

Social Criticism of Gender Violence in the Film *Marlina the Killer in Four Acts*

Khairunnisa Br Sebayang, Muhammad Husni Ritonga

Ilmu Komunikasi, Universitas Islam Negeri Sumatera Utara

Email: khairunnisa0603222146@uinsu.ac.id; muhammadhusnitonga@uinsu.ac.id.

Accepted:
16 March 2026

Accepted After Revision:
10 April 2026

Published:
23 April 2026

Abstract

This study examines social criticism of gender-based violence represented in the film *Marlina the Murderer in Four Acts* by Mouly Surya. The background of this research departs from the fact that violence against women still often occurs in societies influenced by patriarchal social structures. This film shows the experiences of a woman who faces bullying, sexual violence, and social injustice. Based on this, this study aims to identify the forms of gender-based violence that appear in films and analyze how they represent social criticism of patriarchal domination. This study uses a qualitative approach with a critical discourse analysis method. Data was collected through observation of scenes, dialogues, characters, as well as visual and narrative elements in the film, then analyzed to reveal the meaning and social messages contained in it. The results of the study show that this film depicts various forms of gender violence, such as bullying, sexual violence, and the marginalization of women. Through the character of Marlina, the film depicts the transformation from the position of the victim to an agent of resistance to injustice. Visual symbols, storylines, and character constructions reinforce criticism of patriarchal structures that oppress women. Thus, this film is not only a cinematic work, but also a social critical media that highlights the importance of justice and women's empowerment in society.

Keywords: Gender Violence, Social Criticism, Film Analysis, Patriarchy, Women's Resistance

1 INTRODUCTION

Gender-based violence remains a persistent social problem deeply embedded in societal structures. This form of violence is predominantly experienced by women and frequently occurs within domestic spaces that are ideally expected to provide safety and protection. However, unequal power relations between men and women, reinforced by entrenched patriarchal norms, often normalize such violence and frame it as a private or less significant issue. Consequently, many cases of violence against women remain underreported and receive limited institutional attention [1]. This condition indicates that gender-based violence is not merely an individual issue, but is structurally rooted in broader socio-cultural systems.

Within the context of mass communication, media plays a crucial role in representing and critically engaging with social realities. Film, as an audio-visual medium, possesses strong representational power in conveying social messages through narrative structures, visual imagery, dialogue, and symbolic elements. Beyond its function as entertainment, film operates as a cultural text that reflects, constructs, and critiques social

realities and ideologies [2]. Through this perspective, film becomes an important medium for articulating social criticism, including issues related to gender inequality and violence.

One Indonesian film that prominently raises the issue of gender-based violence is *Marlina the Killer in Four Acts*, directed by Mouly Surya. The film narrates the story of Marlina, a woman living in a remote area who experiences threats and violence from a group of men. Structured into four acts, the film portrays both the traumatic experiences of the protagonist and her forms of resistance against oppression. Previous studies have shown that this film represents women's struggles against patriarchal domination and unequal power relations [3] while also functioning as a critique of social structures that marginalize women [2], [4].

However, the representation of gender-based violence in film is not only conveyed through explicit narratives but also through systems of signs embedded in visual and symbolic elements. Scenes, dialogues, and cinematic compositions often carry layered meanings that reflect deeper ideological constructs. In this regard, semiotic analysis becomes a relevant approach to



uncover how meanings are constructed and communicated through film. Previous research has demonstrated that semiotics can be used to analyze visual texts and reveal implicit meanings in media representations [5], [6].

Despite these contributions, there are still several limitations in existing studies. Most previous research has focused on identifying representations of women's resistance and patriarchal domination in the film, or on general interpretations of gender inequality. However, these studies tend to emphasize narrative interpretation without systematically analyzing how meaning is constructed through multi-layered signification processes. In particular, there is still limited research that applies Roland Barthes' semiotic framework to examine the interplay between denotative, connotative, and mythological meanings in representing gender-based violence. As a result, the deeper ideological mechanisms through which patriarchal norms are normalized and challenged in the film remain underexplored.

Therefore, this study aims to fill this gap by employing the semiotic approach of Roland Barthes to analyze the representation of gender-based violence in *Marlina the Killer in Four Acts*. Barthes' framework allows for a multi-level analysis of meaning, including denotation (literal meaning), connotation (cultural and associative meaning), and myth (ideological meaning that naturalizes certain values) [7]. By applying this approach, this study seeks to uncover how gender-based violence is not only represented but also constructed as a form of social critique toward patriarchal culture.

Based on this framework, the study focuses on identifying denotative, connotative, and mythological meanings in selected scenes that depict gender-based violence. The research contributes to the literature by providing a deeper semiotic analysis of film as a medium of social criticism, particularly in revealing how visual and narrative signs operate to challenge patriarchal ideology. In doing so, this study positions itself as an extension of previous research by offering a more systematic and theoretically grounded interpretation of meaning construction in film representations of gender-based violence.

2 LITERATURE REVIEW

2.1 Roland Barthes' Semiotic Theory

Semiotics is the study of signs and meaning-making processes in communication. Within media and cultural studies, semiotics is widely used to analyze how meaning is constructed through symbols, images, and narratives. One of the most influential figures in semiotic theory is Roland Barthes, who developed a framework for analyzing signs through three levels of meaning: denotation, connotation, and myth [8].

Denotative meaning refers to the literal or explicit meaning of a sign, which can be directly observed and generally agreed upon by audiences. It represents the first level of interpretation, where meaning appears objective and descriptive. In contrast, connotative meaning refers to the secondary level of meaning that is shaped by cultural values, emotions, and social associations attached to the sign [6]. At this level, meaning becomes more interpretative and context-dependent.

Barthes further introduced the concept of myth, which represents a deeper level of signification. Myth functions as an ideological system that naturalizes certain cultural values and beliefs, making them appear normal and unquestionable within society. In media texts, myths often operate to reinforce dominant ideologies, including gender norms and patriarchal values. Through this framework, semiotic analysis enables researchers to uncover not only what is represented in a text, but also how meaning is constructed and how ideology is embedded within representation. In the context of film analysis, Barthes' semiotic approach is particularly relevant because films communicate meaning through complex systems of visual, narrative, and symbolic signs. Therefore, this study adopts Barthesian semiotics as the primary analytical framework to examine how gender-based violence is represented and how it functions as a form of social critique.

2.2 Gender-Based Violence Theory

Gender-based violence refers to any form of violence directed at individuals based on gender differences, resulting in physical, sexual, psychological, or economic harm [9]. This form of violence is predominantly experienced by women due to unequal power relations embedded in social structures. From a gender perspective, violence against women is not merely an individual act but a structural phenomenon rooted in patriarchal systems that position women in subordinate roles [10].

Gender-based violence manifests in various forms, including physical violence, sexual violence, psychological abuse, and economic control. These forms of violence often occur within domestic spaces, which are socially constructed as safe environments. However, the persistence of patriarchal norms contributes to the normalization of such violence, leading to its minimization and underreporting. From a semiotic perspective, the representation of gender-based violence in media is not neutral but constructed through systems of signs that reflect and reproduce certain ideologies. Films, as cultural texts, play a significant role in representing and potentially challenging these norms. By analyzing visual and narrative signs through Barthes'

framework, it is possible to reveal how gender-based violence is depicted, how patriarchal ideology is reinforced or contested, and how meaning is communicated to audiences.

