



Gender Inequality of Women in the Film *Sehidup Semati* by Upi Avianto: A Theoretical Study by Mansour Fakih

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ABSTRACT

This study aims to describe the forms of subordination, stereotypes, and violence experienced by female characters in the film “Sehidup Semati” and explain how the relationship between the narrative in the film “Sehidup Semati” with social reality related to the position of women in society. This research was conducted on the film “Sehidup Semati” by Upi Avianto which was released in 2024. The population in this study are scenes, dialogues, and narratives in the film “Sehidup Semati”, while the sample in this study is scenes, dialogues, and narratives that represent gender inequality experienced by female characters in the film “Sehidup Semati”. The research instrument in this study is the researcher himself who watched, understood, and analyzed the film “Sehidup Semati”. The data collection technique in this study uses documentation techniques. The data analysis tool in this study is using the theory of gender inequality by Mansour Fakih who views gender inequality as arising from society’s mistaken perspective regarding the concept of gender itself. The results of the study found six forms of gender inequality experienced by the female character Renata in the film “Sehidup Semati” namely subordination, stereotypes, and violence. This includes two data on subordination, two data on stereotypes, and two data on violence.

Keywords: gender inequality, women, film

Ketidaksetaraan Gender Perempuan dalam Film *Sehidup Semati* Karya Upi Avianto: Kajian Teori Mansour Fakih

ABSTRAK

Penelitian ini bertujuan untuk Mendeskripsikan bentuk subordinasi, stereotip, dan kekerasan yang dialami tokoh perempuan dalam film “sehidup semati” dan menjelaskan bagaimana hubungan antara narasai dalam film “sehidup semati” dengan realita sosial terkait posisi perempuan dalam masyarakat. Penelitian ini dilakukan pada film “sehidup semati” karya Upi Avianto yang dirilis pada tahun 2024. Populasi dalam penelitian ini adalah adegan-adegan, dialog, serta narasi dalam film “sehidup semati”, sedangkan sampel dalam penelitian ini berupa adegan-adegan, dialog, serta narasi yang merepresentasikan ketidaksetaraan gender yang dialami oleh tokoh perempuan dalam film “sehidup semati”. Instrumen penelitian dalam penelitian ini adalah peneliti sendiri yang menonton, memahami, dan menganalisis film “sehidup semati”. Teknik pengumpulan data dalam penelitian ini menggunakan teknik dokumentasi. Alat analisis data dalam penelitian ini adalah menggunakan teori ketidaksetaraan gender oleh Mansour Fakih yang memandang ketidaksetaraan gender muncul karena kekeliruan cara pandang masyarakat terkait konsep gender itu sendiri. Hasil penelitian ditemukan bentuk ketidaksetaraan gender yang dialami oleh tokoh perempuan Renata dalam film “sehidup semati” sebanyak enam data ketidaksetaraan gender yaitu subordinasi, stereotipe, dan kekerasan.yang mencakup subordinasi ditemukan sebanyak dua data, stereotipe sebanyak dua data, dan kekerasan sebanyak dua data.

Kata kunci: ketidaksetaraan gender, perempuan, film

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INTRODUCTION

In social life, social views that differentiate between men and women have developed. These social views give rise to differences between men and women. The National Commission on Violence Against Women's 2024 Annual Report (CATAHU) recorded 445,502 cases or incidents of violence against women reported throughout the year, a 10% increase from 401,975 cases in 2023. Of these, 330,097 cases were gender-based violence experienced by women. This increase reflects the continued deep-rooted patriarchal culture within society. Film was chosen for this study because this medium is often used as a medium to convey social issues, one of which is gender inequality experienced by women. Film is not merely a medium for entertainment but also a means of communication, embodying cultural values and social issues that develop within society. Through its narrative structure, dialogue, narrative, and scenes, film is able to represent cultural values and social issues, including the position of women within them.

In representing women, films also contain implicit codes, both through images and symbols (Prasetya, 2022). Thus, films can also be used as a tool to represent society's views on women. Films also indirectly influence the minds or ways of thinking of their audiences by inserting symbolic messages within them. A film or literary work has various purposes, namely as a medium to support gender equality and can also reinforce gender inequality (Faddillah & Nasution, 2024). In the context of gender studies, films are important because they represent the reality that exists in society. The representation of gender inequality in films shows how social culture is instilled and passed down from generation to generation, objectifying women. Therefore, studying films can open a critical understanding of how media plays a role in challenging gender inequality. The film "Sehidup Semati" by Upi Avianto was used as an object of study of women's gender inequality, because the film represents a social issue, namely women's

gender inequality. The gender inequality experienced by women in the film views women as having no authority in making decisions, expressing opinions, and having to submit to male figures within the household. This shows that the female characters in the film also experience structural inequality in the social relations they live in. Another gender inequality in the film is the physical violence experienced by the female character by her husband, which shows an unequal power relationship and the use of violence as a means of controlling women.

