WOMEN EMPOWERMENT OF THE MAIN CHARACTER *MALEFICENT MISTRESS OF EVIL* (2019)

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ARTICLE INFO	ABSTRACT
	The film *Maleficent: Mistress of Evil* (2019), is a Disney film produced apart from entertainment for the public. With the aim of uncovering the representation of women's power through qualitative descriptive approaches and feminist theories. The depiction of the characters Maleficent and Aurora is positioned as a powerful and independent symbol, to face the challenge of patriarchal power displayed through the antagonist character, Queen Ingrith. Studi ini adalah studi descriptive qualitative. As well as by describing the data obtained through scenes, images, dialogues and narratives to reveal facts in accordance with the objectivity of the research. This study employed Madsen's theory on women empowerment and Karl Max's marxist feminist supported by Tong's feminist theories. The film also highlights the emotional, moral, and social complexities that women face. The results of the study show that the film *Maleficent: Mistress of Evil* (2019) depicts women's resistance and response to traditional norms, and offers a form of leadership based on equality and empathy. The study found out that there are some issues found in the film. They are advancing gender equality, facing social inequality and promoting systemic change for gender equality. The film highlights the importance of systemic changes in the concept of power and gender, which shows that women can also use power and leadership without having to resort to violence.

1. INTRODUCTION

Literature is defined as written works of artistic and aesthetic value that use language as a medium, possess imaginative qualities, depict the human condition, and serve as a tool for criticism and social understanding. Eagleton (1996) emphasizes that literature encompasses not only fictional stories but also various forms of writing that provide profound insights into the human condition. Literature reflects our daily lives and facilitates understanding of societal issues (Kasih, 2018; Dewi, 2018). Additionally, literature comes in various forms, including film, which helps society grasp these issues more easily.

The issue of literature portrayed in films today revolves around women, specifically women's empowerment (Tong, 2009). Women's empowerment is a process that involves enhancing women's decision-making and life management abilities, both individually and collectively. Mehra

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(1997) describes it as a comprehensive concept that integrates economic, social, political, and personal elements to equip women with the skills and opportunities necessary to reach their full potential. This includes economic empowerment through ensuring equal access to resources, education, and employment opportunities, closing the gender wage gap, promoting women's entrepreneurship, and addressing the root causes of economic insecurity. Enabling women to fully participate in work and economic activities benefits society by leveraging diverse ideas and talents, thereby fostering overall development.

According to Ballon (2018), women's empowerment entails creating an atmosphere in which women may make their own decisions, organize their lives, and reach their full potential. This can be accomplished through a variety of means, including economic engagement, access to information, education, and the eradication of gender-based violence. Economic progress and women's freedom are inextricably intertwined since development can help close gender gaps, whilst women's empowerment can help development. When women are represented at the bargaining table, policies will be more responsive to the needs of different groups, resulting in a more just and fair society. Women's personal empowerment stresses self-confidence, self-esteem, and a sense of agency. It encourages women to value themselves, accept their differences, and achieve their dreams. Powerful women frequently serve as inspiration for future generations, motivating them to challenge old standards and pursue their own goals.

As seen in the Walt Disney Pictures movie *Maleficent: Mistress of Evil* (2019). Maleficent's personality undergoes a remarkable transition, reflecting society's journey towards empowerment and self-realization. Maleficent, initially portrayed as a misunderstood and evil character, overcomes her reputation as an evil fairy to accept her true nature as a protector and guardian of the Moors. Maleficent struggles with her dual nature as a fairy and an evil being throughout the movie, as she faces prejudice and discrimination from the human kingdom, led by Queen Ingrith. However, as she learns more about her lineage and meets the other members of her species, Maleficent accepts her role as a leader among them and becomes a symbol of resistance against injustice. *Maleficent: Mistress of Evil* depicts Maleficent's journey in questioning the boundaries between good and evil, and highlights the complexity of morality and the importance of self-acceptance. The development of his character represents not only personal transformation, but also a symbol of a broader social struggle, especially in an effort to accept diversity and value individuality. The film depicts the experience of an oppressed community that seeks equality and recognition in a society divided by prejudice and fear. The themes of empowerment, resilience, and love as transformational forces are at the heart of this narrative, which opens up opportunities for a deeper analysis of the role of women in societies filled with power dynamics and oppression.