3 RESEARCH METHODS

This research uses a qualitative approach with a critical paradigm to understand the meaning contained in the representation of gender-based violence in the film *Marlina the Killer in Four Acts*. The qualitative approach was chosen because this study does not aim to measure phenomena statistically, but rather to interpret the meanings, messages, and ideologies that appear in the text of the film [11]. The critical paradigm is used to see films as cultural products that are not neutral, but contain certain power relations and ideological values in society.

This research is qualitative descriptive using the semiotic approach proposed by Roland Barthes [7]. The object of the research is the scenes, dialogues, character expressions, and visual elements contained in the film that represent gender-based violence and power relations in patriarchal culture. The research was carried out through media text analysis so that it did not require a field research location. The research process lasted for three months, from January to March 2026, starting from the stage of data collection, film analysis, to writing a research report. In this qualitative research, the researcher plays the role of the main instrument that observes, records, and interprets the signs that appear in the film [11].

The data collection technique in this study was carried out through observation and documentation of the film being studied. Observation is carried out by watching films repeatedly to gain a deep understanding of the storyline, characters, and relationships between characters related to the issue of gender violence. Meanwhile, documentation is carried out by recording dialogues, scenes, character expressions, and visual symbols that are relevant to the focus of the research. The data obtained was then analyzed using Roland Barthes' semiotics method which includes three stages of meaning, namely denotation, connotation, and myth [6], [7].

The denotation stage is used to identify the literal meaning of the signs that appear in the film, such as the actions of the characters, dialogue, and visual settings. The connotation level is used to interpret the deeper meaning by associating the sign with the social and cultural context behind it. Furthermore, the mythical stage is used to uncover normalized social ideologies or values through representation in film. To maintain the validity of the data, this study uses theoretical triangulation by comparing the results of semiotic analysis with the perspective of patriarchal theory and the study of media representation [12], [13]. In addition,

the analysis process is also systematically documented through trail audits so that each stage of research can be retraced transparently and academically [14].

4 RESULTS AND DISCUSSION

4.1 Results



Figure 1. Description of Scene 5

Scene 5 begins when Markus enters Marlina's house. The house is described as simple with natural lighting coming in through the window, so that the atmosphere of the room looks quiet and quiet. Marlina was in the house alone when Markus came. After entering, Markus spoke to Marlina in a confident and arrogant tone. He told Marlina that that night Marlina would be the luckiest woman. Hearing these words, Marlina actually rejected Markus' statement and said that she was the unluckiest woman that night. The conversation between the two then further shows tension. Markus openly conveyed his intention to come with his friends, which was to Marlina. He also stated that women like Marlina often pretend to be victims. Markus' words showed a condescending attitude and did not appreciate Marlina as a woman. Throughout the scene, Marlina is seen holding back her emotions and still trying to be calm despite facing a threatening situation. Meanwhile, Markus shows a dominant attitude and feels that he has power over Marlina through the way he speaks and his facial expressions.

4.2 Analysis of Denotations, Connotations, and Myths of Scene 5

4.2.1 The Meaning of Denotation

At the denotative level, this scene depicts a conversation between Markus and Marlina inside Marlina's house. Markus arrives uninvited and declares that Marlina will be the "luckiest woman" that night.

Marlina rejects this statement and states that she is the unluckiest woman. In the dialogue, Markus explicitly reveals that he and his friends came with a goal against Marlina, and states that women often see themselves as victims. Throughout the conversation, Markus speaks condescendingly, while Marlina tries to remain calm despite the threatening situation. However, this denotative meaning is only the initial layer of the construction of a deeper meaning.

4.2.2 Meaning of Connotations

On a connotative level, this scene represents the unequal power relations between men and women. Markus's statement that Marlina is the "luckiest woman" reflects a masculine perspective that views men's sexual attention as something women should accept and be grateful for. When Marlina rejects him, claiming she is "unlucky," this demonstrates her awareness of the threat of violence she faces. Furthermore, Markus's statement that women "like to feel like victims" is a form of gaslighting and symbolic violence, where language is used as a tool of domination to distort reality. In this context, Markus not only demeans Marlina but also attempts to construct a narrative that women are the ones who "exaggerate" the violence they experience. Thus, the language in this scene functions as an instrument of power that normalizes the objectification of women's bodies, weakens the victim's position, and reinforces male dominance. This demonstrates that violence is not only physical but also exists discursively (through language and meaning).

4.2.3 Myth Meaning

At the mythical level, this scene represents patriarchal ideology at work through social discourse. Markus's statement reflects the prevailing societal myth that women often "exaggerate" or even "make up" their experiences of sexual violence.

This myth ideologically functions to legitimize the perpetrator's actions, as if violence were normal. It obscures the victim's position, thus deeming their suffering less serious. It shifts responsibility onto the victim through the practice of victim blaming. In this context, women are not viewed as individuals with rights and autonomy, but rather as objects to be controlled by men. This patriarchal myth is then normalized in social life, making it appear "natural."

4.2.4 Scene 5 Representation

Overall, Scene 5 depicts psychological and symbolic violence against women through the use of demeaning and manipulative language. Markus's dialogue not only demonstrates interpersonal dominance but also reflects a broader social structure, namely

patriarchy. This scene demonstrates that violence against women can occur in both verbal and symbolic forms. Language can be a tool to maintain power relations. Women are often positioned as objects and simultaneously blamed for the violence they experience. Thus, this scene is not simply an interaction between two individuals, but rather a representation of how patriarchal discourse is reproduced through language in everyday life.

Table 1. Analysis of Denotations, Connotations, and Myths of Scene 5

Signified (Marker)	Signifier
Visualization and dialogue when Markus says Marlina will be the luckiest woman, while Marlina says she is the unluckiest woman. Markus also stated that they came to Marlina and said women like to be victims.	The conversation between Markus and Marlina inside Marlina's house shows Marlina's dominant attitude towards Marlina.
Signified (Connotative Marker)	Signifier (Connotative Sign)
Markus demeans Marlina and states that women like to be victims	Showing the existence of a patriarchal view that places women as sexual objects and blames the victim

4.2.5 Denotative Sign

Signifier: Markus' dialogue, which refers to Marlina as a lucky woman and states that women tend to be victims.

Signified: Conversation demonstrating Markus' dominant attitude towards Marlina.

4.2.6 Connotative Sign

Signifier: Markus' remarks that belittle and blame women.

Signified: Patriarchal views that position women as sexual objects and blamed victims.

4.2.7 Social Criticism of Gender Violence in Scene 5

Scene 5 presents a powerful social critique of the practice of gender-based violence rooted in patriarchal culture. Through the dialogue between Markus and Marlina, this film shows how women are often positioned as weak parties and become objects of male domination. Markus' statement that Marlina is *the "luckiest woman"* because she will be slept with by several men shows a view that degrades women and

views women's bodies as objects of male sexual satisfaction. The remarks indirectly criticized the patriarchal mindset that considers women to have no authority over their own bodies. In addition, when Marlina rejects Markus' statement by saying that she is the unluckiest woman, this scene confirms Marlina's awareness of the threat of violence she is facing. However, Markus later responded by saying that women love to be victims. This statement represents a form of victim blaming, which is the tendency to blame the victim for the violence he experienced. In social life, this phenomenon often occurs when women who experience sexual violence are questioned about their behavior, attitudes, or decisions, so that the perpetrator seems to be free from moral and social responsibility.

