

## A Comprehensive Analysis: The Representation of Feminism in the Movie “Losmen Bu Broto”

Dwike Amalia Khusna<sup>1\*</sup>, Wahyu Unggul Widodo<sup>1</sup>, Etika Dewi Kusumaningtyas<sup>1</sup>

<sup>1</sup>Universitas An Nuur, Purwodadi, Indonesia

[dwikeamaliaa@gmail.com](mailto:dwikeamaliaa@gmail.com)\*

Received: 28/10/2024

Revised: 21/11/2024

Accepted: 23/11/2024

Copyright©2024 by authors, all rights reserved. Authors agree that this article remains permanently open access under the terms of the Creative Commons Attribution License 4.0 International License

### Abstract

In the contemporary era, discussions around gender equality and women's representation had gained significant traction, emphasizing the need for equal rights and opportunities regardless of gender. This research explored the portrayal of feminist values through the movie “Losmen Bu Broto,” directed by Ifa Isfanyah and Eddie Cahyono. Using Roland Barthes' semiotic framework, the research analysed how the movie represented feminism by examining the characterization of its female protagonists, including Bu Broto, Mbak Pur, and Jeng Sri. The movie, adapted from a TV series and set in a traditional Javanese context, was notable for its strong female characters who challenged societal norms. This research employed qualitative research methods, including detailed scene analysis and character examination, to investigate how these characters embodied feminist ideals. The analysis focused on various feminist theories, including Radical Feminism; Marxist and Socialist Feminism; Liberal Feminism; Black Feminism; and Postmodern Feminism, to understand how the movie's narrative reflected and critiqued traditional gender roles. The findings revealed that “Losmen Bu Broto” presented a nuanced portrayal of feminist values, illustrating women's strength, independence, and resistance to patriarchal structures. Through its characters' appearances, dialogues, and actions, the movie navigated the intersection of feminism and Javanese culture, highlighting both the challenges and advancements in the representation of women. This research contributed to the broader discourse on feminism in media by providing a comprehensive examination of how feminist ideologies were depicted and challenged within a culturally specific context.

Keywords: *Feminist Movie Analysis, Semiotic Feminism, Javanese Gender Representation*

### 1. Introduction

In the evolving contemporary era, attention to issues surrounding gender equality and women's representation deepened. Gender equality was a fundamental and unquestionable aspect of every society, fostering an environment where individuals were treated with equal rights, opportunities, and respect regardless of their gender. Feminism served as a way to gain equal rights and obligations with men, and women showed a strong female image and upheld feminist

values, feminism also served as a tool to criticize literary works. (Azizah & Fitri, 2019). The position of women in society had always been below or behind men. Many people thought that women should not act like men (Fabianti & Putra, 2021). A position that was very uncomfortable for women to develop themselves. Feminists believed that men and women were equal, and women deserved the same rights as men in society (Ursita, 2019). Feminism was a social movement aimed at transforming the role and status of women in society.

In describing feminism, there were several literary works that could be used. Literature itself involved the depiction of artistic creations through skilfully composed words and sentences to convey human emotions, thoughts, opinions, and experiences. Literary works were characterized by elegant and structured language; they aimed to enlighten readers about the realities of life, even though they were presented in the form of fiction. Consequently, these literary pieces offered advantages to their readers. The allure of literary works lay in their ability to delight and entertain the audience through captivating language, engaging plots, and thought-provoking themes. Literary art forms were highly varied, encompassing poems, books, movies, and more (Agustina, 2022). One of the most widely embraced forms of literature was the movie, which stood out for its ability to vividly portray a story's plot, surpassing many other literary works in clarity.

Movies had the power to affect the audience's emotions deeply, evoking feelings such as sadness, fear, regret, happiness, and others. This was because movies could express feelings, including ideas, desires, experiences, and beliefs, through detailed descriptions conveyed by language (Palguna & Juniarta, 2023). Movies also had the power to shed light on social issues and sparked conversations that led to positive change. Movies creatively portrayed various societal issues (Tambotto, 2023). In this research, the researcher used the semiotic framework from Roland Barthes, which explained that semiotics was the research of signs, either in the form of symbols, which were used to analyse language, gestures, signs, images, colours, and other signs. By using semiotic analysis, the researcher interpreted the message of the movie through the dialogues and scenes.

Hidayati (2021) stated that the concept of Barthes' semiotic thought was famous for the concept of order of signification. In simple terms, Barthes' semiotic research could be described as denotation, connotation, and myth. Denotation was the actual meaning, or the phenomenon that could be seen by the five senses, or it could also be called the basic description. Connotation was the cultural meaning that arose due to cultural construction, leading to a shift in meaning while still relating to the symbol or sign. In addition, Ishar & Irawan (2023) argued that myths were developed by associating connotative meanings that were considered to be true in a community or society.

