

Critical Discourse Analysis Lens: Gender Power Relations in The Movie *KKN di Desa Penari*

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ABSTRACT

Gender power relations have also experienced significant shifts in meaning. In contrast to the past, where gender power relations were dominated by men as the holders of power, today, women also play similar roles. Modern women have become more courageous in expressing themselves and interacting freely. This study aims to explore the representation of power relations based on gender differences found in the film *KKN di Desa Penari* directed by Awi Suryadi. The article discusses in detail the roles and social norms that influence gender relations in each character of the movie *KKN di Desa Penari*. To achieve the research objectives, this study applies Norman Fairclough's Critical Discourse Analysis (CDA), which allows for an in-depth understanding of the power relations experienced by each character in the film. Fairclough's CDA encompasses three levels of analysis: micro (text), meso (text production and consumption), and macro (social context). The results of the analysis reveal that gender-based power relations in this film are depicted through power dynamics in several types of relationships: (1) power relations in friendship, where power dynamics in friendships are influenced by gender; (2) power relations in romantic relationships, where the power dynamics between two individuals are influenced by their love for each other; (3) power relations in familial relationships, where power dynamics arise due to kinship ties; and (4) power relations in workplace relationships, which are also commonly found as the workplace is a place where power dynamics are visibly represented. The findings of this study highlight the complexity and significance of gender-based power dynamics in shaping social relationships, particularly in the Javanese cultural context portrayed in the film.

Keywords: *critical discourse analysis, gender power relations, Javanese cultural context, power dynamics, social norms*

1. INTRODUCTION

Power relations and gender are topics that are becoming increasingly relevant and controversial to discuss (Rahayu et al., 2023). In society there will always be a patriarchal layer, a set of norms and values that promote and support the dominance of men over women, as well as the dominance of certain forms of masculinity over others (Connell, 2013). Further, the complexity in the variation and hierarchy of masculinities include the ways

in which men gain social and economic superiority over women as well as over other men.

In general, the concept of gender power relations in society is shaped by the individual life constructions of both men and women within the existing social and cultural contexts (Aravik & Tohir, 2020). The portrayal of gender concepts within society has the potential to either reinforce one's understanding or, conversely, undermine the norms that should exist (Dutta, 2023).

Many media are used to portray gender concepts, and one of the most pervasive is film.

Film is a powerful medium in spreading various perspectives within society (Nasution et al., 2021). The same applies to the understanding of gender relations and the power dynamics within them. These two elements are very interesting topics to combine. Moreover, the public perception of films, which are often inspired by real-life stories, leads society to interpret them as reflections of real life that offer valuable lessons (Yahya, 2019). As Stuart Hall, a prominent figure in media and cultural studies, stated, film has a powerful ability to shape public understanding and ideologies (Hall, 2006). Films often incorporate elements of gender power dynamics, which are ever-present in life. Gender power relations in everyday life significantly impact human existence as a whole, affecting areas such as education, social interactions, and even the economy (Gunnarsson, 2016).

In the context of understanding that film has a powerful ability to shape public understanding and ideologies, this refers to the idea that film is not merely a form of entertainment, but also a medium that actively shapes our perceptions and thoughts about the world (Khurosan, 2018). Through the narrative, imagery, messages, and symbolism conveyed in films, audiences can be influenced in shaping their views on various issues, including gender, politics, religion, and more (Indriani & Zulhazmi, 2021). The importance of this understanding emphasizes the urgency to critically examine gender representation in films and other media, as well as how these representations can influence public perceptions and experiences related to gender (Maghfiroh & Zawawi, 2020). Among the many types of films available, one of the most interesting to analyze through a gender lens is the horror film.

Gender analysis in horror films can provide intriguing insights into how gender is represented and utilized within the context of fear and darkness. Gender analysis in horror films can highlight how characters are shaped based on gender stereotypes, revealing the roles and expectations imposed on them, as well as how these roles influence their actions and interactions in the narrative (Isnaini, 2022). For example, women are often portrayed as vulnerable victims or as tough heroines, while men may be depicted as protective heroes or as strong

antagonists. Horror films often reflect complex gender power dynamics. Gender analysis can reveal how gender power is reproduced, challenged, or even reversed in the relationships between male and female characters in these films (Azizah & Rahayu, 2020). Horror films never lack an audience, a phenomenon influenced by Indonesian society's deep connection to the horror culture that has long been part of its traditions and beliefs.

