

Representation of Feminism in The Film *Hati Suhita*: Islamic Perspective

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ABSTRACT. This study analyses the representation of feminism in the film *Hati Suhita* from an Islamic perspective, using John Fiske's semiotic model. As a cinematic work exploring themes of women, religion, and culture, *Hati Suhita* presents the complexity of women's roles in both domestic and public spheres. John Fiske's semiotic theory is employed to deconstruct the meanings embedded within the film's visual and narrative symbols through three levels of coding: reality, representation, and ideology. This qualitative research analyses 36 selected scenes (screenshots) examined in depth. The findings reveal that the film portrays female characters, especially Alina Suhita, as representations of devout yet resilient and empowered Muslim women. She is depicted not only as obedient in the domestic sphere but also as a capable leader who actively contributes to society through her involvement in managing a pesantren (Islamic boarding school). Feminist values such as independence, perseverance, female solidarity, and resistance to gender injustice are presented in the film without disregarding Islamic principles. At the ideological level, the film subtly critiques patriarchal norms embedded in society through a soft and religious lens. In conclusion, *Hati Suhita* successfully represents feminism within an Islamic framework by employing strong, symbolically rich cinematic elements with a spiritual tone. These findings significantly contribute to the study of media, gender, and Islam in Indonesian culture.

Keywords: *Feminism, John Fiske's Semiotics, Hati Suhita Film, Women's Representation*

ABSTRAK. Penelitian ini bertujuan untuk menganalisis representasi feminisme dalam film *Hati Suhita* dari perspektif Islam dengan menggunakan pendekatan semiotika model John Fiske. Sebagai karya sinematik yang mengangkat tema perempuan, agama, dan budaya, *Hati Suhita* menyajikan kompleksitas peran perempuan dalam lingkup domestik dan publik. Teori semiotika John Fiske digunakan untuk membedah makna yang tersembunyi di balik simbol-simbol visual dan naratif, melalui tiga level pengkodean: realitas, representasi, dan ideologi. Penelitian ini menggunakan metode kualitatif dengan pengumpulan data berupa 36 potongan adegan (screenshot) yang dianalisis secara mendalam. Hasil analisis menunjukkan bahwa film ini menghadirkan tokoh perempuan, khususnya Alina Suhita, sebagai representasi perempuan muslimah yang taat namun juga tangguh dan berdaya. Ia digambarkan tidak hanya patuh dalam ranah domestik, tetapi juga mampu memimpin dan berkontribusi dalam kehidupan sosial melalui perannya di pesantren. Nilai-nilai feminisme seperti kemandirian, keteguhan hati, solidaritas perempuan, serta perlawanan terhadap ketidakadilan gender, direpresentasikan dalam film tanpa

mengabaikan nilai-nilai keislaman. Pada level ideologi, film ini menyuarakan kritik terhadap budaya patriarki yang masih melekat dalam masyarakat, namun dilakukan dengan pendekatan yang lembut dan religius. Kesimpulannya, *Hati Suhita* berhasil merepresentasikan feminisme dalam kerangka Islam melalui simbol-simbol sinematik yang kuat dan bernuansa spiritual. Temuan ini memberikan kontribusi penting bagi kajian media, gender, dan Islam dalam konteks budaya Indonesia.

Kata kunci: Feminisme, Semiotika John Fiske, film *Hati Suhita*, Representasi Perempuan

