## CHAPTER II

## REVIEW OF LITERATURE

This chapter describes a review of the theory, past researchers, and the theoretical framework of the study. This chapter describes the theories to be used.

## A. Theoretical Review.

1. Linguistics

According to Crystal (2019), linguistics is the scientific study that examines language systematically. Its primary focus is to understand the structure, function, and origins of language, as well as the interaction of language with human thought culture, and society. Through the study of linguistics, language experts aim to understand the fundamentals of human language, seek universal principles underlying all languages, and apply this knowledge in various fields such as language learning, computer modeling, translation, and cultural understanding (Fromkin, Rodman, Hyams & Collins, 2020). Thus, linguistics plays a crucial role in uncovering the complexities of human language and provides valuable insights into how humans communicate and interact with one another (Chomsky,2019).

In its inquiry, linguistics involves the analysis and description of how sounds, words, sentences, and meanings are used in various communication contexts and situations (Akmajian, Demers, Farmer & Harnish, 2017). It also examines how language can change over time and the differences that exist among different languages around the world. Linguistics employs an interdisciplinary approach, utilizing methods from the natural sciences, social sciences, and cognitive sciences

to explore different aspects of language, such as phonetics, phonology, morphology, syntax, semantics, pragmatics, sociolinguistics, and psycholinguistics (Trask & Mayblin, 2017).

2. Semiotic Concept

   a. Definition of Semiotic

   Semiotics, also known as semiotic studies or semiotics science, is an interdisciplinary field that explores the study of signs and symbols and their meanings Chandler (2017). It focuses on understanding how signs function as a system of communication and representation in various contexts such as language, art, culture, and social interactions.

   At its core, semiotics examines the process of signification, which involves the reaction, which involves the creation, interpretation, and transmission of meaning through signs (Eco, 2014). Signs can take different forms, including words, images, gestures, sounds, and objects. Semiotics analyzes the relationship between the signifier (the form or representation of the sign) and the signified (the concept or meaning associated with the sign), as well as the broader cultural and social factors that shape these meanings (Santaella, 2017).

   Semiotics draws upon theories and methods from linguistics, anthropology, philosophy, psychology, and other disciplines to investigates the ways in which signs and symbols operate in human communication and culture Crystal (2019). It explores the role of signs in constructing and conveying meaning, the

processes of signification in different cultural contexts, and the ways in which individuals and societies interpret and negotiate meaning through signs.

b. History of Semiotic

Semiotic, as the study of signs and symbols and how they create and convey meaning, has its roots in ancient times. According to Nöth (1995), the development of semiotics began in ancient times, continued through the Pre-Middle Age, Middle Ages, 17th and 18th centuries, 19th century, 20th century, 21th century: Here is an explanation of the history of semiotics:

1) Pre-Middle Age:

Semiotics scholars who lived in ancient times included Plato (427-347 BC), Aristotle (384-322 BC), the Stoics (300-200 BC), and the Epicureans (300 BC-1st century AD).

a) Plato (427-347 BC)

Semiotics involves natural or conventional verbal signs among specific communities, representing imperfect representations of an idea. The study of words does not reveal the true essence of the actual object since the world of ideas is not closely related to its representational form in words. Knowledge mediated through signs is indirect and of lesser quality compared to direct knowledge.

b) Aristotle (384-322 BC)

Semiotics consists of written signs that are symbols of what is spoken. The spoken sound is a sign and symbol of mental images or impressions. Mental images or impressions are resemblances of the actual objects, and mental representations of events or objects are the same for all humans, but verbal expressions are not.

c) The Stoics (300-200 BC)

The Stoics had a theory of signs that linked them to three constituent elements: the material or signifier, the meaning or signified, and the external object. The signifier and object are defined as material entities, while the meaning is considered something incorporated or included in them. Signs are divided into commemorative and indicative signs.

d) The Epicureans (300 BC-1st century AD)

A famous theory of this group is materialistic epistemology, stating that everything we perceive is impressions obtained by our minds through the atomic images of the surface of a real object, or in other words, from matter to concept. Thus, signs as natural data represent something that cannot be seen or apprehended directly.

2) Middle Ages:

According to Nöth (1995), The main characteristic of the Middle Ages is its golden age of Christian philosophers, especially the Patristic and

Scholastic movements. During this era, the development of philosophy of language progressed in two directions. Firstly, grammar was established as the foundation of Latin language education, and Latin became the central point of all education. Secondly, the philosophical and educational system of that time was closely related to Theology, and philosophical analysis was expressed through language analysis.

Medieval education was built on seven liberal arts as its main pillars. These seven liberal arts were divided into Trivium (grammar, logic, and rhetoric) and Quadrivium (arithmetic, geometry, astronomy, and music).

3) 17th and 18th centuries:

The Renaissance period contains the meaning of 'rebirth'. Historically, the Renaissance was a movement that encompassed an era in which people felt they were reborn in a civilization. The Renaissance period was characterized by efforts to revive the Greek-Roman culture. During the Renaissance period, the existence of theories about signs did not undergo significant innovations. This was because most of the research on semiotics was still part of the development of linguistics from the previous era (Nöth,1995).

4) 19th century

According to Nöth (1995), one of the key figures in the history of semiotics is the Swiss linguist Ferdinand de Saussure (1857-1913). Saussure's work focused on the structural aspects of language and how signs function within a linguistic system. He emphasized the distinction between the signifier (the

physical form of the sign) and the signified (the concept or meaning associated with the sign). Saussure's ideas paved the way for the development of structuralist semiotics, which explored the underlying structures and systems of signs in various domains.

5) 20th century

According to Nöth (1995), another influential scholar in the history of semiotics is the American philosopher and logician Charles S. Pierce (1839-1914). Pierce's ideas laid the foundation for the modern study of semiotics. He introduced the concept of semiotics and defined it as the study of signs and their meaning. Pierce's triadic model of signs, which included the sign, the signifier, and the signified, became a fundamental framework in semiotics.

In the mid-20th century, structuralist and post-structuralist thinkers further advanced the field of semiotics. According to Nöth (1995), The French linguist and philosopher Roland Barthes (1915-1980) played a crucial role in popularizing semiotics through his works on the interpretation of signs in literature, photography, and popular culture. His approach emphasized the analysis of cultural signs and their ideological implications.