The gender inequality in the film aligns with the thinking of Indonesian society, which views women as having a position below men (Judiasih, 2022). Therefore, the film "Sehidup Semati" by Upi Avianto is a relevant and important object of analysis to be studied because it not only represents social reality but also represents society's views on gender. In the theory of gender inequality put forward by Mansour Fakhri, it is revealed that this gender difference gives rise to gender inequality for both men and especially women. Gender inequality is grouped into five forms, including: marginalization or the process of economic impoverishment for women, subordination or the assumption that women are unimportant in decision-making, the formation of stereotypes or negative labeling, violence, heavier and longer workloads (Fakhri, 2023). Patriarchy in society creates gender inequality for women, with women relegated to domestic or household work, while men are relegated to public work (Oktavianingsih et al., 2018). This study focuses on analyzing the three most dominant forms of gender inequality in Upi Avianto's film "Sehidup Semati": subordination, stereotyping, and violence. By understanding the forms of gender inequality presented by Mansour Fakhri, it is clear that gender inequality is not limited to physical manifestations or actions, but is also embedded in social and cultural systems that influence how society treats and values women.

Based on the above background, the research questions is What forms of subordination, stere-



otyping, and violence are experienced by female characters in Upi Avianto's film "Sehidup Semati"?

The objectives of this research to describe the forms of subordination, stereotyping, and violence experienced by female characters in the film "Sehidup Semati" by Upi Avianto.

This research is expected to improve the public's critical literacy regarding the representation of gender inequality in literary works. Through an analysis of Mansour Fakhri's theory, this study provides insight into the erroneous perspectives society has on the concept of gender. Therefore, this study can change attitudes and make society more critical of gender inequality. This research serves as an innovation and reference for students majoring in Indonesian language and literature, conducting research on gender inequality using Mansour Fakhri's theory in literary works. Therefore, it is expected to impact the students' personal development and the department's progress. The research serves as a methodological and theoretical reference for future researchers in the field of literature, particularly those studying gender inequality. This study provides input for developing further research related to the concept of gender inequality in Mansour Fakhri's theory. This research can be implemented as teaching material in literature learning, particularly regarding the study of social issues that exist in society. This way, it can improve students' understanding of social issues, especially gender inequality issues.

Several relevant previous studies have been found that discuss gender inequality. First, Siregar et al. (2022) titled "Gender Inequality in the Soap Opera "Suara Hati Istri": A Study of Liberal Feminism" analyzes the forms of gender inequality found in the soap opera "Suara Hati Istri" using liberal feminism and the theory of Mansour Fakhri. The study employed a qualitative descriptive method, with data sources obtained from discourse transcripts from five episodes of the soap opera that the researchers viewed on YouTube and Vidio. The results showed five forms of gender inequality: marginalization, subordination, stereotyping, violence, and double burden. Of these five find-

ings, subordination and marginalization were the most dominant, with each finding four instances.

Second, Meivitasari & Widyatwati. (2023) entitled "Forms of Gender Injustice and Resistance by the Character Kinanti in the Novel Layangan Putus (A Study of Simone de Beauvoir's Existential Feminism)" analyzes gender injustice and forms of resistance by the character Kinanti, using Simone Beauvoir's existentialist feminist theory. The study employed a descriptive qualitative approach and library research. The results indicate that the character Kinanti in the novel Layangan Putus experiences three forms of gender injustice: stereotyping, subordination, and objectification. Furthermore, the study also found three forms of resistance by Kinanti against male dominance: returning to work as a veterinarian, rejecting subordination from her husband who does not involve her in household decisions, and becoming a novelist for self-expression and recovery.

Third, Sudharman. (2020) entitled "Forms of Gender Injustice for Women in the Film "Jamila and the President" analyzes the forms of gender injustice experienced by women in the film. The study used a descriptive approach with Charles S. Pierce's semiotic analysis method, which focuses on representamen, objects, and interpretants. The researchers identified five forms of gender injustice experienced by female characters in the film: marginalization, subordination, stereotypes, violence, and workload. These findings demonstrate that media such as film can represent existing social realities, particularly gender inequality between men and women.

Contrary to the previous studies described above, this study offers novelty compared to previous studies examining gender issues in literary works. This contrasts with the research conducted by Siregar et al. (2022), which examined the soap opera Suara Hati Istri using liberal feminism in its struggle for equal rights and equality. This study uses the film *Sehidup Semati* as an analysis of gender inequality.