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INTRODUCTION

The issue of women's representation in the media often reflects the gender inequalities that still exist in society, especially in the context of patriarchal culture. In many film productions, women are portrayed as weak, passive, and often persecuted characters, while male characters are usually constructed as strong, dominant, and brave figures. This stereotype reinforces the view that women should depend on men for protection or support, and usually experience injustice and discrimination because of their gender (Natalia & Nurul, 2021). Indonesia grapples with significant gender disparities across various sectors, highlighting the persistent need for feminist advocacy and action. Despite progress in certain areas, women face challenges in education, employment, political representation, and healthcare (Infantina et al., 2021). According to United Nations Development Programme data, Indonesia's Gender Inequality Index reflects disparities in reproductive health, empowerment, and economic status. Cultural norms and traditional beliefs often reinforce gender stereotypes, limiting women's opportunities and agency (Fatima & Fauziyah, 2024). For example, women are frequently underrepresented in leadership positions and decision-making bodies, hindering their ability to influence policies and shape societal norms (Puspitasari, 2021). The film "*Hati Suhita*" emerges as a compelling case study for examining feminism in Indonesian cinema, offering a narrative that explores themes of marriage, tradition, and female agency (Paramita & Chaniago, 2018).

The representation of feminism in the film "*Hati Suhita*" is very relevant, given the media's role in shaping and reflecting existing social ideologies, including gender injustice often constructed by patriarchal ideology (Mubarok, 2020). The patriarchal ideology reflected in many films tends to portray women as individuals who are marginalised, oppressed, and constrained by social roles set by unfair gender norms (Figoro et al., 2024). On the other hand, feminism offers a perspective of resistance to this ideology by emphasising the importance of gender equality, women's empowerment, and the elimination of injustices experienced by women in various areas of life, including in cinema (Pardede et al., 2022). The cinematic

landscape is a powerful medium for reflecting and shaping societal perceptions of complex socio-cultural constructs, including feminism. Feminism, as a multifaceted ideology, advocates gender equality and challenges patriarchal structures that perpetuate discrimination and inequality against women (Priyadharshini & Karthiga, 2025). In Indonesia, the discourse surrounding feminism is remarkably nuanced, intertwined with the nation's history, cultural values, and socio-political dynamics (Harahap et al., 2023). Analysing the representation of feminism in Indonesian films provides valuable insights into the evolving understanding and acceptance of feminist ideals within the country. Films offer a lens through which we can examine how gender roles, power dynamics, and women's issues are portrayed and interpreted in the Indonesian context (Khairunniza et al., 2024).

Film, as a form of media that greatly influences society, plays an important role in conveying feminist messages and challenging existing norms, especially those related to women's roles. "*Suhita's Heart*" is one of the films that depicts a woman's struggle against patriarchal culture and explores feminism (Puspitasari, 2021). This film features the figure of Suhita as the main character, who not only fights against restrictive social norms but also fights for women's rights, despite having to face various challenges and pressures from the surrounding environment. Suhita's struggle in this film embodies the spirit of feminism, demanding change and gender equality (Jauza & Walisyah, 2024). In addition, the film also showcases the lives of other women who, like Suhita, are trapped in social injustice and issues related to the construction of gender roles. This film overviews women's struggles to change this social inequality. In this way, the film depicts Suhita's personal experience. It raises awareness of the need for a feminist struggle to fight for women's rights and push for more inclusive social change (Hakim & Anjani, 2022). This research is important because it uses John Fiske's approach to semiotic analysis, which provides a theoretical framework for analysing symbols and signs in film to convey ideological messages. With this approach, this study aims to identify how the film "*Hati Suhita*" uses symbols to depict feminist struggles and to criticise patriarchal ideology. As one of the world's leading media theorists, Fiske significantly contributed to understanding how media, including film, can shape and challenge existing ideologies (Paramita & Chaniago, 2018).

The novelty of this study lies in combining the feminist perspective with Fiske's semiotic analysis in the context of Indonesian films, especially "*Hati Suhita*". Although feminism has been widely applied in global film analysis, this research aims to investigate and describe the social and cultural values represented in the film "*Hati Suhita*". "*Hati Suhita*". This is evident in the research findings (Puspitasari, 2021). This research makes a new contribution by delving deeper into the representation of feminism in Indonesian culture, thick with patriarchal values.