Many horror films have developed and become trends in society, but the one that particularly caught the writer's attention is the horror film *KKN di Desa Penari*, which holds the record as the highest-grossing film in Indonesia of all time with 10 million viewers (Saputri et al., 2021). The horror theme itself already piques the interest of the public, further amplified by the inclusion of the KKN (Community Service) element. These two theme selection strategies make it easy to engage the audience and encourage them to enjoy the film. This serves as a clear indication that society is easily attracted to and enthusiastic about things that are closely related to their everyday experiences.

In horror films, there are many aspects to observe, and one that particularly stands out is the gender power dynamics. One notable example is the frequent use of women as the central focus and main issue in the film. A simple example of this is the portrayal of women as dominant ghosts that frequently appear in horror films. This reflects how gender roles and stereotypes are often reinforced through the depiction of female characters in such narratives (Andika et al., 2023).

In this modern era, gender power relations have also experienced significant shifts in meaning. In contrast to the past, where gender power relations were dominated by men as the holders of power, today, women also play similar roles. Modern women have become more courageous in expressing themselves and interacting freely. Women's involvement in the outside world, such as in work, education, and politics, has made it possible for them to hold power in gender relations as well (Nisak et al., 2023). Based on the intriguing aspects mentioned above, this study selected the movie *KKN di Desa Penari*, directed by Awi Suryadi, as the material object.

KKN di Desa Penari is an Indonesian horror film released in 2021, which tells the story of a group of university students participating in a Community Service

Program (KKN) in a remote village. They hope to conduct research and assist the local community, but they quickly discover that the village holds dark secrets. During their stay in the village, the students begin to experience mysterious and terrifying events (Maulinda, 2021). They feel watched by supernatural forces and encounter various strange phenomena that cannot be explained. Meanwhile, they also discover that the villagers are hiding something very important. At the same time, the relationships among the students begin to unravel due to suspicion and fear. They must work together to uncover the truth behind the mystery that threatens their lives. However, the deeper they investigate, the more they become trapped in a web of darkness that endangers their souls. *KKN di Desa Penari* presents a combination of traditional horror elements with a gripping mystery. The film explores themes such as local beliefs, karma, and human fear of the unexplained (Olimpia et al., 2023).

As an analytical tool, this study uses Norman Fairclough's Critical Discourse Analysis (CDA) theory, developed by a renowned expert in the field of applied linguistics. Fairclough is famous for his development of the Critical Discourse Analysis theory, which examines the relationship between language, power, and society (Fairclough, 2013). CDA (Critical Discourse Analysis) is an approach used to analyze communication texts by paying attention to their relationship with power, ideology, and the social context surrounding them. This method seeks to understand how discourse reflects, reinforces, or challenges power structures and societal norms (Erawati et al., 2022).

Critical Discourse Analysis (CDA) is an approach used to study the relationship between language, power, and society. One of the key figures in this field is Norman Fairclough. Norman Fairclough developed CDA as a method to explore how language functions in social and political contexts. This approach is rooted in critical theory, systemic functional linguistics, and social theory. Fairclough (2013) argues that discourse is not just a way of communicating, but also a way to reproduce and challenge power and ideology. Fairclough presents three dimensions of analysis, which include textual analysis, discursive practices, and social practices.

Discourse analysis in film involves the study of how

language, power, and social structures are represented and articulated through the narrative and visual elements in the film (Muhammad & Rahayu, 2024). These elements include dialogue and narration, visuals and cinematography, symbolism, music and sound, as well as social and cultural representation. By using a discourse analysis approach, one can gain a deeper understanding of how films not only function as entertainment but also as a tool to convey complex messages about society and culture. It aligns with Fairclough's view, which suggests that Critical Discourse Analysis offers a robust framework for understanding how language functions in social and political contexts. By exploring the relationship between texts, discursive practices, and social practices at the micro, meso, and macro levels, CDA seeks to uncover and challenge the power structures and ideologies hidden within everyday discourse.

