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## Discourse Helplessness and Power Relations Women's in The Film 7 Hearts 7 Love 7 Women Movie

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### ABSTRACT

The film 7 hearts 7 love women discuss women who experience helplessness. The film tells the story of 7 women with various backgrounds, generations, professions, life problems, and romance. The film tells the story of women who take place around her, ranging from the lives of teenage girls who become pregnant out of wedlock, to prostitutes suffering from uterine cancer. This study aims to find out the forms of signs or symbols of female helplessness in the film 7 hearts 7 love 7 women. The research is carried out using qualitative descriptive analysis techniques. The theory used is the semiotics theory of Charles Sanders Pierce. Data collection techniques are observation, documentation, and literature studies. The data collected was then analyzed using semiotics theory by Charles Sanders Pierce method with three stages of analysis, namely representation, object, and interpretation. The results of this study show that there are several scenes and dialogue about the forms of signs of female helplessness in the film 7 hearts 7 love 7 women, such as domestic physical violence, sexual violence, women are not important in domestic decision-making, psychic violence, and being victimized in promiscuity.

### INTRODUCTION

The film 7 Hearts 7 Love 7 Women presents various issues that are closely related to women. The film tells the story of the reality of urbanites who are often victimized and support the concept of Patriarchy, a concept that refers to the condition that everything is accepted fundamentally and universally as male domination. To understand how gender differences have given birth to gender injustice, among others can be studied through various expressions of manifestations of injustice, especially against women in society, namely the existence of forms: Stereotypes of femininity, Domesticization or Women's Housewifization, marginalization, and subordination of women, heavier female workload, and sexual violence and harassment.

The biggest contributing factor of the conception of gender ideology that causes such injustices is the construction of patriarchal ideology that exists develops, is believed, and is internalized from generation to generation, in a dimension of

space-time that is quite long in society .7 Literally, the term “patriarchy” contains the notion of the leadership of fathers (the role of fathers) Harmoon et al (2020).

This film is Robby Ertanto's drama film based on his two years of research on the issue of women from different backgrounds and professions. The film premiered at the Indonesian Film Festival in Australia in 2010. The film tells the story of 7 women with various backgrounds, generations, professions, life problems, and romance. The film tells the story of women who occur around her in the context of Indonesianness, ranging from the lives of teenage girls who become pregnant out of wedlock, to prostitutes suffering from uterine cancer.

The film 7 Hearts 7 Love 7 Women tells the story of dr. Kartini, SpOG played by Jajang C. Noer with six patients who have different problems, backgrounds, professions, and generations. From the name alone, Kartini, we have been sent to the atmosphere of the obstetrician's struggle to defend

and fight for women who he called by the term my people. I still want to be far away, but dr. Kartini faithfully always listens to the complaints of her patients, sometimes about pregnancy, sometimes beyond that. Through the narrative, which is poetic and contemplative, the audience is invited to dive into various problems typical of women, something that is difficult for men to understand because they do not have a uterus.

Film 7 Hearts 7 Love 7 Women discusses women's issues and power relations. These problems range from cases of domestic violence both physical, verbal, and mental, to sex workers, pregnancy out of wedlock, infidelity, and polygamy. Problems such as getting pregnant out of wedlock, are not only experienced by women who are old enough to have children, currently, it turns out that the phenomenon of free sex and pregnancy outside of marriage is experienced by school-age girls.

This film is worth researching among them because of some of the uniqueness it has. It tells about various problems that surround the lives of Indonesian women, ranging from the resistance and relationship of women's power to male power in the local context, where they must maintain their self-esteem even in the worst conditions, reversing the view that socioeconomic circumstances have a major effect on the power and fate of a woman. The film takes on the themes of women, ranging from obstetric specialists, sexually hurt, impregnated, uterine cancer, secretly treated, and cheated on. In addition, the representation of women in this film has always been a party that is always marginal, defeated, and a victim of *patrikart* power.

