

GENDER INJUSTICE AND ISLAMIC PERSPECTIVES IN HERWIN NOVIANTO'S *RUMAH UNTUK ALIE*

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Abstract

Gender discrimination in film invites examination of its relationship with religious values. This study analyzed representations of gender discrimination in Herwin Novianto's *Rumah untuk Alie* and examined them from an Islamic perspective. A qualitative design used an Islamic theological lens. Data comprised dialogue, scenes, and character expressions collected through observation and documentation. Analysis followed Miles and Huberman's procedures: data collection, reduction, display, and conclusion drawing. The film contained 34 instances of gender discrimination: 7 cases of marginalization, 5 of subordination, 8 of stereotyping, 11 of violence, and 3 of double burden. These appeared as unfair treatment, exclusion, verbal and physical abuse, and restrictions on women's social roles. The study interprets these portrayals as inconsistent with Islamic principles of justice, dignity, respect for women, and partnership between women and men.

Keywords: *gender injustice; feminist film analysis; Islamic ethics; women's representation; Rumah untuk Alie*

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Introduction

Film is a cultural form through which social relationships are narrated and made visible. Dialogue, performance, and plot can shape how audiences understand authority, family roles, and women's agency. A feminist reading therefore examines not only whether women appear on screen, but also how their choices, voices, and relationships are framed. In this article, feminism refers to the analytical perspective; the categories examined in the film are forms of gender injustice.

Fakih (2013) identifies marginalization, subordination, stereotyping, violence, and double burden as recurring forms of gender injustice. These concepts provide a framework for analyzing exclusion from resources or participation, reduced voice and decision-making power, gendered labels, harmful treatment, and unequal responsibility for work. Such categories are analytical guides: a scene should be classified as gender injustice only when

its narrative context supports a gendered interpretation.

Herwin Novianto's *Rumah untuk Alie* (2025) centers on Alie, the youngest and only daughter in a family of five children. The film's synopsis describes her as being blamed for her mother's death and subjected to bullying by her father and brothers (Novianto, 2025). The family setting makes the film relevant to an analysis of how gender, age, and family authority may intersect in the treatment of a girl.

The Islamic reading in this study draws on selected Qur'anic passages concerning shared human dignity, moral agency, mutual support, and respectful conduct. The Qur'an describes human beings as sharing a common origin and identifies piety, rather than ancestry or sex, as the basis of distinction (Saheeh International, 1997, 49:13); it also recognizes the moral agency of believing women and men (16:97) and their mutual support (9:71). These passages offer ethical points of comparison for the

film's representation. They are not treated as a substitute for contextual exegesis or as direct legal rulings on every family interaction.

Previous studies have approached *Rumah untuk Alie* through different lenses. Makkiyah and Hasana (2025) discuss gender injustice within the family through a semiotic reading, while Saputra et al. (2025) analyze trauma and the symbolic meaning of home using Roland Barthes's framework. The present study builds on this work by organizing selected scenes according to Fakihi's five categories and considering their relationship to selected Islamic ethical principles. It asks which forms of gender injustice are represented and how those portrayals can be interpreted from this limited Qur'anic perspective.

Research Method

This study used a descriptive qualitative design. Qualitative description is appropriate when the aim is to provide a comprehensive account of a phenomenon in language close to the data (Sandelowski, 2000). An Islamic theological perspective informed the interpretation of the film's representation in relation to selected Qur'anic ethical principles.

The primary source was the film *Rumah untuk Alie*, directed by Herwin Novianto (Novianto, 2025). The units of analysis were dialogue, scenes, and character expressions that could be related to one or more of Fakihi's (2013) categories: marginalization, subordination, stereotyping, violence, and double burden. The film was watched repeatedly; observation and documentation were used to record relevant dialogue and visual details. Published books, journal articles, and previous studies served as secondary sources for the analytical framework and contextual discussion. Treating the film as an audiovisual document is consistent

with qualitative document analysis (Bowen, 2009).

Analysis followed the interactive procedures described by Miles and Huberman (1994): data collection, data reduction, data display, and conclusion drawing and verification. During reduction, relevant excerpts were classified under the five categories and then described in their narrative context. For the frequency table, each reported data item was assigned one primary category so that the category totals could be compared. The Islamic interpretation considered Qur'anic passages on dignity, moral agency, mutual support, and respectful conduct (Saheeh International, 1997, 49:11, 49:13, 16:97, 17:70, 9:71, 4:19). The counts summarize coded items in this film; they do not measure the prevalence of gender injustice in society.

Results and Discussion

The analysis identified 34 coded instances of gender injustice in *Rumah untuk Alie*: 7 marginalization, 5 subordination, 8 gender stereotyping, 11 violence, and 3 double burden. Table 1 presents their distribution and percentages.

Table 1. Distribution of coded gender injustice in *Rumah untuk Alie*

Category	Instances	Share
Marginalization	7	20.6%
Subordination	5	14.7%
Gender stereotyping	8	23.5%
Violence	11	32.4%
Double burden	3	8.8%
Total	34	100.0%

Within the 34 coded items, violence is the largest category (32.4%), followed by stereotyping (23.5%), marginalization (20.6%), subordination (14.7%), and double burden (8.8%). These figures describe the distribution of the study's coding, not the frequency of

such experiences in society. The film's family relationships also require careful interpretation: an unequal interaction may reflect age or parental authority as well as gender.