According to Jørgensen and Phillips (in Munfarida, 2014), Fairclough's Discourse Analysis is oriented toward three traditions that attempt to be unified. (1) Textual analysis in the micro-linguistic field, which involves linguistic analysis of texts (written, visual images, or combinations), including word choice, sentence structure, and coherence; (2) The interpretive micro-sociological-meso tradition, which covers how texts are produced, distributed, and consumed. This includes genre, style, and intertextuality; (3) Macro-sociological analysis of macro-social practices, which examines the relationship between discursive practices and the broader social context, including underlying power structures and ideologies (Erawati et al., 2022).

Fairclough also divides his Critical Discourse Analysis (CDA) into three main elements: micro, meso, and macro. The micro-analysis involves a deep analysis of the text itself. This analysis examines in detail the power and ideology within discourse. Fairclough (2013) believes that discourse is not merely a means of communication but also a tool for reinforcing and maintaining power structures within society (Syamsiah, 2016). In his analysis, Fairclough highlights how discourse influences the formation of opinions, perceptions, and behaviors, as well as how power and ideology are embedded in the structure of language. He emphasizes that language is not neutral; it reflects and reinforces social relations of power and can shape how

individuals understand and interact with the world around them (Gasa, 2019).

Next is the multidimensional analysis, which emphasizes the social and historical context in which the text is produced and received, as well as how the text influences the readers or listeners. Finally, there is the analysis of external elements, which reveals how discourse reflects and influences knowledge, beliefs, and values within society. This level of analysis helps to understand the broader implications of discourse and its role in shaping societal norms and ideologies (Syamsiah, 2016). This analysis focuses on the interaction between discourse and society.

Fairclough emphasizes that discourse is not isolated from society; rather, it is both a product and a means of maintaining the existing power structures within society. In his analysis, he identifies how discourse can either reproduce or challenge social hierarchies, inequalities, and discrimination. By examining discourse, Fairclough seeks to uncover the ways in which language reflects and reinforces societal power dynamics or, alternatively, how it can serve as a tool for resistance and change.

In relation to this analysis, several previous studies also discuss gender power relations. The first is a study by Muhammad and Rahayu (2024) that explores the representation of gender power dynamics in the film "Death on the Nile" through the lens of Critical Discourse Analysis. They examined how power relations between genders are portrayed and the underlying social and ideological structures reflected in the film. The second study is by Aghniyaa and Pasaribu (2023) that examines the representation of gender relations in the television drama "From Five To Nine", focusing on how femininity, masculinity, and patriarchal domination are depicted. Through Critical Discourse Analysis, they explored how gender roles are constructed and reinforced within the narrative of the show. The third study is by Putra (2020) that used semiotic analysis to examine the representation of gender relations in the film "Milly & Mamet: Ini Bukan Cinta & Rangga" by Ernest Prakasa. The study focuses on how the film portrays an equal gender relationship between husband and wife, exploring how these dynamics are symbolically represented and what they convey about gender equality in the narrative. The fourth study is by Rahayu et al. (2023) that analyzed

power relations in the film Uwais Al-Qarni by Akbar Tahvilian using Foucauldian hegemony theory. They explored how power dynamics are portrayed in the film, focusing on the mechanisms of control, authority, and resistance within the narrative, and how these reflect broader societal structures of power and dominance.

Based on the previous studies mentioned above, several similarities and differences were found. The similarities lie in the focus of the analysis, which is on discourse analysis of gender relations, and the type of material object being analyzed, which is film. The differences are found in the analytical frameworks used. The first study uses Norman Fairclough's Critical Discourse Analysis theory, the second study employs gender theory and masculinity hegemony by RW Connell, liberal feminism by Rosemarie Tong, and Stuart Hall's representation theory, the third study uses Roland Barthes' semiotic theory, and the fourth study applies Foucault's hegemony theory.

Based on the similarities and differences identified, this study aims to expand the discourse analysis on gender power relations in Indonesian horror films using Norman Fairclough's Critical Discourse Analysis theory. The objective of this research is to explore the forms and meanings of female power relations in the movie *KKN di Desa Penari* based on Norman Fairclough's Critical Discourse Analysis theory.