The film through this scene serves as a medium of social criticism that shows the reality of gender injustice in society. Mark's dialogue reflects how male power is often used to control and oppress women, both verbally and psychologically. Markus' attitude of feeling entitled to Marlina without her consent illustrates a form of sexual violence that originates from a perspective that normalizes male dominance over women. By presenting these conversations openly and confrontationally, this film not only shows acts of gender-based violence, but also invites the audience to reflect on the social structures that allow such violence to occur. This scene is a criticism of a society that still maintains patriarchal values that place women in subordinate positions. Through the character Marlina who still dares to voice her rejection, the film also conveys the message that women have the right to reject, resist, and defend their dignity in the midst of the pressure of male power.

4.3 Analysis of Denotations, Connotations, and Myths of Scene 6



Figure 2. Description of Scene 6

Scene 6 shows the act of sexual violence committed by Markus against Marlina in his house. This scene takes place after a previous conversation that shows the dominant attitude and threats thrown by Markus at Marlina. The situation inside the house is depicted as quiet with minimal lighting, creating a tense and tense atmosphere. In this scene, Markus imposes his will on Marlina without her consent. Markus acts aggressively and shows a powerful attitude, while

Marlina is in a depressed and helpless position. Although Marlina tried to resist, the unbalanced conditions made it difficult to resist Markus' actions. Marlina's facial expression showed fear, compulsion, and emotional pressure she was experiencing. Meanwhile, Markus does not seem to show empathy for Marlina's condition and continues to impose her wishes. This scene depicts a situation where women are victims of sexual violence committed by men who exploit power and an unbalanced situation. Visually, the shooting in this scene shows a gloomy and lonely atmosphere, thus reinforcing the impression that Marlina is in an isolated condition and has no protection from the violence she experienced. This scene is an important part of the storyline because it shows the form of gender violence experienced by the main character and becomes the starting point for a larger conflict in the film.

4.3.1 The Meaning of Denotation

At the denotation level, scene 6 shows the act of rape committed by Markus against Marlina in his house. Markus forced sexual relations on Marlina without Marlina's consent. This scene shows a situation where Marlina is in a depressed state and does not have the strength to resist Markus' actions. Visually, this scene shows Markus acting aggressively and dominating the situation, while Marlina looks frightened and in a helpless position. Marlina's facial expression depicts fear and compulsion, while Markus does not seem to show any guilt or empathy for the victim. This scene directly shows the form of sexual violence experienced by Marlina.

4.3.2 Meaning of Connotations

At the level of connotation, this scene depicts the inequality of power relations between men and women. Mark's act of imposing his will shows how men in patriarchal cultures often feel they have authority over women's bodies. Marlina is placed in a subordinate position, namely as a weak party and has no control over the situation she faces.

In addition, this scene also gives meaning that sexual violence is not only a physical act, but also a form of male domination and control over women. Markus uses his power and position to oppress Marlina, which reflects the social reality where women are often victims of violence due to gender inequality. The quiet atmosphere of the house and lack of lighting can also be interpreted as a symbol of Marlina's isolation and helplessness. The quiet environment illustrates the condition of the victim who has no protection or assistance when experiencing violence.

4.3.3 Myth Meaning

At the mythical level, this scene represents a social construct in a patriarchal society that often places women as sexual objects for men. In patriarchal myths, women's bodies are often seen as something that can be controlled or owned by men. This is reflected in Markus' actions who feel entitled to impose his will on Marlina. In addition, this scene also reveals social myths that often normalize violence against women. In some cultural contexts, sexual violence against women is often not seen as a serious crime or even considered understandable. This film actually presents the scene as a form of criticism of the myth by showing the suffering experienced by the victims. Thus, this scene not only portrays sexual violence as an individual event, but also as a reflection of a social structure that is still fraught with gender injustice. The film through this scene tries to dismantle the myth of patriarchy that has placed women in a position that has been vulnerable to violence.

Table 2. Analysis of Denotations, Connotations, and Myths of Scene 6

Signified (Marker)	Signifier
The visualization of the scene of Markus forcing sexual relations on Marlina inside his house	Markus committed an act of rape against Marlina who was in a helpless condition.
Signified (Connotative Marker)	Signifier (Connotative Sign)
Markus imposes his will on Marlina	Showing male dominance over women's bodies

4.3.4 Social Criticism of Scene 6

Scene 6 presents a sharp social critique of the reality of sexual violence that women often experience in patriarchal societies. The act of rape committed by Markus against Marlina shows how women are often positioned as weak parties and easily targeted by violence by men who feel they have power. Through these scenes, the film highlights that sexual violence does not only occur due to individual impulses, but is also influenced by social structures that place men in a dominant position. Markus is described as a figure who feels he has the right to control a woman's body without considering the consent of the victim. This attitude represents a patriarchal mindset that is still developing in society, where women are often seen as objects that can be controlled by men. The film through this scene indirectly criticizes a culture that still tolerates or normalizes violence against women. By showing the suffering experienced by Marlina, the film invites the audience to realize that sexual violence is a serious form of human rights violation.

In addition, this scene also contains criticism of the lack of social protection for women who are victims of violence. Marlina was described as being alone with no one who could protect or help her when the violence occurred. This condition reflects the social reality where many victims of sexual violence experience isolation and difficulty in getting protection or justice. The film shows how violence can occur in a private space that is supposed to be a safe place for women. This is a criticism of society that is often insensitive to the situation experienced by victims of violence. Through this depiction, the film tries to show that sexual violence is a social problem that requires mutual attention and awareness. Thus, this scene not only serves as part of the storyline, but also as a means of reflection for the community on the importance of respecting women's dignity and rights.

4.4 Analysis of Denotations, Connotations, and Myths of Scene 7



Figure 3. Description of Scene 7

Scene 7 shows the arrival of Markus and some of his colleagues at Marlina's house. The robbers entered Marlina's house with a rude and confident attitude, as if they had control over the situation in the place. The atmosphere of the house is still described as simple with minimal lighting, thus presenting a quiet and tense impression. The presence of the robbers in the house further strengthened the sense of threat experienced by Marlina. In this scene, Marlina is seen trying to stay calm despite being in a dangerous situation. He then prepared food and drink for Mark and his companions according to their requests. The robbers are seen sitting relaxed while eating and drinking without realizing that Marlina has poisoned the food they consume. While the men enjoyed the dishes served, Marlina still showed a calm but alert expression. As time went by, the robbers began to feel the impact of the poison contained in the food.

Their bodies slowly weakened and were unable to maintain consciousness. This scene shows a change in the situation that was previously controlled by the robbers to be reversed when Marlina manages to take control of the situation. This scene is an important point in the story because it shows Marlina's efforts to fight the violence she experienced in her own way.