In this research, the researcher chose the movie "Losmen Bu Broto." Losmen Bu Broto was a 2021 Indonesian drama movie produced by Ideosource Entertainment, Paragon Pictures, Fourcolours Films, and Ideoworks. The movie was adapted from a TVRI series titled Losmen. The movie was directed by Ifa Isfanyah and Eddie Cahyono and produced by Andi Boediman. The movie starred Mathias Muchus as Pak Broto and Maudy Koesnaedi as Bu Broto. The movie also starred Maudy Ayunda, Putri Marino, Baskara Mahendra, Danilla Riyadi, and Marthino Lio.

The researcher chose the movie "Losmen Bu Broto" because it offered an interesting story about family dynamics and life struggles, and also featured strong and tough female

characters such as Bu Broto, Mbak Pur, and Jeng Jeng Sri. Through in-depth analysis, the researcher explored how this movie represented feminist values and how the female characters in this movie became relevant objects to analyse how women in Indonesia were represented in movies. In addition, "Losmen Bu Broto" provided an opportunity to examine feminism in a unique cultural and societal context, potentially explaining how feminist ideologies intersected with Javanese traditions. The movie was nominated for several awards such as the FFI and the Maya Cup, which triggered the researcher to conduct research about the movie. Furthermore, through this movie, Putri Marino, who acted as Mbak Pur, was awarded the Citra Cup as the best female supporting actor in the 2022 Indonesian Film Festival.

## 2. Method



The research type of this study was qualitative, which concentrated on collecting non-numeric data such as phrases or sentences, monologues, prologues, and dialogues. Qualitative research was used for the purpose of describing, explaining, and interpreting the data (Dari et al., 2020). The research was conducted over eight months, allowing sufficient time to analyse the movie comprehensively.






The data was interpreted through the lens of semiotics, using theory from Barthes (1985) based on its denotation and connotation meanings. In addition, the data was also examined to determine whether it was in accordance with Javanese culture or not. After finding the denotation and connotation meanings of the data, the findings were connected to the theory of feminism, and the researcher defined what type of feminism the data belonged to. After finding the denotation, connotation and myth, the movie was then analysed for its characterization of the female characters, namely Bu Broto, Mbak Pur, and Jeng Sri.

## 3. Findings and Discussion

### 3.1 Findings

#### 3.1.1 The Feminism Values in the movie Losmen Bu Broto




Data No	Scene/ Statement/ Information	Denotation	Connotation	Myth
1	 00:09:51 <i>Bu Broto told Mas Atmo to call Mbak Pur.</i>	Bu Broto insisted on telling Mas Atmo to call Mbak Pur to welcome the guests, even though Mbak Pur had a headache and had received permission from Pak Broto.	This scene showed Bu Broto's authority and leadership in her household and business, emphasizing a feminist role for women in decision-making.	Bu Broto broke the Javanese cultural myth of male dominance by showing that women could hold equal or superior positions to men.
2	 00:13:23	Bu Broto scolded Jeng Sri because Sri's actions conflicted with her expectations and values.	Bu Broto asserted her authority, emphasizing that she was the one in control.	This reflected the belief that children must always obey their parents.

		<i>Bu Broto scolded Jeng Sri.</i>		parents, regardless of right or wrong.
3	 00:24:43 <i>Jeng Sri talked to Kirana about her pregnancy.</i>	Jeng Sri talked to Kirana about choosing to keep her pregnancy without Mas Jarot's support.	This highlighted women's independence, defying patriarchal norms that often placed them in dependent roles.	Jeng Sri challenged the traditional myth of female vulnerability and dependence on men by taking control of her own life.
4	 00:31:49 <i>Sri debated with her mother.</i>	Jeng Sri appeared frustrated and angry while debating with her mother.	Sri expressed opinions that opposed her mother's, risking conflict.	The scene challenged the cultural myth of women's subordination by showing Jeng Sri openly defying her mother.
5	 00:45:00 <i>Jeng Sri insisted on the continuation of her relationship with Mas Jarot in front of her family.</i>	Jeng Sri insisted on continuing her relationship with Mas Jarot despite family pressure.	Jeng Sri's assertiveness signified women's right to make personal decisions and resist external pressure.	Jeng Sri symbolized a modern challenge to traditional values that expected women to conform to family decisions.
6	 01:07:06 <i>Jeng Sri told her family about her pregnancy.</i>	Jeng Sri revealed her decision to keep her pregnancy despite external pressures.	This scene reflected feminist themes of rejecting traditional gender roles and asserting independence.	Jeng Sri redefined the myth of female strength, breaking free from passive or subordinate roles.
7	 01:07:11 <i>Bu Broto expelled Jeng Sri from the inn.</i>	Bu Broto decided to evict Jeng Sri from the inn.	This scene reflected the tension between traditional values and individual rights, showing the sacrifices women made in patriarchal societies.	This scene illustrated the double standards women faced, where they were burdened with upholding family honour at the



expense of their  
own rights.