Marginalization

The line "You shouldn't come to the dining room, you only ruin the mood" frames Alie's presence as unwelcome. Statements such as "This house is not your home" and "You are not my child" reinforce exclusion and rejection within the family. These scenes support a reading of familial marginalization. The dialogue alone, however, does not establish that exclusion is caused by gender; that interpretation depends on the broader pattern of how Alie is treated as the family's only daughter.

Qur'anic references to shared human origin and the equal moral agency of believing women and men provide an ethical contrast to the rejection depicted in these scenes (Saheeh International, 1997, 49:13, 16:97). These verses affirm human and spiritual worth; they do not directly describe this particular family conflict.

Subordination

The exchanges "I don't need your excuses!" and "How dare you fight against me?" show Alie being denied space to explain or defend herself. In the study's coding, these exchanges were classified as subordination because they reduce her voice in family interactions. Since the speakers' authority also reflects a parent-child hierarchy, the gendered interpretation should be supported by the film's wider pattern rather than inferred from these lines alone.

Qur'an 9:71 presents believing women and men as mutual supporters and protectors (Saheeh International, 1997). This principle offers an ethical point of comparison for relationships based on reciprocal care, but it does not

by itself determine the authority structure of a parent-child relationship.

Gender Stereotyping

The film's family members call Alie a "spoiled child," "damned child," and "troublemaker." Such labels stigmatize her, although insults are not automatically gender stereotypes. The gendered wording is clearest when she returns with a boy and is asked, "What kind of girl are you?" The remark evaluates Alie against an expectation attached explicitly to her gender. Qur'an 49:11 cautions against ridicule and offensive naming, providing a relevant ethical contrast to the film's name-calling (Saheeh International, 1997).

Violence

Violence is the most frequently coded category, with 11 instances. The film depicts verbal abuse and a scene in which Alie's father pushes her while ordering her to leave the house: "Get out of this house. This house is not your home." Alie also experiences harassment by a group of men in a public space. These portrayals range from verbal harm to physical aggression and public harassment; they should be discussed as events in the film rather than generalized claims about women's experiences.

The Qur'anic statement that human beings have been honored (Saheeh International, 1997, 17:70) offers a broad ethical basis for affirming dignity. Qur'an 4:19 addresses kind treatment within marriage (Saheeh International, 1997, 4:19); because the scene concerns a father and daughter, it is not direct textual proof for that relationship.

Double Burden

The scene in which Alie receives a list of household duties "to replace Bik Imah" depicts her taking on domestic work while continuing her schooling. This supports a finding of a heavy workload. To establish that it is specifically a gendered double burden, the analysis must also show that the

tasks are assigned because Alie is a girl or that male siblings are exempt; the scene as described does not establish whether her brothers were assigned comparable duties.

Qur'an 9:71's emphasis on mutual support between believing women and men can inform an ethical discussion of shared responsibility (Saheeh International, 1997). The verse does not prescribe a particular household division of labor, so the interpretation here is ethical rather than a specific legal ruling.

The findings overlap with Makkiyah and Hasana's (2025) analysis of gender injustice in the film's family setting, while Saputra et al. (2025) examine trauma and the symbolic meaning of home. The present study adds a classification based on Fakih's (2013) five categories and a cautious comparison with selected Qur'anic principles. Because the earlier studies use different analytical frameworks, their findings cannot be compared directly with the frequency counts reported here.

The analysis is limited to one film and the coded dialogue and scenes examined here. The counts are interpretive coding results, not a measure of social prevalence. The Islamic discussion uses selected Qur'anic passages without a full tafsir-based analysis; it therefore should not be presented as a comprehensive doctrinal judgment. The film's portrayal is also not evidence about all Muslim families or Islam as a whole.

Conclusion

The analysis of *Rumah untuk Alie* identified 34 coded instances of gender injustice: 7 marginalization, 5 subordination, 8 gender stereotyping, 11 violence, and 3 double burden. Violence was the largest category. The findings describe the film's representation only. The gendered reading is clearest where dialogue explicitly judges Alie as a girl;

family hierarchy and domestic workload require contextual evidence before they can be attributed specifically to gender. Read through selected Qur'anic principles, the film's portrayals raise tensions with human dignity, respectful conduct, moral agency, and mutual support. These interpretations are limited to the passages selected and do not constitute a comprehensive Islamic legal judgment.

Future research should provide a transparent coding record that links each of the 34 items to its dialogue or scene, states the unit of analysis and coding rule, and distinguishes gender stereotypes from general insults. Claims about double burden and subordination would be stronger if the analysis compared Alie's treatment and assigned duties with those of her brothers. Further Islamic interpretation should engage relevant tafsir and preserve the contextual scope of each verse.

Comparative studies may examine other films or compare the film with related literary works, while audience research could explore how viewers interpret its portrayal of family authority and gender. In teaching and public discussion, the film can support conversations about dignity and family relationships, provided that fictional representation is not treated as evidence of social prevalence.

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