



Women, Culture, and Resistance: A Feminist Critique of Minang Matrilineal Norms in *Cinta Tapi Beda*

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Sarsono, Abdulloh, Luthers, F.S.A, Basuki, S. and Muslim, I. (2025). Women, Culture, and Resistance: A Feminist Critique of Minang Matrilineal Norms in *Cinta Tapi Beda*. *Journal of English Language and Literature*, 10(2), 457-466. Doi: 10.37110/jell.v10i1.311

Received: 31-07-2025

Accepted: 22-08-2025

Published: 02-09-2025

Abstract: This study investigates the representation of feminist theory within the matrilineal system of Minangkabau (Minang) culture as portrayed in the Indonesian film *Cinta Tapi Beda* (2012), directed by Hanung Bramantyo and Hestu Saputra. The research focuses on the conflict between the protagonist, Diana, and her mother, which reflects broader tensions between tradition, gender roles, and female autonomy. A qualitative approach was employed, utilizing textual and character analysis of selected scenes. The analysis applied key frameworks of feminist theory—postmodern, liberal, and multicultural/global feminism—to identify the intersections of feminist discourse and matrilineal values. The findings indicate that while the Minangkabau matrilineal system provides women with a degree of symbolic authority, patriarchal structures continue to dominate social and cultural practices. This tension is most visible in the rejection of Diana's romantic relationship, shaped primarily by religious and cultural restrictions rather than the matrilineal framework itself. The study demonstrates that feminist perspectives highlight contradictions within the Minang matrilineal system, revealing how female authority remains constrained by patriarchal norms. These insights contribute to a deeper understanding of the interplay between cultural identity, gender roles, and cinematic representation in Indonesia. Future research is recommended to examine how contemporary Indonesian films further negotiate tradition and gender equality.

Keywords: *feminist theory, Minangkabau culture, matrilineal system, gender roles, Cinta Tapi Beda*

INTRODUCTION

Film, as a medium of artistic and cultural expression, not only represents social reality but also serves as a space for critique of societal values, including the construction of gender

roles and power dynamics. In Indonesian cinema, these themes are increasingly linked to feminist discourse, particularly in depicting women's agency and their forms of resistance to traditional structures. The film *Cinta Tapi Beda*

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(2012), by Hanung Bramantyo and Hestu Saputra, is one cultural text that reflects the tension between inherited traditional values and individual freedom, particularly in the context of gender relations. Through an examination of narrative elements such as characterization, setting, conflict, and moral messages, this research examines how feminist theory operates within the framework of the Minangkabau matrilineal society. The personal struggle of Diana with her family's expectations is interpreted not only as a romantic conflict, but also as a manifestation of deeper ideological tensions related to gender, autonomy, and tradition in contemporary Indonesian society.

Conceptually, feminism is a multidimensional framework encompassing social, political, and intellectual movements aimed at deconstructing patriarchal structures and achieving gender equality in various spheres of life. Feminism critiques the dominance of historically rooted masculine perspectives, while highlighting the forms of marginalization experienced by women, both in education, employment, reproductive rights, and other public spaces. Feminist theory not only challenges gender stereotypes but also emphasizes women's right to bodily autonomy and personal agency. Within this framework, the term feminism refers to an ideology or movement, while feminist refers to individuals who adopt that ideology in their beliefs and practices.

Various studies have demonstrated the interconnectedness of feminism with other disciplines, ranging from gender identity, politics and governance, education, media and communication, literature and language, economics and labor, law and human rights, to the environment, technology, art, diaspora, and sports. This interdisciplinary spectrum confirms that feminism cannot be separated from the socio-cultural context in which it develops. In line with this, this study specifically highlights the relationship between feminism and religion, culture, and local wisdom, which has direct relevance to the representation of Minangkabau matrilinealism in the film *Cinta Tapi Beda*.