The history of semiotics also witnessed contribution form scholars such as Umberto Eco, Julia Kristeva and Mikhail Bakhtin, who expanded its application to fields like literature, art, and cultural studies. Semiotics continued to evolve as a multidisciplinary field, incorporating insights from

like anthropology, sociology, psychology, and cognitive science (Nöth,1995). Today, Semiotics remains a vibrant and interdisciplinary field of study, continually evolving to explore the intricacies of signs and symbols in human communication and culture. It encompasses various branches, including linguistics semiotics, visual semiotics, cultural semiotics, and biosemiotics, each examining the unique aspects of signs and their meaning within specific domains.

3. Semiotic Studies

a. Ferdinand de Saussure

According to Saussure (2011), Ferdinand de Saussure was a Swiss linguist and semiotician who lived in the 19$^{th}$ and early 20$^{th}$ centuries. His most famous contribution to semiotics is the Theory of Linguistic Signs, which he introduced in his renowned work, "Course in General Linguistics" (published in 1916, based on his lecture notes from the early 1900s). This work was posthumously published by his students, Charles Bally and Albert Sechehaye. The main concepts in Saussure's semiotic theory are:

1) Sign: Saussure viewed language as a system of signs, where each sign consists of two interrelated elements:

   a) Signifier: The physical or concrete form of the sign, such as the sound or letter in spoken and written language.

   b) Signified: The conceptual component or meaning associated with the sign.

For example, in spoken language, the word "apple" has the physical from as the sound sequence "æpəl" (signifier) and reders to the actual fruit of an apple (signified).

2) Arbitrariness of the Sign: Saussure emphasized that the relationship between the signifier and the signified is arbitrary, meaning there is no natural connection between the sound or writing from and the meaning it represents (Saussure,2011). For instance, there is no reason why the word "apple" should refer to the fruit; it is a convention accepted within a particular language.

3) Linearity and Simultaneity: Saussure explained that language is linear, where language units (e.g., sounds or letters) are pronounced or written sequentially to form meaning (Saussure, 2011). However, in language comprehension, we translate meaning simultaneously and integrate these elements understand the whole.

4) Difference Saussure highlighted the importance of differences in language. The meaning of the sign is formed by differences with other signs within the language system (Saussure, 2011).

b. Charles S. Pierce

According to Short (2007), Charles S. Pierce's semiotics concept is a theory of signs developed by an American philosopher and logician, Charles Sanders Pierce (1839-1914). He is considered one of the most important figures in the history of semiotic thought and has made significant contributions to understanding signs and the meaning they convey (Perce, Hartshorne, Weiss, &

Burks, 1931-1966). Pierce divides signs into three main elements, know as trichotomy or triadic relations:

1) Sign: A representation that connects to something beyond itself and carries specific meaning or information. The sign consists of two aspects: (a) Representamen, which is the physical from of the sign itself, and (b) Object, which is what is represented or indicated by the sign.

2) Object: the thing or entity in the real world that is represented or indicated by the sign. The object is something that can be understood or interpreted through the representamen (the physical form or the sign)

3) Interpretant: the mental reaction or understanding triggered by the sign in someone's mind. The interpretant connects the representamen and the object by providing meaning or understanding of the sign.

In his theory, Pierce also classifies sign into three categories based on their relationship with the object they represent:

1) Index: A sign that has a physical or casual connection with the object it indicates (Short,2007). For example, smoke indicated the presence of fire.

2) Symbol: A sign that has a conventional or socially agreed-upon relationship with the object it represents (Short,2007). For example, letters in the alphabet are symbols used to from words.

3) Icon: A sign that shares a resemblance in form or characteristics with the object it indicates (Short,2007). For example, a map image represents a specific geographical area.

Pierce's semiotics focuses on the relationship between signs and how these signs help humans understand the world around them and the process of human thinking.

c. Roland Barthes

According to Barthes (1957), Roland Barthes' concept of semiotics is a theory developed by Roland Barthes, a French literary scholar and philosopher. Semiotics refers to the study of signs or symbols and how they convey meaning. Barthes viewed culture and language as complex sign systems, and through semiotics, he analyzed the ways in which meaning is constructed, transmitted, and interpreted. In semiotics, a sign is divided into two main components:

1) Signifier: This is the physical or sensory part of the sign, such as a written word, an image, or even a sound. For example, the word "apple" is a signifier for the fruit apple.

2) Signified: This is the meaning associated with the sign. In the above example, the signified is the concept or mental image of the apple fruit itself.

Furthermore, Barthes also distinguished between "denotation" and "connotation". Denotation refers to the literal and descriptive meaning of a sign, while connotation refers to more abstract, emotional, or culturally related meanings associated with the sign (Barthes,1964). An example of Barthes' use of semiotics in cultural analysis is when he analyzed advertisements and famous photographs, such as his analysis of boxing player's photo in the Paris Match magazine, featuring Alain Delon.

d. Umberto Eco

According to Eco (1976), Umberto Eco's concept of semiotics is a theory about the study of signs and meaning in language and culture. Semiotics is a discipline that investigates how signs (both linguistic and non-linguistic) are used to convey message, create meaning and influence human understanding of the world around them. Umberto Eco, an Italian philosopher, writer, and semiotics expert, became one of the prominent figures in this field. The key concepts in Umberto Eco's semiotics theory include:

1) Three-Level Model: Eco divides signs into three levels, namely:

e. Perceptual Level: Signs as physical object, such as a written word or a heard sound.

f. Iconic Level: Signs as physical representations of their objects, such as pictures or symbols.

g. Conventional Level: Signs as conventions understood by specific communities or societies, such as language.

6) Referential Function: Eco emphasizes the referential function of signs, which is their ability to refer to an object or reality in the world.

7) Communication Model: Eco proposes a communication model involving three elements: sender, message, and receiver. The sender's message can be conveyed in a code understood by the receiver.

8) Production and Interpretation of Meaning: Eco argues that meaning is not only produced by the sender of a message but also interpreted by the receiver.

This interpretation is influenced by the receiver's knowledge, culture, and context.

9) Never-Ending Semiosis: Eco Views semiosis (the process of meaning formation through signs) as a never-ending process because it is always open to interpretation and reinterpretation.

e. Julia Kristeva

The concept of Julia Kristeva's semiotics is one of the influential theories in literary criticism and cultural theory. She was a Bulgarian-born cultural theorist, feminist, and psychoanalyst who later became a French citizen. Julia Kristeva developed the concept of semiotics as part of her approach to text and cultural analysis, as well as a means to understand various human phenomena in social and linguistic contexts.

1)  Julia Kristeva's Semiotics Theory:

According to Kristeva (1974), Julia Kristeva divides language into two dimensions: the semiotic and the symbolic. The semiotic refers to the preverbal dimension of language, which is associated with subconscious expression, rhythm, intonation, and bodily movements. It reflects the psychic world, instincts, and emotions, and is rooted in the bodily level.

