



The Struggle of the Female Protagonist in the Film *Ketika Berhenti di Sini* by Umay Shahab: A Study Based on Simone de Beauvoir's Existentialist Feminism

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ABSTRACT

This study aims to describe the forms and functions of the female character's struggle in the film *Ketika Berhenti di Sini* by Umay Shahab from Simone de Beauvoir's existentialist feminist perspective. The study was conducted in Surabaya in 2026, with the film serving as the primary source of data. The population comprised all scenes, dialogues, actions, and decisions involving the characters, while the sample consisted of selected data depicting the struggle of Dita as the main female character. The researcher served as the primary research instrument, assisted by data-recording sheets and classification tables. Data were collected through repeated viewing, note-taking, and documentation. Data analysis employed a qualitative descriptive method using transcription, coding, classification, categorization, data reduction, data display, and conclusion drawing, followed by theoretical interpretation based on Simone de Beauvoir's existentialist feminism. The findings reveal five forms of Dita's struggle: confronting loss, managing emotions, making life choices, maintaining self-existence, and continuing her life. These forms function to help Dita face the reality of loss, recover emotionally, exercise freedom in making life choices, affirm her existence, and achieve transcendence. Overall, Dita's struggle represents an existential process of rebuilding freedom, self-awareness, and independence as a subject who determines the direction of her own life. "Keywords: women's struggle, female character, existentialist feminism.

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INTRODUCTION

Film is a form of literary and artistic work that combines narrative elements, visuals, dialogue, and character actions to convey human experiences to the audience. This blend allows film to present life issues through a sequence of events and character constructions that shape specific meanings. Within the framework of narrative-logical continuity, cinematic works integrate creative elements and logic to produce a coherent sense of meaning for the audience (Kozlowski et al., 2024). Consequently, film can be understood not merely as a medium of entertainment but also as a subject of study that represents various aspects of the human experience. Analysis of such works

can be conducted by examining their themes and narrative structures (Rizal et al., 2024). Thus, the conflicts, actions, and character development within a film serve as crucial elements for understanding the issues the story aims to convey. The evolution of film in the digital era has expanded the scope of issues addressed in cinematic works, encompassing emotional and social matters as well as the human experience of loss. Losing a significant person can alter how individuals perceive themselves, their surroundings, and the lives they must lead following that loss. These issues become increasingly complex when the experience of loss

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brings not only grief but also internal conflict, attachment to the past, and difficulty in making choices about how to move forward. Such conditions demonstrate that cinematic conflict can mirror the human process of navigating change and redefining one's life path. The ability to critically engage with these works is essential, as both literature and film can portray human experiences through complex characters and themes. Rizal et al. (2024) explain that creative learning can enrich literary literacy and foster critical thinking skills amidst the developments of the digital age.

The exploration of human experience in film is also linked to the portrayal of female characters. In literature and film, women are frequently depicted in situations involving social relations, societal expectations, interpersonal connections, and constructs regarding female roles. Such portrayals warrant examination because visual media can shape understandings of women and gender relations. Research by Pratiwi and Angela (2024), for instance, demonstrates that the representation of women in visual media is linked to the construction of perspectives on women and gender dynamics. Meanwhile, Andriani (2024) shows that the experiences of women in such works can be portrayed through various issues concerning social life and identity formation. Consequently, female characters in film can be analyzed not only based on the conflicts they face but also on how they navigate circumstances, make decisions, and assert their individuality.

