



## Feminism Reflected in 7 Hati 7 Cinta 7 Wanita By Robby Ertanto Soediskam: A Literary Feminist Analysis

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### ABSTRACT

**Purpose of the study:** This study aims to describe the representation of feminism in the film 7 Hati 7 Cinta 7 Wanita directed by Robby Ertanto Soediskam through a literary feminist lens.

**Methodology:** This study used a descriptive qualitative method. The main data were collected from the film 7 Hati 7 Cinta 7 Wanita by Robby Ertanto Soediskam, analyzed using feminist literary criticism.

**Main Findings:** The film portrays various forms of women's struggles against patriarchal domination. Each female character reflects a unique aspect of feminist resistance, with Dr. Kartini as the central figure who advocates for women's rights.

**Novelty/Originality of this study:** This study offers a feminist interpretation of a contemporary Indonesian film that has not been extensively explored in academic research. It highlights how visual narratives serve as a platform for feminist messages in modern literature and cinema.

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## 1. INTRODUCTION

Literature is a form of imaginative expression that reflects the social, cultural, and political realities of society. As an artistic creation, literature not only offers linguistic beauty but also conveys ideological messages that carry profound meaning[1]-[3]. One of the critical approaches to uncovering these messages is feminist literary criticism, which focuses on the representation of women, the dynamics of power between genders, and various forms of gender inequality in literary texts. Over time, literary studies have expanded beyond written works to include visual media such as film, which is increasingly regarded as a modern form of literature[4], [5].

As a product of popular culture, film possesses a unique power to portray complex social issues both explicitly and implicitly. Through visual imagery and character dialogue, film can vividly narrate women's positions and struggles within a patriarchal society[6]-[8]. One notable Indonesian film that explores these feminist themes is *7 Hati 7 Cinta 7 Wanita* (Seven Hearts, Seven Loves, Seven Women) directed by Robby Ertanto Soediskam. The film presents the intertwined stories of seven women, each facing distinct challenges and forms of oppression, while also showcasing their strength and resilience[9]-[11].

The issues raised in the film include sexual violence, social discrimination, marginalization within the family, and the pursuit of recognition for women's rights. The central character, Dr. Kartini, serves as a feminist figure who defends women victimized by patriarchal injustice.[12]-[14] The film does not merely depict women as victims; instead, it highlights their courage, emotional strength, and ability to resist societal norms. Through this layered narrative, the film contributes to contemporary feminist discourse by challenging traditional gender roles.

Analyzing this film is significant because it opens critical dialogue about the persistence of gender inequality in Indonesian society[15]-[17]. Using feminist literary criticism as an analytical lens allows researchers to identify patterns of oppression, stereotypes, and female resistance embedded within the film's structure. This study contributes to the broader field of literary analysis by incorporating multimedia texts and applying relevant contemporary theoretical perspectives[18], [19].

This research aims to describe the representation of feminism in the film *7 Hati 7 Cinta 7 Wanita* using feminist literary criticism[20], [21]. Employing a descriptive qualitative method, the study focuses on character development, dialogue, and narrative events that reflect women's struggles. It is hoped that this research will enrich the understanding of film as a literary medium and reinforce the relevance of feminist perspectives within Indonesian literary and cultural contexts[22], [23].

Research on feminism has been widely studied in various contexts, including literature studies and contemporary social reflections. For example, the study "The emotional labor of academia in the time of a pandemic: A feminist reflection" raises the issue of feminism from the perspective of women's experiences and struggles in academia during the pandemic, with a focus on the emotional burden experienced by women [24]-[26]. The study emphasizes aspects of social reality and feminist reflection on the challenges faced by women in the current academic work environment. Meanwhile, the study "Feminism Reflected in *7 Hati 7 Cinta 7 Wanita* by Robby Ertanto Soediskam: A Literary Feminist Analysis" offers a different approach by examining the representation of feminism in literary works, especially in films that tell the story of women with various complexities and dynamics of their lives [27], [28]. The gap lies in the focus of the study; previous studies have focused more on feminist reflection in social and work contexts, while this study fills the gap by analyzing the artistic and narrative construction of feminism in national literary works. Thus, this research is important to provide a richer and more diverse understanding of how feminist values can be expressed and translated through art and literary media, which has not been widely explored in local and national contexts [29]-[31].