The Indonesian horror film 'KKN di Desa Penari' is directed by Awi Suryadi. The film is produced by MD Pictures and Pichouse Films. It stars Tissa Biani as Nur, Adinda Thomas as Widya, Aghniny Haque as Ayu, Fajar Nugra as Wahyu, Calvin Jeremy as Anton, and Achmad Megantara as Bima. 'KKN di Desa Penari' was released on April 30, 2022, in Indonesian cinemas. It became the first Indonesian film to surpass 10 million viewers.

KKN di Desa Penari is an Indonesian horror film based on a viral story that first appeared on Twitter, written by @SimpleM81378523. The story is based on a true experience that a group of university students went through while participating in the Community Service Program (KKN) in a remote village known as Desa Penari. The film tells the story of a group of university students consisting of Nur, Widya, Ayu, Bima, Anton, and Wahyu. They are sent to carry out their KKN in a remote village located deep in the forest. Upon arriving

at the village, they are greeted with hospitality by the village head, but behind this, they begin to feel oddities and an unsettling atmosphere.

As time goes by, the students begin to experience various strange and mystical events. They often hear the sound of a gamelan and see a mysterious dancer figure that appears in the middle of the night. The strange occurrences become more frequent, and they begin to realize that the village holds many dark and mystical secrets related to the spirits of dancers trapped there. Nur and her friends try to uncover what is really happening in the village. They discover that the village has a dark history involving mystical practices and terrifying rituals. The terror intensifies when one of them becomes possessed by an evil spirit seeking revenge.

In their struggle to survive and complete their KKN, they must face various obstacles and uncover the terrifying secrets behind Desa Penari. In dealing with endless problems, there are many intersections involving different types of gender power relations. These include relationships between the students, between the students and the villagers, and between the students and the spirits. The various gender power relations depicted in the film *KKN di Desa Penari* are very interesting to study in depth using Norman Fairclough's critical discourse analysis theory. Therefore, the Indonesian horror film titled *KKN di Desa Penari* became the object of this research.

2. RESEARCH METHOD

This research is qualitative research with a cultural media approach in analyzing films. This study applies the concepts and methods of CDA developed by Norman Fairclough, where the concept of "discourse" refers to spoken or written language used to convey messages, ideas, or narratives within a social context (Fairclough, 2013). CDA Fairclough is a method for analyzing texts, discourse, and social practices to understand the relationships of power, ideology, and social change contained within them. CDA focuses on the interaction between language, society, and power, which is often used in various research fields, including politics, media, and social sciences.

According to Fairclough (in Muhammad & Rahayu, 2024), analysis is conducted through three levels of

analysis: micro, meso, and macro. Micro analysis refers to the analysis of language features by paying attention to small details such as words, metaphors, and similar elements. Meso analysis refers to the analysis of how one discourse relates to others, such as the ideas or concepts used in the text. Macro analysis observes the socio-political context that influences the discourse. CDA helps us understand the role of language in communication to reflect and influence social realities, especially in the context of the film *KKN di Desa Penari* (2022), where visual and verbal language are used to depict gender relations within the context of power.

The data collection technique used is the watch-and-note technique. The data collected in this study consists of verbal and visual language taken from the film *KKN di Desa Penari*. This data was collected in the form of phrases, sentences, and images from the film, obtained by watching the film multiple times and making detailed notes on various aspects of the film, such as language use, visual elements, and audio elements.

The primary data source for this research is all aspects found in the film *KKN di Desa Penari*. It includes language, visual elements, and audio elements used. Meanwhile, the secondary data sources come from journals, books, and news related to the research.

The data analysis technique used is the Miles and Huberman technique, which involves three stages of analysis: data reduction, data display, and conclusion drawing. In the context of this film analysis, ideology is seen as the ideas represented in the film as a text and political ideology. The language and discourse represented in the film reflect the ideology of the text. The focus of the researcher in the analysis is to find data related to gender power relations found in scene excerpts, conversations, and other visual elements. The data collection process involves visual observation and textual analysis of the film *KKN di Desa Penari* (2022), including dialogue notes and images in the film.