On the other hand, the symbolic dimension is related to well-structured, more orderly, and organized language. It is the language of words and grammatical rules used to convey explicit meanings.

According to Kristeva (1974), these two dimensions interact with each other in texts and the formation of meaning. The semiotic is a realm of less order, more ambiguity, and reflects greater instability in human psychology, while the symbolic organizes and establishes meaning in a more structured manner.

f. Mikhail Bakhtin

According to Bakhtin (1981), "Mikhail Bakhtin (1895-1975) was a Russian philosopher and literary theorist known for his contributions to understanding and developing the concept of semiotics. Bakhtin proposed a unique approach to semiotics that focused on understanding the relationships between language, culture, and society.

The main concepts in Bakhtin's semiotics are "heteroglossia" and "dialogism." Heteroglossia refers to the diversity and variety of languages in society, which reflects the diversity of values, worldviews, and ideologies (Bakhtin, 1993). Bakhtin emphasized that language is never monolithic but is always filled with various voices and perspectives.

Dialogism is another concept closely related to heteroglossia. Bakhtin stated that every utterance or text is always in a dialogic relationship with other texts or utterances. This means that every text is constantly influencing and influenced by the social and cultural context in which it emerges. Thus, the meaning of a text is not static but is always influenced by the ongoing exchange between various texts and contexts (Bakhtin, 1986).

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In Bakhtin's view, meaning is not inherent in the text itself but in the social and cultural interactions in which the text is used and interpreted. Therefore, Bakhtin's semiotics rejects authoritative and objective views of literature and recognizes the dynamic and open nature of texts and meanings.

g. John Fiske

According to Fiske (1989), John Fiske's concept of semiotics refers to the theory and analysis developed by the cultural scholar, John Fiske. He was a media and communication theorist who focused on the study of how signs and symbols are used in popular culture to create meaning. Semiotics is a branch of social science that studies signs and how they are used to communicate meaning.

One central concept in John Fiske's thinking is the "reading position." He argues that every individual engaged in the consumption of popular culture has a different reading position, and the meaning of the signs encountered by each individual will vary according to this position. These reading positions are influenced by social background, culture, and personal identity.

Fiske also emphasizes the importance of "pleasure" in the consumption of popular culture. He argues that audiences and readers are not merely passive recipients of the meanings presented by cultural producers, but they actively seek pleasure in the consumption process (Fiske, 1989). Therefore, meanings and interpretations are not static or fixed, but dynamic and continuously changing through the interaction between the reader and cultural material.

To further understand John Fiske's concept of semiotics, you can refer to his work titled "Reading the Popular" (1989). This book discusses how popular culture is understood, interpreted, and used by various individuals in society. Through this work, Fiske has provided significant insights into how meanings and symbols are constructed and enjoyed in the context of popular culture.

4. Semiotic John Fiske

   a. John Fiske

      According to Fiske (2017), the sign was at the heart of this issue in terms of semiotics. The other focus of this book was semiotics, often known as semiology, which was the study of signs and how they function. We referred to semiotics as having three key areas of study:

      1) The sign itself. This consisted of the study of different varieties of signs, of the different ways they had of conveying meaning, and of the way they related to the people who use them. For signs were human constructs and could only be understood in terms of the uses people put them to.

      2) The codes or systems into which signs were organized. This study covered the ways that a variety of codes had developed in order to meet the needs of a society or culture, or to exploit the channels of communication available for their transmission.

      3) The culture within which these codes and signs operated. This in turn was dependent upon the use of these codes and signs for its own existence and form.

John Fiske's theory of the semiotic approach categorized television codes into three levels, namely the level of reality, representation, and ideology.

1) The level of reality was an event that was characterized as a reality of appearance code, environment code, speech code, behavior code, gesture code and etc.

2) The level of representation was a reality code that was electronically encoded and had to be displayed using technical codes, such as cameras, lighting, editing, music, and sound. In the written language, it involved words, sentences, photos, and graphics, while in the visual language, it utilizes camera, lighting, editing, music and other elements. These components were then transmitted into representation code that could depict characters, narratives, actions, dialogue, and setting.

3) The level of ideology was an element that was organized and categorized on ideological codes, such as patriarchy, individualism, race, class, materialism, capitalism, and others.

5. Movie

   a. Definition of Movie

   According to Bordwell (2020), movie is a captivating and expressive art form that utilizes moving images, sound, and storytelling to convey narratives, emotions, and ideas to its audience. It is a visual medium that combines the creative efforts of moviemakers, actors, cinematographers, editors, and various other professionals to bring stories to life on the big screen or through digital platforms. The magic of movie lies in its ability to transport viewers to different

worlds, evoke powerful emotions, and offer a glimpse into the human experience. Whether it's a gripping drama, a thrilling action-packed adventure, a heartwarming romance, or a thought-provoking documentary, movies have the power to entertain, educate, and inspire people from all walks of life. As an influential cultural medium, movies often mirror societal norms, values, and beliefs while challenging prevailing ideas and ideologies (Opermann, 2020). They serve as a reflection of the times in which they are produced and act as a lens through which we can examine the complexities of the human condition.

Additionally, movies have the potential to promote cross-cultural understanding, fostering empathy and appreciation for diverse perspectives (Alawi, 2021). They transcend language barriers and can unite people from different backgrounds through shared cinematic experiences. From classic masterpieces to contemporary blockbusters, each movie contributes to the rich tapestry of global cinematic heritage, shaping our collective memory and shaping the way we view the world. The impact of movies extends beyond entertainment and cultural significance; they also hold economic importance as a thriving industry (Smith,2020). Movie productions can generate substantial revenue, and successful movies often become part of a broader franchise, influencing merchandise sales, theme park attractions, and more. Moreover, movies play a pivotal role in the advertising and marketing industries, as they are used to promote products, services, and brands. The growth of streaming platforms and digital distribution has further revolutionized the movie industry, enabling greater accessibility to diverse content and democratizing

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moviemaking opportunities. As technology continues to evolve, the future of moviemaking promises exciting innovations and new possibilities for storytelling and audience engagement.

b. Genre of Movie

Movie genre is a classification or category used to categorize movies based on their themes, styles, narratives, and specific elements commonly presented in the storytelling and presentation of the movie (Grant, 2007). Each genre has its own distinctive features and can appeal to audiences with specific preferences. Genre classification helps both audiences and moviemakers in understanding and selecting movies that align with their tastes and interests. Here are several movie genres along with their explanations:

1) Drama:

This genre focuses on stories that portray emotional and personal conflicts of the main characters. Drama often explores profound aspects of human life, such as love, sorrow, loss, and life challenges (Grant, 2007). Drama movies can evoke emotions in the audience and frequently address universal themes.