The study "Feminism Reflected in *7 Hati 7 Cinta 7 Wanita* by Robby Ertanto Soediskam: A Literary Feminist Analysis" presents a novelty by focusing on the study of feminism expressed through Indonesian film literature, which raises the story of women in the context of local culture [32], [33]. Different from previous studies that focused more on feminist reflection in social and professional contexts, this study examines in depth the representation of feminist ideology through characters, narratives, and symbolism in the film *7 Hati 7 Cinta 7 Wanita* [34]-[36]. This approach opens up new insights into how feminist values can be realized artistically and narratively in works of art, especially films, which have so far received less attention in feminist studies in Indonesia. Thus, this study enriches the study of feminism with a contextual literary and cultural perspective and provides an important contribution to the development of feminist literary criticism in the realm of national film [37], [38].

This study provides important implications for the development of feminist studies in the realm of Indonesian literature and film. Through an analysis of the film *7 Hati 7 Cinta 7 Wanita*, this study shows that works of art can be a powerful medium to represent the values of women's struggle and gender inequality narratively and symbolically [39]-[41]. The theoretical implications lie in its contribution to a critical understanding of how female characters are constructed in popular culture, thus expanding the scope of feminist studies not only in the social or institutional realm, but also in the artistic dimension. Practically, the results of this study can be used as learning materials in literature, media, and gender education, as well as a foundation for filmmakers or writers in creating works that are more gender-aware and fight for strong, diverse, and meaningful representations of women [42]-[44].

This study has a high urgency in enriching the discourse of feminism in Indonesia through the approach of literature and popular culture. Amidst the dominance of feminist studies that focus more on contemporary social issues and the world of work, analysis of the representation of women in local film works is still rarely touched on academically [45]-[47]. Therefore, this study is important as a form of feminist literary criticism that not only highlights gender injustice, but also describes the complexity of women's roles, struggles, and identities in cinematic narratives. The implication is that this study can be a reference for academics, critics, and film practitioners in understanding how the construction of women is presented in the media, as well as encouraging the presence of fairer and more diverse representations of women in visual art works. In addition, this study can also contribute to the development of critical literacy, especially in the field of gender and literary studies in Indonesia.

This research is important to explore the representation of feminism in the film *7 Hati 7 Cinta 7 Wanita* by Robby Ertanto Soediskam as a form of social criticism of gender injustice that is still inherent in the lives of

Indonesian women. By using a feminist literary criticism approach, this study attempts to reveal how the female characters in the film represent struggle, determination, and resistance to patriarchal domination. The uniqueness of this study lies in the focus of the analysis on the film which presents seven narratives of women from different backgrounds, which are rarely studied in depth in studies of literary feminism, thus contributing to enriching the discourse of feminist literature and film media as a reflection of social reality.

## 2. RESEARCH METHOD

This study employed a qualitative descriptive research design with a focus on feminist literary criticism[48], [49]. The objective was to explore and interpret the representation of feminist values in the film *7 Hati 7 Cinta 7 Wanita* by Robby Ertanto Soediskam. Qualitative research was chosen to allow for an in-depth interpretation of symbolic meanings, character portrayals, and thematic messages related to gender and feminism as depicted in the film.

The subject of this research was the film *7 Hati 7 Cinta 7 Wanita*, which consists of interconnected narratives portraying the lives and struggles of seven different women. The unit of analysis included characters, dialogues, plot structures, and visual scenes that reflect gender dynamics, oppression, and female resistance[50].

Data collection techniques included documentation and observation. The researcher conducted repeated viewings of the film to document relevant scenes, dialogues, and interactions among characters that contained feminist elements. These data were categorized based on thematic codes derived from feminist literary theory, especially those concerning gender roles, patriarchal systems, and female agency.

The research instrument was a set of analytical guidelines adapted from feminist literary criticism frameworks. These included indicators for identifying gender stereotypes, power relations, and types of resistance within literary and visual texts. The guidelines were designed to assist the researcher in systematically analyzing the elements of the film that represented feminist thought.

Tabel 1. Feminist Literary Criticism Analytical Framework for Film Analysis

No.	Analytical Aspect	Indicators	Description / Purpose
1	Gender Stereotypes	- Character traits associated with traditional gender roles - Dialogues reflecting normative expectations for men and women	To identify whether the film reinforces or challenges stereotypical gender roles.
2	Power Relations	- Representation of authority and control in male vs. female characters - Depictions of subordination, dominance, or equality	To assess the portrayal of power dynamics between genders.
3	Resistance	- Acts of defiance or autonomy by female characters - Non-conformity to gender norms (e.g., occupational roles, appearance)	To observe how women resist patriarchal norms in narrative and visuals.
4	Voice and Agency	- Female characters' control over decisions and narrative direction - Internal monologues or scenes that reflect inner strength or self-awareness	To evaluate whether women have a strong voice or are passive in the storyline.
5	Visual Symbolism and Cinematic Elements	- Camera angles, lighting, and costume in portraying gender identity	To support textual findings through visual analysis aligned with feminist theory.