METHOD

This study uses a qualitative method with a semiotic analysis approach as the main data collection and analysis strategy. The qualitative method was chosen because it could provide a deep understanding of the representation of feminism in the film *Hati Suhita*, especially in the social, cultural, and ideological context surrounding it. Qualitative research involves collecting and analysing descriptive data from sources such as interview transcripts, observation notes, photo and video documentation, and other written texts. This approach allows researchers to understand social realities holistically and contextually. In this study, a semiotic approach is used to examine the film's symbolic meanings. Semiotics, or the study of signs and symbols, identifies how meaning is constructed through visual and narrative elements in film. The researcher explicitly refers to John Fiske's semiotic theory, which divides the construction of meaning in media into three levels: reality, representation, and ideology.

The reality level includes elements that appear directly in the film, such as facial expressions, intonation, setting, and dialogue, which convey meaning denotatively. The level of representation refers to how reality is packaged through editing techniques, shooting angles, narrative structure, and other cinematic conventions. The ideological level reflects the values, beliefs, or systems of view that underlie certain representations, including how gender roles, power, and identity are constructed.

The primary data were obtained through an intensive observation of the film *Hati Suhita*, focusing on scenes depicting the role of women, especially in the position of wife. In addition, secondary data are collected through literature reviews of scientific journals, books, and other relevant sources to strengthen the analysis. The analysis examined the visual elements, dialogues, symbols, and socio-cultural contexts behind the representation of women in films. With John Fiske's semiotic approach, researchers can interpret the explicit and implicit meanings of each sign as it appears and relate them to the prevailing ideological constructs in society. Through this method, the research aims to comprehensively reveal how the *film Hati Suhita* represents feminist discourse and how these messages are constructed through symbols and visual narratives.

RESULT AND DISCUSSION

Result

The science of semiotics cannot be separated from the word's meaning. In other words, semiotics is used to analyse signs in the context of communication. Semiotics examines how systems, ordinances, and rules allow signs to have an understandable

meaning. *Hati Suhita* is an Indonesian film released in 2009, directed by Hanung Bramantyo. The film tells the story of Suhita, played by Cut Mini, a woman caught between love and tradition. Suhita is a woman who seeks to fight for her rights in a patriarchal society, where strict social norms often limit women's roles. A young and passionate Suhita aspires to pursue happiness and freedom, but faces family demands and restrictive rules. Conflict begins when she has to choose between marrying the man her parents choose for her and following her conscience and her way of life. The film explores themes of feminism, the individual's struggle against gender oppression, and the sacrifices required to achieve freedom. As the main character, Suhita is strong, determined, and brave, fighting for her rights. *Suhita's* heart illustrates how important it is to choose one's identity and fight for freedom, even when one often faces significant challenges in personal and social life.

The Indonesian drama *Hati Suhita* tells the story of a woman's struggle to face life's challenges, including restraining social and cultural pressures, and her efforts to find freedom and justice in a patriarchal society. The main character, Suhita, played by Cut Mini, embodies feminism, struggling to fight gender inequality and to find a broader sense of self. Her struggle for freedom and rights demonstrates a rebellious attitude towards traditional societal roles for women. A mother is vital to children's early education in the family environment. Mothers are caregivers and agents of change who provide a perspective on life and values that will shape a child's character. In this context, Suhita not only plays the role of a mother but also as a symbol of women's empowerment, wanting to change the fate of herself and her children. Mothers have various important roles in the family to meet their needs, including as educators and character builders. Suhita, as a mother at the heart of *Suhita*, shows how a woman can overcome social challenges and fight for her rights despite various difficulties. She is a clear example that women can not only care for and educate, but also have the opportunity to determine their destiny and desires. To analyse the representation of feminism in the film *Hati Suhita*, the researcher selected several scenes that reflect a woman's role in her struggle for freedom and equality. Roland Barthes' method of semiotic analysis is used to reveal the meaning contained in each sign or symbol in the scene. In this analysis, each visual and narrative element of the film will be studied to identify how feminism is represented through Suhita's character and her experiences in fighting for her freedom and rights as a woman.