There were abundant previous studies related with feminism and the team writers found in journals with certain kind of classification of feminism with other subjects, such as feminism with religion in "Women Leadership, Culture, and Islam: Female Voices from Jordan". The study shows that Jordanian women leaders adopted an Islamic feminist

worldview and did not embrace a liberal nor a socialist/Marxist feminist worldview. Women leaders seemed wanting to claim their religion back from those forces that are reportedly holding their aspirations hostage to monolithic interpretations of religious texts.(Koburtay et al., 2023). "Feminist Re-Engineering of Religion-Based AI Chatbots" also reveals feminism and religion. This paper crafts a concept intended to address this GPT issue by reimagining, modifying, and implementing a feminist approach to these chatbots. It examines the concepts and designs of these bots and how they address women-related questions. Along with the challenge of bringing gender and diversity-sensitive religious wisdom closer to the people through technology, the paper proposes a re-engineered model of a fair religion-based AI chatbot. (Biana, 2024).

The following previous research is feminism with culture and local wisdoms such as in" Periods of austerity: The emergence of 'period poverty in UK news media", then the authors analyse three themes: the focus on the schoolgirl, the silencing of the austerity context and the preoccupation with products and public figures to solve the structural issue of period poverty. They also argued that period poverty has emerged in the cultural sphere due to three key, and intertwined, forces: the continued dismantling of the welfare state and individualising of poverty, an escalation of mainstream feminism and feminist activism around menstruation, as well as high-profile individuals (celebrities, MPs, royals etc) supporting period poverty as philanthropy.(De Benedictis, 2023). "Gender relations in Indigenous Yorùbá culture: questioning current feminist actions and advocacies" This paper challenges some feminist approaches and ideologies in Nigeria, while advocating for a communal, transformative, and Pan-African feminism in Yorùbá and African societies. The decolonisation of Africa and the Yorùbá education system are recommended, alongside a proper history of Indigenous Yoruba people and knowledges.(Muraina & Ajímatánraejé, 2023).

The film "Cinta Tapi Beda" presents a unique lens through which to explore feminism, particularly in the context of gender identity and governance. This narrative intricately weaves together themes of love, cultural expectations, and religious beliefs, offering a rich tapestry for analysis. While existing literature often addresses feminist themes in mainstream cinema, there is a significant gap in research

specifically analyzing how this film navigates cultural and religious nuances in shaping gender roles and identities. The characters' struggles reflect broader societal tensions, highlighting how traditional norms can both empower and constrain women's choices. By focusing on these intersections, the film serves as a critical case study for understanding the complexities of feminism in a multicultural setting, prompting scholars to consider how such narratives can challenge or reinforce existing gender hierarchies.

Additionally, the film's portrayal of love across cultural divides raises important questions about the intersection of personal relationships and societal governance, an area that remains underexplored in feminist studies. The characters' experiences illustrate how love can transcend cultural boundaries while simultaneously confronting societal expectations and prejudices. This duality invites a deeper examination of how personal relationships can influence and reflect broader governance issues, such as legal rights and social acceptance. By analyzing these dynamics, future research can contribute to a more nuanced understanding of how media representations influence feminist discourse and the governance of gender identities in diverse cultural contexts. Furthermore, the film encourages discussions about the role of empathy and understanding in bridging cultural divides, suggesting that personal narratives can be powerful tools for social change and feminist advocacy.

In summary, this research will not only contribute to the existing body of literature on feminism by addressing the intersections of culture, religion, and technology but will also identify critical gaps in understanding how these factors influence women's rights and identities globally. By centering the voices and experiences of women from diverse backgrounds, this study aspires to foster a more inclusive and comprehensive feminist discourse that acknowledges the complexities of gender in a rapidly changing world. The film *Cinta Tapi Beda* (2012) offers a nuanced portrayal of these themes through the lens of romance complicated by ethnic and religious boundaries. While the central narrative revolves around interfaith love, the underlying tension between Diana and her mother reflects deeper feminist concerns—particularly regarding women's autonomy,

cultural conformity, and intergenerational conflict. This study uses the feminist theoretical lens to analyze how the Minangkabau matrilineal system, often misunderstood as empowering, still imposes gendered limitations within cultural expectations. Theories such as liberal feminism (advocating equal rights), multicultural/global feminism (contextualizing women's experiences across cultures), and postmodern feminism (questioning universal narratives and embracing subjectivity) provide tools to interrogate the roles women play in the preservation or subversion of cultural norms.

