry, I will think of something. I will find a way for father to give you to me."

Ruoxi: "I don't want to!"

Eighth Prince: "Do you want to be father's concubine?"

*Ruoxi: *Shakes her head**

Eighth Prince: "Go! After entering the palace, don't dress up like on the 10th Prince's birthday if you don't want to attract the emperor's attention. The simpler, the better."

Ruoxi: "I don't want to do anything! I just want someone who truly loves and cares for me. I don't want to be a woman who serves as a man's refuge. I am human, not an object."

The above dialogue depicts a conversation between Ruoxi and the Eighth Prince. The Eighth Prince is the husband of Ruolan, who is Ruoxi's biological sister. The Eighth Prince intended to marry Ruoxi to make her his concubine, but Ruoxi refused. At that time, Ruoxi was in a dilemma. She was sent to the palace by her father for training and selection as an imperial concubine. However, if she did not go to the palace to participate in the Xiunu selection, she would be married off by the Eighth Prince. This situation frustrated Ruoxi, making her feel like a mere object that could be traded or toyed with at will.

Furthermore, the Eighth Prince even ordered Ruoxi to appear according to her personal preferences, which undoubtedly restricted Ruoxi's free and cheerful identity. It is a woman's right to display her appearance independently without the influence or orders of men or others. From a feminist perspective on power, it is important to reject and refute things that hinder one's freedom of expression, such as appearing in a way that reflects one's own individual style and taste. Women in the Qing Dynasty, especially women in Ruoxi's family, were educated to remain passive, obedient, unable to socialize freely, and had characteristics that were not much different from women at that time. However, Ruoxi still

wanted to be a modern girl even in the Qing Dynasty. From the quote, it can be concluded that it is not in accordance with the resistance of modern women, where women have the right to express themselves according to circumstances and without coercion. From the quote, there is an element of coercion to attend parties and dress up normally which is also not in accordance with the elements of Naomi Wolf's theory.

Since sons are thought to be in charge of preserving the family line through marriage and bringing new family members into the fold, daughters frequently experience discrimination since they are perceived as marrying into a different family. Men are viewed as logical creatures, and women are frequently portrayed as sexual objects (Dana & Retnani, n.d.). The societal culture that still maintains the idea that a person's gender dictates their destiny and position in life is the source of this notion. Political commodification of women's bodies might undermine their sense of self. Women's bodies are viewed as harmful and must be regulated by body-related legislation (Susilo & Kodir, 2016)

5. The Fulfillment of Basic Needs

Fourth Prince: “我想要你为我生儿育女那才是我心底最大的丰富。”

Ruoxi: “我要当皇后。”

English Translation:

Fourth Prince: "I want you to give me a child, that is my greatest happiness."

Ruoxi: “我要当皇后” I want to be the empress”

(Source: *iqiyi, Scarlet Heart Episode 28* minute 37:38-37:47)

The dialogue above depicts a conversation between Ruoxi and the Fourth Prince. At that time, the Fourth Prince had ascended to the throne as the Emperor of the Qing Dynasty. The Fourth Prince has affection for Ruoxi, and they both mutually like each other. The Fourth Prince hopes for Ruoxi to live with him and provide him with offspring. Consequently, Ruoxi stipulates a condition to the Fourth Prince that if he wants to live with her, then Ruoxi desires her status to be elevated to that of an Empress, rather than just being a concubine. The Empress holds the highest position among the king's or ruler's wives. As the legitimate and official wife, the Empress occupies the pinnacle of the palace hierarchy, unlike concubines who serve the ruler without having the official status as a legitimate partner or queen. Marriage sometimes leaves women feeling conflicted. While on one hand, it is seen as a step towards the next stage in life and the pursuit of happiness, on the other hand, marriage can also reinforce entrenched and legally sanctioned patriarchal practices (Restiyani & Rusdiarti, 2023). Ruoxi's actions serve as a manifestation of resistance to demonstrate that

women have the capability to pursue their own goals and interests. Ruoxi's attitude reflects that women are capable of striving for their rank and status.

CONCLUSION

Referring to the analysis which has been conducted, in the Chinese drama "Scarlet Heart 步步惊心" ("Bu Bu Jing Xin"), the main female character, Ruoxi, lives confined due to the entrenched patriarchal culture in the ancient Chinese imperial environment, the Qing Dynasty. The patriarchal culture in the ancient Chinese imperial environment during the Qing Dynasty (1644-1912) is reflected in the social structure and values that prioritize male authority in the family and society. This has an impact on the life of a woman who is discredited as her fundamental rights are threatened by those around her who endorse views that perpetuate inequality. In an effort to reclaim the rights that have been stripped away, the main female character is involved in various forms of resistance.

Therefore, it can be concluded that in the "Scarlet Heart 步步惊心," drama released in 2011, there are resistance scenes from the female characters. This resistance occurs when women reject and fight against the actions of others against those who violate their boundaries, subjectivity, and authority. The results of this study indicate that the forms of resistance in the film, seen from the perspective of Naomi Wolf's feminist power, include the female character's perception that women and men have equal value by rejecting the policy that girls (at that time) were expected to be sent to the palace to participate in the selection of the emperor's concubines; the female character bravely opposes the emperor's decision to protect her right to choose a life partner and ignores the interference of others in determining her own life path; the female character freely expresses herself according to her preferences in terms of clothing and makeup; the female character opposes a eunuch who belittles her by threatening and speaking firmly, setting aside her ability to work by threatening while maintaining her self-esteem because of the valuable experience she has gained; and the female character also asserts her personal goals and rights in marriage to obtain a title, showing that she deserves a noble status. Ruoxi's actions serve as a manifestation of resistance to show that women have the ability to pursue their own goals and interests. Ruoxi's attitude reflects that women are able to fight for their rank and status. Rouxi's attitude also shows the resistance of women who should be equal to men by defending their rights if they become wives.

The use of the term "feminism" in the context of Islam generally often sparks

controversy and elicits a variety of responses, both supportive and opposing. The word "feminist" itself comes from the term *feminist* in English, which is similar to other terminological variations in Europe, such as *féministe* in French, and is used to describe individuals who fight for women's rights (John M. E & Shadily, 2000) The term *feminist* in this context refers to individuals who advocate for gender justice, also known as supporters of the women's emancipation movement.

Feminism, according to Kamla Bashin and Nighat Said Khan (1995), is an endeavor to promote justice, respect, and the ability of women to make life decisions and have authority over their own bodies in both public and private settings. In order to bring about change, this transformation process and consciousness must encourage active participation from both men and women. According to this definition, a woman is not less than a man of the same gender. Feminism refers to everything that allows women to achieve their full potential. Accordingly, feminism can originate from a variety of sources, including Muslim and non-Muslim communities, as well as from laki-laki or women. According to (Miriam Cooke, 2001), I call Muslim women Islamic feminists when they question historical interpretations or readings of Islam to support the rights of all Muslim women to engage in equal participation with men in a just society. This phrase refers to an approach focused on attempts to attain justice and equal rights for Muslim women in society, rather than being strict or associated with a particular identity and "feminism" refers to women, including those who are Muslim, who possess critical thinking skills and are willing to challenge the social status of women in society.

The feminist movement that primarily draws its strength from universal humanism is referred to by Muslim feminists (Nasr Hamid Abu Zayd, 2003). As long as feminism and liberalism are implemented inclusively and take into account the social and cultural context, they may be compatible with Islamic ideals. Gender justice is ingrained in Islam and, when properly applied, can provide solutions for a number of issues that modern Muslim women face. Synergy can be produced by a strategy that balances religious teachings with the universal values of human rights

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