One perspective that can be employed to understand this issue is Simone de Beauvoir's existentialist feminism. Beauvoir posits that a woman does not become a woman solely due to biological factors but is shaped through experience and social constructs. This idea is encapsulated in her famous statement that one is not born a woman but becomes one through life processes and social conditioning. From Beauvoir's perspective, women are frequently positioned as "the Other," whereas men are positioned as the subject—or the

center—of social relations (Beauvoir, 1949). This status as "the Other" subjects women to various limitations that can impact their freedom of self-determination. Existentialist feminism focuses on a woman's capacity to act as a subject, make choices, and construct her existence through action. Within this framework, the struggle of women can be understood as an effort to break free from restrictive circumstances, make conscious choices, and steer their lives based on their own freedom. This concept of struggle is linked to Beauvoir's existentialist ideas regarding immanence and transcendence. Immanence refers to a state in which a woman is confined by situations that limit her movement and possibilities, whereas transcendence relates to an individual's ability to surpass such conditions through specific actions, choices, and achievements. In existentialist feminist thought, women are viewed as capable of defining themselves as subjects rather than merely accepting a position prescribed by their social environment. Thus, the struggle of a female character can be observed through her actions in confronting facticity, making choices, forging her own existence, and moving forward through actions that give direction to her life. This perspective is particularly relevant for analyzing female characters who undergo life-altering changes due to loss and must determine their stance toward both their past and their current reality. This phenomenon is depicted in the 2023 film *Ketika Berhenti di Sini*, directed by Umay Shahab. The film follows Dita, a female protagonist grappling with the loss of a loved one. This loss brings not only grief but also shapes how Dita navigates her life in the aftermath. Technology that allows her to interact once again with a representation of Ed intensifies her attachment to the past. This situation places Dita in conflict between clinging to memories of the deceased and facing the reality that life must go on. These changing circumstances compel Dita to confront emotional issues, make choices, and rebuild her life. Dita's journey is significant to examine, as it illustrates a female



protagonist's process of facing an irreversible situation while striving to determine the direction of her own life.

Dita's struggle is evident not only in her ability to cope with loss but also in the decisions and actions she takes when confronting life's conflicts. This process reveals an effort to accept reality, manage emotional experiences, make choices, assert her own existence, and move forward with her life. Pitaloka & Pratama (2025) demonstrate that the experiences of female characters in films can be linked to inner conflict, memories of the past, and the quest to rediscover life's meaning. These findings are relevant to the film *Ketika Berhenti di Sini*, as Dita's journey also illustrates the conflict between attachment to the past and the need to live in the present. However, this study does not merely focus on the character's emotional conflict; rather, it analyzes the female character's struggle through the lens of Simone de Beauvoir's existentialist feminism.

Based on this background, the research questions are: (1) what forms does the female character's struggle take in Umay Shahab's film *Ketika Berhenti di Sini* when viewed through the perspective of Simone de Beauvoir's existentialist feminism? and (2) what is the function of the female character's struggle in Umay Shahab's film *Ketika Berhenti di Sini* when viewed through the perspective of Simone de Beauvoir's existentialist feminism? Aligned with these questions, this study aims to describe the forms and functions of the female character's struggle in Umay Shahab's film *Ketika Berhenti di Sini* based on Simone de Beauvoir's existentialist feminism. This objective seeks to demonstrate how the female character's struggle manifests through actions and choices made while facing loss, life conflicts, and the process of reconstructing her own existence.

This research offers both theoretical and practical significance. Theoretically, it is expected to contribute to the development of literary studies—specifically film studies—by applying

the perspective of Simone de Beauvoir's existentialist feminism. In practical terms, this study can serve as a reference for other researchers examining female characters, struggles, existence, and feminism in both literature and film. For readers, it offers insight into the portrayal of women as individuals possessing the freedom to make choices and shape their own existence when confronting life's challenges.

Relevant studies are necessary to situate this research within the context of existing scholarship. Research by Pitaloka & Pratama (2025) explores the emotional experiences of female characters regarding loss, past memories, and the quest to rediscover life's meaning; this is relevant as it similarly focuses on the experiences and conflicts faced by female characters in film. Furthermore, the study by Pratiwi & Angela (2024) addresses the representation of women in visual media and its connection to gender construction, providing a basis for analyzing how media portrayals reflect women's positions and experiences in social life. Meanwhile, Andriani (2024) examines women's experiences in literature, demonstrating that the issues women face in life can be linked to identity formation and social relationships. Collectively, these studies illustrate that female characters in visual and literary works can be analyzed through their experiences, representations, and the social issues they encounter.