3. RESULTS AND ANALYSIS

Representation of Gender Power Relations in the Film *KKN di Desa Penari*

In the context of *KKN di Desa Penari*, the analysis of

gender power relations can include the exploration of how female and male characters are represented, how their interactions are presented, and whether there are elements that depict gender inequality or even gender-based violence. Understanding the gender power relations in the film brings a clear picture of the gender structures and gender power hierarchies reproduced or challenged in the narrative. In the film *KKN di Desa Penari*, several forms of representation of gender power relations are found based on Norman Fairclough's critical discourse analysis theory. They are power in friendzone, love, heredity and honorary relationships.

a. Power in Friendzone relationship

Power in friendships is a relationship where each party influences one another, shaped by the relationship they share. When connected to gender power relations, this becomes a gender-influenced power dynamic. In the film *KKN di Desa Penari*, a relationship of this type is found in the relationship between Bima and Nur. It is explained in the film that Bima and Nur have been friends for a long time before they started their KKN. This background influences the communication and interactions between them. The micro analysis section showed discourse related to gender power relations between Bima and Nur in a conversation from 63:07 to 63:30.



Figure 1. Scene of Nur scolding Bima

Nur : Didn't you pray earlier? I've never seen you pray before.

Bima : My worship is my worship. Sitting is your business, you don't need to know.

The conversation between Nur and Bima is an informal exchange between peers who share a close relationship. The use of the phrase spoken by Nur indicates that their friendship has lasted for a long time, to the point where Nur feels comfortable reprimanding Bima for neglecting

his prayers. In Bima's response, the word "koen" (you) is used, which is a Javanese term that can be considered rude or is typically used with someone very close. This discourse reflects Nur's desire to correct and guide Bima to become better, showing the gender power relations she holds.

For the meso analysis regarding how the above text is produced and consumed, it is about how Nur is portrayed as a figure with power over her KKN peers. Not only has she been friends with Bima for a long time, but Nur also plays a role as the one who initiated their arrival in Desa Penari. Nur, who possesses the special ability to see the unseen, is also depicted as having the power to do things her friends cannot. This leads to a sense of responsibility Nur feels toward her friends, especially Bima. Such discourse influences the way society views Nur. She is seen as a heroic and protective figure, highly influential in the safety of her fellow KKN participants in Desa Penari.

In the macro analysis related to social and cultural context, the discourse about the gender power relations between Nur and Bima has a significant impact. From the beginning of the film, Nur is a dominant female character who frequently appears in various scenes and is always considered when decisions are made. For instance, when she and Ayu decided to choose Desa Penari as their KKN location, or when Nur decided to return to their hometown without completing the KKN because she felt their safety was at risk, at minutes 98:12-99:10. In that conversation, Nur decides to end the KKN and return home immediately. Although there were some differing opinions, Nur's decision was always heard. Here is their conversation:



Figure 2. Scene of Nur asking to stop the KKN

Nur : Let's go home. End the KKN.

*Anton :What's going on here? Can't we at least try to finish it?
Yu, why are you crying?*

*Bima : I was wrong, Nur. But I beg you, Nur. We have to finish this
KKN. We can't leave the others hanging.*

Nur : We could all get into trouble, Bim.

*Wahyu :It seems like the place we chose really isn't right. Why are
you crying, Yu? You're the one who chose this place.*

Nur :It's not the place that's wrong. It's us.

Widya :So, we're going home tomorrow, Nur?

Nur :Yes.

Similarly, the power relations that exist between Bima and other female characters are evident in interactions like Bima's exchange with Ayu. Bima tends to listen and comply with others' opinions. For example, when he disagrees with Ayu's suggestion about how to divide the KKN groups, Bima suggests a change. However, Ayu rejects it for reasons of effectiveness, and Bima immediately accepts her decision without much argument. This contrasts with his relationship with Nur. The closeness they share creates a power dynamic where Bima feels empowered to challenge Nur's opinion, as seen in the first scene of this analysis. This illustrates how gender power relations influence how people relate to and interact with one another. The level of closeness between individuals can create differences in their everyday interactions.

b. Power in Love Relationships

Power relations in love relationships are those that influence the acceleration or inhibition of emotions in everyday life. In some romantic relationships, power dynamics can serve as a motivating factor in running life, while in some cases, it becomes an obstacle. In the film *KKN di Desa Penari*, power relations based on romantic relationships are found, particularly between Ayu, Bima, and Widya. In the film's storyline, it is depicted that Ayu has feelings for Bima and has shown her affection since the beginning, when she asked Nur if Bima already had a girlfriend, knowing that Nur and Bima had been friends for a long time.