Despite existing studies on feminist portrayals in Indonesian cinema, few have critically examined how matrilineal systems—often assumed to support female empowerment—may paradoxically reinforce patriarchal values when combined with religious or traditional constraints. Additionally, there is a gap in literature analyzing how interfaith conflicts in film intersect with feminist resistance, particularly in the Southeast Asian context where ethnicity, religion, and gender intersect powerfully. This research aims to fill that gap by focusing on *Cinta Tapi Beda* as a cultural artifact that reveals the contradictions and complexities of being a woman in a society negotiating between tradition and modernity.

Culture is a complex and multi-layered system that shapes human behavior, identity, and social interaction. According to Sulasman (2013:20), culture consists of diverse elements such as religious beliefs, political structures, language, customs, arts, tools, architecture, and clothing, all of which are inherited and transmitted across generations. Culture also plays a significant role in shaping a person's worldview and cognitive framework. When individuals engage across cultural boundaries, the need to negotiate differences demonstrates that culture is not static but learned, contested, and adaptable.

Edward B. Tylor (1871), one of the earliest anthropologists, defined culture as “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities acquired by man as a member of society.” This definition underscores culture as both a learned and shared system of meaning. In the context of this research, culture is not only viewed as a background element but as an active force that regulates gender roles and social

expectations—making it crucial to examine how culture intersects with feminist critique, particularly in traditionally structured societies like Minangkabau.

Minangkabau adheres to a matrilineal system that means a custom the society that governs the flow of off spring comes from the maternal side (Sjarifoedin, 2014: 126). Rang-academic people give a term to examine the system of society in Minangkabau which outlines the mother's offspring, namely matrilineal in order to facilitate its meaning. Matrilineal derived from the word matri means (mother) and lineal (line), so that means maternal line. It means a term to refer to the kinship system that refers to the maternal line age. The change of the form of the broad family to the batih family, then many Other values are changed. For example, the shift in the role of mamak and father. At present, the mother's brother (mamak) is no longer has rights and obligations to the children of his sister (niece). The responsibility towards the child lies entirely in the hands of the father. In the present, father acts as biological father and also social father. The Minangkabau people adhere to a matrilineal kinship system, that is, kinship that draws a lineage according to the line mother. So a person's tribe in Minangkabau follows his mother's tribe. A woman has a special position in the people. The eldest lady of the fidelity nicknamed limpapeh or amban puruak. She had the honor of being the ruler of the whole possessions of the people.

Feminist theory

Feminist theory is an effort to interpret literary texts and to understand how the image of women is represented, constructed, and sometimes subverted. Feminism, as both a critical lens and a socio-political movement, emerged from the recognition that women have been systematically oppressed, marginalized, and excluded from various spheres of life—including education, economic opportunity, political representation, and cultural production. One of the foundational voices in early feminist literary criticism is Virginia Woolf, particularly in her seminal essay *A Room of One's Own* (1929). Woolf illustrates how women, especially in classical literature, were depicted as lacking education, autonomy, and financial independence—restricted to private, domestic spaces as wives, daughters, or servants. She criticizes not only the material limitations placed upon women but also the ideological frameworks that rendered female

creativity invisible or secondary. Feminism, therefore, must embrace both humanist ideals—such as individual freedom, dignity, and equality—and a critique of structures that deny women their full personhood. Feminist theory posits that gender is not merely biological but is also socially constructed, shaped by power dynamics, cultural expectations, and historical conditions.

According to Sean Sayers (1990), “The women's movement has given rise to an enormous amount of philosophical debate, and this has been strongly featured in the journal. Some of this work has involved the critical reassessment of the history of philosophy from a feminist perspective. Others have been rethinking basic philosophical issues in feminist terms.” This underscores feminism's engagement with not only literature but also broader philosophical questions about identity, knowledge, ethics, and social justice. Feminist literary criticism, then, functions as a tool to expose how patriarchal ideologies are embedded in narratives, and how women's voices—both as characters and as authors—can be reclaimed and reinterpreted through various feminist frameworks.

