



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

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Abstract

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This study aims to analyze the representation of feminism in the film *Hati Suhita* from an Islamic perspective using John Fiske's semiotic model. As a cinematic work that explores the themes of women, religion, and culture, *Hati Suhita* presents the complexity of women's roles within 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 analyzes 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 the social realm 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 studying media, gender, and Islam in Indonesian culture.

KataKunci:

Feminisme, Semiotika
John fiske, film Hati
Suhita, Representasi
Perempuan

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.

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 often constructed as strong, dominant, and brave figures. This stereotype reinforces the view that women should depend on men for protection or support, and often 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 the representation of feminism within 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 considering the importance of the role of the media 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 marginalized, 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 emphasizing 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 for 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). Analyzing 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, has an important role in conveying feminist messages and criticizing existing norms, especially those related to the role of women. "*Suhita's Heart*" is one of the films that depicts a woman's struggle in fighting against patriarchal culture and raises the theme of 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 represents the spirit of feminism that demands 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 creates 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 analyzing symbols and signs in film to convey ideological messages. With this approach, this study aims to identify how the symbols in the film "Hati Suhita" are used to depict feminist struggles and criticize 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 element of novelty in this study lies in the use of the feminist perspective combined 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 can be seen through the findings presented in the research (Puspitasari, 2021). This research makes a new contribution by delving deeper into the representation of feminism in Indonesian culture, thick with patriarchal values.

RESEARCH METHODS

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 was able to provide a deep understanding of the representation of feminism in the film *Hati Suhita*, especially in the social, cultural, and ideological context that surrounds it. Qualitative research involves collecting and analyzing descriptive data, using data sources like 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, the semiotics approach is used to examine the symbolic meanings contained in the film. Semiotics,

or the study of signs and symbols, identifies how meaning is constructed through visual and narrative elements in film. The researcher refers explicitly 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 directly appearing in the film, such as facial expressions, voice intonation, setting places, and dialogue, which denotatively form meaning. 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 was obtained through an intensive observation process of the film *Hati Suhita*, focusing on scenes that depict the role of women, especially in the position of wife. In addition, secondary data is collected through literature studies from scientific journals, books, and other relevant references to strengthen the analysis. The analysis was carried out by examining 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 meaning of each sign that appears and relate it to the prevailing ideological constructs in society. Through this method, it is hoped that the research will be able to comprehensively reveal how the film *Hati Suhita* represents the discourse of feminism and how these messages are constructed through symbols and visual narratives.

RESULTS AND DISCUSSION

Result

The science of semiotics cannot be separated from the word's meaning. In other words, semiotics is used to analyze signs in a context that refers to the meaning 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 the life journey of a woman named Suhita, played by Cut Mini, who is caught in a dilemma 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 of her parents' choice or following her conscience and choosing her way of life. The film touches on themes of feminism, the struggle of the individual against gender oppression, and the sacrifices that must be made to achieve freedom. As the main character, Suhita shows a strong, determined, and brave character who fights for her rights. *Suhita*'s heart illustrates how important it is to choose one's identity and fight for freedom, even though one often has to deal with 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, portrays a strong representation of feminism, where she struggles to fight gender inequality and seek a broader self-identity. Her struggle for freedom and rights shows a rebellious attitude towards women's traditional societal roles. A mother is vital to children's early education in the family environment. Mothers are caregivers and agents of change who provide a view of life and values that will shape the 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 in the heart of *Suhita*, shows how a woman can overcome social challenges and fight for her rights, despite facing 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 analyze 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. Ummy 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, ummy 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 touch of her hand 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, screaming while crying. Aruna followed and watched Alina from behind, who then tried to calm her down. Telling about wounds, pain, and sorrow is a process of life's journey to light. This is the beginning of 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 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 and 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*, the ideology of feminism emanating from Alina illustrates that women also have the right not to be underestimated just 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.