1. Alina's First Role in the Household

- *Scene 1*



- (Source: researchers, 2024)
- **Reality Level:** The meeting between Gus Biru and Alina in the room for the first time after officially becoming husband and wife. Gus Biru reminded Alina that he had married Alina not out of love but on the orders of Abah and Umi.
- **Representation Level:** A mother cleaning the building where she lives. By fighting for life and working hard to be able to support her unborn child. "Now listen to me carefully. Ummi and Abah believe that you are the right person to develop the Al-Anwar Islamic boarding school, while I am the only child who is accused of not being able to do anything. We will live in the same room starting tonight, but I will not touch you because I do not love you, Alina Suhita. You sleep on the bed, I sleep on the couch. One more thing, Ummi and Abah should not know about this. A scene that shows Gus Biru with a serious expression and a slow tone.
- **Ideological level:** Gus Biru's request and actions make it possible to conclude that a patriarchal ideology places a man as the first authority in the household.

2. Alina could not accept her husband's words

• Scene 2



- (Source: researchers, 2024)
- **Reality Level:** Alina and Aruna are in the garden, crying over Gus Biru's words. In the quiet sugarcane plantation, Alina expressed her pent-up feelings all this time by screaming as loudly as she could while crying. Alina shed tears and screamed until her body bent, or like a state of squatting, and covering her face with both palms, describing that she was exhausted and fed up with feelings that had been hidden for a long time. Moreover, Aruna tried to calm her with a gentle touch and a hug.
- **Representation Level:** Alina and Aruna stopped at the sugarcane plantation when they were about to go to Kyai Hasan Besari's grave. Alina got out of the car and ran to the middle of the garden, crying and

screaming. Aruna followed and watched Alina from behind, who then tried to calm her down. Telling about wounds, pain, and sorrow is part of the journey toward light. This marks the peak of the conflict.

- **Ideological level:** the ideology of feminism thickened by the role of friends. A positive and supportive friendship environment can encourage women when they face difficulties.

3. Alina Gives Her Attention to Her Husband

- Scene 3



- (Source: researchers, 2024)

- **Reality Level:** Alina Gus is blue in the hospital room. Gus Biru is lying on the hospital bed, and Alina is beside him. Alina easily mentions Gus Biru's books one by one without pause and is excited after being underestimated, as if Alina has no insight into the world of books. Gus Biru looks surprised, his eyes widen, and he slowly turns towards Alina.
- **Representation Level:** Hearing Alina's explanation of the books, Gus Biru was surprised. He turned his face and asked Alina for a book to bring from home. "Lin, I beg you to bring my book to the room," said Gus Biru. "Which book?" asked Alice. "The book's title will not be bad, but the title is difficult. You do not know what to do," said Gus Biru, who had underestimated. "Which book?" said Alina Sambal Mendayu. "Under the Banner of Revolution, From Prison to Prison, Gusdur's Biography, is there Ta'limul Muta'allim, or philosophy? "What do you want your name to be?" he said. Gus Biru never answered because he was surprised, and Alina continued, "I never really moved your books. I cleaned it up so it would not splatter on the floor or the sofa. "I have read the book, so what do you need to know?" she said in a low voice.
- **Ideological level:** Sholeha women whose daily activities involve religion can also have insight into many things, such as journalism. In *this scene*, Alina's feminism illustrates that women also have the right not to be underestimated simply because of *their passion* or career focus in religion.