Researchers interested in the film 7 Hearts 7 Love 7 Women there is helplessness and power relation of women to men displayed by each female character by using Charles Sanders Pierce's theory of semiotic analysis to see the marks in the film, which will then be analyzed by researchers based on signs related to signs of helplessness and power relation of women to men. In addition, film as a work of art and literature was born presented as a result of the author's imagination and reflection on the social facts around him that are real. Therefore, the presence of film as a literary work is part of people's lives. Turner further sees the meaning of the film as a representation of the reality of society, for Babul (2015), as opposed to the film simply as a

reflection of reality. As a reflection and reality, the film simply moved reality to the screen without changing that reality. Meanwhile, as a representation of reality, film shapes and represents reality based on the codes, conventions, and ideology of its culture (Achmad: 2020). In contrast to static photography, a series of film images creates imagination and a tagging system. The film uses iconic signs, which are signs depicting something (Achmad, 2020; Babul, 2020). Amid the proliferation of horror and comedy sex genre films, and the thirst of Indonesian cinema for quality films, came a film by the country's children who put forward social issues, namely the film 7 Hearts 7 Love 7 Women. The film raises sensitive issues of women. Each story represents women with their own stories.

Film as a work of art and literature in it presents discourse or discourse so it is important to try to explore the meaning of each language, communication, message and its relation to many things with a content analysis approach for every literary researcher, the analysis of the structure of literary works that want to be researched in any way is also a priority task or preliminary work, because the word work has an intrinsic unanimity of meaning that can only be extracted from the work itself (Achmad, 2020; Fahas, 2020; Ian, 2018; Babul, 2015; Tri, 2014).

The success of a study depends on the underlying theory. Because theory is the foundation of research related to the study of literature that correlates with the problems discussed. Therefore, to support the implementation and implementation of this thesis, it is necessary to study the libraries related to this research. Research that discusses the Analysis of Literary Feminism in the Film 7 Hearts 7 Love 7 Women by Robby Ertanto Soediskam based on knowledge of the author has never been done. However, some studies can be used as reference material. Fahas (2020), Woman Exploitation Reflected in Memoirs of a Geisha by Arthur Golden, A Review of Literary Criticism of Feminism. In her thesis, the author says that the image and position of women in the novel Memoir of Geisha indicate that women are more in the real sense. The position of women is still not placed in the proper position, considered low by men. Women have not been able to appear as true independent subjects, free from male dominance.

Being a Geisha with the capital of physical beauty cannot guarantee a woman can be free from oppression and male dominance.

## **METHODS**

The subject of the study in this case is an audiovisual scene contained in each scene in the film *7 Hearts 7 Love 7 Women*. It consists of 7 scenes. The object in the study was the film *7 Hearts 7 Love 7 Women*. The study used qualitative descriptive analysis with a semiotic analysis approach, to give meaning to marks in film content and look at the forms of communication needed as sign systems. In analyzing the study data, the authors used semiotic analysis according to Charles Sanders Peirce. Technical analysis used in this study is semiotics by Charles Sanders Peirce with the theory of triangle meaning consisting of three main elements, namely: Sign (object), Object (Interpretant).

A sign is something physical that can be captured by the five senses of man and is something that refers to something else beyond the sign itself. This sign is called an object. The object or reference sign is a social context that is a reference of a sign or something that the sign refers to. New signs can function when interpreted in the mind of the sign receiver through an interpretant. So interpretant is the concept of thinking of a person who uses a sign and lowers it in a certain meaning or meaning that is in one's mind about the object that a sign refers to. With the basis of pierce's triangle theory of meaning, the analysis steps carried out by researchers are identifying the signs contained in the scene of the film *7 Hearts 7 Love 7 Women*. Interpret one by one the signs that have been identified in the movie scene. Interpreting as a whole about some of the scenes in the film 777 is then associated with the meaning of women in society and the problems that occur.

The data analysis used is the analysis of Miles and Huberman data that:

1. Data reduction, in qualitative research data reduction, means summarizing, choosing the main things, focusing on the important things, looking for themes and patterns.
2. Presentation of data is to play data. In qualitative research, the presentation of data can be done in the form of brief descriptions, charts, relationships between categories,

flowcharts, and the like. The most commonly used to present data in qualitative research is with narrative text.