However, it is unfortunate that Bima has already been interested in Widya since the first time they carried out the KKN activities. This is evidenced by his suggestion to pair himself with Widya in the same small KKN group. The gender power relations emphasized in the film *KKN di Desa Penari* are primarily found in the relationship

between Ayu and Bima. In many scenes, Ayu is portrayed as weak in decision-making, particularly in relation to Bima. She tends to always accept Bima's requests and treatment towards her. This is illustrated in the scene from 58:24 to 59:05.



Figure 3. Scene of Bima getting angry at Ayu

Ayu : Sorry, Bim, it's gone.

*Bima :Gone? How could that happen, Yu? I asked you to give that
kawat turi to Widya.*

*Ayu :I'm sorry, Bim. I really forgot where I put it. What do you even
need to give something like that to Widya for?*

*Bima :What's the matter, Yu? I trusted you with it. And you lost it. It
was my mistake to trust you. You don't understand.*

The conversation above showed a dominance of power that Bima exerts over Ayu. Even though Ayu seems to feel the tension from the start, she still tries to maintain her composure while speaking. The conversation starts with Ayu apologizing in a tone of guilt, as she feels responsible for losing the *kawat turi* that Bima asked her to give to Widya. In the dialogue, Ayu apologizes twice. The first apology is when she starts the conversation, although she isn't sure what exactly she did wrong. The second apology uses the word "sepurane," which in Javanese means "sorry." "Sepurane" is typically used when apologizing to someone you respect. Ayu's use of "sepurane" towards Bima shows the respect she tries to convey in their friendship.

In the meso analysis regarding production and consumption, it also deals with the gender power relations between the two. In the opening scene of *KKN di Desa Penari*, Ayu is portrayed as a figure who takes charge of their KKN activities in the village. It is explained that Ayu was the one who chose the KKN location. She is also shown organizing the small group divisions and coordinating with the locals, like Pak

Prabu. Ayu's leadership and dominance are portrayed in a complex way at the beginning of the story, which gives the impression that Ayu is an independent woman with leadership qualities in her social environment.

However, looking at the relationship between Ayu and Bima, where Ayu is always the one being controlled, it provides a different understanding of the consumption of this narrative. After watching *KKN di Desa Penari*, the audience can conclude that the main cause of the problems that arise in the story is the harsh treatment between Ayu and Bima. The root cause is Bima blinded by lust, while Ayu is blinded by her love for Bima. The portrayal that love can blind someone is truly reflected in the power dynamics between Bima and Ayu. Ayu's character is made powerless and lacks control over her own actions in the face of love.

Similarly, in the macro analysis, which tends to observe this phenomenon directly from a socio-cultural perspective, the phrase "love conquers reason" is frequently found in various real-life situations. This is also evident in the relationship between Bima and Widya. Bima loves Widya, even though he doesn't express it openly. However, on several occasions, Bima cannot hide his feelings for Widya. For example, when he finds Widya unconscious, entangled in giant snakes sent by Badarawuhi, Bima doesn't hesitate to make the decision to save her, despite the immense danger to himself. This is shown from minutes 83:25 to 85:33.



Figure 4. Scene of Badarawuhi confronting Bima

Badarawuhi : "She won't be able to escape the snake's grip."

Bima : "Who are you?"

Badarawuhi "Call me Dawuh. Your friend is caught in an ancient ritual of this village. I can help her, but only if you listen and follow all my commands."

Bima : "What do I need to do?"

Badarawuhi: "Go to Tapak Tilas. In the hut near the sacred place, you will find this wire. Give it to your friend to protect her. This is the only thing you can do to save her. And every night, you must meet me. I will protect your friend, and if you follow all my orders, you will get whatever you want."

The conversation showed that Bima does not hesitate to help Widya and is willing to sacrifice himself. This scene marks the beginning of the relationship between Bima and Badarawuhi. In the context of social and cultural analysis regarding gender power relations, such romantic relationships like that of Bima and Widya often occur in real life.

c. Power in Heredity Relationships

In gender power relations, familial or ancestral relationships are also one of the most common sources of power dynamics. In the film *KKN di Desa Penari*, a gender power relation based on this kind of familial bond is portrayed, specifically between Mbah Dok and Nur. At the beginning of the film, it is explained that Mbah Dok is a supernatural figure who always follows Nur wherever she goes. It is also mentioned by Mbah Buyut that Mbah Dok is the one who causes the village guardians to feel disturbed and begins to expel the KKN students. In the middle of the story, it is revealed that Mbah Dok is Nur's ancestral grandmother, whose task is to protect and always accompany Nur. Mbah Dok tries to keep Nur safe from any danger or immoral actions by her friends that might harm her.