However, research specifically addressing the forms and functions of the female protagonist's struggle—in the face of loss and the continuation of life—through the lens of Simone de Beauvoir's existentialist feminism in Umay Shahab's film *Ketika Berhenti di Sini* remains limited. This study places the female protagonist's struggle at the center of analysis, examining forms of struggle that emerge through experiences of loss, emotional conflict, life decisions, self-existence, and the effort to move forward with life. Furthermore, these forms are analyzed using Simone de Beauvoir's concepts of existentialist feminism to

understand the function of this struggle as the protagonist confronts facticity, makes choices, asserts herself as a subject, and reconstructs her existence. By focusing on these aspects, this study aims to broaden the scope of existentialist feminist inquiry within Indonesian film studies while offering insights into women's struggles when facing life-altering changes.

METHOD

This study employs a qualitative descriptive method combined with Simone de Beauvoir's existentialist feminist approach. The qualitative descriptive method is used to describe and understand research data—specifically the dialogue, scenes, actions, and behaviors of the female protagonist—that illustrate her struggle in Umay Shahab's film *Ketika Berhenti di Sini*. The existentialist feminist approach is utilized to interpret the protagonist's struggle based on Simone de Beauvoir's ideas regarding women as subjects possessing freedom, the power of choice, and the agency to define their own existence. Through this approach, the protagonist's struggle is understood not merely as a reaction to problems, but as a process of confronting facticity, making choices, establishing self-existence, and continuing life.

The research design follows a series of systematic stages. The first stage involves selecting Umay Shahab's film *Ketika Berhenti di Sini* as the primary data source. The second stage entails repeated viewings of the film to fully grasp the narrative arc, characters, conflicts, and the development of the female protagonist. The third stage involves recording the dialogue, scenes, and actions of the character Dita that demonstrate struggle. The fourth stage entails categorizing the data based on the forms of struggle identified. The fifth stage involves interpreting the data using Simone de Beauvoir's concept of existentialist feminism. The final stage consists of drawing conclusions based on the analysis regarding the forms and functions of the female character's

struggle within the film. The data source for this study is the film *Ketika Berhenti di Sini* by Umay Shahab, produced by Sinemaku Pictures and Legacy Pictures and released on July 27, 2023, with a runtime of 102 minutes. The research data comprises the words, phrases, dialogue, scenes, expressions, actions, and behaviors of the character Dita that reflect her struggle in facing various life challenges.

Data collection was carried out by repeatedly watching and closely observing the film while noting segments relevant to the research focus. The research process encompassed data collection, categorization, and analysis following the selection of the film as the data source. No specific physical research site was used, as all data was derived from documentary material—specifically, the film itself.

The primary instrument in this study is the researcher, who plays a role in determining, identifying, recording, classifying, and interpreting the data. Supporting instruments—specifically data recording sheets and classification tables—are used to facilitate the research process. The recording tables are used to document aspects of the struggle, forms of conflict, dialogue or scenes, characters, data sources, the year, and the duration of the data's appearance in the film. Data collection employs the "listen-and-note" (*simak-catat*) technique and documentation. The "listen" technique involves repeatedly watching the film to gain a comprehensive understanding of the story. The "note" technique involves recording dialogue, scenes, and character actions relevant to the research focus. The documentation technique involves gathering information related to the film and documenting the specific segments that serve as research data.