Unlike Meivitasari & Widayatwati (2023), who used Simone Beauvoir's existentialist feminism in the novel "Layang Putut," which views female gender as being born from society's perspective, their study emphasized the characters' forms of resistance. This study analyzes the film "Sehidup Semati" by analyzing the forms of gender inequality experienced using Mansour Fakhri's theory. Furthermore, this study differs from Sudharman's (2020) study, which analyzed forms of gender inequality in the film "Jamila and the President" using Charles S. Peirce's semiotics, which focuses on signs, referential objects, and meaning. This study, however, focuses on the film "Sehidup Semati" using Mansour Fakhri's theory, focusing on three forms of gender inequality: subordination or the assumption that women are unimportant in decision-making, the formation of stereotypes or negative labels, and violence.

METHOD

This study uses a qualitative descriptive approach. The use of a qualitative descriptive approach aims to deeply understand the meaning and representation of gender inequality in the film. Abubakar (2021), Creswell (2014), Razak (2017) states that qualitative research is a process focused on understanding the meanings derived from individuals or groups of people related to social issues. Based on the research problem, a qualitative descriptive approach is highly appropriate for understanding and describing the representation of gender inequality among women in the film *Sehidup Semati* by Upi Avianto in depth. The data source for this study is the one-hour-and-forty-six-minute film *Sehidup Semati* directed and written by Upi Avianto and produced by Starvision Plus. This film is the primary object of study. The data in this study include dialogue, scenes, and narratives that represent the gender inequality experienced by the female characters in the film.

The data collection technique in this study utilized documentation, namely collecting data from written and audiovisual sources, including Upi

Avianto's film "Sehidup Semati." The choice of documentation technique was based on the research object, which is a film. Using documentation techniques facilitates systematic data collection, including scenes, dialogue, and narratives that represent gender inequality.

The steps in data collection were as follows:

1. Watch the film repeatedly to gain a deep understanding of the storyline and narrative.
2. Note and document key scenes that represent indications of gender inequality for women.
3. Note relevant and meaningful dialogue related to gender inequality for women.
4. The documented data was classified based on the forms of gender inequality for women according to Mansour Fakhri's theory, namely subordination, stereotyping, and violence.

RESULT

1. The form of Subordination Experienced by the Female Character

Data-1

Narasi pendeta "jadi jelas laki-laki dan perempuan tidak akan pernah mungkin setara, laki-laki berkuasa atas perempuan dan kodrat perempuan adalah tunduk kepada lakilaki"

The pastor's narrative, "It's clear that men and women will never be equal; men rule over women, and women's nature is to submit to men."

This data falls under the subordinationist view that views women as weak and unfit to be leaders. This data implies a view that women hold a lower status than men. This data suggests that this inequality between men and women is a natural or unchangeable destiny, and therefore, male dominance over women is inevitable. These findings align with research by Salma and Halking, who found that most people perceive women's



involvement in politics and expressing their rights as potentially problematic, as women are perceived as more emotional and focused on domestic matters. This leads to the assumption that women expressing their opinions in the public sphere is inappropriate (Lubis & Medan, 2024). Views like these are at the root of injustices such as restrictions on women's education and lack of access to equal employment opportunities. In line with Mansour Fakhri, (2023), who explains that women are often placed in positions that are considered unimportant in various fields

Data 2

Narasi pendeta "istri yang patuh akan membawa keharmonisan dunia dan akhirat. Adalah dosa yang besar jika istri menentang kehendak suami" diikuti dengan adegan tokoh perempuan renata sedang memasak didapur dengan muka penuh memar.

The pastor's narrative, "An obedient wife will bring harmony in this world and the hereafter. It is a grave sin for a wife to defy her husband's wishes," is followed by a scene of the female character, Renata, cooking in the kitchen with her face covered in bruises.

This data falls under the category of subordination, defined as women's position below men. The pastor's narrative emphasizes women's obligation to obey and not to oppose men as a moral and religious imperative. The religious narrative in this data is used to justify male domination over women by demanding obedience and viewing women's resistance as a grave sin. These findings align with research by Elizabeth Veronica et al., who found that religion often becomes the domain of male authority, objectifying women. Many interpretations of religion are interpreted patriarchally, forcing women to submit and deeming women's resistance a violation of the religion (Elizabeth, 2023). This is in line with Fakhri (2023), who explains that gender inequality

occurs not only economically or socially but can also occur through religious support and cultural norms that marginalize women and justify male dominance.