2) Comedy:

Comedy aims to entertain and make the audience laugh. Comedy movies concentrate on funny situations, misunderstandings, and humor that tickle the audience's funny bone (Smith, 2019). These stories are often presented cleverly and rely on witty dialogues and humorous acting.

3) Action:

   According to Litchtenfeld (2019), action genre highlights excitement and tension through action-packed sequences, chases, and fights. Action movies often feature strong protagonists who battle against antagonists to achieve specific goals. Visual spectacles and special effects are often integral to action movies.

4) Horror:

   According to Worland (2017) The horror genre seeks to invoke fear and anxiety in the audience. Horror movies can revolve around supernatural elements like ghosts or mythological creatures, or create tension through plots that threaten the safety of the main characters.

5) Science Fiction:

   According to Anderson (2020), science fiction blends fiction and scientific elements to create worlds or situations that are not possible in the real world. This genre often explores advanced technology, space exploration, or future events yet to happen.

6) Romance:

   According to White (2022), romance genre highlights love relationships between the main characters. Romantic movies often explore love stories, romance, and the emotional struggles that accompany their relationships. Sentiments and emotions play a vital role in this genre.

7) Fantasy:

According to Brown (2021), genre fantasy portrays worlds or characters with magical elements, myths, or parallel worlds that do not exist in the real world. In these movies, extraordinary creatures, enchanting settings, and mystical powers captivate the audience, immersing them in imaginative and otherworldly experiences.

8) Historical:

According to Lee (2021), historical focuses on specific events or periods and attempts to depict the past with accuracy. The genre often immerses the audience in the historical context, providing insights into the customs, culture, and challenges of the era. Through meticulous research and attention to detail, moviemakers recreate pivotal moments and characters from history, aiming to offer an authentic and compelling portrayal of the past. By utilizing authentic costumes, settings, and props, historical movies transport viewers to a bygone era, fostering a deeper understanding of the human experience throughout different time periods. Through the lens of the present, these movies shed light on the triumphs, struggles, and complexities of past civilizations, inspiring reflection and appreciation for the rich tapestry of history.

9) Animation

According to Smith (2022), the genre of animation includes movies that use moving images or computer animation to bring characters and their world

to life. In these movies, characters and settings are meticulously crafted to create visually captivating and imaginative storytelling experiences. Animators use various techniques, such as hand-drawn animation, 3D computer-generated imagery (CGI), and stop-motion animation, to give movement and emotions to inanimate objects or drawings.

10) Mystery

According to Johnson (2019), the mystery genre emphasizes on tension and seeks to unravel the solutions to mysteries or unexpected events in its storyline. The plot typically revolves around a puzzling situation, where the characters become entangled in a series of enigmatic occurrences. Throughout the movie, suspenseful elements keep the audience on edge, as they try to piece together clues and unravel the hidden truths behind the unfolding events.

6. The Woman King Movie

"The Woman King" is a movie that is currently in production and falls under the genre of historical action drama. The movie is directed by Gina Prince-Bythewood and stars the renowned actress, Viola Davis.

"The Woman King" tells the story of the significant role of women in the history of West Africa during the 18th century. The movie is inspired by the true story of the Dahomey kingdom, which was located in what is now the country of Benin. Viola Davis portrays a legendary female ruler from the kingdom who fights to protect her land and resist colonial forces.

a.  Discourse of The Movie

"The Woman King" is a movie that embodies various meaning full values in our society. Some of the values presented in the movie are as follows:

1) Courage and Empowerment:

Courage and Empowerment in the context of the film "The Woman King" refer to the portrayal of female characters displaying bravery in facing challenges and difficulties, as well as their empowerment process to take an active role in achieving goals and influencing positive change in their surroundings. In this film, female characters, particularly Naniska as the General of Aogojie, showcase courage in battle and leading her troops with strong determination. Their bravery goes beyond physical actions and extends to challenging social norms that limit women's roles and potentials. According to Sayah, N. (2018), empowerment of women is also emphasized in the film when female characters are given opportunities to make significant decisions and actively participate in devising war strategies.

They possess influence and authority in carrying out their duties as Aogojie warriors, and their success in battles and fights proves that women can be strong leaders. The portrayal of Courage and Empowerment in "The Woman King" provides inspiration to the audience, especially women, to confront life's challenges with courage and advocate for their empowerment to achieve their dreams and aspirations.

2) Challenging Gender Norms:

Challenging Gender Norms is a theme or concept in the film "The Woman King" that challenges the commonly held gender norms in society. In this film, these norms are questioned through the representation of masculine women characters, such as Naniska as the General of Aogojie. These female characters demonstrate that femininity does not have to be confined to traditional images typically associated with women. They express their identities with courage and exhibit strong leadership qualities, which are often perceived as characteristics of masculinity (Sayyed & Vidyasagar, 2021).

By showcasing women in powerful and masculine roles, the film highlights that gender is not rigid and can be viewed from a broader perspective. It encourages the audience to reflect on and question gender stereotypes prevalent in society, creating space for women to assert their identities without being constrained by narrow norms.

3) Strength and Courage:

Strength and Courage is one of the themes portrayed in the movie "The Woman King." This theme highlights the bravery and strength of female characters in facing challenging situations and struggles. The film showcases that woman also have the capacity to demonstrate resilience and courage equal to men, especially in the context of warfare and battles.

In "The Woman King," the main character, Naniska, who is a general in the Aogojie army, exemplifies remarkable strength and courage. As a warrior

and leader, Naniska is at the forefront of fighting against invaders and protecting the Kingdom of Dahomey. She exhibits steadfastness in the face of danger and fearlessly confronts her enemies.

Through the portrayal of Naniska and other Aogojie warriors, the film successfully depicts that courage and strength are not limited to a specific gender. Women can also be fierce heroes and strong leaders on the battlefield and in facing any challenges that come their way.

4) Diversity of Representation

"Diversity of Representation" in the context of the movie "The Woman King" refers to the diverse portrayal of female characters among the Aogojie warriors. The film showcases a variety of female characters with different backgrounds, personalities, and leadership styles. Through this diverse representation, "The Woman King" provides a richer and more profound depiction of women as strong and influential heroes.