4.4.1 The Meaning of Denotation

At the denotation level, scene 7 shows Markus and some of his colleagues coming and entering Marlina's house. The robbers were inside the house talking, eating, and drinking the food that Marlina had prepared. Marlina was seen serving them by preparing dishes according to their requests. But unbeknownst to Markus and his friends, Marlina has mixed poison into the food they consume. After some time, the robbers began to feel the effects of the poison. Their bodies slowly weakened and they were no longer able to maintain their physical condition. This scene shows a change in the situation where Markus and his friends were previously in a dominant position, but then things start to turn around when the poison given by Marlina starts working.

4.4.2 Meaning of Connotation

At a connotation level, this scene depicts a form of women's resistance to the violence and oppression they experience. Marlina, who was previously described as a victim of sexual violence and intimidation, has now begun to take action to protect herself. The poison given to robbers can be interpreted as a symbol of resistance to male domination who has degraded and hurt him. In addition, Marlina's calm demeanor when serving food shows strategy and ingenuity in dealing with dangerous situations. He did not resist directly, but used more covert means to change the position of power in the situation. This scene also depicts a change in power relations where women who were previously in a threatened position are now able to take control of the situation.

4.4.3 Myth Meaning

At the mythical level, this scene represents a critique of the social construct that has placed women as weak and unable to resist. In many patriarchal cultures, women are often seen as passive individuals and do not have the power to resist male domination. But through these scenes, the film seeks to dismantle the myth by showing that women also have the ability to protect themselves and fight injustice. Marlina's act of poisoning the robbers can be interpreted as a symbol of the reversal of power against the patriarchal system that oppresses women. The film through this scene confirms that

women are not always in the position of the victim, but can also be subjects who have control over their own fate. Thus, this scene presents a message that gender injustice can be fought through courage and awareness of rights and dignity.

Table 3. Analysis of Denotations, Connotations, and Myths of Scene 7

Signified (Marker)	Signifier
Visualization of Markus and the robbers coming to Marlina's house and eating the food prepared by Marlina	Marlina serves poisoned food to Markus and his friends
Signified (Connotative Marker)	Signifier (Connotative Sign)
Marlina poisons the robbers	Showing Marlina's form of resistance to the violence she experienced

4.4.4 Social Criticism Scene 7

Scene 7 presents a social critique of gender injustice and violence experienced by women in society. The arrival of Markus and the robbers to Marlina's house shows how a group of men feel they have the power to intimidate and dominate women who are considered weaker. The attitude of the robbers who entered Marlina's house with confidence and without fear showed that there was a presumption that their actions were something natural. This reflects the social reality where women are often subjected to violence and harassment because they are considered powerless to resist. The film through this scene indirectly criticizes the patriarchal culture that puts women in a position vulnerable to oppression. By showing this situation, the film invites the audience to realize that violence against women is a serious social problem and should not be considered as a normal thing.

In addition, Marlina's act of poisoning the robbers is also a form of social criticism of the condition where women are often forced to find their own way to protect themselves. When social systems are unable to provide adequate protection, victims of violence often have to take action to maintain their safety. This scene shows Marlina's change in position from a threatened victim to an individual who is trying to fight against the injustice she experienced. The film shows that women are not always in a passive position, but also have the courage and ability to face situations that oppress them. Through this depiction, the film conveys the message that gender inequality and violence against women need serious attention from society so that women are no longer in vulnerable and unprotected situations.

4.5 Analysis of Denotations, Connotations, and Myths of Scene 8



Figure 4. Description of Scene 8

Scene 8 shows Marlina coming to the police station to report the violent incident she experienced. Marlina told the police officer that she had been a victim of rape committed by Markus. This scene takes place in a police station room which is described as simple with a calm atmosphere. Marlina seemed to be trying to explain the incident that happened to her seriously, but the response given by the police officer actually seemed to lack empathy for the condition experienced by the victim.

Instead of responding to Marlina's report seriously, the police actually asked questions with a dubious tone. He said that Markus was an old and thin man, and then questioned why Marlina allowed herself to be raped by him. The statement shows an attitude that blames the victim and underestimates the experience of violence experienced by Marlina. Marlina looked confused and disappointed with the response because her hopes to get protection and justice from the authorities were not fulfilled. This scene illustrates a situation where victims of sexual violence do not always get the support of the institutions that are supposed to protect them.

4.5.1 The Meaning of Denotation

Denotatively, this scene shows Marlina coming to the police station to report the act of rape committed by Markus. Marlina explained the incident she experienced to a police officer. However, the officer did not take Marlina's report seriously. Instead, he questioned the reason why Marlina allowed herself to be raped by Markus, who according to him was old and thin. This scene shows a conversation between the victim

and the law enforcement officers who were supposed to receive the report.

4.5.2 Meaning of Connotations

At a connotation level, this scene depicts the existence of *victim blaming* attitude towards victims of sexual violence. The questions asked by the police showed doubts about the truth of Marlina's story and indirectly blamed the victim for the incident that happened to her. This shows how victims of violence are often distrusted or even blamed when trying to seek justice. In addition, this scene also shows that there is an inequality in the law enforcement system for cases of sexual violence. The officers who are supposed to provide protection actually show an attitude that lacks empathy and underestimates the victim's experience. This reflects the social reality where victims of sexual violence often face obstacles when reporting their cases to the authorities.

4.5.3 Myth Meaning

On a mythical level, this scene represents a social construct that often blames women for sexual violence. In some social views, women are often held responsible for the violence they experience, for example through the question of why they do not fight back or avoid the perpetrator. This view shows how patriarchal society tends to place women as parties who must be held accountable for incidents that are actually crimes committed by the perpetrators. The film through this scene tries to criticize the myth by showing Marlina's experience of not getting support from the institutions that are supposed to protect her. Thus, this scene shows that the problem of violence against women is not only related to the actions of the perpetrators, but also to the social system that is often not on the side of the victim.

Table 4. Analysis of Denotations, Connotations, and Myths of Scene 8

Signified (Marker)	Signifier
Visualization of Marlina reporting to the police about the rape she experienced. The police responded by being dubious and blaming Marlina	The police said that Markus was old and thin and questioned why Marlina allowed herself to be raped
Signified (Connotative Marker)	Signifier (Connotative Sign)
Police blame Marlina for the rape incident	Showing victim blaming against victims of sexual violence

4.5.4 Social Criticism Scene 8

Scene 8 presents a social critique of the way legal institutions handle cases of sexual violence against women. The attitude of the police who did not take Marlina's report seriously showed a lack of empathy and sensitivity to the victim. The questions asked by the police actually blamed Marlina for the incident she experienced, as if the victim had responsibility for the violent acts committed by the perpetrator. This reflects the phenomenon of victim blaming that still often occurs in society when women report cases of sexual violence. In addition, this scene is also a criticism of the social and legal system that has not fully provided protection for victims of violence. Marlina came with the hope of getting justice and protection from the authorities, but what she received was doubt and contempt. The film through these scenes shows that the obstacles faced by victims come not only from the perpetrators of violence, but also from the social environment and institutions that are supposed to protect them. Thus, this scene invites the audience to reflect on the importance of changing attitudes in society and legal institutions so that victims of sexual violence can get justice and proper protection.