3. Conclusion of verification data, the third step in qualitative data analysis is the withdrawal of conclusions and verification. Data that has been reduced and presented systematically will be concluded temporarily. The initial conclusions put forward are still temporary, but in later stages, they will be more firm and have a solid basis. These provisional conclusions need to be verified (Pierce, 1997).

## **RESULTS AND DISCUSSION**

Starting from a Fatmawati hospital, a female obstetrician named Kartini who always defends women who are always victims of male figures against them. The problem continued when he had several patients who had the same fate as him. There are patients Yanti the sex peddler with a cheerfully brilliant stature, Rara junior high school student who are two weeks late for having extramarital relations, Ratna the pious sewing worker, in the end, she left her husband Irwan because her husband married without her knowledge, Lili the sufferer of blows every time she had sex with her husband, and Lastri, a tembam woman who was not pregnant, Patty Sandya is a horrendous woman who is obsessed with educating her son (who if born a man) not to be as mushy as her husband, and one woman named Rohana the doctor who just entered the work at Fatmawati hospital. Doctor Anton who always approached Kartini doctor but the attitude of Kartini doctor who is reluctant to have a life companion because of the story from his past makes Kartini doctor reluctant to get married.

Landscapes, fields, sports, and event events taken are more dominant at Fatmawati General Hospital. Interpretant or meaning that appears in the 21 scenes in the film *7 Hearts 7 Love 7 Women*, refers to the dynamics of women that occur in their lives. The image of a woman formed is based on 21 scenes that have been analyzed with the semiotics of the triangle meaning or Triangle Meaning of Charles Sanders Peirce theory consisting of three main elements, namely: Sign, Object, and Interpretant, the representation of the film produces the reality of lame hegemony power relations, subordination, and marginalization of women over

men. In addition, it presents the injustice of the dual role of women, women as objects of violence, discrimination of women, women as sex objects, polygamy as a form of oppression of women, women as victims in promiscuity.

In addition, the results showed the reality that the approximately 21 scenes as a whole displayed a more emotional than the rational image of female characters, namely facial expressions with a look of sadness, surrender, disappointment, adversity, and anxiety. The body gesture and paralinguistic aspects displayed are dominated by softness and assertiveness that ultimately succumb to the dominance, will, and decision of male choice. This can be seen for example in Scene 70, the sign shows a conversation between Rara and Acin where Acin does not want to be responsible for Rara who is pregnant. Told Rara to abort the contents. While the object is Rara who is weakened because Acin does not want to be responsible for what is done to him. Based on Rara's interpretation who was arguing with Acin she asked Acin to marry him. This scene shows the firmness of the woman in this case Rara who holds Acin accountable, but Acin refuses because she is not ready to build a family where her status is still as a student. The above image becomes a picture of firmness, rationality, sadness, disappointment, body gestures, and paralinguistic helplessness that is in the end Rara who is weakened and resigned can do nothing and is powerless over the power of men because Acin does not want to be responsible for her pregnancy.

The women in the film are still placed in an unworthy position, considered low to the men, as well as the women themselves who are not yet aware of the male dominance over her. In addition, there is an inequality of relationship between men and women, where women are placed in an inferior object, while men are placed in superior subject positions (Poonam et al, 2020, Amanda et al, 2021; Seema, 2018; Zulfqar, 2018; Babaii et al, 2017). Women have not been qualified in society. The frame can be seen in scene 7 and Dialogue Film 7 Hearts 7 Love 7 Women show the sign of the scene of Rendi's position above pressing and strangling Lili who was lying on the dining table whose hands were tied by Rendi.

This scene in object depicts women in a state of powerlessness and oppression over male power and hegemony. Based on the interpretation of

intimate scenes between Lili and Rendi accompanied by violence, where Rendi always vents her desires in a rude way to Lili. The scene of the beating, watering into Lili's face, with Rendi's position above Lili. This scene signifies Lili is not able to fight the brutality or violence that Rendi did, resulting in Lili always getting bruises on her face and body (Seema, 2018). In the scene Lili as a weak, helpless, and oppressed woman. As well as in scene 83 Based on the sign Rendi strangled Lili's neck in the corner of the room. This scene depicts a form of physical violence that the rendition committed against Lili. Based on the object of a weak, helpless woman. Based on the interpretation Rendi strangled Lili's neck in the corner of the room. This scene depicts a form of sexual violence committed by Rendi against Lili. As a result of Rendi's treatment caused Lili to bleed and miscarry until she died. Here Lili as a woman who is oppressed, weak, and helpless.

