

Voice of women's freedom: Women's perspective through movie *Before, Now & Then* (2022)

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Abstract

The movie *Before, Now & Then* (2022) raises the theme of Nana's life history as she breaks away from patriarchal hegemony through women's perspectives. Inspired by director Kamila Andini's anxiety about the role of women in movies, she invites the audience to experience the story from a woman's perspective. This study aims to analyze the voice of women's freedom from the female gaze through the movie *Before, Now & Then* (2022) using Baudrillard's simulacra method and a postcolonial perspective. This approach seeks to uncover the colonialism practices behind the movie as a superstructure of power, providing a basis for analyzing the movie. The main female character is portrayed as someone who speaks little but takes decisive action to liberate herself from patriarchy by using women's language and point of view. The movie's storyline focuses more on the life story of Nana to escape from the patriarchal restraints inherent in people's lives, especially since the movie's storyline was in the post-ideological war West Java in 1960. The study concludes that this movie can depict women's perspectives through its characterization and storyline.

Keywords: Empowered Women, Women's Perspective, Feminism, Movie.

Introduction

Movies can change identity, transfer culture, stop the chaos, and serve significant purposes in society (Maharam, 2021). As cultural products, movies reflect various aspects of human dynamics and understanding in life. The role of women in movies is culturally determined by traditional assumptions about household responsibilities (Afifulloh, 2023). Society has constructed a stereotype that women are merely companions and secondary figures in the family. This results in limitations that make women less equal to men, as they are primarily confined to domestic roles and have restricted access to the outside world.

Social construction has also shaped by the media, including infotainment and even news about movie (Kunsey, 2019). Movies combine visual and audio elements to convey a certain purpose or objective to the audience. These visual elements, along with supporting images and sound, bring the movie's content to life, making it engaging and meaningful (Alfathoni & Manesah, 2020). The perspectives promoted or created by the media eventually become widely accepted opinions or even perceived as truth by society.

Usually, men get the leading roles in movies, while women are relegated to supporting the male hero's goals. This perspective is driven by the fact that men often write the scripts, direct the movies, and play the main roles, making them the central focus eagerly awaited by the audience. Consequently, it is understandable that the way conventional movies "elevate" women, everyone is conditioned to adopt it through the masculine perspective. Female characters often fulfill the sexual desires of heterosexual men to serve the plot, even if not explicitly (Leonard, 2021).

The depiction of women in contemporary movies, as discussed by Mulvey, offers a more accurate and original perspective compared to older movies. An example is the Indonesian movie "*Before, Now & Then*" (2022), directed by Kamila Andini. This movie portrays women as empowered and active characters, avoiding objectification. Andini, a female moviemaker, frequently creates movies from a female perspective, emphasizing that women can play diverse and versatile roles. Her work challenges the notion that women must be placed in disadvantaged and objectified positions, instead presenting them in ways that avoid patronizing or reducing them to sexual objects through men's perspective (Sampson, 2015).

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Gender relations can influence society's mindset, which reflects the stigma that women are weak and sensitive. This stigma allows men to act arbitrarily, as patriarchy continues to be reinforced by society. Consequently, men may commit psychological and physical violence against women, leading to trauma and feelings of worthlessness in the victims. That can happen because society will blame the victim for psychological violence against women. Mulvey highlights the concept of 'woman as image, man as bearer of the look,' emphasizing the tendency of men to objectify women. Men's perspective projects sexual fantasies onto female figures, making women the objects of these fantasies. Thus, the disparity between men and women and the strength of patriarchal values are at the root of this problem (Mulvey, 1975).

The female moviemaker of this movie openly expresses her support for marginalized women, particularly in a movie industry, which is generally constructed using men's perspective. Director Jill Soloway, in her 2016 Toronto International Movie Festival speech, highlighted that the men's perspective focuses on what men see. In contrast, the women's perspective allows the audience to see and feel the female experience, emphasizing the emotional aspects of the plot and characters. As reported by The Daily Star media, three key concepts describe the women's perspective in movies such as the way the camera captures the feelings depicted in a movement, being the object being looked at, and being able to return the perspective by playing an active role, thereby conveying to the audience what it feels like to be understood (Pasinringi, 2021).