4. Alina and Gus Biru Conflict over Food

- Scene 4



• (Source: researchers, 2024)

- **Reality Level:** Alina, Gus Biru, and their co-workers, Rengganis, Rizal, and Zaki, eat together at the dinner table. Alina smiled slightly while lowering her head after hearing Gus Biru humiliate her in front of her co-workers. After that, Gus Biru and his two male colleagues, Rizal and Zaki, felt embarrassed by Alina's critical reply.
- **Representation Level:** Alina and Gus Biru engage in a sarcastic conversation that starts with Gus Biru humiliating Alina for her cooking, which is served to be eaten together. In the end, Alina elegantly responded, leaving Gus Biru silent and embarrassed, and even two of her male friends were embarrassed. "If it is not good, just say it. Alina is used to being criticised," said Gus Biru, heading to Rengganis. "No, ma'am, this is good, the food is delicious. "I am just going to have to get out of here," Spencer said as he looked at the time. Alina sighed, lowered her head, and said, "Men sometimes like to confuse, ma'am. Eating a little is wrong; eating a lot is also wrong. "Yes, right?" Rengganis replied quickly, "Yes, Alina, that is right," while looking at Gus Biru. Then Alina asked Rizal and Zaki, "Yes? Yes, ma'am?" with a smile.
- **Ideological level:** The ideology of Feminism, as described by Alina when humiliated by Gus Biru, does not make her shrink; she criticises back. It even intimidates all the men at the dinner table.

5. Alina Committed To Love

• Scene 5



• (Source: researchers, 2024)

- **Reality Level:** Alina and Gus Biru are sitting on the mattress. With his weak face and lethargic expression, Gus Biru appears resigned or unsure what to do. Moreover, Alina, who took off Gus Biru's touch and distanced herself with a blank gaze for a moment, either signalled shock or experienced a surprising event.
- **Representation Level:** Alina, whom Gus Biru touched until she was

surprised and felt uncomfortable, was beside Gus Biru on the bed. I am ready, Lin," said Gus Biru while touching Alina's body. "I am not ready, Gus," Alina replied, distancing her body from Gus Biru. "I do not want to have children from a man who has not, who does not love me," said Alina. "So what about Ummi and Abah Lin's hopes?" Gus Biru asked. "There are a thousand reasons, Gus, I can explain why I do not get pregnant. However, there will not be a single reason I can give our child later if he asks if he was brought into this world because of love. "I hope *you* understand," Alina explained.

- **Ideological level:** the figure of Alina, who is very firm in a principle. He can know and limit himself within the boundaries he sets. Even her husband, when he wanted to fulfil Abah and Ummi's desire to have grandchildren, was not allowed to go beyond his choice. All of that Alina sets is with deep meaning and careful consideration.

Discussion

After analysing the data above, several scenes in the Film Hati Suhita contain the value of Feminism, both directly (expressly) and indirectly (implicitly). Thirty-six pictures or *screenshots were analysed using John Fiske's model of semiotics* through its three coding levels. The conflict in the film is predominantly represented through the gesture code (reality level) and dialogue code (representation level) derived from the actors, as well as through several societal views (ideological level) related to feminist issues in the film Hati Suhita. The film can reflect a collective effort to question the status quo and reconstruct the image of women in a society still dominated by patriarchal values (Pratidina et al., 2023). The representation of women in Indonesian films has undergone significant evolution alongside societal changes. In the past, women were often described as passive, weak, and focused only on domestic affairs (Cahyani & Aprilia, 2022). However, in recent years, more and more films feature strong, independent, and risk-taking female characters. These films are entertaining and serve as tools to inspire and empower Indonesian women and encourage broader dialogue on gender and equality issues (Fatima & Fauziyah, 2024).