4.6 Analysis of Denotations, Connotations, and Myths of Scene 9



Figure 5. Description of Scene 9

Scene 9 shows a scene when Novi experiences domestic violence committed by her husband. In this scene, Novi is depicted as being heavily pregnant. Despite being in a vulnerable state, she received rough treatment from her husband who hit her and accused her of doing something unright. Her husband was seen speaking in an angry and emotional tone, while Novi was in a weak position and tried to resist the treatment. The atmosphere in this scene shows a strong tension between the two characters. Novi seemed unable to resist because of her large pregnancy condition, so she only tried to survive her husband's treatment. Novi's facial expression showed pain, fear, and helplessness when she accepted the violence. This scene shows a form of physical

violence that occurs in a domestic relationship, where the husband uses his physical force to hurt his wife.

4.6.1 The Meaning of Denotation

At the denotative level, this scene depicts physical violence perpetrated by the husband against Novi inside the house. The pregnant Novi appears weak and unable to fight back, while her husband displays aggression through hitting and accusing her. This scene directly represents domestic violence.

Denotatively, this scene shows a husband who physically assaults his wife, Novi, in their home. In the scene, Novi's husband is seen hitting and accusing her in an angry and emotional tone. Novi is described as being heavily pregnant, so her physical condition looks weak and vulnerable when she receives the harsh treatment. She seemed unable to give any meaningful resistance to her husband's actions and only tried to endure the pain she was experiencing. This scene shows firsthand the acts of domestic violence that occur between husband and wife. Novi's husband is seen dominating the situation with an aggressive attitude, while Novi is in a depressed and helpless position. Novi's facial expression showed fear, sadness, and suffering due to the treatment she received. In addition, the condition of Novi's pregnancy is also an important part of this scene because it shows that the violence not only endangers her, but also the fetus she is conceiving. Visually, this scene emphasizes the contrast between her husband's aggressive attitude and Novi's condition that is heavily pregnant. The act of beating by the husband and the accusations he made showed that there was a conflict in their domestic relationship. Thus, at the level of denotation, this scene clearly shows the event of physical violence in the household experienced by a woman who is in a vulnerable condition.

4.6.2 Meaning of Connotations

At the connotation level, this scene depicts the existence of power inequality in domestic relationships. The husband is portrayed as having a dominant position that makes him feel entitled to control and punish his wife through violence. Novi as a woman and in a pregnant condition is a symbol of vulnerability, which shows that women are often in an unbalanced position in household relationships. In addition, this scene also illustrates that violence against women does not only occur in public spaces, but also in the family environment which is supposed to be a safe place. Novi's condition as a pregnant woman further emphasizes that the violence is an inhumane act because it not only endangers her, but also the fetus she is carrying.

4.6.3 Myth Meaning

At the mythical level, this scene represents a social view in a patriarchal culture that often places men as the head of the family who has full power in the household. In some social constructions, the husband's actions towards his wife are often considered domestic affairs that need not be interfered with by others. This view can cause domestic violence to become something that is considered normal or tolerated in society. The film through this scene tries to dismantle this myth by showing the impact of violence experienced by women. By showing the condition of Novi who is pregnant but still a victim of violence, the film shows that unbalanced power in the household can cause suffering for women.

Table 5. Analysis of Denotations, Connotations, and Myths of Scene 9

Signified (Marker)	Signifier
Visualization of Novi's husband who hit and accused Novi of being heavily pregnant	Novi received physical violence from her husband in a domestic relationship
Signified (Connotative Marker)	Signifier (Connotative Sign)
Husband beats Novi	Showing male dominance in domestic relationships

4.6.4 Social Criticism Scene 9

Scene 9 presents a social critique of the phenomenon of domestic violence that still often occurs in society. This scene shows how women can be victims of violence from their own partners, even when they are in a very vulnerable situation such as being pregnant. The film through these scenes shows that domestic violence is not only a personal problem, but also a social problem that needs serious attention. In addition, this scene also criticizes the patriarchal culture that gives legitimacy to male dominance in the household. Husbands are described as feeling that they have the power to control and punish their wives through violence. By showing the suffering experienced by Novi, the film tries to convey the message that violence against women in the domestic is an unjustifiable act. This scene invites the public to be more sensitive to cases of domestic violence and realize the importance of protecting women and children in the family environment.

4.7 Analysis of Denotations, Connotations, and Myths of Scene 9



Figure 6. Description of Scene 10

Scene 10 shows Marlina walking with Markus' decapitated head. This scene shows Marlina carrying the head in a bag or container while traveling to a place. Marlina's facial expression looked flat and calm even though her actions showed a very extreme event. The setting in this scene is depicted with a quiet and simple atmosphere, so that the audience's attention is more focused on Marlina's actions carrying Markus' head. This scene becomes one of the most powerful parts of the storyline because it shows the consequences of Marlina's resistance to the violence she previously experienced. Marlina's head brought by Marlina became a symbol of retaliation against the perpetrators of violence who had oppressed her. In this scene, Marlina is no longer portrayed as a helpless victim, but rather as a figure who is trying to regain control of her life after experiencing various forms of violence.

4.7.1 The Meaning of Denotation

On a denotative level, this scene shows Marlina walking while carrying Markus's decapitated head. Marlina's expression appears calm and stable, despite the extreme nature of her actions. This scene demonstrates the direct consequences of the previous conflict, namely Markus's death.

4.7.2 Meaning of Connotations

At the connotative level, this scene represents resistance to the violence experienced by Marlina. Markus' head becomes a symbolic sign of the victim's victory over the perpetrator, a reversal of power relations, and the woman's takeover of control. Marlina's calm expression demonstrates her psychological transformation from passive victim to controlling subject. Thus, this scene speaks not only of violence, but also of women's agency and courage in resisting domination.

4.7.3 Myth Meaning

At the mythical level, this scene functions as both a dismantling and a reversal of patriarchal ideology. If in

the patriarchal myth, women are positioned as weak and passive, and men as the rulers of women's bodies and lives, this scene presents a counter-myth: women as active subjects, agents of resistance, and the collapse of male domination as something "natural."

Markus's head here is not simply a symbol of revenge, but an ideological sign of the collapse of the legitimacy of male power, a rejection of the naturalization of violence, and the reconstruction of women's position as empowered subjects. Thus, this film not only represents individual resistance but also constructs an ideological critique of the social system that previously placed women in a subordinate position. However, critically, this scene can also be read as a critique of the failure of the social and legal system. When justice cannot be obtained through formal institutions, resistance emerges in extreme forms. This demonstrates that retaliatory violence is not an ideal solution, but rather a consequence of a social structure that fails to protect victims.

Table 6. Analysis of Denotations, Connotations, and Myths of Scene 10

Signified (Marker)	Signifier
Visualization of Marlina walking while carrying Markus' head	Marlina brought Markus' decapitated head
Signified (Connotative Marker)	Signifier (Connotative Sign)
Marlina carries Markus' head	Showing a symbol of resistance against the perpetrators of violence

4.7.4 Social Criticism Scene 10

Scene 10 presents a social critique of violence experienced by women in patriarchal societies. Marlina's actions in carrying Markus' head show a form of resistance to the social system that often places women as victims without protection. The film depicts that when justice cannot be obtained through social systems or laws, victims of violence can be encouraged to take action on their own in order to maintain their dignity and safety. In addition, this scene is also a criticism of social conditions that do not provide adequate protection for victims of sexual violence. Marlina's previous experience shows that women often face various forms of oppression without support from the surrounding environment. By showing Marlina's act of resistance, the film invites the audience to reflect on the importance of public awareness of the issue of violence against women and the need for a more equitable and victim-friendly social system.