The most accurate representation of women in movie focuses on their experiences and feelings rather than their bodies, depicting them as thoughtful and active beings. The ability to analyze the world critically is essential in achieving this portrayal (Smith, 2020). Several movie products can be positioned as the center of the movement in countering the marginalization of women against patriarchal hegemony in Indonesia, such as the movies *Marlina the Murderer in Four Acts* (2017), *Yuni* (2021), and *Like & Share* (2022). The stories in these movies are narrated and presented using a woman's perspective. Movie writers often raise societal problems, individual experiences, or other people's personal experiences. Besides having an entertaining purpose, movies also reflect the author's cultural environment so that movies cannot be separated from their influence, even though they are fiction movies that contain social and cultural elements (Olivia & Limantara, 2023). Therefore, allows the audience to connect deeply with the storyline, leaving a lasting impression long after the movie ends, as they vividly recall the scenes (Razali & Oktaviana, 2023).

Changes in the interpretation of fighting the patriarchal system have given rise to a new chapter in the movement against patriarchy. A movie that highlights women's struggle against this system has become a turning point for feminists. The Director of Influencing Plan Indonesia, Nazla Mariza, discussed the lack of female representation in the movie and advertising industry. This discussion is based on the findings of research entitled 'Rewrite Her Story' conducted by Plan International together with the research foundation The Geena Davis Institute on Gender in Media. The research analyzed 56 best-selling international movies in 20 countries in 2018, involved 10,000 female respondents. The research shows that few women still play essential roles in the movie industry. In fact, women only appear as romantic interests and their bodies objectified by the dominant group. Besides that, there is a lack of female leaders, and the movie narratives are still mostly taken and created from a men's perspective (Saputra, 2020).

Research on gender representation has become a primary focus in cultural studies and communication science. In this context, the concept of the female perspective is increasingly relevant to discuss, especially in efforts to understand how gender identity is represented and articulated in audio-visual works. In the movie *Before, Now & Then* (2022), a multimodal approach presents the subversion of patriarchal hegemony. This movie offers an enlightening perspective on gender identity based on a gender approach within the cultural studies framework to analyze the social, political, and cultural context in which this movie was produced and received.

This research uses a multimodal approach, which makes it possible to examine various elements in this movie, including visual, narrative, and semiotic aspects, which aim to understand how gender representation is constructed and received by the audience. This research also used Jean Baudrillard's simulacra theory, which describes reality in the media as a false reality where the truth is manipulated, so that people follow and consume it. Efforts are made to reveal the complexity and

relevance of the movie "Before, Now & Then" (2022) in a broader cultural context by investigating how the movie not only captures existing gender realities but also has the potential to break down long-standing patriarchal norms in society.

Cultural studies examine how culture operates as a practice of meaning within the context of social power. This involves analyzing language and discourse related to power issues in human life. Both cultural studies and feminism are deeply concerned with power, representation, popular culture, subjectivity, identity, and consumption. Social construction theory is also relevant, as the construction of reality is intertwined with signs, symbols, and language. The media plays a significant role in shaping societal realities, often through persuasion and manipulation.

There is literature with a similar analytical method entitled Jean Baudrillard's *Simulacra Theory in the World of Mass Media Communication*. In this research, the researcher attempted to reveal the digital transformation of society's communication patterns regarding information manipulation in today's contemporary era by presenting false truths as material for study in the literature (Saumantri & Zikrillah, 2020). When compared with the phenomenon in the movie *Before, Now & Then* (2022), the two studies have similarities in the line of thinking. In *The System of Objects*, it is explained how consumers buy into the "code" of signs or symbols rather than the meaning and utility of the object. His analysis of the process is that symbols stop pointing to the object or symbol behind them but rather to other signs that together create a cohesive but chaotic "code" that culminates in the "murder of reality."