With the inclusion of diverse female characters, the film avoids narrow stereotypes and allows the audience to see that women have vast potential and are not limited to a singular model. This diverse representation also strengthens the notion that women are not a homogeneous group but individuals with unique backgrounds and experiences. In doing so, "The Woman King" celebrates the diversity in the expression of femininity and demonstrates that the strength of women can be understood and appreciated in various forms.

5) Resistance against Patriarchal Structures:

Resistance against Patriarchal Structures in the movie "The Woman King" portrays the efforts of the Aogojie warriors to resist dominant patriarchal structures in society. Patriarchy is a social system that grants power and control to men, while women often face inequality and oppression. In this context, resistance involves actions and struggles to address gender injustice, demand equal rights and opportunities, and advocate for a more inclusive and fair social change.

In the film "The Woman King," the Aogojie warriors, especially the character Naniska as their leader, demonstrate their resistance against patriarchal norms that limit women's roles and rights. They prove that women can be strong leaders and warriors, refuting the assumption that only men can hold powerful and influential positions.

Resistance against patriarchal structures is also reflected in the Aogojie warriors' efforts to achieve gender equality and defend women's rights in various aspects of life, including in political and social decision-making. They assert the importance of empowering women and eliminating gender-based discrimination, thus allowing society to progress more justly and equitably for all individuals.

6) Resistance and Social Justice:

Resistance and Social Justice in the context of the film "The Woman King" refer to the themes of resistance and pursuit of social justice, particularly

concerning issues related to women's rights and social injustice. The movie depicts the Aogojie warriors actively fighting against oppressive systems and advocating for gender equality and justice for their society.

According to Saye (2023), the Aogojie warriors in the film are striving to confront various forms of injustice, including the system of slavery that destroys human freedom and dignity. They unite their strengths to resist this injustice and fight for their rights as women, defending the right to freedom and equality. In their struggle, the Aogojie warriors also bring up broader issues of social justice. They aim to bring about positive changes in their society, challenging injustice and advocating for the rights of the oppressed.

The film strongly conveys the message of the importance of resistance against unfair systems and the need for collective efforts to achieve social justice. Through the struggle of the Aogojie warriors, "The Woman King" portrays how women can become agents of change in fighting injustice and advocating for their rights and the rights of the broader society.

7) Embracing Identity and Strength:

Embracing Identity and Strength in the film "The Woman King" refers to the message conveyed to women to proudly embrace their identity and strengths. The movie emphasizes that women do not need to conform to gender norms or societal stereotypes. Instead, they are inspired to display courage and assertiveness, fearlessly pursuing their goals and dreams with confidence. In "The Woman King," female characters, especially the Aogojie

warriors, are portrayed as strong, independent, and passionate individuals. They defy conventional expectations, demonstrating that women can hold influential roles in society, including in the world of warfare. By accepting their identity and strength, the women in the film inspire the audience to understand that being true to oneself and harnessing inner power are crucial steps towards self-empowerment.

8) Diversity and Inclusivity:

Diversity and Inclusivity is a concept that emphasizes the importance of accepting, respecting, and advocating for diverse representations of various backgrounds, identities, and experiences in a particular environment or context. In the context of film or media, diversity and inclusivity encompass more diverse representations of characters, cultures, genders, sexual orientations, races, ethnicities, religions, disabilities, and various social groups. The significance of diversity and inclusivity lies in creating a fair environment that includes and values diverse perspectives and identities, and represents a broader and varied society (Davis, 2019). Through diverse representations, films and media have the potential to reflect a richer social reality and appreciate human diversity, allowing audiences from various backgrounds to feel valued and represented. In the context of the film "The Woman King," diversity and inclusivity are reflected in the diverse representation of female characters who are part of the Aogojie warriors. They have different backgrounds and personalities, each showcasing different ways of expressing femininity and strength. With this diversity of characters,

the film provides an opportunity for audiences to see various aspects of femininity and appreciate the different ways women can take on roles in the world of war and leadership.

9) Empowering Female Audiences:

Empowering Female Audiences is one of the values portrayed in the film "The Woman King." This value refers to the positive influence that the movie has on female viewers by depicting female characters in strong, courageous, and leadership roles. Through such representations, the film becomes a source of empowerment and inspiration for female audiences, motivating them to recognize and explore their own potentials and abilities, and encouraging them to take an active role in pursuing their goals.

In "The Woman King," female characters, especially the Aogojie warriors, are shown in bold, assertive, and resilient roles. They become leaders and skilled warriors in battles and play a crucial part in the fight against injustice. Such positive representation sends a powerful message to female viewers that they too possess the capacity to achieve their aspirations, face challenges, and make significant contributions to society (Sayyed, 2022). Movies that empower female audiences can play a significant role in influencing their perceptions and self-confidence. Witnessing strong and independent female characters in films can serve as inspirational role models, igniting motivation in female viewers to pursue their dreams and ambitions with increased self-assurance.

10) Challenging Patriarchy:

Challenging Patriarchy is a theme addressed in the film "The Woman King," which highlights resistance against patriarchal structures and norms in society. According to Sayad (2019), patriarchy refers to a male-dominant system that places men in higher positions and grants them greater rights and power, while women are often relegated to lower positions and confined by traditional gender roles.

In the movie "The Woman King," the Aogojie warriors fight for gender equality and oppose the patriarchal system that restricts women from attaining equal rights and opportunities as men. They demonstrate that women can be strong and courageous leaders and play significant roles in protecting and defending their community.

Challenging Patriarchy in the film also reflects the effort to break gender stereotypes and create a more inclusive and just social change. The film depicts how the Aogojie warriors not only combat their physical adversaries in battle but also challenge the social norms that discriminate against women.

7. Masculinity

According to O'Neill (2015) those characteristics and behaviors included strength, aggression, and competitiveness, and they were often associated with traditional gender roles and expectations for men. Masculinity was shaped not only by gender but also by other factors such as race, class, sexual orientation, and ability. These approaches recognized that people of different genders and identities

experienced and performed masculinity in different ways, and that masculinity wasn't a monolithic concept.

According to Waling (2019) Masculinity could be understood as being theorized in two distinct ways in the humanities and social sciences. First, by analyzing how masculinity shaped the behaviors and social practices of men through a consideration of discursive and material practices, subjectivity, and gender relations. Second, by applying diverse sets of models and categories to men to assess whether or not they sustained, or rejected, a certain form of masculinity.