2. Forms of Stereotypes Experienced by Female Characters

Data-1

Narasi pendeta "Adam diciptakan dari tanah, dan hawa diciptakan dari tulang rusuk adam. Itu artinya derajat perempuan lebih rendah daripada laki-laki"

The pastor's narrative, "Adam was created from the ground, and Eve was created from Adam's rib. This means that women are inferior to men."

This data falls into the category of stereotypes. The stereotypes in this data represent a view that labels women as beings of inferior status to men, creating gender inequality between men and women. The pastor's narrative, "Adam was created from the ground, and Eve was created from Adam's rib. This means that women are inferior to men," is interpreted as meaning that women are inferior to men because they originated from a man's rib. This creates a stereotypical image that women are destined to have a lower position than men. This is in line with research conducted by Fauzi Ahmad, who wrote that religious interpretations are often used to maintain men's dominance over women (Fauzi, 2012). This is in line with Fakhri (2023), who wrote that stereotypes, in general, are labels for a particular group.

Data 2

Dialog asmara tetangga apartemen renata "lu legend banget disini, orang-orang nyebut lo istri yang sholeh"

A romantic dialogue between Renata's apartment neighbors, "You're a legend here, people call you a pious wife."

This data falls into the stereotype category, praising "pious" women as ideal wives who are obedient and endure hardship to create a harmonious family. The romantic dialogue between Renata's apartment neighbors, "You're a legend here, people call you a pious wife," suggests that Renata's resilience to verbal and nonverbal violence and her obedience to her husband are considered signs of piousness. This creates a stereotype or view of women as passive and resilient to male domination. This data reflects the stereotype of pious women as a social norm that should be praised, and depicts women as recipients of praise for male domination. This aligns with research by Yustika Aini, who notes that this stereotype can influence the views and actions of a group or individual (Aini Arrochmah, 2021). In line with Mansour Fakhri (2023), who wrote that one type of stereotype is gender-specific, there are numerous gender inequalities experienced primarily by women.

3. Forms of Violence Experienced by Female Characters

Data-1

Dialog ayah renata pada istrinya "Aku bisa mendapatkan perempuan yang lebih baik dari kamu. Dasar perempuan tolong tidak berguna" diikuti dengan adegan ayah renata melakukan kekerasan pada istrinya, yaitu memukul istrinya

Renata's father's dialogue with his wife, "I can get a better woman than you. You stupid, useless woman," is followed by a scene of Renata's father committing violence against his wife, namely hitting her

This data falls into the category of violence, defined as physical and verbal actions that demean a woman's self-esteem through physical humiliation, thereby reinforcing male dominance over women within the household. From the dialogue between Renata's father and his wife, "I can get a better woman than you. You stupid,

useless woman," followed by a scene of Renata's father committing violence against his wife, namely hitting her, it is understood that men use verbal violence by demeaning and cursing women and nonverbal or physical violence by hitting women to assert their superiority as men. Domestic violence is an act against a person or woman that results in the victim suffering or suffering physically, sexually, or psychologically. In line with Fakhri (2023), who wrote that violence is an attack or invasion of a person's physical or mental psychological well-being.

Data 2

"adegan tokoh perempuan renata membuka bajunya terlihat beberapa luka memar di tubuhnya."

"The scene where the female character Renata takes off her clothes reveals several bruises on her body."

This data falls into the category of violence, defined by the representation of bruises, which demonstrate the physical impact of domestic violence on women within a patriarchal household. The scene where Renata takes off her clothes, revealing bruises on her body, is interpreted as evidence of physical violence perpetrated by her husband, creating the image of a tortured victim silently attempting to maintain the image of her household. This data demonstrates violence as a reality that should be hidden and concealed in domestic life, thus reinforcing the trauma of women trapped in the belief that they must submit to their husbands or men. This aligns with research by Susan Susanti, who notes that women are often burdened by social expectations that require them to demonstrate patience and sacrifice in their domestic lives, thus trapping many women in a sphere of violence (Susanti & Achdiani, 2025). In line with Fakhri, (2023) who wrote that gender violence usually stems from the inequality of power that exists in society.



CONCLUSION

This research strengthens and refines Mansour Fakhri's theory of gender inequality, stating that gender inequality arises from society's mistaken perspective on nature and gender itself. Society views gender as synonymous with nature, which should be the prevailing socio-cultural view. The forms of gender inequality, including subordination, stereotyping, and violence against the character Renata in the film "Sehidup Semati" (Sehidup Semati), are strongly influenced by the culture and social views of society, which directly shape views regarding women's position in the domestic sphere. The findings of this study also emphasize the importance of public awareness of literary representations, such as films, to address gender inequalities that persist in their social sphere. Thus, this research not only refines Mansour Fakhri's theory but also broadens its application to other studies of gender representation in Indonesian films.

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