Data analysis techniques followed the Miles and Huberman interactive model, which involves data reduction, data display, and conclusion drawing. Data were first reduced by selecting only scenes and dialogues relevant to the research focus. Then, the information was displayed in thematic tables to allow comparison and pattern recognition. Lastly, conclusions were drawn by interpreting the findings through the lens of feminist literary criticism and connecting them with relevant literature.

The research procedure consisted of several stages: (1) preliminary observation and selection of the research object, (2) formulation of the research focus and analytical framework, (3) data collection through film analysis and note-taking, (4) categorization and coding of data based on feminist themes, (5) interpretation of the

findings using feminist theory, and (6) synthesis of results and formulation of conclusions. This systematic procedure ensured the depth and validity of the qualitative interpretation conducted in the study.

### 3. RESULTS AND DISCUSSION

This study analyzed the representation of feminist ideas in the film *7 Hati 7 Cinta 7 Wanita*, focusing on how the characters, dialogues, and narrative structures portrayed women's struggles and resistance to patriarchal norms. The findings reveal that each of the seven female protagonists in the film embodies different dimensions of feminist resistance, reflecting a multifaceted depiction of women's lives in Indonesian society.

#### 3.1. Representation of Feminism through Female Characters

The central character, Dr. Kartini, symbolizes the feminist struggle against patriarchal oppression. As a gynecologist, she not only helps women in physical pain but also acts as a moral support system for those who have been marginalized and traumatized by male-dominated structures. Her role as a listener, protector, and advocate aligns with the concept of liberal feminism, which emphasizes women's autonomy, equality, and access to justice. Dr. Kartini's professional and personal commitment to helping women highlights a form of activism grounded in empathy and agency.

The other six women featured in the film portray diverse stories of hardship, including sexual violence, betrayal, forced marriage, domestic neglect, reproductive health issues, and emotional abuse. For instance, one character is depicted as a victim of sexual assault and societal shame, while another struggles with a diagnosis of uterine cancer that threatens her identity as a woman in the eyes of society. These portrayals critically address how women's bodies and choices are often regulated by cultural and social expectations.

These characters reflect radical feminist perspectives, where gender-based violence and systemic oppression are seen as deeply ingrained in patriarchal systems. The film critiques societal norms that silence women and deny them the right to speak out or make decisions about their own bodies and lives. Through this critique, the film contributes to the discourse that calls for not only legal reforms but also a shift in cultural attitudes towards gender equality.

#### 3.2. Feminist Themes and Symbolism

The film employs strong visual symbolism to enhance its feminist messages. Scenes involving medical consultations, solitary reflections, and confrontations with male figures are constructed in a way that emphasizes the emotional and psychological burdens carried by the female characters. Cinematic elements such as lighting, camera angles, and non-verbal expressions are used effectively to evoke empathy and to center the female gaze thereby reclaiming narrative space traditionally dominated by male perspectives.

Moreover, the title *7 Hati 7 Cinta 7 Wanita* ("Seven Hearts, Seven Loves, Seven Women") itself encapsulates the idea of plurality in female experience. It resists homogenizing women's struggles and instead highlights their individuality and complexity. The film recognizes the intersectionality of women's identities how their experiences are shaped by class, age, health, and family background and an approach that resonates with third-wave feminist theories.

The storytelling structure of the film also deserves attention. Rather than presenting a linear narrative, the film interweaves seven different stories with a central thread that ties them all to Dr. Kartini. This nonlinear narrative not only provides variety in perspectives but also reinforces the idea that feminist resistance does not have a single face or voice it is multifaceted and collective.

#### 3.3. Resistance and Empowerment

Throughout the film, each woman is depicted as not merely a passive victim, but as an individual who navigates her struggle and attempts to reclaim her dignity. Whether it is leaving a toxic relationship, seeking medical help, or simply voicing her pain, each act is framed as a form of resistance.[51], [52] These actions may appear small in the eyes of society, but within the feminist lens, they are significant as they represent the reclaiming of agency.