In the middle of the film, it is shown that Mbah Dok possesses Nur's body and reveals her true identity in front of Widya. She warns them to be careful and to correct their mistakes before it is too late as shown in a scene at minutes 89:37-90:00.



Figure 5. Scene of Mbah Dok reminding Widya

Nur/Mbah Khodam: How are you? Have you met Badarawuhi yet? Why are you crying, dear? Don't cry, okay? It's not good. The handsome young man has already met Badarawuhi. Don't you know who I am? Think about it—if it weren't for me, your friend

who brings disaster, that naughty child who causes others to sin, could he save my child? I won't let my child be harmed by wicked people here.

Widya : *How could he be harmed, Mbah?*

Mbah Khodam: *Your friend will be in danger if his behavior doesn't change. Listen carefully, and tell him this before it's too late, before things get worse. His actions will drag many people into it here.*

The scene above is when Mbah Dok tells that she will never let Nur, her grandchild, be harmed. The power relationship between Nur and Mbah Dok is based on the love and care passed down from ancestors to grandchildren. This results in defensive actions to protect Nur from danger. Mbah Dok often manifests herself in front of entities that try to disturb Nur, such as in the scene where Mbah Dok appears before Badarawuhi, who has possessed Widya's body to scare Nur.

In a micro-analysis, the sentence *"Aku nggak bakal ngumbar putuku iso dicilokoi bolo alus neng kene"* [I will never let my grandchild be harmed by evil spirits here] illustrates that Mbah Dok is trying to warn Widya to caution her friends, with the main goal of protecting Nur.

In a meso-analysis, the production of the film's discourse related to the power relationship between Mbah Dok and Nur showed that the director wants to portray Mbah Dok as a loving figure. From the beginning of the film, Mbah Dok does not appear in front of Nur. Nur is unaware that Mbah Dok is always present with her. However, in many situations, Mbah Dok demonstrates her affection for Nur. She watches over her while she sleeps, protects her from the disturbances of Badarawuhi, and also warns Nur's friends to always be cautious. This shows a gender power relationship within the family that the director attempts to convey through these portrayals. The discourse on power relationships presented is well-received by the audience. After watching *KKN di Desa Penari*, the audience agrees that Mbah Dok is the protagonist of the film, even though she is not human.

In a macro-analysis, the gender power relationship related to family relations can also be applied in a social context. In social practice, family relationships naturally have a unique power dynamic. As depicted in the story of Nur and Mbah Dok, Javanese culture holds the belief that *"titisan"* (the spiritual inheritance) within a lineage is real. Just as Mbah Dok always appears as a protector,

ancestors in Javanese belief are also trusted to have the ability to protect their descendants and families.

d. Power in Honority Relationship

Power in the context of respect refers to the distribution of power in relationships where one party holds authority or power over the other. For example, in a workplace relationship, a manager has power over their subordinates. In a family relationship, parents have power over their children. The distribution of power in such relationships can affect the dynamics of the relationship, division of labor, and the potential for abuse of power. In the film *KKN di Desa Penari*, this is observed in several familial relationships: first, between Pak Prabu and Bu Sundari, and second, between Nur and Mbah Buyut.

In a micro-analysis of the conversation between Pak Prabu and Bu Sundari, the gender power dynamics are found in the scene at 12:42-12:50.



Figure 6. Scene of Pak Prabu entrusting the KKN students to Bu Sundari's house

Pak Prabu : *Bu, I'm entrusting the kids to you, okay?*

Bu Sundari : *I can't refuse, can I?*

In the micro-analysis, the phrase *"mboten saget nolak,"* [cannot refuse] suggests that there was a prior conversation or event between Bu Sundari and Pak Prabu that led to Bu Sundari's inability to refuse Pak Prabu's request. Pak Prabu himself is a highly respected and influential figure in the village. Even though Bu Sundari appears displeased, she still agrees to let the KKN students stay at her house, as per Pak Prabu's request.