Data analysis is conducted using a descriptive-qualitative approach through several stages: data transcription, coding, categorization, data reduction, data presentation, and conclusion drawing (Crewell, 2008; Sugiyono, 2013; Razak, 2017). During the transcription stage, dialogue and key



information from relevant scenes are recorded as text. Subsequently, the data is coded based on the identified forms of struggle to facilitate grouping. Data sharing similar characteristics is then categorized into specific forms of female struggle: the struggle against loss, the struggle with emotional states, the struggle to make life decisions, the struggle to maintain self-existence, and the struggle to move forward in life. Following this, the data undergoes reduction, where the information most relevant to the study's focus is selected. The reduced data is then presented through narrative descriptions and tables to systematically illustrate the relationships between the data, the forms of struggle, and the concepts of existentialist feminism. The final stage involves drawing conclusions regarding the forms and functions of the female characters' struggles, viewed through the lens of Simone de Beauvoir's existentialist feminism.

Data validity is ensured through persistent observation and cross-referencing the data against the film itself. The researcher repeatedly viewed the film to verify the alignment of the recorded dialogue, scenes, character actions, and durations with the data source. Subsequently, the categorized data was re-examined against Simone de Beauvoir's concept of existentialist feminism to ensure that the interpretation remained consistent with the research focus. Through this procedure, the analysis aimed to produce a systematic description of the forms and functions of the female protagonist's struggle in the film *Ketika Berhenti di Sini* by Umay Shahab.

RESULTS

The research findings indicate that the struggle of the character Dita in Umay Shahab's film *Ketika Berhenti di Sini* manifests in five forms: confronting loss, managing emotions while facing loss, making life choices, asserting self-existence, and moving forward with life. Each form of struggle is demonstrated through the dialogue, actions, and scenes involving Dita as she navigates various events following Ed's death.

Data 1

Confronting loss upon receiving news of the death

This is demonstrated when Dita receives news of Ed's death.

Erica says,

"Hello... Ed was in a car accident this morning, and... he's gone..."

Upon hearing the news, Dita weeps and calls out to her mother, saying, "Mom... Mom... Ed... Ed... Ed..."

This data indicates that Dita is directly confronting the reality of Ed's death. Her weeping and calling out to Ed are actions that reveal her reaction to the loss.

Data 2

Confronting loss through memories of Ed

This is shown in the scene where Dita looks at a painting she had created together with Ed while weeping, at the timestamp

The data shows that after receiving the news of Ed's death, Dita continues to grapple with memories associated with him. The painting is part of a scene that illustrates Dita's response to the loss she has experienced.

Data 3

Managing emotions through work activities

This is demonstrated when Dita continues to carry out her work following Ed's death. In that scene, Dita explains the design to the client:

"The logo we've proposed aligns with your bank brand's new spirit of 'making a change.' Its application is highly flexible and dynamic, allowing for adjustments to suit the specific changes you aim to create—whether in residential areas, nature, or lifestyle"

The data indicates that Dita continues to carry out her work duties despite having suffered a loss. The scene shows Dita fulfilling her responsibilities through her ongoing professional activities.

Data 4

Managing emotions by controlling her response to Ifan

This is demonstrated through a conversation between Dita and Ifan.

Ifan says, "I'm sorry..."

Dita replies, "I'm sorry I raised my voice earlier."

Ifan then says, "No, I was the one at fault"

The data shows that Dita is aware of her emotional response during the conversation with Ifan. Her apology demonstrates an effort to respond to the situation in a more controlled manner after having previously spoken in a raised voice.

Data 5

Managing emotions through the use of AR technology

This is demonstrated by Dita's use of augmented reality (AR) technology. At the timestamp 00:46:13–00:46:40, Dita opens a box containing AR glasses, puts them on, and fastens a black bracelet onto her wrist

"Huh... is there an error?"

Ed replied, "Hi, Dita"

The data description indicates that Dita used AR technology to bring up a representation of Ed and subsequently interacted with it.

Data 6

Managing emotions through interaction with Ed's representation

This is shown when Ed, via AR, says, "Hi, Dita, how are you? Your body temperature is normal, your blood pressure is normal too—congratulations, you're healthy. Is there anything I can help you with? Your heart rate is so fast; are you sad? Surprised? Or happy to see me? What's wrong, Dita?"