### 3.2 The Characterization of the Female Characters in the movie Losmen Bu Broto


#### 3.2.1 Characterization Through Appearance

Data No	Scene/ Statement/ Information	Character	Characterization
8	 <p style="text-align: center;">01:16:22</p> <p><i>In the following scene, Bu Broto wore traditional Javanese clothes, namely kebaya. Bu Broto also used bold makeup and wore jewellery such as necklaces and earrings.</i></p>	Bu Broto	Strong, elegant, and authoritative woman.
9	 <p style="text-align: center;">00:20:36</p> <p><i>In the following scene, Mbak Pur's costume was simpler, and she used unobtrusive costume colors; her makeup was natural.</i></p>	Mbak Pur	Simplicity and emotional expression (sadness).
10	 <p style="text-align: center;">00:29:40</p> <p><i>In the following scene, Jeng Sri was shown with makeup that accentuated her natural beauty, and Jeng Sri's kebaya had brighter colors.</i></p>	Jeng Sri	Confidence and empowerment.

### 3.2.2 Characterization Through Dialogue


Data No	Scene/ Statement/ Information	Character	Characterization
11	 <p style="text-align: center;">00:02:53</p> <p><i>Bu Broto: "Mo, toilet yang macet itu sudah di benerin?"</i></p> <p><i>Mas Atmo: "Sampun Bu Broto"</i></p> <p><i>Bu Broto: "Lampu yang di lorong?"</i></p> <p><i>Mas Atmo: "Sampun."</i></p> <p><i>Bu Broto: "Bagus."</i></p>	Bu Broto	She was meticulous, careful, and cared about details in managing her inn.
12	 <p style="text-align: center;">00:26:45</p> <p><i>Mbak Pur: "Saya kan sudah bilang sama kalian. Semua yang ada di box ini jangan pernah dikeluarkan. Saya nggak peduli mau tumpul, rusak, karatan. Pokoknya jangan dipake! Paham?!"</i></p> <p><i>Inn Staff: "Paham mbak."</i></p>	Mbak Pur	She was assertive, sentimental, and perfectionist.

### 3.2.3 Characterization Through External Action



Data No	Scene/ Statement/ Information	Character	Characterization
13	 <p style="text-align: center;">00:48:28</p> <p><i>Jeng Sri challenged Bu Angga's authority and expressed her frustration with Bu Angga's authoritarian</i></p>	Jeng Sri	She was assertive, independent, and a bit defiant.

*attitude towards Raffel  
 because Bu Angga always told  
 Raffel to study.*

### 3.2.4 Characterization Through Internal Action

Data No	Scene/ Statement/ Information	Character	Characterization
14	 01:09:12 <i>This scene showed Bu Broto's sadness and disappointment towards Sri because of Sri's pregnancy out of wedlock.</i>	Bu Broto	She was strict, emotional (experiencing sadness and disappointment), and caring.

### 3.2.5 Characterization Through Reaction of Other Characters

Data No	Scene/ Statement/ Information	Character	Characterization
15	 00:41:26 <i>Pak Broto: "Lha ya ngerti buk, memang beda, sing podo iku Ibuk karo Sri. Sami mawon sifate, ngeh!"</i> <i>Bu Broto: "Ya oposih, emh!"</i> <i>Pak Broto: "Atos!"</i>	Bu Broto	She was stubborn, assertive and defensive
16	 00:17:26	Mbak Pur	She was pessimistic, introspective, and emotionally burdened.



*Pak Broto: " Hidup itu sama dengan bola dunia, Pur, muter terus, ndak ada hentinya, ada terangnya, ada sisi gelapnya. Lha kamu sendiri, sibuk saja di sisi gelapnya, terus seperti itu, pie?"*

*Mbak Pur: " ...."*

17



Jeng Sri

Independence and assertiveness were present.

00:46:29

*Jeng Sri: " Percuma kalo gitu"*

*Bu Broto: " Percuma apa Sri?!"*

*Jeng Sri: " Ya jawaban apapun dari saya buk, tentang Mas Jarot nggak akan memuaskan kalian!"*

*Mbak Pur: " Ya mungkin ini saatnya kamu ngerti, kamu paham Jarot itu kayak apa! Ngeyel kalo dibilangin kamu itu, Sri!"*

#### 4. Discussion

##### 4.1 Feminism Values in Losmen Bu Broto

The film *Losmen Bu Broto* presents diverse feminist values through its characters' actions and decisions, analysed under Haralambos and Holborn's feminist framework. Bu Broto exemplifies radical feminism in her defiance of patriarchal norms, asserting her authority within the family and business. Liberal feminism is evident in her leadership and in Jeng Sri's insistence on personal autonomy, challenging societal expectations. Marxist and socialist feminism are reflected in Jeng Sri's decision to maintain her pregnancy, asserting independence despite the absence of male support. Postmodern feminist values are highlighted through generational conflicts and challenges to traditional narratives within the family. These portrayals offer a



nuanced exploration of feminist ideals in a traditional Javanese context, contrasting with Western-centric depictions in other films such as *Gi Jane* and *Wonder Woman*.