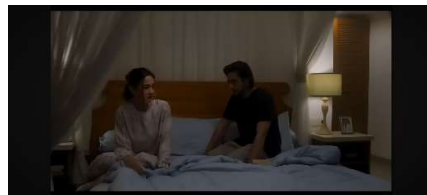
Representation Level: Alina and Gus Biru engage in a sarcastic conversation that starts with Gus Biru humiliating Alina for her cooking, which is served to be eaten together. In the end, Alina elegantly criticized back, which made Gus Biru silent and embarrassed, and even two of her male friends were also

embarrassed. "If it is not good, just say it. Alina is used to being criticized," 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 criticizes 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 indicates resignation or does not know what to do. Moreover, Alina, who took off Gus Biru's touch and distanced her body with her blank gaze for a moment, signaled 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 Ummy 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 with the boundaries he sets. Even her husband, when he wanted to fulfill 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.

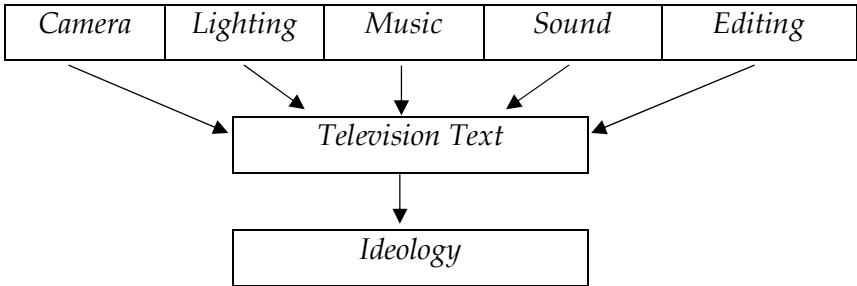
DISCUSSION

After analyzing the results of the data findings above, several scenes contain the value of Feminism both directly (expressly) and indirectly (implicitly) in the Film *Hati Suhita*. Thirty-six pictures or screenshots were analyzed using John Fiske's model of semiotics through its three coding levels. The existence of conflict in the film is predominantly represented through the gesture code (reality level) and dialogue code (representation level) derived from the actors and the existence of 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 along with the development of the times and social changes. In the past, women were often described as passive, weak, and only focused 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 a tool 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 chose to leave the house to calm her mind and feelings, and allow Gus Biru to consider whether to continue their marriage. However, everything did not go 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 represented as a woman who has high intellect and emotional stability. Meanwhile, Gus Biru is represented as a man who is powerful, emotional, and irrational, assuming Alina and not caring or even being responsible for his actions towards his wife(Jauza & Walisyah, 2024). Meanwhile, Rengganis is represented as a female figure who has high self-esteem. Rengganis created a boundary that consciously helped Gus Biru accept Alina Suhita as his life companion(Adisaputro & Sutamaji, 2021).

Figure 6. Film Encoding



Then, in the television coding level technique, it is formulated that television text contains several elements, such as camera elements, lighting, music, sound, and editing, that will lead to an ideology that wants to be conveyed. In the camera element, this film uses camera techniques, such as medium shot, medium close-up, and close-up, to show the activities and expressions of the characters. In the lighting element, the film uses the concept of *Mood and Tone, which tend to be Soft (soft or calm) and consistent, not dark or bright to the eye*, with the use of lighting fixtures that are not too bright but with a yellow color with a warm impression. The musical or sound elements are inserted by following the actors' mood, sometimes with nuances of enthusiasm, humor, and sometimes 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 the figure of Alina, who has succeeded in building a conducive environment for socializing 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 a hijab and wore clothes covering the aurat, by adjusting the passion implied in you. 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 clothes but still cover the awrah according to sharia, such as wearing pashmina and pants and clothes 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 by flipping her palms to show a 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 habit that perpetuates men as the main role holders in the household. In principle, this culture is based on the paternalistic view, which assumes that men are a phenomenon that realizes 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 also shown that Gus Biru is more assuming and easily seduced by visuals. The figure of Gus Biru is contrary to 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 in the human body in opposite positions; these rights and obligations are always the same in the eyes of religion for two 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 realize they are strong, logical, masculine, and mighty, and do not cry easily. Interchangeable traits and characteristics are traits and qualities that can change over time, from place to place, and may even occur within 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 categorized into the values of women's feminism, which have been analyzed 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 is a leader who can maximize their potential in 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 for someone to lead. In the film *Hati Suhita*, the figure of Alina is depicted as very qualified and able to bring the Al-Anwar Islamic boarding school to a state of superiority. Alina's character and leadership style have successfully brought about change for the better and solved many problems around her. Alina is even considered more deserving and trusted by Abah and Ummi than her husband, Gus Birru, because the leadership applied by Abah includes readiness and quality that is not based on one's 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 the arrival of Gus Biru, but his intellect defeated his desire to continue accepting Gus Biru. 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 the figure of 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* when Alina and Rengganis are working on a film project at the Al-Anwar Islamic boarding school, which has excellent results