Kind of Feminist

Given the broad ideological scope of feminism, it is natural that different schools of thought have emerged, each offering unique perspectives on the sources and solutions to women's oppression. The following are six prominent branches of feminist theory that reflect diverse approaches to gender equality.

1) Liberal Feminism

Liberal feminism advocates for women's full integration into all spheres of public life—political, economic, educational, and professional—on equal terms with men. This strand does not seek to overthrow existing societal structures but rather aims to reform them to eliminate gender-based discrimination. It emphasizes individual rights, equal opportunities, and legal reforms, arguing that systemic bias can be corrected through policy change and greater representation.

According to Edi Suharto (2006), liberal feminists argue that society often violates the principle of equal rights by treating women as a group rather than as autonomous individuals. They demand that women be recognized as full citizens capable of making choices independent of traditional gender roles. This branch

emphasizes agency, meritocracy, and personal freedom, insisting that reproductive roles should not hinder access to education, employment, or leadership.

As Bryson (in Umar, 2014:44) notes, liberal feminism believes that women's exclusion from public life is not inevitable but the result of historical discrimination, which can be rectified through inclusion, not revolution.

2) **Radical Feminism.**

Radical feminism locates the root of women's oppression in the patriarchal system itself, which it sees as the foundational structure of inequality. Rather than focusing on legal or institutional reform, radical feminists aim to dismantle patriarchal values, norms, and institutions that sustain male dominance.

As Kate Millett (1970) argued, patriarchy is a social arrangement that perpetuates gender stereotypes and imposes limiting roles on women—casting them as passive, nurturing, or subordinate. Radical feminism critiques not only external systems but also the internalization of these roles by women themselves. It challenges traditional family structures, sexuality norms, and cultural representations that reinforce male control. This branch calls for revolutionary change, not merely the redistribution of power, but a fundamental redefinition of gender relations, identity, and human intimacy.

3) **Marxist-Socialist Feminism.**

Marxist-socialist feminism merges class analysis with gender critique, arguing that women's oppression cannot be fully understood without examining capitalism, class structure, and labor exploitation. While classical Marxism attributes oppression to economic class relations, feminist thinkers like Rosemarie Tong and Tina Fernandes Botts (2016) expand this framework to account for how capitalism intersects with patriarchy to doubly marginalize women.

Women's unpaid domestic labor, reproductive roles, and exclusion from economic power are seen as central to capitalist reproduction. Thus, the liberation of women requires both the abolition of class hierarchies and the restructuring of gendered divisions of labor.

This theory proposes a dual-system approach that integrates Marxist accounts of economic

oppression with radical feminist critiques of sexual and patriarchal power, acknowledging that gender and class must be analyzed simultaneously.

4) **Gender Psychoanalytic Feminism.**

Gender psychoanalytic feminism arises in response to Freudian theory, particularly Freud's claim that women suffer from "penis envy" and are thus inherently inferior. Feminists in this school critique the androcentric assumptions in classical psychoanalysis and seek to reinterpret psychological development from a female perspective.

According to Tong and Botts (2016), psychoanalytic feminists assert that gender identity and behavioral differences are shaped by deep-seated psychic structures—especially early childhood experiences and internalized notions of femininity. They explore how unconscious processes affect women's self-conception and relationships, often perpetuating cycles of subordination and self-erasure.

Related to this are care-focused feminists, who argue that women's ethical frameworks—often rooted in empathy and relationality—should not be seen as inferior to male models of abstract justice. Together, these approaches emphasize the psychological dimensions of gender oppression and the need to rethink identity and desire outside of patriarchal codes.

