

A REPRESENTATION OF WOMEN'S CHARACTER IN THE MOVIE OF *SORE: ISTRI DARI MASA DEPAN* AND ITS IMPLEMENTATIONS IN INDONESIAN LANGUAGE'S LEARNING PROCESS

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Abstract

This study examines a representation of women's character in the movie of "*Sore: Istri dari Masa Depan*" (*Sore: Wife from the Future*) which was directed by Yandy Laurens. The analysis of women character's representation in this study uses Stuart Hall's theory. The purpose of this study is to describe a representation of women's character in the movie of "*Sore: Istri dari Masa Depan*" and to apply it to Indonesian language's learning process in high school.

This study uses a descriptive qualitative approach. The data source is from the movie of "*Sore: Istri dari Masa Depan*" which was directed by Yandy Laurens. The data are in the form of dialogues between characters in the movie, which contain meaningful representations according to Stuart Hall's theory. The data collection technique used in this study are listening and note-taking. The analysis technique used in this study are descriptive techniques for each data item.

Informal methods are used in this study to present the data. The results of this study are data containing representations of women's character in the movie of "*Sore: Istri dari Masa Depan*", obtained from the dialogues between the characters in the movie. These data are then applied to Indonesian language's learning process in high school, particularly in the 10th grade, on the topic of Biographical Texts.

Keywords: Representation; Movie; Implementations;

1 INTRODUCTION

Literary works live and thrive in many societies as a creative medium for preserving cultural identity. The term "*literatur*" in Indonesian comes from Sanskrit, where "*sa*" means "to lead, educate, provide guidance or direction," and "*tra*" refers to "device" or medium (Teew, 1984: 20). In general, literary works are categorized into drama, poetry, and prose. Based on these three types of literary works, one of the works to be studied is the movie literature, which is a subset of drama literature.

According to (Putri & Iskandar, 2025), movies are literary works in the form of public media that have significant ability in shaping views, understanding, and conveying information to the public. Movie screenings can also provide a sense of social reality in people's lives. Movies are very effective in encompassing various social strata, so many experts argue that movies with particular content can influence their audiences. Indeed, movies are not impartial; they represent specific social positions in each scene, allowing for analysis of the implied meaning.

In this study, the representation used to analyze those social meaning in movies is Stuart Hall's representation theory. According to Stuart Hall (1997) in (Wahyu Aqilla et al., 2025), representation is a way of generating meaning through language, symbols, and social activities that enable us to understand objects, individuals, or events within a specific cultural context. Representation is often influenced by social context, i.e. it is not impartial. Stuart Hall in (Nabilah et al., 2022) divides the

representation process into two parts: mental representation and linguistic representation. Representation can be seen as a stage involving conditions that can represent signs, images, and anything related to meaning. Stuart Hall in (Iswara & Moerdisuroso, 2024) explains three methods for understanding media meaning: dominant reading, negotiated reading, and optional reading. Representation can be used to analyze meaning in various literary works, including movies. According to Eriyanto in (Kartini et al., 2022), representation in media analysis, including movies, can be viewed from various perspectives depending on the characteristics of the study. Stuart Hall has made important contributions to how we understand representation and how media shapes our perspectives on social reality. One movie title that can be studied based on its representation is "*Sore: Istri dari Masa Depan*" (Sore: Wife from the Future), which is directed by Yandy Laurens.

"*Sore: Istri dari Masa Depan*" is a romantic science fantasy movie directed by Yandy Laurens in 2025. The film, starring Sheila Dara and Dion Wiyoko, was first released and screened in theaters on July 10, 2025, and attracted 3.1 million viewers. Yandy Laurens is both a director and a screenwriter, and his work largely deals with representation and the play of time. More than just a story, Yandy presents Sore in this movie as a female character struggling to navigate time in a personal way. Because the movie has just been released in 2025, it has not been studied by many researchers. This is among one of the reasons the author studied the movie "*Sore: Istri dari Masa Depan*" (Sore: Wife from the Future) by analyzing its representation of women's character. Previous studies have examined this movies based on character contradictions, representation of men, and several other studies using case study analysis.