Using Roland Barthes's semiotic framework, it can be asserted that: Denotation → indicates the event

(what happens). Connotation → indicates the relational meaning (how power operates). Myth (Ideology) → shows how this meaning is naturalized or resisted within the social system. In these two scenes, the film not only tells a story but also operates on an ideological level by dismantling the normalization of violence against women, critiquing patriarchal structures, and offering a counter-narrative about women's agency and resistance.

4.8 Discussion

4.8.1 Social Criticism of Gender Violence in the Film *Marlina the Killer in Four Acts*

4.8.1.1 Representation of Gender Violence in Film

The results of the study show that the film *Marlina the Killer in Four Acts* represents various forms of gender-based violence experienced by female characters. The violence is not only displayed in physical form, but also through threats, intimidation, and psychological domination carried out by male characters against Marlina. In some of the film's early scenes, Marlina is depicted as being in an unfortunate situation when a group of men come to her house without permission. Their sudden presence creates tension and creates fear felt by the main character. This scene shows how women are often placed in a weak position in male-dominated social relations. This situation reflects the imbalance of power that allows violence against women to occur. This condition is in line with the view that gender-based violence often arises as a result of the unequal social structure between men and women [15].

The film's depiction of violence also shows that domestic spaces are not always safe places for women. Marlina's house, which was supposed to be a private space, turned into a threat room when the male perpetrators entered and took control of it. The scene shows how violence can occur even in the environment closest to women's lives. The change in the function of space from a safe place to a space of fear reflects the social reality that often occurs in society. This shows that violence against women does not always occur in public spaces, but also in the domestic environment. This condition illustrates how an unbalanced power relationship can put women in a vulnerable position.

These findings reinforce the view that gender-based violence is inextricably linked to social structures that place women in subordinate positions. In addition, the film also shows how women are often forced to fulfill men's wants and needs. In several scenes, Marlina is depicted as having to serve the men who come to her house, including preparing food for them. This situation shows that there is social pressure that makes women have no room to refuse. This condition shows how women are often positioned as parties who must serve and obey the will of men. These representations reflect gender stereotypes that are still growing in patriarchal

societies. In this social system, women are often associated with domestic roles and service work. This shows that the film reflects the social realities that are still found in people's lives [5].

On the other hand, this film also depicts the psychological impact of violence experienced by women. Marlina not only faced physical threats, but also mental pressure that arose from the situation she was experiencing. The facial expressions, body language, and visual atmosphere in the film show the fear and anxiety felt by the main character. This shows that gender-based violence not only has an impact on the body, but also on the emotional state of the victim. Psychological trauma is often a consequence that women victims of violence have to bear. This condition illustrates how violence can leave a lasting impact on the victim's life. Therefore, the representation of violence in this film provides a fairly realistic picture of women's experiences in dealing with violence. Furthermore, this film also shows how women try to deal with this oppressive situation. Although Marlina was initially in a helpless position, she later showed courage to fight the perpetrators. Marlina's actions can be interpreted as a form of resistance to male domination. This representation shows that women are not always portrayed as passive victims in the film's narrative. Conversely, women can also be subjects who have the ability to defend themselves.

This provides a new perspective on the position of women in the face of violence. Thus, the film not only depicts the suffering of women, but also the potential resistance they have [16]. Overall, the film's representation of gender violence shows how power relations between men and women are formed in patriarchal culture. This film shows that violence against women does not only occur due to individual actions, but is also influenced by the broader social system. Patriarchal structures often place men as the party who has more power than women. This condition puts women in a vulnerable position to various forms of violence. Through the narrative and visuals shown, this film seeks to reveal social realities that are often hidden in everyday life. This representation is also a criticism of the culture that normalizes gender inequality. This is in line with the view that patriarchy is a social system that contributes to the emergence of violence against women [17].

4.8.1.2 Semiotic Analysis of Film Scenes

Semiotic analysis is carried out to understand the meaning of the signs that appear in the movie scene. Roland Barthes' semiotic approach is used to identify meaning through three levels of meaning, namely denotation, connotation, and myth. Through this approach, researchers can uncover how visual symbols and dialogue in films shape social meanings related to

gender violence [7]. At the level of denotation, the analysis is focused on the literal meaning of the scenes shown in the film. For example, the scene when a group of men forcibly enter Marlina's house depicts an act of intimidation that is directly visible to the audience. The scene shows a situation where Marlina is in a threatened condition and does not have the strength to refuse their presence. At the connotation level, the scene can be interpreted as a symbol of male dominance over women in the domestic space. The presence of a group of men who took over Marlina's house shows how male power can suppress and control women. This meaning is related to a social construct that places men as the party with greater authority in society [18]. On a mythical level, the scene reflects a patriarchal ideology that normalizes male dominance over women. The film shows how unbalanced power relations have become part of a culture that is often considered normal in society [5].

Table 7. Semiotic Analysis of Gender Violence in Film

Movie Scenes	Denotation	Connotation	Myth
A group of men come to Marlina's house	Man forcibly enters Marlina's house	Male dominance over women	Patriarchy places women as the weak side
Marlina was forced to serve the guests	Marlina prepares food for the men	Women are positioned as servants	Normalization of women's domestic roles
Marlina poisons food	Marlina gave poison to the perpetrator	Forms of female resistance	Deconstructing the myth of passive women

4.8.1.3 Social Critique of Patriarchal Culture

The film Marlina the Killer in Four Acts not only shows violence against women as part of the storyline, but also conveys criticism of the patriarchal system behind the violence. Patriarchal culture is a social system that places men as the dominant party in various aspects of life. In this system, women are often positioned as inferior and have less control over the decisions that affect their lives. This condition makes women vulnerable to various forms of discrimination and violence. This film tries to illustrate how the power imbalance can affect the lives of women in society. The representations shown show that violence against women is not only an individual act, but is also influenced by unequal social structures. This is in line with the view that patriarchy is a social system that

strengthens the dominance of men over women in various areas of life [6]. Through the character of Marlina, this film shows how women have to deal with social pressures that come from a male-dominated environment. Marlina is described as a woman who lives in a situation that doesn't give her much room to feel safe. The presence of male perpetrators who come to her home shows how power can be used to oppress and intimidate women. This situation reflects the social reality that still occurs in society, where women often do not receive adequate protection when experiencing violence.

This inequality shows how the social system can strengthen the position of men as the more dominant party. This condition also shows that women often have to face various forms of injustice in their daily lives. This phenomenon is in accordance with the view that violence against women is a consequence of a patriarchal social structure [1]. In addition to depicting the pressures experienced by women, the film also shows how patriarchal culture can affect the way society views women. In many social contexts, women are often associated with domestic roles and are considered to have a lower position than men. This representation is seen in scenes that show how Marlina is forced to serve the men who come to her house.