The mass media is currently transformed into a simulacrum agent accompanied by increasingly sophisticated technological developments. Information that is by reality because of the involvement of interested parties, while the public still believes the truth conveyed by the mass media because the public still believes that the information conveyed is related to actual reality. The simulacrum is a formal object for studying social-fact engineering created by interested parties and taking examples of simulations in movies (Baudrillard, 1996). The novelty of this research focuses on the voice of women's freedom by using the women's perspective in the movie *Before, Now & Then* (2022).

This research aims to analyze the voice of women's freedom by using the women's perspective through the movie *Before, Now & Then* (2022), which is then used as a benchmark in assessing the actuality of existing social reality. So, the context in this article is related to the representation of Indonesian women, which can be analyzed through multimodal texts and cultural studies to highlight the contribution of this movie in discussing gender identity, subversion, and changes in cultural construction. When a movie is designed using the women's perspective, the movie paradigm is no longer dominated by voyeurism, which is intended to represent women's experiences through their perspectives. In the future, movies that use women's perspective can be a source of strength to revive different perspectives and represent the voice of women's freedom to break away from stereotypes and oppose gender-based violence. Director Kamila Andini gives the audience an idea of a woman's point of view and how women are presented as an active and empowered subjects through her women's perspective.

Regarding the topic research, the movie *Before, Now & Then* (2022) is notable for its narrative on the concept of the women's perspective, a perspective that rarely depicted in movies. This unique approach characterizes the movie and sets it apart. Thus, it is hoped that this research can provide deeper insight into how to analyze women's voices of freedom using the women's perspective, which can become a social change.

Method

The critical paradigm is based on the idea that power relations fundamentally mediate thinking. As well as actions that cannot be separated from how knowledge is formed and produced by institutions (Tracy, 2019). Based on Tracy's thinking on feminist theory, he assumes that feminist theories liberate all social agents from the oppression of the status quo by addressing ideology and power imbalances. This paradigm is used to challenge the movies that use the men's perspective through movies that voice women's freedom as an ideological tool to fight patriarchy. By presenting women's perspectives and experiences, these movies positioning women as subjects

in a discourse against male domination, opening new ways to interpret things by empowering the women's perspective.

In this study, researchers used qualitative research to examine the content of women's resistance in the movie *Before, Now & Then* (2022). Qualitative research is interested in exploring the relationship between meaning and communication and how social reality is constructed from the perspective of the people being studied (Daymon & Holloway, 2011). Postcolonial theory, which examines cultural dynamics related to colonialism, is also relevant here. Postcolonial theory is a set of theories in philosophy, movie, literature, and other fields that examine the legality of culture related to the colonial role. Postcolonialism is like feminist studies, which covers a broader field of humanities studies, associated with the hypersemiotics in this movie. The content analysis in the movie will be interpreted based on the researcher's understanding, thoughts, judgment, and point of view. It will also be clearly described through hyper-semiotic signs displayed in this movie and studied through scientific research. Postcolonial studies try to break the veil of colonialism practices behind movies as superstructures of power because they are seen as having power, either as forming the hegemony of power or vice versa as counter-hegemony (Nurhadi, 2007).

Jean Baudrillard's semiotic research methods used in this research. The term simulation used by Jean Baudrillard to explain the relations of production, communication, and consumption in Western consumer capitalist society, which is characterized by overproduction, overcommunication, and overconsumption through mass media, advertising, fashion, supermarkets, the entertainment industry, tourism, and so on (Piliang, 2012). Through this simulation, the text or narrative in the broadcast that the researcher will study has specific points so that the language in the text or narrative is presented in such a way and has the power of meaning. In this simulation, there is product packaging (show program), which is made as attractive as possible to attract the attention of the audience (in this case, the audience). How movies can spread information that can indirectly attract audiences

. The visual data source is from the movie *Before, Now & Then* (2022) by Kamila Andini, which released in 2022. This visual data analysis was carried out by analyzing the content of the discourse or narrative conveyed through semiotic and conversational analysis. The semiotic method is used to see the signs or symbols represented in the movie, such as the clothes, faces, and actions of the characters to uncover the meanings they convey. Conversation analysis is seen from the conversations and storylines between characters, where the conversations between characters are another main element. The meaning conveyed by characters through conversation or dialogue clarifies the purpose of a reality or message to be expressed. The data taken from the movie is the narrative text and images of the entire movie which the movie duration is 103 minutes.