The film under study can be linked to the lesson material of biographical text in Indonesian language's learning process in Grade 10 of Senior High School (Phase E) in the Deep Learning-based Independent Curriculum. The problem often encountered by students in learning process, particularly regarding biographical texts, is that students, especially female students, often feel bored with the monotonous teaching style. The monotonous learning style prevents students from understanding biographies in depth and achieving learning objectives. According to Suhariato (2009: 4), the goal of learning in schools is to develop individuals with the skills, knowledge, and personality qualities or attitudes to appreciate life's problems. In this study, learning process is focused on the tenth grade students' material of biographical texts, especially on the theme "*Examples from Biographies of Inspirational Figures*." In Phase E of the reading and viewing CP section, students were asked to analyze data related to ideas, thoughts, perspectives, instructions, or communication from various types of text, images, and videos to understand stated and hidden meanings. Those can be combined with movies-based learning, as movies are also a form of literature.

Based on the previous explanations, the author formulated the following research questions:

(1) How is the representation of women's character in the movie of "*Sore: Istri dari Masa Depan*" (Sore: Wife from the Future) and (2) What are the implementations of the research results for Indonesian language learning in high school? Furthermore, based on the problem formulation outlined, the research objectives were: (1) To describe the representation of women's character in the movie of "*Sore: Istri dari Masa Depan*" (Sore: Wife from the Future) and (2) To describe the implementations of the research results for Indonesian language learning in high school. This research was conducted to serve as a theoretical development to deepen our understanding of women's character representation, thus keeping future research updated. Another benefit is that this research will provide information related to the movie of "*Sore: Istri dari Masa Depan*."

2 METHODOLOGY

Ratna (2004: 34-35) states that a method is a way and strategy for understanding reality, as well as systematic steps to address the chain of causes and effects. In this study, the author used a qualitative descriptive method and an objective approach. This qualitative descriptive method focuses on natural data, i.e. data which is considered in the context of its presence, and generally uses an interpretive approach by presenting it in descriptive form. The objective approach, on the other hand, focuses entirely on elements that can be identified through intrinsic analysis (Ratna, 2004: 73). Through these methods and approaches, the research results will be presented in depth. This was done with the aim of implementing the research results in Indonesian language learning for 10th graders in high school, specifically on the lesson material of biographical texts.

Research must be conducted systematically to facilitate the achievement of research objectives. The sequence of the research procedures is as follows: (1) Pre-Research Stage, which begins with determining the title, formulating the research problem, determining the research method and approach,

and determining the research data sources that will serve as the focus of the research; (2) The research phase begins with watching the movie "*Sore: Istri dari Masa Depan*" and note-taking the dialogues for analysis, then doing data collection and analysis based on the representation of women's character, then drawing the conclusions from the analyzed data, and then applying the research results into Indonesian language learning process in high schools. The final stage is the preparation of a final research report, to be submitted to the campus.

Data sources are a crucial aspect of any research. Data sources relate to the research object from which the data is collected. The primary data source in this study is the movie "*Sore: Istri dari Masa Depan*", directed by Yandy Laurens. The secondary data sources used include journals, articles, theses, e-books, and other books related to the primary data and serving to strengthen the validation of the primary data.

The data used by the author in this study are dialogues or scenes from the movie "*Sore: Istri dari Masa Depan*", directed by Yandy Laurens. The data consists of words, phrases, or sentences spoken by the actors in the film. Data can also be excerpts of dialogue between characters characterized by meaningful representations of women's character. In this research, the technique used to collect data was listening and note-taking. The initial step was to watch the movie "*Sore: Istri dari Masa Depan*" while paying close attention to each dialogue uttered by the characters. The next step was to note down the dialogues listened which contained representations of women's character.

After all data collection activities are completed, the author then conducted data analysis. According to Siswantoro (2010: 81), data analysis is carried out by presenting each piece of data in a descriptive format, both functionally and relationally. The main characteristic of descriptive presentation is unitization, which means that the analysis is conducted based on each topic, theme, future, concept, or element. In this study, all collected data was analyzed and categorized into one category: representation of women's character.