and becomes a work that has a significant impact on society, with simple values that are conveyed perfectly.

4. Women's Assertiveness

It depicts a female actor who can be stable and calm even in the most challenging circumstances, and even drains feelings and thoughts. Alina Suhita and Ratna Rengganis can separate personal interests from public professionalism. Here, it is also shown that women can claim or set their boundaries for themselves, set their life principles, take a stance, and make important decisions for their 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 to avoid Gus Biru, who always comes to see him, can give a clear line when explaining that their relationship is in the past and Gus Biru must accept and love Alina properly. They are tough female role models who are not as stubborn as society perceives women to be.

5. Positive Relationships

A supportive and healthy environment is very influential in shaping a person's personality. Women can freely make friends with anyone, discuss much knowledge without limits of space and time, and give strength to others 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, Ummi's figure becomes a shield for Alina when she finds out that Gus Biru has acted poorly toward her. Ummi is very close and affectionate to Alina more than her biological son, Gus Biru. Not only that, Aruna is also described as such. A friend who is always there and loyal to accompany Alina in sad and difficult times. *Women supporting women are powerfully portrayed by the female actors in the film.*

6. Women's Competencies

The female cast in the film Alina Suhita shows an intelligent and insightful female figure. 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 engaged in journalism produce many works, and their abilities in mentoring at various national and even international events are undeniable. Likewise, Ummi also exemplifies a woman who is competent in her field. Ummi always teaches her students to recite the Qur'an well and correctly and often has discussions with Abah about the science of interpretation and others. Ummi also taught Alina how to cook delicious dishes. Even in the movie, it is told that the menus at the Gus Biru café, which became the best seller, 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 anywhere. It is described as the figure of Alina, who wants to be able to study abroad and has high dreams. Moreover, at the end of the film, Rengganis has the opportunity to continue her education in the Netherlands, which shows the freedom of women to choose a career and education that suits themselves. This breaks the proverb that women are short of 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 can determine her life with her 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 while at the dinner table, did not shrink and was even able to reply 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 but critical demeanor about the things around her. 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 and views.

9. Persuasive Communication

Alina Suhita is described as an innovative and clever figure in communication. Many of his opinions are always heard, and those around him will receive his views well. His ability to communicate, accompanied by brilliant ideas, finally made the stiff Abah able to believe Alina's every word. Not only that, the film project chaired by Gus Biru also came from Alina, who proposed to 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 prioritizes 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 patronizing. This is explained in the film at the end of the *scene*, finally making Gus Biru realize how valuable Alina Suhita is, the wife figure he has wasted with all his advantages. Until 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 goes through three levels of meaning encoding: reality, representation, and ideology. Thirty-six images were analyzed and showed 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 displays her character 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 between women, with the character of Ratna Rengganis as an example of an independent, rational, and self-esteem female figure, who also enlightens the main male character, Gus Biru. On an ideological level, the film voices a subtle critique of patriarchal culture by showing how female characters can overcome structural challenges with inner strength, faith, and perseverance.

This research shows that *Hati Suhita* presents an emotional narrative and functions as a medium of social criticism of gender inequality in a religious society. However, this research has limitations, namely, the scope is limited to one film, and the interpretive approach is subjective. Semiotic analysis focusing on visual text representation has not fully captured the dynamics of audience reception or the broader context of film production. Therefore, it is recommended that future research incorporate other qualitative approaches, such as reception analysis or comparative studies of similar films, to gain a more comprehensive understanding of the construction of feminism in Indonesian cinema.

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