The relationship between men and women is not explicitly mentioned in the film. However, it can be implicitly drawn a finding that the relationship between Acin and Rara, Lili and her husband, Yanti the sex peddler is a vertical power relationship, not horizontal. This instep that the relationship between Acin and Rara is the relationship between male and female power. Acin wants to master the body and beauty possessed by Rara. Acin's position is needed by Rara to be responsible for her pregnancy to marry him. Lili who must accept reality and maintain the status of her relationship with her husband even though every time the relationship gets violent, Yanti the sex peddler who has power over her own body to whom her body is sold. Reflected the relationship between the person who has power with the person who is controlled (Ian, 2018; Goutam, 2021). There is a form of patriarchal construction in this film that puts men as subordinates and women (Priya et al, 2020; Poonam et al, 2020; Ian, 2019; Deta et. al, 2018). Acin and Rara's relationship also represented the hegemony of power. The strong will always achieve success to achieve what he hopes for, although the way used to achieve that is to use ignorance and intimidation, manipulation, and repression against the subaltern. The patriarchal model can be seen in the relationship between Acin and Rara, Lili, and her husband, where women have no bargaining value to force Acin responsible

for her pregnancy. Likewise, Lili had to submit to her husband's treatment. Rara and Lili can only surrender and make peace with themselves and their fate.

The interpretation of the power relationship to the film that the power relationship between men and women contained in the film is a political power relationship (Lingshu et al, 2021; Améthyste et al, 2021; Alison et al, 2018; Daisy, 2021; Charlene, 2021). Politics is not determined by who wins the game but is determined by who makes the rules of the game. The case for Acin-Rara and Lili's relationship and her husband, Acin and Lili's husband controlling the conditions and circumstances, Acin and Lili's husband who make the rules. For example, the case of Acin does not want to marry Rara because he still wants to go to school and chase their dreams. If Rara rejects Acin's desire to continue his education, then Acin does not want to be responsible for the fetus and himself in the future, his relationship and his fetus are at stake. That's the rule played by Acin to be able to control and control the body and avoid responsibility for Rara's virginity and pregnancy. Rara. It is an attempt to gain her position, her self-esteem, and the certainty of her future from being pregnant at an early age and out of wedlock. It is an attempt to strengthen and strengthen her soul in restoring her self-esteem as a female figure so that she will have the status of herself and her child and her body as a whole. Unlike the case of Yanti the sex peddler and Ratna who dare to decide to leave her husband Irwan for refusing to be polygamous. Yanti and Ratna have and have full power over themselves and have the right to make their choice as to whom their bodies are given. Yanti self-determined his relationship model based on transactions, while Ratna preferred divorce and rejected polygamy.

The power relationship between female and male figures is an asymmetrical power link in the case of Yanti and Ratna. This shows that women actually have power over themselves. Although what Yanti and Ratna chose was far from normal, it showed that there was no dichotomy of power between men and women. Although the myth is still very deeply rooted in people's lives. Through the characters Yanti and Ratna, the author wants to debunk the myth. In this case, there is no longer a vertical power relationship between men and women. At first glance, the existing power

relationship is horizontal or symmetrical. However, the relationship is a male user of Yanti's body services shows that money can make someone a returned party and a rebalancing party. The returned party does not have the power to voice its desires and aspirations. However, on the other hand, women can also use their sexual attraction to earn money so that there will be a bargaining process to free themselves from the grip of the system.