The research involves observing and analyzing selected scenes to explore how women challenge patriarchal hegemony in the movie *Before, Now & Then* (2022). In this case, the researcher and the object or reality being studied cannot be separated from or interact. Still, the researcher must be neutral so that the level of subjectivity can be minimized. The analytical stage uses a corpus from several stages that show women, the female protagonist who tries to free herself—illustrated with visualizations of scenes depicted in the corpus in the parts analyzed in this movie in the form of scenes, photos, words, sentences, and paragraphs.

Then, the data which is being analyzed using the existing theoretical framework. After being analyzed, the conclusion is drawn. Data analysis consists of three steps; first is data reduction, second is data presentation, and finally conclusion or verification (Milles & Huberman, 1992). The study shows that the selected scenes depict the women's perspective because they reveal concepts about how women view and deconstruct media. However, the women's perspective does not explicitly view media subjects or content but relies on connotations and contextual clues such as character, emotion, and narrative. This is sure related to the meaning and reception of audiences in the context of communication studies. The concept of the women's perspective explains how women perceive media content with cues obtained in their minds (Bailey, 2016). So, the author tries to explain women's perspective on patriarchal hegemony in the movie *Before, Now & Then* (2022) and how this movie invites and influences the audience to see and feel the experience of women becoming empowered figures.

Results and Discussion.

Before, Now & Then Chapter

The movie *Before, Now & Then* (2022) features a range of characters, including Raden Nana, Raden Darga, Mak Ino, Dais, Gani, Ruby, Dadang, and Raden Icing. The main female character, Nana, represents women's perspectives on patriarchal hegemony. Meanwhile, Raden Darga's character as Nana's husband is portrayed as someone who degrades women (his wife), reflecting a masculine viewpoint.

In this movie, women are portrayed as agents of change against patriarchal norms, offering a cultural critique of society. The movie that portrayed women's struggles in the postcolonial era and the transition to the New Order (Orba) is *Before, Now & Then* (2022) movie. This movie challenges patriarchy and male dominance, addressing gender issues within mainstream society, culture, and politics. This movie stands out for its critical approach, contrasting with other movies that often depict women merely as objects.

The movie *Before, Now & Then* (2022) explores the concept of patriarchal capitalism that has persisted in Indonesian society since the colonial era. The main character, Raden Nana, represents the struggle of women against patriarchal dominance. This movie highlights the lives of women who are victims of politics and patriarchy and their quest for freedom. It portrays how these women, despite their victimization, exhibit bravery and strength. Women are often depicted as companions for the victors of rebellions and mere accessories, emphasizing the threat war poses to their existence. Nana is forced into marrying a mass leader who exploits her 'Raden' status to bolster his power. Set against the backdrop of the transition of power from Sukarno to Suharto, the movie shows how the country's instability has inadvertently traumatized women. It also touches on the theme of decency as a process of preparing human resources to inherit ideology and equality in political marriage.

Nana views herself as 'water,' adaptable and shaped by external forces. She believes she should conform to society's expectations. Every decision she makes carries consequences that hinder her freedom and happiness. Nana's choice to separate from her small family rekindles her trauma from losing her first child and her father. (Amadea, 2022), as well as her bad memories of running away from a mob who wanted to make her a wife and kidnap her husband (Samosir, 2022). This incident faced significant public criticism because the rebellion disturbed the sovereignty of the Unitary State of the Republic of Indonesia (NKRI) by taking away the legitimate government's power and making Indonesia an Islamic state.