In the meso-analysis, related to the production and consumption of discourse in the film, Pak Prabu is indeed portrayed as a character whose decisions are always followed. In fact, the KKN program did not take place because Pak Prabu initially did not grant permission.

In practical analysis within the social environment of the community, similar situations are often encountered. In Indonesia, the culture of respecting elders and those in authority is still strongly upheld. To support the discourse on gender power relationships in the context of respect, the following presents the second set of data involving Nur and Mbah Buyut in the scene from 36:10–37:05.



Figure 7. Scene of Mbah Buyut asking Nur to drink coffee

Mbah Buyut : Diminum dulu kopinya. Nggak baik menolak pemberian tuan rumah. Ini memang dipersiapkan untuk kamu.

Nur : Sepurane mbah, saya ndak biasa minum kopi.

Mbah Buyut: Monggo, diminum dulu.

In the scene above, there is the repeated use of the phrase "diminum dulu" by Mbah Buyut, which serves to emphasize his desire. This phrase is used to give an order to Nur. Initially, Nur refuses, saying that she is not used to drinking coffee. However, when Mbah Buyut states that it is impolite to refuse the host's offering, Nur tries to drink the coffee. In this context, Mbah Buyut uses his gendered power relationship as an older man and a respected figure. This is despite the fact that Pak Prabu is also present in that location.

In the meso-analysis, related to the production and consumption of the film's discourse, it shows that Mbah Buyut is positioned as a key figure holding some of the answers to the mysteries faced by the KKN students. The students are always asked to approach Mbah Buyut whenever they encounter strange events, and the explanations regarding the supernatural occurrences in the film are primarily provided by Mbah Buyut. This was well-received by the audience. Viewers came to a similar conclusion, acknowledging that Mbah Buyut is the savior for Widya, even though he could not save Bima and Ayu. When he transforms into a black dog, Mbah Buyut continues to try to comfort Nur and assures her that he

will do everything in his power to save their friends.

In the social practice context, gender power relationships between older and respected individuals are commonly found. This can be evidenced by the use of different language forms for peers and older relatives in the Javanese language.

4. CONCLUSION & RECOMMENDATION

This study, using Critical Discourse Analysis (CDA) by Norman Fairclough, examines the representation of gender-based power relations in the film KKN di Desa Penari. The analysis reveals how power dynamics in the film are shaped by gender, particularly in the contexts of friendship, romantic relationships, familial ties, and professional environments. Through three levels of analysis—micro, meso, and macro—the researchers found that gendered power relations are depicted not only through character interactions but also through social norms that influence their behavior and roles. In friendships, gender dynamics illustrate how power balances are formed, while in romantic relationships, love and affection intersect with traditional gender roles. In familial relationships, authority based on age and respect is emphasized, as seen in the interactions between Nur and Mbah Buyut. Furthermore, the film depicts how gender influences power structures in professional and social environments, showing the widespread impact of gender-based authority in both family and institutional contexts.

The findings of this study highlight the complexity and significance of gender-based power dynamics in shaping social relationships, particularly in the Javanese cultural context portrayed in the film. The study emphasizes how KKN di Desa Penari not only represents these relationships but also reflects broader societal patterns of respect for authority and the influence of age and gender in Indonesian society.

However, the study acknowledges several limitations. One key limitation is the focus on a single film, which may not fully capture the diversity of gender dynamics in different cultural or narrative contexts. Additionally, the analysis is constrained by the researchers' interpretation of the film's discourse, where subjective biases may affect the understanding of certain characters or situations. Future research could be more beneficial by

examining a wider range of films or other media representations to gain a more comprehensive understanding of how gendered power relations are portrayed across different genres and cultures.

For future researchers, it is recommended to expand the scope of analysis to include other forms of media, such as television series or social media content, which also play a significant role in shaping societal perceptions of gender roles and power. Additionally, a deeper analysis of the cultural context, especially the influence of Javanese traditions, could provide further insights into

how gendered power relations are understood and represented in Indonesian society. This approach would allow for a broader and more nuanced exploration of the intersection between gender, power, and culture in contemporary media.

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