

ABSTRACT

This research explores the reception of Javanese female audiences, particularly Gen Z, towards the portrayal of marriage in the film *Losmen Bu Broto (2021)*, with a specific focus on the character of Jeng Sri. The study aims to provide a comprehensive understanding of how young Javanese female audiences define women's position towards marriage within the film, considering the complex dynamics shaped by socio-cultural factors and demographic shifts. By utilizing Stuart Hall's Audience Reception theory which is applied to the context of Javanese women in Indonesia, the research employs a qualitative methodology, including in-depth interviews, observation, and literature studies. The findings of this research indicate that the interpretations of the Javanese female audience are mostly aligned with the preferred reading of the film's portrayal of marriage through Jeng Sri's character, dominated by the dominant-hegemonic positions. The analysis reveals two oppositional positions and only one negotiated position, which exhibits greater variation. The dominant view in interpreting Jeng Sri's position towards marriage in the film is seeing it as a personal choice, yet some define it as a compulsion, an accountability, or a tertiary need (a luxury). These interpretations shed light on the influence of deep-rooted cultural norms and beliefs surrounding marriage in Indonesia, particularly in Javanese culture.

Keywords: Audience Reception, Defining Marriage, Javanese Female Audiences, Film and Media Studies, Gender Studies