8. Masculine Women in "The Woman King" Movie

According to O'Neill (2015) Masculine women are individuals who exhibit traits that are commonly associated with males or considered more masculine. These traits include bravery, perseverance, and physical strength. However, masculine women can also possess feminine qualities such as gentleness and sensitivity. Despite often facing negative stereotypes in society, there is nothing wrong with women expressing masculine traits. Every individual, including women, has the right to express themselves as they wish without being constrained by gender stereotypes. Regardless of the negative perceptions that often surround masculine women, they can be a source of inspiration for many. (Waling, 2019) Masculine women can serve as examples for other women to bravely express themselves and showcase traits that are considered masculine. They can also serve as role models for men to appreciate women who process masculine qualities and recognize the value of their uniqueness and importance.

The masculine woman in The Woman King movie tells the story of Aogojie (amazon female soldier) who come from different environments, problems, and backgrounds. However, having one common goal is to be brave to fight for their rights. (Ghandeharion, 2016) The women in this movie show their skills in self-defense and use weapons, the masculine side shown in this movie stereotypes women don't have to appear feminism, women can also be masculine.

(Anderson & McCormak, 2018; O'Neill, 2015; Waling, 2019) Masculine women are women who show traits and behaviors like men are often encountered in society, by looking at how they dress like men, hair cut short so that they resemble men, smoking and some even wearing tattoos on their bodies. Usually, masculine women are just women who want to live independently, firmly and have a tough personality just like women in The Woman King movie.

9. Empowering Women

Empowering Women is a process aimed at providing strength, skills, knowledge, awareness, and autonomy to women so that they can take an active role in social, economic, political, and cultural aspects of life. This empowerment process aims to address gender injustice, eliminate discrimination, and create equality between men and women (UNDP, 2020).

Empowering Women encompasses various aspects of women's lives, such as access to education, healthcare, employment, and economic resources. It also involves strengthening women's political participation, empowering them to make

influential decisions in their lives, and creating an environment that supports women in reaching their full potential.

Empowering women has a wide-ranging impact on society as a whole. When women are empowered, they have the opportunity to contribute more actively and effectively to social and economic development. With women having increased access and stronger roles in various aspects of life, societies can achieve more inclusive, sustainable, and just development.

10. Femininity

Femininity is a concept that refers to attributes, traits, characteristics, and behaviors often identified with or considered typical of women. It involves a range of qualities and features that are socially and culturally associated with the female identity. The concept of femininity may vary across different cultures and social contexts, but it generally includes qualities such as gentleness, sensitivity, empathy, nurturing, and interpersonal support (Wood, 2015).

The role of femininity in society has often been linked to long-standing traditions, gender norms, and expectations. However, views on femininity have evolved and changed over time, and many women have challenged traditional constructions of feminine roles and characteristics, demonstrating that femininity can have diverse expressions. It is essential to remember that femininity is not an inherent or fixed trait for every individual woman. Each person is unique and may express femininity in different ways according to their own personalities and preferences.

11. Gender

Gender is a social and cultural concept that refers to the roles, norms, and behaviors attributed by society to individuals based on their sexual identity. Gender goes beyond the biological differences between males and females (sex) and encompasses the expectations, responsibilities, and actions considered appropriate for one's sexual identity (Kimmel & Aronson, 2019). It is a social construct influenced by cultural norms, values, and social structures within a community. Gender plays a role in shaping roles and expectations in various aspects of life, such as family, work, education, and politics. Gender differences often create gaps and inequalities in access to opportunities and resources in society. It is essential to understand that gender is flexible and can vary across cultures and societies. With ongoing social changes and the struggle for women's rights, the concept of gender continues to evolve and includes more inclusive perspectives on gender identity.

12. Gender Equality

Gender Equality is a concept that refers to the equality of rights, opportunities, and treatment between men and women in all aspects of life, including education, employment, health, political participation, and access to resources. This concept emphasizes that there should be no discrimination based on gender, and that all individuals, regardless of gender, have the same rights to reach their full potential. Gender Equality involves efforts to address gender-based injustices, eliminate harmful gender stereotypes, and create an inclusive and equal environment for all individuals, including men and women. The goal of Gender Equality is to create a

just society, where everyone has equal opportunities to participate, contribute, and achieve their goals without limitations based on gender (Unite Nations, 2020).

13. Stereotype

According to Devine (1989), stereotype is a general, rigid, and often inaccurate image of a particular group or individual based on their physical, social, or cultural characteristics. Stereotypes can be beliefs, views, or perceptions that mistakenly attribute specific attributes or behaviors to represent all members of that group. Stereotypes often tend to be negative, oversimplifying the complexity and variation within a group, and can lead to discrimination, prejudice, and injustice. Stereotypes can emerge in various contexts, including ethnicity, race, gender, religion, sexual orientation, social status, and many more. Stereotypes are often influenced by cultural factors, mass media, social environments, and personal experiences.

Examples of stereotypes include the belief that all members of a certain race are "lazy" or "smart," that all women are incompetent in technology fields, or that all elderly individuals are conservative and outdated. Such stereotypes are highly dangerous as they can lead to discrimination, promote prejudice, and hinder the progress towards a more inclusive and fair society.

14. Patriarchy

According to Connell (2005), patriarchy (or patriarchal) is a social system, institution, or power structure dominated by males. In a patriarchal system, men have greater control and power in various aspects of life, including politics,

economics, and society. Patriarchy often places women in a lower position and enforces gender norms that restrict women's roles and opportunities.

In a patriarchal system, men are often seen as the head of the family or leaders of society, while women are often considered as household managers and have limited access to resources and power. These patriarchal norms often lead to gender inequality, violence against women, and challenges for women to reach their full potential in various fields. Patriarchy has long been the subject of criticism from various feminist movements and gender equality advocates, as this system is deeply rooted in culture and social structures in various societies (Connell, 2005). Efforts to dismantle patriarchy and promote gender equality have become part of the struggle towards a more just and inclusive society.

15. Traditional Norms

According to Steele (2009), traditional norms refer to rules, values, and expectations that have existed and been followed in society for a long period of time. These norms often arise from culture, customs, and social structures that govern the behavior and interactions of individuals in a particular community. Traditional norms can encompass various aspects, including gender roles, marriage, family, religion, and intergenerational relationships.

An example of traditional norms is rigid gender roles, where women are expected to fulfill domestic roles and take care of the family, while men are expected to be the primary breadwinners and family leaders. Additionally, traditional norms related to marriage may view marriage as an institution that binds

only between a man and a woman, without considering other options such as same-sex marriage.

In societies that adhere to traditional norms, any changes or shifts from existing norms may be seen as difficult or controversial. However, social change and the passage of time often present challenges to traditional norms, and many communities strive to adapt their norms to changing environments and evolving needs.