3 RESULTS

The text included in the sections or subsections must begin one line after the section or subsection title. Do not use hard tabs and limit the use of hard returns to one return at the end of a paragraph.

3.1 The Movie of "*Sore: Istri dari Masa Depan*"

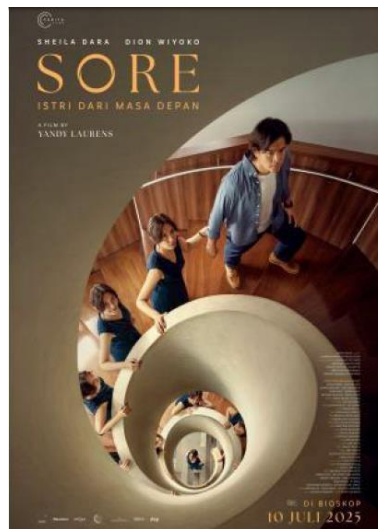


Figure 1. Poster for the film "*Sore*."

"*Sore: Istri dari Masa Depan*" is a movie directed by Yandy Laurens and falls into the romantic fantasy genre. The movie tells the story of Sore, the wife of Jonathan, also known as Jo, who travels through time to change her husband's life for the better. Sore's character is not explicitly described but is created through the movie's dialogues and scenes. From those dialogues, it can be concluded that Sore is a strong, patient, loving, and relentless woman.

3.1.1 Representation of Certain Women's Characters in the Film

The data is described based on the representation of women's character. Furthermore, to support the data, the context of the movie "*Sore: Istri dari Masa Depan*" and dialogues are presented to demonstrate the accuracy of the data. The following is a discussion of the data obtained:

Data 1

Context

In the kitchen, Sore is cooking Jo's favorite meal while waiting for him to return home.

Dialogue

(Minutes 21:37-21:48)

Sore: "*Hai... udah pulang? Aku masakkin Soto Lamongan nih, favorit kamu. Ini tuh koyanya pakai creackers sini, jadi...*"

(**Sore:** Hey... you're back home? I made Soto Lamongan, your favorite one. You see, for this one I use the soup ingredient from here, so...)"

Representational Analysis

Women are often represented as loving figures. They are capable of doing anything to make someone they care about happy. One example of this is the dialogue above, showing the affection a woman has to her partner by cooking their favorite meal. Through her act of cooking, we can see not only her affection but also her concern for her partner.

Data 2

Context

Jo promises Sore to do whatever she asks. Sore begins to throw away the cigarettes and alcohol that Jo frequently consumes, forbids Jo from working late at night, and begins to encourage Jo to adopt a healthy lifestyle, such as exercising and eating fresh fruit.

Dialogue

(Minutes 24:24-25:06)

Sore: "Do you believe now, that I can make your life better? From now on, will you do whatever I say?"

Jo: "Yes."

Sore: "You swear?"

Jo: "I swear."

Sore: "Anything I ask?"

Jo: "Yes."

Representational Analysis

In this scene, Sore represents the character of a loving and affectionate woman. Judging by the way Sore slowly changes Jo's bad habits, and how she begins to ditch Jo's cigarettes and alcohol, Sore is portrayed as a woman who is attentive to her partner. Having good intentions, Sore wants Jo to abandon his bad habits and start living a healthy life.

Data 3

Context

A time loop occurs because Jo makes a mistake, forcing Sore to start over.

Dialogue

(Minutes 41:34-41:41)

Sore: "Ako moram Živjeti deset tisuća puta, Nadam se da Ću uvijek odabrati tebe.

(**Sore:** If I had to live ten thousand times, I hope I would always choose you.)"

Representational Analysis

In the dialogue above, Sore represents the character of a committed woman. The dialogue, "**If I had to live ten thousand times, I hope I would always choose you,**" demonstrates her strong commitment, stating that no matter what has happened or will happen, she will always choose Jo as her partner. This dialogue also depicts Sore as a very loyal person to her partner.

Data 4

Context

Jo orders a beer from the bartender at the cafe, but Sore asks the bartender to change the order to a glass of water.

Dialogue

(Minutes 45:11-45:13)

Sore: "Zapravo, ne može piti pivo. Možete li mi Pomoći?"