5) **Multicultural and Global Feminism.**

Multicultural and global feminism recognizes that women's experiences of oppression are not uniform but shaped by intersecting factors such as race, class, ethnicity, nationality, religion, and geopolitical location. It critiques Western feminist assumptions that often universalize white, middle-class, Eurocentric experiences and ignores the realities of women in the Global South.

According to Rosemarie Tong (1998:309), multicultural feminism highlights the fragmentation of identity along cultural lines, while global feminism underscores the role of international structures—such as colonialism, capitalism, and neoliberalism—in shaping women's subjugation.

As Tong (2010:218) explains, oppression can come not only from men within a society but also from external forces, including women and institutions from dominant cultures. This

perspective calls for solidarity across borders, rooted in mutual respect, listening, and an awareness of difference.

6) **Postmodern Feminism.**

Postmodern feminism challenges grand narratives and fixed definitions of womanhood, arguing that identity is fluid, constructed, and context-dependent. It is suspicious of any single explanation for women's oppression or prescriptive path to liberation. Instead, postmodern feminists celebrate difference, multiplicity, and subjectivity, emphasizing that every woman's experience is unique. According to Tong (2008:283), postmodern feminism resists the tendency to define "woman" in essentialist terms. It encourages women to write their own truths, tell their own stories, and question the very language and categories through which gender has traditionally been understood. This approach intersects with queer theory, deconstruction, and discourse analysis, exploring how power operates through language, norms, and cultural codes. Rather than seeking inclusion into existing systems, postmodern feminism aims to disrupt and reimagine those systems altogether

METHOD

This study employs a qualitative research method to analyze the feminist conflict between the character Diana and her mother in the film *Cinta Tapi Beda*, interpreted through the lens of feminist theory and within the framework of a matrilineal cultural system. The approach emphasizes textual interpretation and is grounded in feminist literary criticism, allowing for in-depth exploration of character dynamics and gender-based power relations. The process begins with a close reading of the film as a literary text. Key scenes and dialogues that

illustrate gender conflict and intergenerational tension are selected, transcribed, and categorized. These are then analyzed in relation to feminist theoretical constructs, particularly those dealing with motherhood, autonomy, tradition, and female agency. This flexible analytical framework enables the researcher to explore how feminist ideologies are contested within the context of familial and cultural expectations.

As stated by Kaplan (1964), method refers to the specific techniques used for collecting data, whereas methodology concerns the rationale behind choosing a particular method to solve a theoretical or practical research problem. In essence, method addresses the "how" of research, while methodology considers the "why" of that approach. Both are crucial to the design of qualitative inquiry, ensuring that the analytical procedures align with the research objectives and theoretical framework. In the context of this study, the chosen method prioritizes observation, thematic interpretation, and contextual analysis, providing insight into the evolution of feminist identity and resistance as portrayed in the narrative structure and character development of the film.

FINDING AND DISCUSSION

Finding

The team writers classify the data based on the feminist conflicts between Diana and her mother in the movie "*Cinta Tapi Beda*," as well as the implications of the matrilineal system in Minang culture. The feminist issues presented in the film are often overlooked in society, as they are rarely acknowledged despite their relevance to daily life. The following data, taken from key scenes in "*Cinta Tapi Beda*," illustrate these conflicts and cultural dynamics.

Table 1: Feminist Conflicts in "*Cinta Tapi Beda*"

No.	Situation	Dialogue	Feminist Theory
1.	The scene where Diana, her mother, aunt, and her uncle are eating together, then there is an argument between Diana and her mother, they talk about Diana's move to Padang after the exam is over.	<p>Diana :</p> <p>"Apa yang mama mama dengar itu nggak benar"</p> <p>Mother :</p> <p>"Ada asap berati ada api. Kau fikir kenapa mama datang ke Jakarta tanpa bilang-bilang? Buat apa? Ternyata kau pergi ke Jogja. Diislamkannya kau disana ?"</p> <p>Diana :</p>	Post-Modern Feminism.