As female leads, Alina and Rengganis are trapped in unpleasant situations. Alina is legally married to Gus Biru, but Gus Biru does not accept her as a partner

and still expects a love relationship with Rengganis. Gus Biru's continuous attitude hurt Alina in the household until she finally broke down and left the house to calm her mind and feelings, allowing Gus Biru to consider whether to continue their marriage. However, nothing went according to Gus Biru's expectations. They wanted to divorce Alina and marry Rengganis because Rengganis already considered that there was nothing left to fight for in their love story. Rengganis considers her love story with Gus Biru to be over, and only memories of the past. In the end, Gus Biru had to accept the risk of all his actions, and justice was on Alina Suhita's side. Alina Suhita is portrayed as a woman with a high intellect and emotional stability. Meanwhile, Gus Biru is portrayed as a powerful, emotional, and irrational man who does not care or even take responsibility for his actions towards his wife (Jauza & Walisyah, 2024). Meanwhile, Rengganis is portrayed as a woman with high self-esteem. Rengganis created a boundary that consciously helped Gus Biru accept Alina Suhita as his life companion (Adisaputro & Sutamaji, 2021).

Then, in the television coding level technique, it is argued that television text contains several elements, such as camera angles, lighting, music, sound, and editing, which shape the ideology conveyed. In the camera element, this film uses techniques such as medium shots, medium close-ups, and close-ups to show the characters' activities and expressions. In the lighting element, the film uses the concepts of Mood and Tone, which tend to be Soft (soft or calm) and consistent, not dark or bright to the eye, with lighting fixtures that are not too bright and have a warm, yellow colour. The musical or sound elements are inserted to follow the actors' mood, sometimes with nuances of enthusiasm, humour, and pain, but not excessively. Meanwhile, the editing element is more dominant in the lighting element (Fatikh & Hendrik, 2023).

From the table above, it is stated that there is a level of reality, a level of representation, and some of the ideologies of society that show that the television codes in John Fiske's semiotic analysis have the following meanings:

1. The existence of an environmental code implies that the setting in the film is an Islamic boarding school environment by showing pictures of kyais in the living room and buildings always crowded with students reciting or

studying—an environment that can shape character and morals in education and the art of life. Islamic boarding schools also show that a woman can channel hobbies and talents with the same opportunities as men. The highly considered equality in the teaching and learning proves that the pesantren environment can produce a superior generation. It shows Alina, who has succeeded in creating a conducive environment for socialising and marriage. This woman is obedient to her husband but still successful in her career and leads a pesantren.

2. The female actor shows an appearance code as a Muslim woman. Everyone wore hijabs and clothing that covered the aurat, reflecting the passion you implied. Like Alina and Ummi, who always wear their simple robe and hijab, show women who are more religious, or let us call them *bu nyai* and *a ning*. Meanwhile, Rengganis and Aruna more often wear contemporary clothing but still cover the awrah according to sharia, such as pashmina scarves, pants, and other items that remain fashionable and graceful, showing the figure of *an independent woman*.
3. The existence of a gesture code that shows ethics, both taught in Islamic sharia or Javanese, is called *upload-ungguh*, such as students who bow their heads and stop when they cross paths with the teacher until they pass by and then walk back to show a sense of *ta'dhim* (respect). Then Alina shook hands with Gus Biru, Abah, and Ummi, turning her palms upward to show her sense of *tabarruk* (seeking blessings). Then Alina, who walks on her knees in front of the tomb of the guardian and takes water from the barrel during the pilgrimage, shows a sense of *ta'dhim* and *tabarruk* (respect and seeking blessings).

At the ideological level, the emergence of Feminism is due to the existence of a patriarchal culture. Patriarchal culture is a view and a habit that perpetuates men as the primary role holders in the household. In principle, this culture is based on a paternalistic view, which assumes that men are a phenomenon that serves to realise functionalist structures in the family. This ideology tends to be a demand for women, so that it can corner and even harm

women if it dominates the minds of society too much, so that it can cause the phenomenon of gender injustice. In the film, the authority of Gus Biru's husband is depicted. In addition, it is shown that Gus Biru is more inclined to assume and is easily seduced by visuals. The figure of Gus Biru violates the criteria for a good husband in Islamic law.