The movie *Before, Now & Then* (2022) tries to portray women actively from women's perspective. When movies are produced from women's perspective, they are no longer governed by voyeurism to represent women's experiences. Giving birth to women's sensitivity, often portrayed as a weakness, only strength brings the movie's story to life by using the women's perspective, representing the women's revolution. Movies are an ideological tool against male stereotypes of women and are used to increase appreciation of women's issues. Three scenes in this movie show women's efforts to fight patriarchal hegemony with the women's perspective, namely 1) *Before*, 2) *Now*, and 3) *Then*, in the life of the main character named Raden Nana.

In the '*Before*' chapter, women's claims in the conflict describe the figure of Nana, her older sister, and her son, escape to forest to avoid the gang who had killed her father and kidnapped her husband. The gang forced her to marry her commander to strengthen their movement. Nana continues to be plagued by past trauma when her father is killed, and the figure of her kidnapped husband (Radeng Icing) is seen in front of her from a distance, but it turns out to be only Nana's imagination. Nana asked her older sister, "*Ceu how long will his memory stay in my head? But why am I starting to forget his face now?*". From this dialogue, it is clear that trauma and fears from the past still haunt Nana's character. The '*before*' action is shown in Figure 1 below:



Figure 1. *'Before'* chapter at scene 1
Source: (Prime Video, 2022)

The 'Now' chapter shows Nana's life after being rescued from a gang and married by a headman named Raden Darga. Nana has given birth to four children - Ruby, Gani, Dais, and Dadang. In this chapter, Nana is portrayed as a devoted wife and homemaker, responsible for managing her family's plantation business. Despite the apparent peace that has prevailed in her household for the past 15 years, Nana is expected to fulfill numerous demands placed upon her as a woman. She must ensure that her household appears flawless and that she can adequately serve her husband at home. This is exemplified in a scene where Nana is shown dyeing her husband's hair. Raden Darga, in turn, praises his wife for her innovative approach to managing the family business and presents her with a gift, stating, *"We've been married for 15 years, right? Maybe no. But Nyai is getting prettier and younger. Many men admire you. Just take a moment and try to get the box on the table. Open it!"* This scene shows that Raden Darga appreciates his wife's hard work and gives her a gift. The scene is shown in Figure 2:

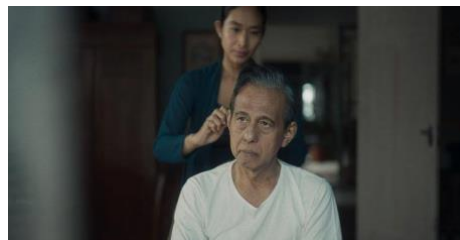


Figure 2. Nana dyed her husband's hair at scene 5
Source: (Prime Video, 2022)

There is a scene when Nana took the garden produce and brought it home. She noticed that her husband's attitude had changed, and she often received letters from other women filled with romantic words, which made her suspicious. Nana continues to face the pressure and demands because of her husband's bad behaviour, which makes her unable to escape her trauma. The constant fear of Nana's presence made her continuously have nightmares for 15 years and left a scar on her hair, the back of which was covered in hair rolls arranged in a 'konde'. It is an identity of a Javanese woman in the 1960s that a woman destined to be able to keep all her household secrets. This means that a woman's life is constantly filled with pain and consequences that make her increasingly confined to her own home. The scene of Nana scratching the back of her head is shown in Figure 3 below:



Figure 3. Nana scratched the back of her head at scene 9
Source: (Prime Video, 2022)

Apart from that, a wish to be a perfect mother in educating and caring for her children is also a woman's primary job. Whatever Nana's children do, if they do not comply with the rules of polite behaviour as a wife and mother, she will be blamed by her husband's family because they are deemed incapable of raising their children well. This can be seen in the dialogue when Nana and her sister-in-law arrange flowers in a vase. Nana's sister-in-law gave a sharp sarcasm such as *"People who come from good families will produce good children."* This scene indirectly shows that caring for and educating children is the wife's responsibility. The scene where Nana is blamed by her husband's family is shown in Figure 4 below:



Figure 4. Nana gets blamed at scene 24
Source: (Prime Video, 2022)

When Nana felt she had to take action to escape from her life that was closely tied to the patriarchal system, Nana decided to divorce Raden Darga and convey her wishes to her husband and family. Nana then received a response from her husband's family that it was her choice that Nana leave Raden Darga after she had obtained all of her husband's material wealth, *"That's sweet, it's a shame to throw it away! Mas Lurah, don't just be silent. What if Nana was only want headman's assets from the beginning?"*. Nana chose not to respond to the intimidating statement directed at her. This scene shows Nana's appearance; she no longer curls her hair and no longer wears the clothes and accessories which signified her as 'menak'. This scene indicates that she is declaring freedom. The scene where Nana conveys her decision to divorce is shown in Figure 5 below:



Figure 5. Nana decided the divorce at scene 47
Source: (Prime Video, 2022)

In the final chapter 'Then', Nana tries to fight against the patriarchy that binds her and bravely takes action to break free from patriarchy. Nana documented a portrait with her little family for 15 years. In the previous time, Nana did not take photos together because it was believed by her ancestors to avoid taking pictures together to prevent miscarriages. All the pressure that women put on him makes him unable to feel freedom and happiness.

This scene displays properties in movies that supporting the plot, such as yellow and white flowers for photos. The color of the flower used indicate meaning. Yellow flowers mean happiness and have a special meaning in relationships. Meanwhile, white flowers mean purity and sincere love (Rizzuti, 2023). The property around the characters also provides meaning to the movie's storyline. Whatever decision Nana takes to free herself, even though she must face difficult choices and consequences, Nana has tremendous and sincere love for her little family. A photo of Nana with her family can be seen in Figure 6 below:



Figure 6. Nana takes the family photo at scene 52
Source: (Prime Video, 2022)

After decided to divorce with Raden Darga, Nana was again faced with severe consequences. The first is when she was separated from her children and only took her youngest child, Dadang, with her. Nana and Dadang left the house, hugging their last child, who was crying as the car drove away. This broke Nana's heart when she heard her son's cry, who seemed to understand her feelings. This scene shows Nana's appearance, letting her hair down and leaving behind 'nice' accessories as freedom of choice. This is shown in Figure 7 below:

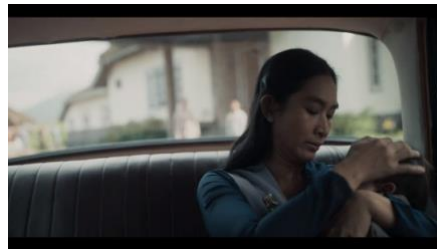


Figure 7. Nana left home with Dadang at scene 54
Source: (Prime Video, 2022)

Several years later, Nana was walking around the plantation; behind Nana, there was someone following her, and it turned out that the woman was the daughter of Nana and Raden Darga named Dais. Nana was surprised by her daughter's presence. Dais then held her mother's hair and asked why her mother's hair was no longer curled, "*Mami, your hair is no longer curled?*" Nana explained that she had stopped keeping secrets, and her hair was no longer curled. Nana and her daughter chatted, in the middle of chatted, Dais gave her gift wrapped in a cloth exposed with soil. The soil in the wrap came from their house, and Dais reminded her mother that the soil left behind memories of when Nana and Raden Darga were still together, "the soil in our house. There are many memories of us there." Then Nana returned the gift to Dais and whispered why Nana separated from Raden Darga. So, it can be understood that Nana has made peace with her decision. Still, in the scene below, when she whispers why Nana decided to divorce, it is not shown directly, so the audience cannot interpret it themselves. This is shown in Figure 8 below:



Figure 8. Nana whispers to Dais the reason why she divorced at scene 55
Source: (Prime Video, 2022)

In general, the movie does not show benefits for women who watch them because women are often excluded in patriarchal contexts. The cultural narrative of the regime in Indonesia is ambivalent towards issues of gender and sexuality. This has a more minor impact than the role of

women in the social order. Nana's actions are a concrete manifestation of women's struggle to become agents of change who try to reconstruct social reality and its emanation. In the scene above, it can be seen that Nana's decision to divorce with her husband makes her feel happy after having curled her hair for so long and kept her secret and trauma. She whispers to Dais the reason of divorce and strokes her hair.