Dita then replied, "Ed has passed away... Ed has passed away..."

The data description indicates that Dita continued to interact with Ed's representation via AR and directly acknowledged the reality that Ed

had passed away.

Data 7

Managing emotions through activities with Ed's representation

This is shown when Dita continues to engage in activities with Ed via AR.

Dita says, "Ed, come here—stop running. Sit down first; let's get you changed quickly. I really wish I were an AI"

The data description indicates that Dita still invites Ed to participate in activities, mirroring the interactions that took place before Ed passed away. The scene demonstrates the continuity of Dita's interaction with Ed's representation through AR technology.

Data 8

Making a choice by refusing the deletion of Ed

This is shown when Dita learns that Ed is to be deleted.

Dita says, "Ed is going to be deleted, Bang?"

Bang Ijul replies, "It's better if Ed is deleted, Dit."

Dita responds, "Are you crazy?"

The data description indicates that Dita rejects the decision to delete Ed. This refusal is evident in Dita's immediate response to Bang Ijul's statement.

Data 9

Making a choice by asking for Ed to be brought back

This is shown when Dita asks Bang Ijul to bring Ed back.

Dita says, "Whether it's healthy or not—that's my business, Bang. But if you care about me, like you always say you do, please bring Ed back, Bang" Ifan said, "I was the one who asked for it, Dit. I explained everything to Bang Ijul. This device has made you overthink things."

Dita replied, "For what? For what? So I could forget about Ed?"

The data analysis shows that Dita firmly expressed her desire to preserve Ed's existence through the technology.



Data 10

Choosing to continue interacting with Ed

This is shown when Bang Ijul explains that Ed is merely a program.

Bang Ijul said, "Here, I'm using the speaker so you know Ed is just a program."

Ed then greeted her, "Hi, Dita. How are you?" and Dita replied, "Ed, I'm sorry; I wasn't the one who deleted [you]."

When Ed offered her food, Dita replied, "Ed, I'm not hungry"; Ed then noted that Dita's heart rate was rising, and Dita responded, "Ed..."

The data analysis shows that Dita continued to respond to Ed even after learning that he was merely a program.

Data 11

Maintaining one's own existence through the awareness of living life

This is shown when Dita imagines Ed's presence beside her during the timestamp 01:27:18–01:27:20. In that scene, Ed said, "Hi... have a life; none of this is your fault"

The data description reveals a scene in which Dita confronts the presence of Ed in her mind and accepts the message to move forward with her life.

Data 12

Asserting self-existence by deciding to delete Ed's data

This is demonstrated when Dita decides to delete all of Ed's data from the AR glasses.

Dita says, "Delete all the data on these glasses."

Ed then asks, "Are you sure?"

Dita selects the option to confirm the data deletion.

After Ed says, "Goodbye Dita,"

Dita replies, "Goodbye Ed"

The data description indicates that Dita takes the action of deleting Ed's data and ending her interaction with the representation of Ed via AR technology.

Data 13

Moving forward in life through the acceptance of Ifan

This is demonstrated when Ifan conveys his intentions to Dita.

Ifan says, "Uncle, may I have your blessing..." while taking out a ring

Subsequently, Ifan hands the ring to Dita between the timestamps 01:39:15 and 01:39:22

Dita then smiles, accepts the ring, and embraces Ifan in front of her father's grave between 01:39:22 and 01:39:28

The data description indicates that Dita accepts Ifan's presence after navigating various events related to the loss of Ed. This acceptance is manifested through her smile, her acceptance of the ring, and her embrace of Ifan.