This situation reflects gender stereotypes that are still strong in society. This stereotype often makes women seen as parties who must obey male authority. This view indirectly strengthens the social structure that places women in subordinate positions. Therefore, this film presents a critique of the perspective of society that is still influenced by patriarchal culture [6]. On the other hand, this film also presents a narrative that shows that women have the ability to resist patriarchal domination. Marlina's character is not only portrayed as a victim of an oppressive situation, but also as an individual who has the courage to defend herself. Marlina's actions against the perpetrators of violence can be interpreted as a form of resistance against the system that oppresses women. This representation shows that women are not always in a passive position when faced with injustice. On the contrary, women also have the potential to be agents of change in the face of unjust social structures.

This narrative provides a new perspective on the position of women in patriarchal society. This view is in line with feminist theories that emphasize the importance of resistance to power structures that oppress women [3]. The social criticism conveyed through this film can also be seen from the way the film depicts the power relationship between men and women. In various scenes, men are portrayed as having greater control over the situation that occurs. This condition reflects how the social system can create power inequality that is detrimental to women. However, this film also shows that dominance is not always absolute. Through

Marlina's actions, the film shows that unjust social structures can be questioned and resisted. This sends the message that gender inequality is not something that should be accepted as a permanent condition. Instead, such inequality can be criticized and changed through broader social consciousness (Hooks, 2000).

Overall, the film *Marlina the Killer in Four Acts* can be understood as a form of criticism of the patriarchal culture that is still developing in society. The film shows that violence against women is a problem related to the broader social structure. Through the narrative and visual symbols used, the film seeks to uncover social realities that are often not seen directly. The representation encourages the audience to reflect on the power relations that occur between men and women. The social criticism conveyed in this film also shows the importance of efforts to create more equal gender relations. Thus, the film not only serves as a work of art, but also as a medium of social reflection. This shows that films can be an effective means of conveying criticism of social injustices that occur in society [7].

4.8.1.4 Film as a Social Criticism Media

Film, as a mass communication medium, functions not only as a means of representing social reality but also as an arena for the production and reproduction of meaning, operating at the ideological level. From the perspective of cultural studies and semiotics, film can be understood as a signifying practice that not only reflects reality but also shapes society's perspective on it (Turner, 2016). Therefore, analysis of film needs to go beyond the narrative and visual levels, exploring how meaning is constructed, naturalized, and critiqued through sign systems. In this context, the film "*Marlina the Killer in Four Acts*" operates as a medium for social critique that operates ideologically through the representation of gender-based violence. Based on the previous semiotic analysis (scenes 5–10), the film consistently shows how violence against women is not an individual event, but rather a product of a normalized patriarchal social structure.

At the denotative level, the film depicts various forms of verbal, sexual, and domestic violence. However, at the connotative level, this violence is interpreted as a manifestation of unequal power relations between men and women. What is crucial is how, at the level of myth (ideology), the film reveals that these violent practices are actually supported by broader systems of meaning, such as the legitimacy of male domination over women's bodies, the normalization of victim-blaming, and the assumption that the domestic sphere is a private sphere free from social interference. The use of certain symbols in the film also strengthens the meaning that is intended to be conveyed to the audience. Thus, the film not only conveys the story

literally, but also builds a deeper meaning through various cinematic elements. This shows that film can be an effective communication medium to convey social messages to the public [4]. Thus, the film does not simply "narrate" violence, but also reveals how patriarchal ideology operates subtly through language, culture, and social institutions.

More specifically, "Marlina the Killer in Four Acts" uses cinematic elements as ideological devices. For example, the use of quiet and isolated spaces in several scenes serves not only as a backdrop but as a sign that constructs the victim's invisibility within the social system. Similarly, the minimal yet confrontational dialogue reinforces how language becomes an instrument of domination, as seen in the discursive violence in the interaction between Markus and Marlina. These representations can encourage audiences to be more sensitive to various forms of gender-based violence that occur in society [19].

Furthermore, the film also presents what, within Barthes's framework, could be called a counter-myth. If the dominant myth in patriarchal culture positions women as passive victims, then through the character of Marlina, this film constructs a counter-narrative that presents women as subjects with agency and the capacity to resist. However, it is important to note that the resistance displayed does not necessarily glorify violence, but rather demonstrates the failure of social and legal structures to protect victims. In other words, the social critique in this film operates on two levels simultaneously: the deconstruction of the dominant ideology (patriarchy) that normalizes violence against women. This view is in line with cultural theory that states that the media has an important role in shaping people's social consciousness [5]. In addition to raising social awareness, this film also has the potential to spark critical discussions among the audience.

The reconstruction of meaning through the representation of women as agents of resistance. This demonstrates that film is not only a medium for reflection but also an arena for the struggle for meaning between dominant ideologies and alternative narratives. Thus, "Marlina the Killer in Four Acts" can be understood not simply as a cinematic work representing social reality, but as a cultural text that actively intervenes in discourses on gender, power, and violence. Through Barthes's semiotic approach, the film's strength lies in its ability to expose, critique, and challenge ideologies that have been naturalized in society. Therefore, films can be an effective means to encourage people to think more critically about social reality [20]. This shows that media not only functions as entertainment, but also as a means of social reflection. On the other hand, this film also shows how cinematic works can be used as a tool of criticism of unjust social structures. The narrative shown in the film illustrates

how the patriarchal system can create conditions that are detrimental to women.

Through the character of Marlina, this film shows that women often have to face various forms of injustice in their lives. However, the film also provides an overview of possible resistance to the system. Marlina's actions in dealing with the perpetrators of violence can be interpreted as a symbol of resistance to patriarchal domination. These representations show that film can be a medium to convey criticism of oppressive social structures. Thus, film can serve as a means to drive broader social change. Overall, the film *Marlina the Killer in Four Acts* can be understood as a work that is not only entertaining, but also has a strong social message. Through the narrative, visuals, and symbols used, this film seeks to reveal the social reality of violence against women. The representation shown in the film invites the audience to look back at the power relations that occur between men and women in society. The social criticism conveyed through this film shows that the media has an important role in building awareness of gender equality issues. In addition, this film also shows that artworks can be a means of reflection on existing social conditions. Thus, film can be understood as a communication medium that has great potential in conveying social messages to the public. This shows that film media can be an important tool in encouraging the creation of a more just and equal society [2].

5 CONCLUSION

This study demonstrates that *Marlina the Killer in Four Acts* operates not merely as a narrative representation of gender-based violence, but as a cultural text that actively constructs and contests meaning at the ideological level. Through Roland Barthes' semiotic framework, the analysis reveals that the film's signs manifested in scenes, dialogues, and visual compositions function across three levels of meaning: denotation, connotation, and myth. While denotation presents acts of violence as observable events, connotation exposes underlying power relations, and myth reveals how patriarchal ideology is naturalized within social structures. The key theoretical contribution of this study lies in showing that gender-based violence in film is not only representational but ideological. The findings extend Barthesian semiotics by demonstrating how myth operates as a mechanism that legitimizes male dominance, normalizes victim-blaming, and positions women within subordinate roles. At the same time, the film constructs a counter-myth through Marlina's resistance, challenging the taken-for-granted assumptions of patriarchal culture and repositioning women as agents rather than passive victims. This highlights the dual function of film as both a site of

ideological reproduction and a space for ideological contestation.