The domestication experienced by Nana then encouraged Nana to free herself. The movie *Before, Now & Then* (2022) appears with the issue of shooting women in unique depictions, the use of Sundanese language where the movie becomes more intense to depict Indonesian women in the 1960s in West Java, which is displayed through costumes, music, and sound effects. It openly displays Nana's figure with an expression of deep sadness and secrets that have raged within women for years.

The story involves a conflict between a prominent figure's wives in an environment still steeped in traditional values. The movie *Before, Now & Then* (2022), which raises the issue of the women's perspective, will be able to understand better the experiences of women who seek independence from patriarchal hegemony. The views of women in Indonesian movies are depicted by the main female characters, who both fight for women's rights, especially in the point of view or perspective shown in the movie *Before, Now & Then* (2022).

Code-Generated Virtualization in Simulacra Space

In Baudrillard's terms of thought, this is categorized in the term hyperreality, where one hundred percent hyperreality is in the simulation; the simulation is more accurate than the actual, more beautiful than the beautiful, more precise than the true, in hyperreality there is no way to get something from the source, to get the reality that original (Ritzer & Goodman, 2009). In the story of the movie, the character of Nana is a widespread simulation where there is an erosion of the differences between the real and the imaginary, the true and the false. Baudrillard agrees that it is true and accurate that it dies and disappears in simulation; there is no "reality" or "truth" behind the exterior of the simulation. In the simulation, humans are in reality space and become a form of pseudo-reality, which is the most accurate representation to describe this condition. Through the movie, the simulated world seems perfect. This space no longer pays attention to genuine, apparent, authentic parts, representations, facts, images, production, or reproduction, all of which melt into one entity of a game of symbols or signs (Baudrillard et al., 2004).

For critics of modernity, including Baudrillard, media displays offer products and are full of ideological content. Simulations built by the media can brainwash viewers without realizing it with the values carried by specific interests. Baudrillard stated that the media is the most critical factor in massifying consumer society through these images. Then furthermore, the images displayed will destroy the identity of humans as individuals; they are "naked" of their humanity, and they turn into a mass of either consciousness or behaviour (Juliswara, 2014).

Almost all television shows are fake or fictional. Television shows are a simulation—a referenceless image of simulacrum engineering. News broadcasts on television have turned out to be the scariest simulacra. The depiction of women in movie is constructed based on the men's perspective so that women do not have the space to have an active role like men. The movie *Before, Now & Then* (2022) displays images that can create things that female directors imagine to design movies as a medium for voicing women's freedom through *the women's perspective*. The simulacra displayed by television has had quite an impact on Indonesian society, which has made television an inseparable part of family life. Therefore, serious attention is needed to this problem. The seemingly subtle impacts sometimes make this nation forget that the hyperreality engineered by television is truly dangerous, one of which is placing women as victims of patriarchal traditions in media broadcasts.

Voice of Women's Freedom Through Women's Perspective

In the movie *Before, Now & Then* (2022), patriarchal traditions control society by exploiting human nature and masculine dominance, forming the movie's underlying ideology. The patriarchal characters manipulate hyperreality, leading society into simulacra, reflecting societal behavior patterns. Male characters create a false reality that perpetuates a patriarchal society,

depicting humans in constant conflict and war originating from themselves. Postcolonial studies aim to uncover the colonial practices behind literary works, highlighting how movies can either reinforce or challenge power structures. Movie works can either form the hegemony of power or vice versa as a counter-hegemony.