16. Traditional Gender Norms

Traditional gender norms are rules, expectations, and views prevailing in society regarding the roles and behaviors deemed appropriate or acceptable for males and females based on their gender. These gender norms are usually rooted in cultural values and beliefs that have formed over centuries and often influence how society perceives and treats males and females in various aspects of life, such as work, family, education, and social interactions (Wood, 2016).

Examples of traditional gender norms include the expectation that males should be strong, assertive, and not show emotions, while females are expected to be gentle, caring, and more emotionally open. These norms can also impact career choices, with males often directed towards "masculine" fields such as engineering, science, or the military, while females are often directed towards "feminine" fields such as education, healthcare, or service-oriented jobs.

Traditional gender norms can lead to gender inequality and disparities in opportunities and rights between males and females. These rigid and stereotypical

gender roles can also limit individuals' potential in pursuing their aspirations and personal interests.

17. Societal Norms

Societal norms, or social norms, refer to the informal rules and values accepted by society as the "normal" or appropriate way to behave, speak, or act within a specific group or community. Social norms are unwritten behavioral guidelines that strongly influence how individuals interact with others and how they perceive themselves in the context of society (Haslin, 2018). Social norms can encompass various aspects of life, including ethics, morality, customs, etiquette, gender norms, religious norms, and more. These norms form the social structure that provides a framework for social interactions and helps maintain stability and cohesion within society.

Examples of social norms include wearing appropriate clothing for a situation, speaking politely, respecting parents and elders, or maintaining physical distance during interactions. If someone violates social norms, they may be considered impolite or inappropriate by the surrounding community.

18. Justice

Justice is a moral and ethical principle that refers to the state where every individual or group is treated fairly and equally. The concept of justice involves fair and equal treatment of all people, without discrimination or oppression based on race, religion, gender, social class, or other personal characteristics (Rawls, 1971).

The principle of justice acknowledges the rights of every individual to experience equal treatment and access to opportunities and resources.

Justice can be viewed from various perspectives, including justice in the legal and judicial system, social justice in the distribution of resources and opportunities, as well as moral justice in interpersonal and group relationships. The principle of justice is the foundation for creating a society that upholds the values of equality, human rights, and diversity.

19. Freedom

Freedom is the state or right of being free from restrictions or oppression and having the ability to act, speak, and make choices without coercion or interference from others (Berlin, 2002). It involves individual rights to develop their potential, participate in social and political processes, and live with dignity without fear or external pressure.

The concept of freedom is complex and comes in various forms, such as freedom of speech, freedom of religion, freedom of expression, freedom of association, freedom of movement, and so on. Freedom is also closely related to responsibility, where it does not mean doing anything without consideration for the rights and freedoms of others.

## B. Previous Study

Below is an explanation related to some research results that have been used by previous researchers. In this case, it is desirable to know the location of the point between similarities and differences.

**Table 2. 1** Previous Studies

| No. | Researchers | Previous Studies | Differences and Similarities from this Research |
|---|---|---|---|
| 1 | Naomi S Hutabarat, Flori Mardiani Lubis, Oky Oxcygentri (2020), International Journal of Multi Science Communication Science, Bachelor's Degress, Universitas Singaperbangsa Karawang | The title of this research "*Analysis of The Meaning of Masculinity in Birds of Prey*". This research aims to find out the meaning of denotations, connotations and myths about masculinity presented in the movie Birds of Prey played by Harley Quinn. This research is qualitatively descriptive using Roland Barthes's semiotic method. The results of this study are myths of masculinity in the movie Birds of Prey presented by Harley Quinn through appearance,expression, behavior, environment, music, character and dialogue. | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic theory. |
| 2 | Muhammad Rafif Sujatmoko, M. Bayu Widagdo (2019) ejournal3.undip.ac.id | The title of this research is "*Representasi Kekuasaan Perempuan Dalam Movie "The Incredibles 2*". The purpose of this study was to know about the stand point used for representing with Critical Discourse Analysis by Sara Mills. The outcome from this research showed that female power was represented through a female lead character using a male standpoint. Based on the appearance and personality, the female lead character used the element of power that can be associated with male characteristics and traits such as dominance, brave, assertive, and resistance that were far from femininity. The fragmentation of | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic theory. |

| No. | Researchers | Previous Studies | Differences and Similarities from this Research |
|-----|-------------|------------------|--------------------------------------------------|
| | | masculine female was represented through her leg and chest as signs of physical power and bravery. In the other side, the character was also represented through the face, back, hips, and buttock as signs of sexual appeal. The standpoint of power was shows through the dominance with other characters which was narrated with masculine traits stylistic. To sum up, there was a connection found in schemata analysis that shown there was influence of male standpoint in representation of female power in movie. | |
| 3 | Fitri Mardina, Mayasari, Nurkinan (2022)<br><br>NUSANTARA: Jurnal Ilmu Pengetahuan Sosial | The title of this research is "*Representasi Kapten Jang Sebagai Perempuan Maskulin Dalam Movie Space Sweepers*".<br>The purpose of this study was to find out and analyze the scenes that represent masculine women in Captain Jang through the stage of denotation and connotation.<br>The results showed that the Space Sweepers movie has been able to represent the values and meanings of masculine women through several scenes shown. | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic theory. |
| 4 | Uswatun Hasanah (2016)<br><br>ejournal3.undip.ac.id | The title of this research is "*Representasi Kekuasaan Perempuan dalam Movie Mad Max Fury Road*". The purpose of this research is aim to know about the woman power that is oppressed by man. Using descriptive-qualitative with feminism analysis by Sara Mills: Characters/Roles, Fragmentation, Focalization, and Schemata.<br>The result of research shows that masculine woman character is using attribute that usually embedded with man attribute. Woman masculine character is represented by arm and head as a symbol of physical power. Woman feminine character is represented by face, breast, waist, and calf as sex appeal. | The similarity in this research lies in the shared topic of exploring masculine women.<br>However, the difference lies in the specific object of study and method. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic method. |