“Cahyo nggak seperti yang mama pikir!”			
(Scene in minutes 40.22)			
2	The scene when her aunt, om, and Diana’s mother were talking about the restlessness of a mother who was worried that her child would convert because of a man, this affected the traumatized suffer by her mother when Diana's older siblings converted to other religion to get married.	<p>Mother :</p> <p>“Kau kan lama ikut aku di Padang, kamu tau tidak mudah bagi keluarga kami menghadapi ini dari dulu. Diana anak bungsuku, tinggal dia harapanku. Aku tidak mau kehilangan dia”</p> <p>(Scene in minutes 43.14)</p>	Post-Modern Feminism.
3	The scene tells the story of Cahyo and Diana who have a crisis of trust in each other regarding their love of different religions.	<p>Diana :</p> <p>“Kamu bikin aku malu tau nggak, Yo!”</p> <p>Cahyo :</p> <p>“Ya aku nggak bisa makan disini”</p> <p>Diana :</p> <p>“Berapa kali aku bilang, Yo, kamu bisa pesan yang lain. Tante sama om bisa makan satu meja, kenapa kita gabisa, Yo? Kenapa kita nggak bisa?” (Diana sad and angry expression)</p> <p>(Scene in minutes 44.04)</p>	Liberal Feminism.
4	The scene tells the story of Diana and her mother who are going to the place where Diana's dance exams take place.	<p>Mother :</p> <p>“Ini bukan lagi masalah kamu dengan Diana. Ini masalah dua hal yang tidak pernah direstui untuk bersatu”</p> <p>(Scene in minutes 44.04)</p>	Multicultural and Global Feminism
5	The scene explained that Cahyo decided to propose Diana, but Cahyo's proposal was rejected by Diana mother because of different religious.	<p>Mother :</p> <p>“Saya tidak bisa menerima lamaran kamu.”</p> <p>Diana :</p> <p>“Mah, Cahyo orangnya bertanggung jawab. Dia masa depan Diana. Diana janji Diana nggak akan pernah ninggalin Tuhan Yesus.”</p> <p>Mother :</p> <p>“Pada awalnya kakak- kakak kau juga bilang begitu.”</p> <p>Cahyo :</p> <p>“Tante saya berani bersumpah demi apapun juga tante, saya tidak akan memaksakan Diana untuk ikut keyakinan saya.”</p> <p>(Scene in minutes 01.03)</p>	Multicultural and Global Feminism

Table 2: Feminist Conflicts in "Cinta Tapi Beda"

No.	Dialogue	Feminist Theory
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1.	Mother : “Mau kau ikuti jejak kakak-kakak kau? Meninggalkan agama?” (Scene in minutes 40.55)	Minang culture is also loaded with Muslim culture and teachings so that religious cultural values influence many people's thinking patterns Minangkabau it can be concluded that the relationship between culture and feminist conflict is very closely related, especially by Minang culture which adheres to the matrilineal system where it plays a very big role in feminist issues. The intimidation created by Diana's mother words made the feminist problem even stronger because the influence and power of one woman towards another became strong and unbreakable.
2	Mother : “Kamu tidak bisa melamar Diana. Saya tidak bisa menerima lamaran kamu.” (Scene in minutes 1.03.39)	The matrilineal system is further strengthened by Diana's Mother did not allow Diana to feel freedom in decision-making for her future. It is very clear that this contains elements of Minang culture as matrilineal sistem where the mother has right and have a much power to do anything decisions.
3	Diana : “Apa yang Mama dengar itu ga bener.” (Scene in minutes 41.13) “Cahyo ga seperti yang Mama pikir.” (Scene in minutes 41.34)	The close relationship between feminist theory and Minang culture in the matrilineal system is further corroborated by the sentence expressed by Diana in a dialogue that says, , Diana imposes her own will to stay with her partner by going against her mother's words, this trait can come from the offspring passed down by her mother who is also the biggest decision-maker in the family.

Discussion

The findings reveal significant feminist conflicts in "Cinta Tapi Beda," particularly between Diana and her mother, which are deeply intertwined with the matrilineal system of Minang culture. The dialogues illustrate how these conflicts manifest in their interactions, highlighting the complexities of gender roles and cultural expectations.