The movie critiques patriarchy starting with the opening scene, where Nana escapes from a gang forcing her into marriage, illustrating the dire conditions of political marriages for women. This critique continues in the second stage of Nana's life, "Now," where a television show promotes an ideal life, which, if a person succeeds in achieving it, that person will get happiness, even though this image does not necessarily guarantee a person's happiness, however. In this movie, many people are competing to achieve this uncertain happiness, but in reality, Nana is trapped in patriarchy. In the third scene portrayed when Nana does not realize she is being oppressed and ends up living the same life without the slightest change.

In the scene depicting the simulacra aspect in the movie *Before, Now & Then* (2022), society is described as one that lives in a pseudo-simulation trap so that society can easily be controlled and enslaved by patriarchy. That shown in the dialogue, "It's so sweet, it would be a shame to throw it away! Mas Lurah, don't just keep quiet. What if Nana only targeted assets from the beginning?" The dialogue from Raden Darga's older sister in this movie touches on the destruction of consciousness, the lulling of society into silence and passivity regarding incident around them, society being divided and fragmented, also apathy and selfishness. This reflects the general condition of society, which, in postmodern society, is increasingly heading towards nihilism (Malpas, 2005).

In the movie *Before, Now & Then* (2022), conditions at that time were characterized by social inequality and conflict that portrayed women as victims. This reflects that excessive behavior by humans leads to the destruction of humans themselves, one of which is by immersing themselves in repetitive patriarchal traditions, which have a direct impact on women's psychology and physique. So, there is a need for movies produced using the views of female directors who raise women's issues using women's perspectives. According to ANF (female, 48 years old), "*the emergence of female directors who raise women's issues can mean that the movie media is not dominated by masculinity,*" this statement is in line with the movie *Before, Now & Then* (2022).

The movie's story involves conflict causing women to suffer in a traditionally bound environment. By focusing on women's perspectives, the movie *Before, Now & Then* (2022), helps viewers understand women's struggles for independence from patriarchy. AJK (male, 19 years old), the male student, believes that "*this movie can make male viewers feel the women's perspective and experiences.*" The main female characters fight for women's rights, representing women's views in Indonesian movie *Before, Now & Then* (2022). This statement was approved by a communication science master's student and feminist movie viewer, ESN (female, 26 years old), that "*special attention is needed from moviemakers so that movie no longer only use women as sexual gratifiers but as active and central actors because movies have a strong influence in shape the ideology of society.*"

The movie *Before, Now & Then* (2022) follows Nana's life journey toward freedom, highlighting the conflicts she faces along the way. The title reflects the different stages of Nana's life: "before," "now," and "then." The audience witnesses Nana's struggle to confront her fears, seek companionship, and gradually liberate herself from the constraints and fears that bind her. Initially trapped in a patriarchal system, Nana progresses from living under oppression to ultimately achieving freedom. This journey represents the deeper meaning behind the movie's title. Furthermore, Nana's broader sense of independence is illustrated when she overcomes fear and trauma, empowering herself to make bolder decisions.

Conclusion

Movies as social products and determinants effectively illustrate how women are encouraged to conform to the dominant group's view of them as sexual beings lacking external skills or ambitions. The research began with the discovery that the movie *Before, Now & Then* (2022) is a movie that contains elements of the women's perspective. The authors identified these elements through verbal and nonverbal depictions, noting the relevance between the consumerism

depicted in the movie and current reality. The movie *Before, Now & Then* (2022) portrays women as victims of patriarchy. The actions and roles of the female characters aim to build the potential for feminism, even if not fully realized. A movie produced from a woman's perspective can depict an intelligent, liberated woman, sending a message to the audience to understand and increase awareness of women's issues. The position of women in movies is crucial, especially for the main characters, as they influence the storyline through their perspectives. This theme emphasizes the active role of women in challenging long-standing patriarchal hegemony and voicing women's freedom through women's perspectives. This research serves as a reference for moviemakers to present female characters as central figures and active subjects, contributing to gender equality by addressing women's issues.

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