The pattern of power relations between men and women is equally dehumanizing bias (Ashley & Slepian, 2018; Achmad, 2020; Philippe, 2019; Anita, 2016). Women are dehumanized because of gender injustice and men are dehumanized because it perpetuates gender oppression. The pattern of relations between the two never intersect harmoniously, if the patriarchal culture still justifies the understanding of the pattern of relations between the two. The dichotomy of domestic-public roles between men and women, causes women to be "imprisoned" in the domestic realm and men free to move in the public sphere. The implication is, there is an imbalance of relationship patterns in the household, such as: (1) the wife must obey and respect the husband, (2) all activities of the wife outside must be authorized by the husband, and (3) the wife is responsible for all domestic activities. Therefore, socially the wife is a second-class citizen, inferior who is under male domination, and of course, economically becomes dependent on the man (husband). This is what Marx and Engel called the pattern of materialist determinism. According to Mark and Engel, in the household, the husband is a reflection of the bourgeoisie and the wife as the proletariat (B.Kathryn, 2021; Joslyn et al, 2021; Foucault, 1999).

Gender power relations don't just happen in the domestic sphere. In the public domain too. In Permendagri No. 144 of 2014 article 40 paragraph (3) affirmed the necessity to involve women's representatives in the village development process, but in the implementation, level is often difficult, especially related to the interests of women and children. State dissithet and cultural constraints ultimately paralyze the critical power and power of women in a number of activities in public spaces and that power is closely related to the decision-making process. When the power of the body and knowledge are paralyzed, then whatever is voiced

becomes meaningless (Daisy, 2021; B. Kathryn, 2016).

Power from a feminist perspective is a social arrangement in society that does not conflict with masculinity and femininity views the power and value that women can gain in domestic and public roles. Therefore, women's opportunity for power can be done by entering male territory in public spaces or accepting the legitimacy of domestic functions, and creating their own world through the allocation of women's income to the household economy (Laurel, 2019; Charlene, 2021; Daisy, 2021). Women's power relations are regulated in Permendagri No. 144 of 2014 article 40 (3) on the necessity of involving women's representatives in every village development process.

The perspective of power is normative, at least there is an entrance for women's groups that play their strategic functions to influence various village development policies and programs because in real terms power is always spread in society. Access to policies and programs for women requires a difficult struggle, if not accompanied by the courage to speak critically in the public sphere. The presence of women in public spaces is not strong enough to access the programs needed, because it must be accompanied by courage and vocal intelligence to convey critical ideas and convince the forum that the ideas that are being fought for are important to achieve in village development programs.

At the stage of myth and ideological analysis, the study identifies the myths and ideologies most dominantly used in constructing the reality of women in this film of gender myths and ideologies (Daisy, 2021; Bernice et al, 2021; Ian, 2018; Aboagyewaa & Vijayan, 2016). Its meaning of patriarchal myths and ideologies causes women to become natural and acceptable when men position them in the decline, betrayal, intimidation, and persecution that men do towards women. The concept of patriarchy is accepted in the culture of the society that women are objects and even subjects for men. The appointment of a woman as the subject of life occupies the ordinate point. An unincel system of norms leads to moral degradation. So that women fall into a free sex environment, it will affect the treatment of men against women. Women who have a dual role working as well as being a wife or superwomen still

cannot exceed men because of the culture that has formed a weak image of themselves (Harmoon & Suzyrman, 2020).

The view that women can be independent and be able to achieve their existence a woman must have a higher education, it will not necessarily be separated from the dominance and inequality of women's power relations with men. The problem is shown implicitly and explicitly in the narrative of the film experienced by dr. Kartini, SpOG who is also a victim left by men due to the inequality of women's power relations with men even though he has higher education.

## **CONCLUSION**

The film is a work of cultural art that has an important function as a means of education and suppression of national life, the development of self-potential, the construction of morals and character, and the introduction of the moral values of society, should also be a means to lift the dignity and dignity of women by raising more discourse about the power and relationship of women's power to men.

Film 7 hearts 7 love 7 women tell about the reality of women who experience helplessness towards male power relations in the context of Indonesianness. How this film captures the cultural reality of masculinity is still a ruler in domestic and public areas. Nevertheless, the film still provides emotional and psychological space that although both domestic and public areas are portrayed as areas of dominance and the color power of masculinity, it still leaves social and psychological space for women to be able to face the harsh realities experienced in their lives very creatively and productively. Women have their own way of overcoming the problems they face, namely showing resistance and doing feminist resistance in the sense of fighting by nature by being ready to accept destiny as women while performing gender resistance and transforming their form of resistance through feminine gentle nature and character such as silence or relenting or backlashing but silent in tenderness.

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