Based on these five forms of struggle, Dita's struggle serves five functions: confronting the reality of loss, managing emotions and healing, determining freedom and life choices, asserting self-existence, and achieving transcendence and moving forward in life. These functions are derived from interpreting the collective data regarding Dita's struggle in the film.

a. The function of struggle in confronting the reality of loss

Dita's struggle in facing loss serves to help her accept the reality of Ed's death and understand that life must go on. This function is evident from the moment Dita receives news of Ed's death—weeping and commemorating him through painting—to her continued engagement in daily activities following the loss. Thus, the struggle to cope with loss serves as a process of accepting an unchangeable reality.

b. The function of the struggle in managing emotions and recovering

Dita's struggle to manage her emotions helps her maintain her daily routine and gradually recover after losing Ed. This function is demonstrated by her efforts to keep working, improve her emotional responses in her relationship with Ifan, and confront her attachment

to Ed through AR technology. Ed's presence via AR illustrates that the recovery process is gradual, as Dita must still contend with memories of and feelings for him.

c. The function of the struggle in determining freedom and life choices

Dita's struggle to make life choices serves as a process of directing her life according to her own will. This is evident when Dita refuses to delete Ed, demands Ed's restoration, and persists in interacting with Ed despite the differing views of those around her. These choices demonstrate that Dita does not merely follow the decisions of others but strives to determine her actions based on her own desires.

d. The function of the struggle in asserting self-existence

Dita's struggle to assert her self-existence serves to reclaim her identity as an individual possessing the will and capacity to determine the direction of her life. This function is apparent when Dita decides to delete all of Ed's data from her AR glasses. This action marks a step toward severing her attachment to Ed's digital representation and creating space for her to refocus her life on herself.

e. The function of the struggle in achieving transcendence and moving forward with life

Dita's struggle to move forward with her life helps her release her attachment to the past and opens up possibilities for a new life. This function becomes evident after Dita deletes Ed's data and embraces Ifan's presence in her life. These actions signify a shift from attachment to the past toward openness to new experiences. From the perspective of Simone de Beauvoir's existentialist feminism, this state relates to transcendence—the individual's capacity to move beyond their current circumstances and orient themselves toward new possibilities.

DISCUSSION

The analysis of the forms and functions of the female protagonist's struggle in the film *Ketika Berhenti di Sini* by Umay Shahab reveals that Dita's struggle is a process undertaken to navigate

life following Ed's passing. This struggle also forms part of Dita's effort to assert herself as an individual with the freedom to shape her own life. Research findings indicate that Dita's struggle manifests in several ways: confronting loss, managing emotions, making life choices, asserting her self-existence, and moving forward with her life. These forms of struggle serve interconnected functions, including helping Dita accept the reality of her loss, regulate her emotions and restore her well-being, make autonomous decisions, reinforce her sense of self, and achieve the transcendence necessary to embark on a new life.

These findings can be linked to Simone de Beauvoir's concept of existentialist feminism, which views women as individuals possessing the freedom to define themselves through their actions and decisions. Beauvoir (1949) posits that a woman is not entirely defined by the circumstances of her birth but rather shapes her identity through her experiences, environment, and life journey. In this study, the loss of Ed represents a transformative experience in Dita's life. Nevertheless, this experience does not result in her entire existence being defined by that loss; Dita retains the agency to determine her attitude and make decisions regarding her circumstances. Consequently, Dita's struggle can be understood as a process of self-formation, enabling her to reclaim her role as a subject in control of her own life and future.

The first function of this struggle involves confronting the reality of loss. This is evident when Dita must accept the fact that Ed has passed away. Initially, Dita experiences grief and struggles to come to terms with the situation. This response demonstrates that an individual's struggle is not always manifested through direct or forceful actions; rather, it can begin with the process of facing a harsh reality. From a psychological perspective, confronting loss is part of the process of adjusting to life's changes. Meanwhile, from an existential-feminist perspective, the loss itself is a situation that must be faced, yet Dita's response to it remains an exercise of her freedom as an individual. Thus, the experience of loss serves as



a starting point for Dita to determine her next steps in life.