(**Sore:** "He's not allowed to drink beer, can you help me?")

Bartender: "Naravno."

(**Bartender:** "Sure.")

Sore: "Hvala." (**Sore:**

"Thank you.")

Representational Analysis

In the dialogue above, Sore represents a figure of a woman who deeply cares about her partner. She knows that what Jo is doing is not good for his health and life in the long term. Therefore, with a high level of awareness, Sore immediately prevents this from happening.

Data 5

Context

Sore finds Jo secretly smoking, which means Jo has broken his promise for the umpteenth time.

Dialogue

(Minutes 46:40-46:44)

Sore: "Don't you remember your promise? Let's start over."

Jo: "Just one cigarette, Sore."

Representational Analysis

As depicted in the 4-second dialogue, Sore is a woman who is very patient in dealing with her spouse. Even though Jo has disappointed her many times, Sore has forgiven her time and time again. Furthermore, Sore has also given Jo numerous opportunities to change, even though she doesn't know how many more chances she'll have to give him. This illustrates that Sore is a woman whose patience and forgiveness have already been exhausted. For Sore, the phrase "even patience has its limits" is irrelevant, because Sore's patience has no limits, nor does her forgiveness.

Data 6

Context

Sore asks Jo to discuss his trauma to find the best solution for him.

Dialogue

(Minutes 69:38-70:10)

Sore: "Hey. Let's go to Zagreb tomorrow, okay? To meet Papa. So you won't regret it."

Jo: "I **won't** regret it."

Sore: "You've been here all this time because you know Papa is in Zagreb, right?"

Jo: "You wouldn't understand!"

Sore: "That's why we're talking about it, we're discussing it. If we don't discuss it, how am I supposed to understand?"

Jo: "There's **nothing** to discuss!"

Representational Analysis

In the dialogue above, Sore is portrayed as being level-headed, able to discuss a problem. From a stereotypical perspective, women are often portrayed as mediators, connecting two or more differing perspectives. Through the scene above, Sore also demonstrates a dialogical character, an empathetic character, and the character of being able to formulate solutions through the process of speaking.

Data 7

Context

Jo tells Sore about a trauma in his past that caused him to hate his father and refuse to see him for any reason.

Dialogue

(Minutes 70:10-71:54)

Sore: "Jo, you're the one who wants to meet Papa, not me. Otherwise, why would you be still living in Croatia? Either to stay angry with Papa like this or forgive him, it's your own choice."

Jo: "He chose someone else! I was only 4 years old and Sindy was 6. He married another woman and left us all. Is that forgivable? And you're telling me to choose? What kind of person would abandon their wife and children for their own selfish pleasure? Huh! What kind of person?"

Sore: "It's someone like you! You're just like Dad. You died first, leaving me just because of your own personal pleasure. So then, what's the difference between you and Dad? How long are you going to stay angry like this, Jo?"

Representational Analysis

The dialogue above depicts Sore as having the character of being patient when dealing with Jo, who has the same negative traits as his father. Through this, Sore's character is built as a calm woman who is able to control her emotions. Furthermore, another feminine trait Sore displays is her reflective nature, recognizing that Jo's personality is inherited from her father. Therefore, Sore's patience is quite strong, as she attempts to prevent this downward spiral from worsening.

Data 8

Context

Sore changes her plans to encourage Jo to change in a more subtle and non-coercive manner. Sore invites Jo to exercise and engages in a gentle conversation while they rest.

Dialogue

(Minutes 75:29-76:20)

Sore: "Sorry, I forced you to exercise."

Jo: "What other kind of scheme do you have now?"

Sore: "None. All my plans have failed. I can't make your life better; only you can do it. But... I'd be so happy if I could be by your side. That is, if you allow me to."

Representational Analysis

Through this 51-second scene, Sore is depicted as a woman who has the character of being loyal to her partner. In the dialogue excerpt **"I'd be so happy if I could be by your side. That is, if you allow me to"**, it can be seen that Sore wants to always be by Jo's side, no matter what. She wants to be there for him every step of the way in Jo's life. This is a representation of the women character as being loyal.