From the perspective of gender studies, this research contributes to a deeper understanding of how media texts encode and negotiate power relations between men and women. The film does not merely depict violence as an individual act, but situates it within broader socio-cultural and institutional contexts, including the normalization of violence in private spaces and the lack of structural protection for victims. This reinforces the argument that gender-based violence must be understood as a systemic issue rather than an isolated phenomenon. In a broader social context, the study underscores the role of film as a critical medium that can challenge dominant discourses and foster public awareness. By exposing the ideological foundations of gender inequality, Marlina the Killer in Four Acts invites audiences to critically reflect on entrenched patriarchal norms and the social conditions that sustain violence against women. Therefore, this research affirms that cinematic texts have the potential not only to represent reality but also to intervene in it by reshaping social consciousness and encouraging more equitable gender relations.

REFERENCES

- [1] D. S. Siregar, "Fenomena Kekerasan Berbasis Gender Terhadap Perempuan," *Yurispruden J. Fak. Huk. Univ. Islam Malang*, vol. 7, no. 1, pp. 40–58, 2023, doi: 10.33474/yur.v7i1.19593.
- [2] P. R. Swari, "Budaya Patriarki dan Tantangan Dalam Kebebasan Berekpresi (Analisis Menggunakan Teori Konflik Ralf Dahrendorf)," *J. Din. Sos. Budaya*, vol. 25, no. 2, pp. 213–218, 2023, doi: 10.26623/jdsb.v25i4.7166.
- [3] V. P. J. Sumakud and V. Septyana, "ANALISIS PERJUANGAN PEREMPUAN DALAM MENOLAK BUDAYA PATRIARKI (Analisis Wacana Kritis – Sara Mills Pada Film 'Marlina Si Pembunuh Dalam Empat Babak')," *J. Semiot.*, vol. 14, no. 1, pp. 77–101, 2020.
- [4] A. Z. Haerul, K. K., and Imaduddin, "Pengaruh User Interface, Price Discount, Reputasi Perusahaan, dan Kemudahan Penggunaan terhadap Keputusan Pembelian Melalui Aplikasi Grab oleh Konsumen Millennials Di Kota Makassar," *SEIKO J. Manag. Bus.*, vol. 7, no. 1, 2024.
- [5] O. A. I. Armeta Huril Hasanah, "SEMIOTIKA Keywords :," vol. 4, no. 2, pp. 1000–1010, 2023.
- [6] C. Kevinia, P. sayahara Putri syahara, S. Aulia, and T. Astari, "Analisis Teori Semiotika Roland Barthes Dalam Film Miracle in Cell No.7 Versi Indonesia," *COMMUSTY J. Commun. Stud. Soc.*, vol. 1, no. 2, pp. 38–43, 2024, doi: 10.38043/commusty.v1i2.4082.
- [7] A. Batubara and N. Widhi Pratomo, "Analisis Semiotika Roland Barthes dalam Film Mencuri Raden Saleh Karya Angga Dwimas Sasongko," *J. Pendidik. Tambusai*, vol. 8, pp. 11658–11664, Mar. 2024.
- [8] A. B. Difa and A. G. Setyawan, "Representasi dalam media dan budaya:," *Sanak J. Stud. Agama-Agama*, vol. Vol. 2 No., no. Vol. 2 No. 2 (2024): Desember, pp. 83–90, 2024.
- [9] S. Latif and M. Amirullah, "Students' Academic Resilience Profiles based on Gender and Cohort," *J. Kaji. Bimbing. dan Konseling*, vol. 5, no. 4, pp. 175–182, 2020, doi: 10.17977/um001v5i42020p175.
- [10] Y. D. B. Wirajati, "Mapping the Discourse of Gender Subordination in the Art World in Indonesia," *Indones. J. Vis. Cult. Des. Cine.*, vol. 3, no. 1, pp. 186–196, 2024, doi: 10.21512/ijvdc.v3i1.11694.
- [11] D. Susanto, Risnita, and M. S. Jailani, "Teknik Pemeriksaan Keabsahan Data Dalam Penelitian Ilmiah," *J. QOSIM J. Pendidik. Sos. Hum.*, vol. 1, no. 1, pp. 53–61, 2023, doi: 10.61104/jq.v1i1.60.
- [12] B. Arianto, *Triangulasi Metoda Penelitian Kualitatif*. 2024. doi: 10.70310/q81zdh33.
- [13] R. Setiawati and A. Nurjanah, "Identifikasi Faktor-Faktor Penyebab Prokrastinasi Akademik Siswa," *Coution J. Couns. Educ.*, vol. 5, no. 1, 2024, doi: 10.47453/coution.v5i1.1328.
- [14] O. Aluko, "Improving audit trail in the use of qualitative data in developing conceptual models," no. 3, pp. 168–172, 2015.
- [15] Elsa Sely Rahmayani, Jelita Silvia Hutabarat, Yessica Devina Hutabarat, Maylia Farhan Hariadi, and Wahjoe Pangestoeti, "Kekerasan Berbasis Gender Sebagai Persoalan Struktural: Perspektif Sosial, Hukum dan Perlindungan Korban," *J. Multidisiplin Ilmu Akad.*, vol. 3, no. 1, pp. 513–521, 2025, doi: 10.61722/jmia.v3i1.7996.
- [16] W. J. S. Poerwadarminta, "Kamus Umum Bahasa Indonesia Edisi Ketiga," *Kamus Umum Bhs. Indones.*, vol. I, 2005.
- [17] Siti Mahmudah, Yulianita Rahayu, and Juju Zuhriatusobah, "PERAN GENDER SEBAGAI MODERASI ANTARA PENGARUH KNOWLEDGE SHARING TERHADAP KINERJA KARYAWAN PT. XYZ," *JRMSI - J. Ris. Manaj. Sains Indones.*, vol. 13, no. 01, 2022, doi: 10.21009/jrmsi.013.1.08.
- [18] W. Anggraini and O. D. Andriyanto, "Emosi Dalam Novel Kasrimpet Piweling Karya Tulus Setiyadi (Teori Psikologi Allport)," *JOB (Jurnal Online Baradha)*, vol. 19, no. 3, 2023, doi: 10.38043/commusty.v1i2.4082.

- 10.26740/job.v19n3.p113-130.
- [19] S. Manurung, S. Urrahmah, Y. Saragih, and Z. S. Hsb, "Jurnal Peurawi: Media Kajian Komunikasi Islam FROM NEWSROOM TO METAVERSE: MEDIA HUMAN RESOURCE TRANSFORMATION AND ORGANIZATIONAL COMMUNICATION AMONG GENERATION Z melakukan penyesuaian administratif , tetapi juga mengelola proses kemampuan organisasi dal," vol. 8, no. 2, pp. 119–140, 2025.
- [20] A. S. Manurung and S. Pohan, "Pengaruh Kualitas Pelayanan Publik Dan Citra Institusi Terhadap Kepuasan Mahasiswa Ilmu Komunikasi Uin Sumatera Utara Yang Berdampak Pada Word Of Mouth," *J. Peurawi Media Kaji. Komun. Islam*, vol. 7, no. 1, p. 129, 2024, doi: 10.22373/jp.v7i1.20603.