The second function involves the effort to manage emotions and engage in self-recovery. This is seen when Dita attempts to resume her life despite carrying the weight of grief and her attachment to Ed. In this context, managing emotions entails not only the ability to control feelings but also the effort to rebuild one's life after a loss. Dita's actions reveal a gradual attempt to regain control over her life. From an existentialist viewpoint, these actions demonstrate an effort to avoid letting past experiences entirely dictate the future. These findings align with research by Izza (2025), which shows that the experiences and struggles of female characters can foster self-awareness and drive character transformation. Although the characters' backgrounds differ, both studies demonstrate that difficult experiences can serve as a catalyst for women to understand and reshape themselves.

The third function relates to the freedom to make life choices. This is evident when Dita begins making decisions about the life she will lead following Ed's death. These decisions demonstrate that Dita does not remain indefinitely in the position of an individual who merely accepts her circumstances. She began to determine her actions based on what she deemed appropriate for her life. Beauvoir (1949) views freedom as an individual's capacity to define themselves through actions and choices. Consequently, the decisions Dita made can be understood as an effort to regain control over the direction of her life. These findings align with the research of Nisya and Komalasari (2020), which portrays women as individuals possessing independence, firm convictions, and the ability to determine their own life paths. The commonality between the two studies lies in the women's efforts to shape their own lives. However, they differ in the context of the struggle; Nisya and Komalasari's research emphasizes the character's independence, whereas Dita's struggle stems from an experience of loss and a process of emotional recovery.

The next function is the strengthening of self-existence. This is evident when Dita begins to break free from the attachment to Ed—an attachment that allowed past experiences to continuously influence her life. Her effort to sever this tie demonstrates that Dita is beginning to distinguish between the life she once shared with Ed and the life she must lead now that he is no longer present. From the perspective of existentialist feminism, this endeavor can be understood as a step toward positioning herself as a subject capable of determining her own life path. These findings align with the research of Maritdza and Martini (2024), which highlights the self-awareness and courage of female characters in making life choices and their efforts to escape the status of "the Other." The commonality lies in the women's efforts to assert their existence as subjects. However, Dita's struggle unfolds in a different context, as it centers more on the process of releasing emotional attachments to the past rather than on direct resistance against male dominance.

The final function is achieving transcendence and moving forward with life. This stage becomes apparent when Dita begins to make room for the possibility of a new life with Ifan. This shift indicates that she is moving beyond the state that previously kept her tethered to the past. According to Beauvoir, transcendence relates to an individual's capacity to surpass limiting circumstances through conscious actions and choices. Conversely, immanence describes a state in which a person is confined by situations that restrict their scope of action, thereby hindering personal growth. In Dita's case, her attachment to Ed represents a condition that kept her fixated on the past; by opening herself to a new life, she demonstrates an effort to break free from that state. These findings are consistent with Trestanti (2025), who explains that female transcendence is manifested through efforts to overcome life's limitations and through actions that reinforce one's position as a subject. Thus, Dita's transcendence is not manifested through large-scale social

struggle, but rather through a personal decision to embrace new possibilities in her life.

These five functions of struggle constitute an interconnected process. Dita first confronts the reality of loss, then attempts to manage her emotions and recover. This process subsequently creates space for her to make life choices, strengthen her sense of self, and ultimately open up the possibility of living a new life. Therefore, Dita's struggle cannot be viewed as a series of disjointed actions, but rather as a gradual process of self-development. Her journey marks a transition from a state of loss to the ability to steer her life once more.

Viewed through the lens of existential feminism, Dita's experience demonstrates that a woman's circumstances do not necessarily dictate her future. While the loss of Ed is a situation beyond Dita's control, her response to it remains within the realm of her own freedom. Her efforts to manage her emotions, make decisions, loosen her attachment to Ed, and accept the prospect of a new life reveal her capacity for self-determined action. Thus, Dita is portrayed not merely as someone who passively accepts her circumstances, but as an individual actively shaping the direction of her life through her actions and choices.