Data 9

Context

Sore apologizes to Jo for forcing him to meet his father without being aware of his trauma.

Dialogue

(Minutes 76:32-78:33)

Sore: "You were really angry with me once because I forced you to meet Dad. Sorry, okay?"

Jo: "Did I ever tell you?"

Sore: "I'm from the future. But it's because you were angry, that I can see how you felt. You once said you felt Dad chose someone else over you. But you also didn't choose yourself, you know! Poor you. For years, you'd rather lock Dad in his mistakes than choose to free yourself. Yes... whenever you're ready, I'm here."

Representational Analysis

Throughout this 2-minute 1-second scene, Sore appears to be earnestly trying to convince Jo to heal his trauma toward his Dad. Sore has tried various ways to help Jo, from forcing him to giving him the freedom to choose. From this, it can be seen that Sore is a woman who doesn't give up easily. She prefers to find another way when the previous one fails. Furthermore, Sore is also portrayed as a loyal figure, as evidenced by her saying, **"Yes... whenever you're ready, I'm here."** This means she's always ready whenever and wherever Jo needs her.

Data 10

Context

While watching the sunset on the beach, Sore composes romantic words for Jo.

Dialogue

(Minutes 81:25-81:46)

Sore: "Do you know? Why is the sunset so pleasant? Sometimes it's red with happiness, sometimes it's dark and sorrowful. But the sky always accepts the sunset as it is."

Representational Analysis

In this 21-second scene, Sore is seen to truly love Jo. This is especially the case when Sore expresses beautiful words. Through the implied meaning, Sore is represented as a woman who sincerely loves her partner. She is able to accept all of her partner's good and bad traits, just as the sky always accepts dusk as it is.

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3.2 Implementations for Indonesian Language Learning

The different storytelling styles of the female characters in the film *"Sore: Istri dari Masa Depan"* (Sore: The Wife from the Future) can be used as a model for students to understand the female characters in the movie. The learning style used for biographical texts in the previous curriculum was deemed inefficient and unengaging, resulting in the students being passive and having difficulties learning from the biographical characters presented, especially female characters. Therefore, through a deep learning-based curriculum and collaboration through the movie *"Sore: Istri dari Masa Depan"* (The Wife from the Future), which is used as a learning medium, it is hoped that students will develop a deeper understanding of female characters, which can then be used as role models in their daily lives.

In the Learning Outcomes (CP) for reading and viewing, students can understand, interpret, and reflect on texts presented in visual and audiovisual forms. Through the movie "*Sore: Istri dari Masa Depan*," students can creatively express ideas or feelings of sympathy, concern, empathy, and/or pro/con opinions regarding the characters in the movie, particularly Sore. Students also become more active and communicative in discussions to express their opinions, thereby enhancing the learning experience.

The anti-mainstream storytelling style used to portray Sore in the movie "*Sore: Istri dari Masa Depan*" encourages students to be more active in learning about biographies. Based on data analysis of the female characters, it can be concluded that Sore is an extraordinary woman, willing to do anything to achieve her goals and sacrifice for her future. The movie depicts female characters in detail and implicitly, engaging students to partake in sharing their ideas or arguments regarding the character. Students can then learn from Sore as a role model in the movie.

4 CONCLUSIONS

Through the research conducted, it can be concluded that the movie successfully represents women as characters who are steadfast, persistent, patient, and never give up in fighting for the future. The depiction of female characters is derived from dialogues and scenes involving the characters. The movie does not only depicts women as independent and self-reliant, but also creates a representation that challenges patriarchal norms while empowering the audience to respond to and celebrate the fighting spirit of the female characters. The research results can be implemented in Indonesian language's learning process in high school on the lesson material of biographical texts, where in the Learning Outcomes (CP) of reading and viewing, students can understand, interpret, and reflect on texts presented in visual or audiovisual forms, one of which is in the form of movie. Through the movie "*Sore: Istri dari Masa Depan*," students can creatively express ideas or feelings of sympathy, concern, empathy, and/or pro/cons opinions regarding the movie's characters, especially the female characters, from whom they can learn and apply those characters in their daily lives.

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