From the perspective of gender equality, it is believed that religion does not place the rights and obligations of the human body in opposite positions; these rights and obligations are always the same in the eyes of religion for people of different genders. Islam upholds the concept of justice for all, regardless of gender. Islam was at the forefront of efforts to liberate tyrannical slavery, demanded equal rights, and never gave prestige to just one gender. Islam was born as a religion that spreads love and affection to all. Currently, most people view women as very emotional, weak, unstable, and so on. Conversely, men realise they are strong, logical, masculine, and mighty, and do not cry easily. Interchangeable traits and characteristics are qualities that can change over time and from place to place and may even occur across different social classes.

In this case, based on the scenes that have been sorted and selected in the film *Hati Suhita*, there are several concepts from the Ideology of Feminism which are categorised into the values of women's feminism, which have been analysed through the semiotics of the John Fiske model as follows:

1. Women's Leadership

In the modern era, women's leadership is highly regarded. A good leader can maximise their potential by working together and carrying out their mandate. In any context, leadership is always related to integrity and ability, and not determined by gender. Biological differences should not be an obstacle to someone leading. In the film *Hati Suhita*, Alina is depicted as highly qualified and capable of elevating the Al-Anwar Islamic boarding school to a position of superiority. Alina's character and leadership style have successfully brought about positive change and solved many problems around her. Alina is even considered more deserving and trusted

by Abah and Ummi than her husband, Gus Birru, because Abah's leadership emphasises readiness and quality that are not based on gender.

2. Women's Emotional Intelligence

The stigma women feel about women, as Alina Suhita and the female actors in the film *Hati Suhita*, portray creatures who are very easy to manipulate, roles, and others. Even Gus Biru is described as a more emotional male figure in this film. Gus Biru is irrational and has an assumed attitude towards Alina Suhita. Unable to be responsible when choosing to marry Alina Suhita, and constantly blaming Alina for her own choices when Alina Suhita knows nothing. Even Alina is gentle and can control her ego in the face of Gus Birru, who often scolds her and treats her as unworthy of being a wife. Then Rengganis is also described as a woman who is intelligent in separating the affairs of the heart from work, so exemplary professionalism is inherent in her character. Rengganis was also repeatedly tested by Gus Biru's arrival, but his intellect defeated his desire to continue accepting him. Even the uncomfortable situation did not prevent him from continuing to work according to his chosen decision.

3. Women's Productivity

Alina and Rengganis portray a powerful woman. Alina could master many institutions with various programs that never ran out of innovation, while the same thing happened to Rengganis. A journalist who can produce many quality works and projects. It is even depicted in the film *Hati Suhita*, where Alina and Rengganis work on a film project at the Al-Anwar Islamic boarding school, which yields excellent results and becomes a work with significant impact on society, conveying simple values perfectly.

4. Women's Assertiveness

It depicts a female actor who remains stable and calm even in the most challenging circumstances, and can drain feelings and thoughts. Alina Suhita and Ratna Rengganis can separate personal interests from public professionalism. Here, it is also shown that women can set their own

boundaries, establish their life principles, take a stance, and make important decisions for their own good. Alina, who always gives in to her household, must convince herself to step up and make decisions so that Gus Biru is not arbitrary and can think clearly. Likewise, Rengganis's firmness in avoiding Gus Biru, who always comes to see him, can set a clear line, making it clear that their relationship is in the past and that Gus Biru must accept and love Alina properly. They are tough female role models who are not as stubborn as society often portrays women.