These findings can also be linked to the study by Rondiaty et al. (2025) regarding the film *Cross The Line*. That study demonstrated that the existence of female characters can be portrayed through independence, the capacity to act as a subject, and the effort to achieve transcendence. Such similarities highlight the pivotal role that actions and choices play in shaping female existence within film. However, the present study possesses distinct characteristics, as Dita's struggle stems largely from experiences of loss and a process of emotional healing. This distinction illustrates that a woman's struggle need not always be tied to social conflict or resistance against men; it can also arise from personal experiences that drive a woman to regain control over her life and determine her own future.

Based on these results, the study offers both theoretical and practical implications. Theoretically, Simone de Beauvoir's existentialist feminist thought provides a framework for analyzing the struggles of female characters through concepts such as freedom, choice, existence, "the Other," immanence, and transcendence. Applying these concepts allows for an analysis of a female character's actions not merely based on observable events in the narrative, but also on the significance of those actions in the process of self-formation. Film serves as a medium to depict how women construct their identities through their experiences and the decisions they make. This aligns with Marso (2012), who demonstrated that Beauvoir's ideas can be used to understand the interplay between experience, emotion, and female agency in film.

Practically, the findings of this study offer an alternative approach for literature education, particularly in activities involving film appreciation and character analysis. The film *Ketika Berhenti di Sini* can be utilized to engage students in understanding female characters, conflicts, life choices, freedom, and the responsibility associated with the decisions made. Through Dita's journey, students can come to understand that female characters in literature and film can act as subjects who undergo personal growth, confront conflicts, and make their own choices. Thus, the use of film in education not only enhances the capacity for appreciation but also fosters an understanding of independence, freedom, and responsibility in navigating life.

This study's strengths lie particularly in its data categorization and the depth of its analysis. The data are not merely presented based on Dita's actions but are also linked to five functions of the struggle: confronting loss, managing emotions and recovering, making life choices, asserting self-existence, and achieving transcendence while moving forward with life. This categorization provides a more systematic overview of the evolution of Dita's struggle. Furthermore, the application of an existentialist feminist perspective

deepens the interpretation of the character's dialogue, scenes, and actions through concepts such as freedom, existence, immanence, and transcendence. This approach aligns with the study by Rondiati et al. (2025), which employs an existentialist feminist perspective to analyze the existence of female characters in film.

CONCLUSION

First, the female protagonist's struggle in the film *Ketika Berhenti di Sini* manifests in five forms: confronting loss, managing emotions, making life choices, asserting self-existence, and moving forward with life. The struggle to confront loss is demonstrated by Dita's efforts to accept Ed's passing and honor his memory. The struggle to manage emotions is evident in Dita's efforts to maintain her daily activities and work, control her emotional responses in her relationship with Ifan, and confront her lingering attachment to Ed through his digital representation via Augmented Reality technology. Furthermore, the struggle to make life choices is shown through Dita's courage in upholding her own decisions and desires, as well as accepting the consequences of those choices. The struggle to assert self-existence is seen in Dita's decision to release her attachment to Ed by deleting his data from the Augmented Reality glasses. Meanwhile, the struggle to move forward with life is demonstrated by Dita's openness to the possibility of a new life with Ifan, marked by her acceptance of his proposal.

Second, the functions of Dita's struggle in facing life's conflicts encompass five aspects: confronting the reality of loss, managing emotions and recovering, exercising freedom and making life choices, asserting self-existence, and achieving transcendence while moving forward with life. The function of confronting loss helps Dita acknowledge and accept Ed's death as an unchangeable facticity. The function of managing emotions and recovering assists Dita in maintaining her activities, social relationships, and the recovery process following her loss. The function of determining freedom and life choices

reveals Dita's awareness of herself as an individual possessing free will and taking responsibility for the decisions she makes. The function of affirming self-existence helps Dita regain control over her life by releasing her attachment to the past. Meanwhile, the function of achieving transcendence and moving forward provides Dita with the space to embrace new possibilities following the loss of Ed.

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