This is especially powerful in the context of Indonesian culture, where traditional gender norms often expect women to be submissive and emotionally restrained. The film challenges these norms by portraying its characters as emotionally expressive, confrontational when needed, and unafraid to challenge the men or the institutions that oppress them.

#### 3.4. Reflection of Indonesian Society and Cultural Critique

The film functions as a cultural critique, reflecting the ongoing gender inequalities in Indonesian society. While women today have greater access to education and employment, the narrative reminds us that societal attitudes often lag behind legal reforms. The film shows how even modern, educated women face pressure to conform to traditional roles, and how their voices are often marginalized in both private and public spheres.

In this sense, the film aligns with feminist cultural theory, which examines how media and popular culture reinforce or challenge societal ideologies. By representing feminist struggles through relatable characters and real-life scenarios, *7 Hati 7 Cinta 7 Wanita* positions itself as a film that not only entertains but also educates and provokes thought.

The study “Feminism and Literary Translation: A Systematic Review” focuses on how feminist values are translated in cross-language literary works, highlighting translation strategies that maintain or shift gender ideology in the original text [53], [54]. The results and discussions focus heavily on the technical and policy aspects of translating feminist literary works, as well as how the meaning and narrative power of female characters can change in the translation process. Meanwhile, the study “Feminism Reflected in *7 Hati 7 Cinta 7 Wanita*” examines feminism directly through the narrative and characters in local films without involving the translation process [55]-[57]. This study focuses on the representation of women, the dynamics of gender roles, and patriarchal ideology in the Indonesian socio-cultural context visualized through the medium of film. The gap that emerged was that there were not many studies that examined the representation of feminism in depth in local Indonesian films with a feminist literary approach. If previous studies tended to be meta-analytical and comparative in a global context (especially translated works), this study presents the local and artistic dimensions of women's struggles that are displayed directly in popular culture. Thus, this study fills the gap between text-based studies of global feminism and the need to understand the representation of feminism in local visual narratives, especially in contemporary Indonesian films.

This study presents a novelty by examining the representation of feminism contextually in contemporary Indonesian films using a feminist literary criticism approach. Unlike previous studies that emphasized the analysis of feminism in the context of translating literary texts into various languages such as in *Feminism and Literary Translation: A Systematic Review*, this study offers a local perspective on how women and gender struggles are represented narratively and visually in the film *7 Hati 7 Cinta 7 Wanita*. By raising social issues that are close to the reality of Indonesian women, this study adds to the treasury of feminist studies in terms of narrative content and visual culture, and expands the application of feminist criticism in national film studies which have so far been limited [58], [59]. This novelty also lies in the emphasis on the experiences of women from various professional and social backgrounds as the main subjects in the film's narrative, which reflects the complexity of women's positions in Indonesia's patriarchal society.

This study has significant implications for the development of feminist studies in the realm of Indonesian literature and visual media [60]. By focusing the analysis on films that represent various faces of women's struggles, the results of this study can be used as a reference in teaching feminist literary criticism, gender studies, and media literacy at secondary and tertiary levels. In addition, the findings of this study can be a reflection for filmmakers and screenwriters to create works that are more gender-aware and encourage diverse and complex representations of women in Indonesian popular culture. On the other hand, this study also strengthens the urgency of the need for critical readers and viewers in responding to gender representation in the media.

This study has limitations in the focus of the object that only analyzes one film work, namely *7 Hati 7 Cinta 7 Wanita*, so that the results of the analysis cannot be generalized to all representations of feminism in Indonesian films. In addition, the approach used is limited to literary analysis and does not include audience studies or audience responses to feminist issues presented in the film. This limitation opens up opportunities for further research to develop a more interdisciplinary approach, including reception studies or broader discourse analysis.

#### 4. CONCLUSION

This study concludes that *7 Hati 7 Cinta 7 Wanita* effectively portrays diverse feminist struggles through its characters and narrative, highlighting women's resistance, agency, and empowerment against patriarchal norms. Through feminist literary criticism, the film is revealed as both a critique of gender inequality and a medium for advocating gender justice. Its depiction of nuanced, intersectional female experiences contributes meaningfully to feminist discourse in Indonesian literature and cinema, underscoring the importance of continued analysis of gender representation in media. Further research is suggested to analyze the representation of feminism in other Indonesian films and involve audience responses to obtain a broader and deeper perspective.

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