5. Positive Relationships

A supportive and healthy environment is very influential in shaping a person's personality. Women can freely make friends with anyone, share much knowledge without the limits of space and time, and give strength to those around them. The inherent societal stigma that daughters-in-law can never be in harmony with their daughters-in-law is inversely related. In the film, Umami's figure becomes a shield for Alina when she learns that Gus Biru has mistreated her. Umami is very close to and affectionate toward Alina more than she is toward her biological son, Gus Biru. Not only that, but Aruna is also described as such. A friend who is always there and loyal, accompanying Alina in sad and difficult times. *The film's female actors powerfully portray women supporting women.*

6. Women's Competencies

The female character in the film, Alina Suhita, is portrayed as intelligent and insightful. Alina Suhita, who spends almost all her time serving in the Islamic boarding school, does not use it as an excuse to master much knowledge. Even Alina can understand many fields outside of *her passion*. Meanwhile, Rengganis is no less significant. Energetic women in journalism produce many works, and their abilities as mentors at various national and even international events are undeniable. Likewise, Umami exemplifies a competent woman in her field. Umami always teaches her students to recite the Qur'an correctly and well, and often discusses the science of interpretation and related topics with Abah.

Ummi also taught Alina how to cook delicious dishes. Even in the movie, it is said that the menus at the Gus Biru café, which became best sellers, were recipes Ummi gave.

7. Women's Steps Are Unlimited

Women are free to aspire as high as they can. Women have the right to achieve their life goals wherever they are. It is described as the figure of Alina, who wants to study abroad and has high aspirations. Moreover, at the end of the film, Rengganis has the opportunity to continue her education in the Netherlands, demonstrating women's freedom to choose a career and education that suits them. This breaks the proverb that women take fewer steps. Often, the social reality reveals that women do not need to be highly educated because they take care of the family. The wrong thinking confines many women and makes it difficult for them to develop. The things that cause women to give up their dreams, just because of the stigma of a society that still has elements of patriarchal culture, are broken in the film. The female actor in the film *Hati Suhita* is an example of an independent woman who shapes her life through her own efforts.

8. Women's Criticism of Men

In the film, Alina and Rengganis are depicted as connected to the "confusing man" part. Alina, who was deliberately humiliated by Gus Biru at the dinner table, did not shrink and even responded to sharp criticism until the man felt intimidated. Often, social realities corner women just because of the assumption that women are easy targets who can be used as objects for boasting, ridicule, and laughter in the crowd. In the film, Alina is portrayed as having a relaxed yet critical demeanour toward her surroundings. Women do not deserve to be degraded and humiliated in any way. Women have their greatness in every soft weakness they have. Regarding criticism, women also have the right to voice their opinions.

9. Persuasive Communication

Alina Suhita is described as an innovative and clever figure in the field of communication. Many of his opinions are always heard, and those around him receive them well. His ability to communicate, coupled with brilliant ideas, finally made the stiff Abah believe every word Alina said. Not only that, but the film project, chaired by Gus Biru, was proposed by Alina, who suggested it be set at the Al-Anwar Islamic boarding school and raised the theme of equality. Alina explained the teaching and learning program she implemented as a pesantren leader. Alina always prioritises equality and does not discriminate based on gender in scientific discussions. Alina was even used as an example by the teachers who taught there as a leader who inspired without patronising. This is explained in the film at the end of the *scene*, finally making Gus Biru realise how valuable Alina Suhita is, the wife figure he has wasted with all his advantages. Finally, Gus Biru also admitted that Alina is a woman who is very worthy of being the leader of Al-Anwar and remains the advocate of wongso, or his life companion.

CONCLUSION

The value of feminism is encoded at three levels: reality, representation, and ideology. Thirty-six images were analysed, revealing that feminist meanings are conveyed explicitly and implicitly through visual symbols, dialogue, and the film's narrative structure. The main character, Alina Suhita, is described as a strong, patient, and tough woman dealing with gender inequality in her household. She presents herself as a devout Muslim woman in the domestic realm. She shows leadership capacity and an active role in the public sphere, especially in managing Islamic boarding schools. The representation of women in this film also shows solidarity among women, with Ratna Rengganis as an example of an independent, rational, and self-esteem-building female figure who also enlightens the main male character, Gus Biru. On an ideological level, the film offers a subtle critique of patriarchal culture by showing how female characters can overcome structural barriers through inner strength, faith, and perseverance.

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