#### **4.2 Characterization of Female Characters**

The female characters' feminism is expressed through appearance, dialogue, actions, internal reflections, and reactions from others. Visuals, such as Bu Broto's bold traditional attire, assert power within cultural norms, while Jeng Sri's colourful kebaya signals her independence. Dialogue reveals their leadership and emotional depth, with Bu Broto's meticulous management and Mbak Pur's assertiveness illustrating feminist values within traditional roles. External actions, such as Jeng Sri's challenges to authority, underscore resistance to patriarchal norms, emphasizing empathy and autonomy. Internal conflicts, like Bu Broto's struggle with societal expectations, add emotional complexity, while reactions from other characters reinforce their independence and assertiveness. These findings highlight the multi-faceted nature of feminist representation in *Losmen Bu Broto*, extending beyond the typical focus on overt resistance to include subtle cultural and familial dynamics.

#### **5. Conclusion**

The research entitled "A Comprehensive Analysis: The Representation of Feminism in the Movie *Losmen Bu Broto*" highlighted the depiction of feminism through the characterization of female characters in the movie and some scenes. The analysis revealed how the movie depicted various aspects of feminism, including female authority, leadership, independence, and resistance to patriarchal norms. Through the characters of Bu Broto, Mbak Pur, and Jeng Sri, the movie challenged traditional gender roles and underscored the complexity of women's experiences in Javanese society. Their appearance, dialogue, actions, and even their names reflected different dimensions of femininity, ranging from strength and authority to vulnerability and independence. The movie successfully blended feminist values with elements of traditional Javanese culture, offering a nuanced portrayal of the role of women and their struggle to be empowered. In this research, the researcher found that the most prominent types of feminism were Radical Feminism, Marxist and Socialist Feminism, and Liberal Feminism, each of which was found in two data sets.

#### **References**

- Agustina, M. D. (2022). The Struggle of Woman Emancipation in the Movie "On The Basis Of Sex": A Feminist Criticism. *ENLIT Journal*, 2(1), 51–61. <https://doi.org/10.33654/enlit.v2i1.1826>
- Azizah, N., & Fitri, N. (2019). The Representation of Liberal Feminism through the Main Character in "The Post" Movie. *Jelt: Journal Of English Language Teaching*, 3(2). <https://doi.org/http://dx.doi.org/10.33087/jelt.v3i2.41>
- Barthes, R. (1985). *L'aventure sémiologique*. Éditions du Seuil.
- Dari, W., Lubis, F. K., & Hasibuan, J. R. (2020). FEMINISM IN VERONICA ROTH'S MOVIE "DIVERGENT." *Linguistica*, 09(03).
- Fabianti, R. H., & Putra, F. D. (2021). An analysis of feminism in the movie "The Hunting Ground" reviewed from the semiotics of John Viske. *Commicast*, 2(2), 130–132. <https://doi.org/10.12928/commicast.v>

- Hidayati, W. (2021). Analisis Semiotika Roland Barthes Dalam Film Dua Garis Biru Karya Sutradara Gina S. Noer. *Jurnal Pendidikan Tematik*, 2(1).
- Ishar, R., & Irawan, A. M. (2023). Semiotic Analysis of the Denotative and Connotative Meaning on the Beatles' Songs Lyrics. *E-Journal of English Language and Literature*, 12(1). <http://ejournal.unp.ac.id/index.php/jell>
- Palguna, I. G. A. E., & Juniarta, I. W. (2023). Liberal Feminism Portrayed in Dialog on the Main Character of Cinderella 2021 Movie. *PROJECT (Professional Journal of English Education)*, 6(3). <https://doi.org/https://doi.org/10.22460/project.v6i3.p490-496>
- Tambotto, S. P. (2023). The Representation of Liberal Feminism through Carly Whitten ' s Characterization on The Other Woman (2014). *ELite Journal : International Journal of Education, Language, and Literature Volume*, 3(2). <https://journal.unesa.ac.id/index.php/elite>
- Ursita, L. (2019). Analysis of Gender Equality and Feminism of Main Character in Colette Movie. *Journal of Research on Applied Linguistics Language and Language Teaching*, 2(2), 149–154. <https://doi.org/https://doi.org/10.31002/jrlt.v2i2.650>