| No. | Researchers | Previous Studies | Differences and Similarities from this Research |
|---|---|---|---|
| | | The power point of view is showed by the power of masculine character that describe feminine character as an object. In the schemata analysis there is different construction about feminine and masculine and biased as the resist strategy and subjection of woman. | |
| 5 | Ulin Sasmita (2017) Jurnal Online Kinesik scholar.archive.org | The title of this research is "Representasi Maskulinitas Dalam Movie Disney Moana (Analisis Semiotika Charles Sanders Pierce)". The purpose of this study was to identify the signs of masculinity found in the main character of Princess Moana with the semiotic model of Charles Sanders Pierce and forms of representation of masculinity towards the main character of Princess Moana through representation, object and interpretation. The results of this study representation of masculinity based on Charles Sanders Pierce's trichotomy illustrate that the term masculinity or feminism is a concept of interchangeable gender classification. | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic theory. |
| 6 | Oktaviyanti, Melida (2020) repository.bakrie.ac.id | The title of this research is "Representasi Perempuan Maskulin Dalam Serial Drama "MONEY HEIST" (Sebuah Analisis Semiotika Roland Barthes). This study aims to determine the representation of masculine women in the drama series "Money Heist". The research methodology used is a qualitative approach with a critical paradigm and Roland Barthes' semiotic analysis method. The result of this study is the representation of masculine women as a social construct. From this drama series "Money Heist", a new femininity myth was formed that proves that women have dominant masculine characteristics but does | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic theory. |

| No. | Researchers | Previous Studies | Differences and Similarities from this Research |
|---|---|---|---|
| 7 | Pandu Satya Yudha, Siti Komisah (2023)<br><br>journal.upi-yai.ac.id | not eliminate the feminist characteristics of a woman. These myths of masculine women are portrayed repeatedly in this drama series and form a new ideology about masculine women. This research reveals that masculine and feminist traits and roles can always be interchanged.<br><br>The title of this research is "Representasi Perempuan Maskulin Dalam Movie Seperti Dendam, Rindu Harus Dibayar Tuntas". The purpose of this study was to find out the meaning of denotations, connotations, and myths of masculine women in movies such as Dendam, Rindu Harus Dibayar Tuntas.<br>The results of this study are denotational meanings, connotations and myths as well as representations of masculine women depicted through the characters Iteng and Jelita. Which shows masculine female character and there is nothing wrong with having masculine traits even though it is female. Because so far women have been constructed by society into feminist figures in social construction, the movie can shape the reality that women do not have to be or are feminist, but women are also able to be or be masculine. | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and utilizes John Fiske's semiotic theory. |
| 8 | Sinta Paramita, Aileen Zeneta Chaniago (2018)<br><br>Jurnal Komunikasi Journal.ubm.ac.id | The title of this research is "Representasi Identitas Tomboy Dalam Movie Inside Out". This study discusses the representation of tomboyish identity in the movie Inside Out. The theories used are theories of communication, representation, and gender. This research was conducted using Charles Sander Pierce's semiotic qualitative methodology with the aim of finding out the meaning behind the movie. | The similarity in this research lies in the shared topic of exploring masculine women using semiotic methods. However, the difference lies in the specific object of study and the semiotic theory employed. In this case, the researcher focuses on analyzing the movie "The Woman King" as the object of study and |

| No. | Researchers | Previous Studies | Differences and Similarities from this Research |
|-----|-------------|------------------|-------------------------------------------------|
|     |             | The result of this study is that there is a representation of tomboyish identity in the main character, Riley, through emotional characters. Inside Out represents tomboyish identity as a change in the identity of a feminist woman with a character (beauty, white skin, slim, and a princess) into a masculine woman with character (brave, tough, adventurous, and has abilities. | utilizes John Fiske's semiotic theory. |

## C. Conceptual Framework
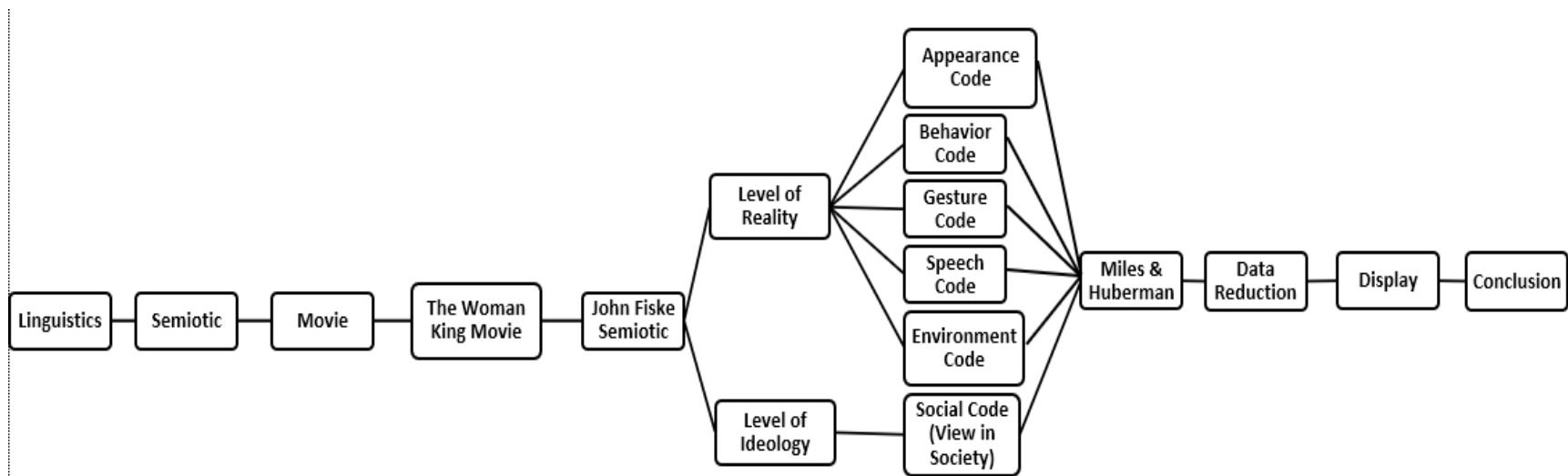


**Figure 2. 1** Conceptual Framework

Based on the figure above, this shows a correlation between the conceptual frameworks in the research. The framework starts by analyzing the linguistics and semiotics aspects in the movie "The Woman King". The movie serves as the primary focus of the study, and John Fiske's semiotic analysis is employed as a tool to understand the representation of women characters in various levels of reality. These levels of reality include appearance code, behavior code, gesture code, speech code, and environment code, which

contribute to shaping the meaning and identify of the characters in the movie. Additionally, the level of ideology are also crucial, particularly societal views on the roles and potentials of women. In dealing with the complexity of data, data reduction techniques from Miles and Huberman are utilized to simplify and summarize the findings from the semiotic analysis. Following the data reduction process, the results of the analysis will be displayed in detail to depict the representation of women characters in various levels of reality and ideology in the movie "The Woman King". Finally, conclusions will be draw from the presented findings to provide a comprehensive overview of how the movie portrays women as strong and empowered in their challenges.