- 1) **Post-Modern Feminism:** The first two data points illustrate the post-modern feminist perspective, where Diana's assertion of her beliefs contrasts sharply with her mother's traditional views. The argument about Diana's move to Padang signifies a generational clash, where Diana seeks independence while her mother clings to protective instincts shaped by past traumas. The mother's fear of losing Diana to a different religion underscores the societal pressures that women face, particularly in cultures where familial and religious ties are paramount. This dynamic reflects the post-modern feminist critique of how personal identity is often negotiated within the confines of cultural expectations.
- 2) **Liberal Feminism:** The third data point highlights a crisis of trust between Diana

and Cahyo, which is exacerbated by their differing religious backgrounds. Diana's frustration with Cahyo's inability to navigate the familial dining situation illustrates the broader societal challenges faced by interfaith couples. This scenario aligns with liberal feminist ideals, emphasizing the importance of individual choice and the right to love freely, regardless of societal constraints. Diana's insistence that they should be able to share a table like her relatives signifies her desire for equality in her relationship, challenging the traditional norms that dictate their interactions.

- 3) **Multicultural and Global Feminism:** The final data points reveal the influence of multicultural and global feminism, particularly in the context of Diana's mother's rejection of Cahyo's proposal. The mother's refusal is not merely a personal decision but is rooted in cultural beliefs that prioritize religious conformity over individual happiness. This reflects the matrilineal system's impact on women's autonomy, as Diana's mother wields significant power in determining her daughter's future. Diana's resistance to her mother's authority, as expressed in her

dialogues, signifies a struggle for agency within a cultural framework that often limits women's choices.

In conclusion, "Cinta Tapi Beda" serves as a poignant exploration of feminist conflicts within the context of Minang culture's matrilineal system. The film highlights the complexities of navigating personal desires against the backdrop of familial expectations and cultural norms. By examining these dynamics, the study contributes to a deeper understanding of how feminist issues are intricately woven into the fabric of everyday life, urging a reevaluation of societal attitudes towards gender and cultural identity.

CONCLUSION

The film *Cinta Tapi Beda* powerfully illustrates the intersection of feminist struggles and cultural identity, particularly within the Minangkabau matrilineal system. Diana's conflict with her mother reflects broader tensions between individual autonomy and traditional expectations, highlighting how cultural norms—even in female-dominated family structures—can restrict women's freedom. The mother's anxieties about religious conversion and lineage preservation reveal deep-seated fears rooted in historical and societal pressures, demonstrating how feminist issues persist even within societies where women hold structural authority. By portraying these dynamics, the film critiques the limitations of traditional power systems, showing that true empowerment requires not just structural authority but also ideological flexibility and mutual respect between generations.

From this research, it can be concluded into five data from this movie is very educational in addition to the divine system as well as religion which seems to have another side that shows the strength of a woman in decision making and opinions from the movie. The feminism has a several types such as; liberal feminism, radical feminism, marxist-socialist feminism, gender psychoanalyst feminism, multicultural and global feminism, and post-modern feminism. Diana and her mother shows that the feminist theories are post-modern feminism, liberal feminism, and multicultural and global feminism is referenced from the scenes that has been described the point. Although the movie

represents feminist conflict of Diana because the freedom does not makes her happy and can not fulfill her wish. The last scene tells about the Diana's mother give to Diana opportunity to choose her life decisions.

Hopefully the next researchers are examining feminist narratives in cultural contexts should expand their focus to include comparative studies between matrilineal and patrilineal societies to uncover nuanced gender dynamics. Additionally, exploring how younger generations negotiate their identities in rapidly modernizing societies would provide valuable insights. Writers might also investigate the role of media in reshaping cultural perceptions of gender, particularly how films like *Cinta Tapi Beda* can challenge or reinforce stereotypes. Finally, qualitative studies involving real-life women from Minangkabau and similar communities could deepen understanding by bridging cinematic representation with lived experiences. These approaches would enrich discussions on feminism's evolving role in culturally complex settings.

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