This research aims to explore how *Maleficent: Mistress of Evil* can be analyzed through the perspective of Marxist feminist theory and Karl Marx's concept of class exploitation. The main focus of this research is to examine how the film represents women's empowerment, especially through the lens of Marxist feminism that links gender oppression with economic exploitation. In addition, this study aims to analyze how film narratives reflect the relationship between class oppression and gender, especially in the relationship between the Maleficent, the Moors, and the human empire that reflects the dynamics of power and class domination. The research will also shed light on how the themes of justice, diversity, and self-acceptance in films reflect the broader

social struggle to achieve equality and structural change, both in gender and class contexts, in response to existing systems of oppression.

Within the framework of Karl Marx's theory (Marx & Engles, 1948).), oppression is often seen as a result of exploitative social and economic structures, in which the ruling class takes advantage of weaker classes. Marxist feminism expands on this theory by highlighting the dimension of gender oppression, which shows that women, in addition to being economically exploited, are also oppressed based on gender. In Maleficent, the oppression experienced by the Maleficent and the Moors can be understood as a manifestation of class inequality, in which the human empire, which represents the ruling class, exploits those who are perceived as weak or different. Marxist feminism asserts that the empowerment of women and the oppressed can only be achieved through structural change, which includes a fair redistribution of power and economic resources.

2. LITERATURE REVIEW

The study focuses on the issue of feminism. The reviewed research identifies a gap in studies on women's empowerment using Marxist feminism and feminist approaches across various media. Putri & Thoyibi (2024) analyze gender representation and feminist values through a descriptive qualitative approach and gender empowerment indicators. Larasati & Kasih (2023) examine labor and gender exploitation in Adichie's *Americanah*, utilizing qualitative methods and Marxist feminist theory to reveal power dynamics within a capitalist framework. Sutherland & Feltey (2017) investigate how films influence societal views on gender and power through an intersectional lens, showing that feminist films often highlight women's resistance to traditional norms. Chen (2020) explores feminist themes in *Maleficent* through qualitative analysis and feminist theory, challenging prevailing narratives and offering alternative portrayals of female strength. Finally, Daulay & Ulfah (2022) apply qualitative methods and feminist existentialism theory to assess the representation of women as heroines in Renaissance-era Disney films, focusing on gender roles and empowerment.

Marxist feminism, based on Karl Marx and Friedrich Engels' theories, provides a unique viewpoint on women's empowerment by exploring the connection of class struggle and gender oppression in capitalist countries. According to this theoretical framework, women's enslavement is inextricably linked to the capitalist method of production, rather than just patriarchal systems. Marxist feminists contend that women's oppression is reinforced by the class relations of capitalism, and that overthrowing capitalism is considered as a crucial first step for women's emancipation and freedom. They believe the patriarchal family is essential to capitalism and push for the socialization of familial gendered labor connections. Marxist feminism considers the integration of patriarchy and capitalism in continuing analysis and rejects the separation of class and social identity, highlighting the connection of various facets of systemic oppression. This viewpoint emphasizes the significance of identifying and tackling the interdependence of class and gender oppression within society structures (Graham, 1997).

Marxist theory, a political and social philosophy, suggests that the driving force behind social change is economic class conflict Marx (1958). It seeks to explain the dynamics of societal processes within a civilization by analyzing its material conditions. This theoretical framework argues that the mode of production, which represents the form of economic organization, significantly influences all other aspects of society. This influence extends to broader social

interactions, political institutions, legal systems, cultural frameworks, aesthetics, and ideology (Jessop, 2004). The profound impact of Marxist theory on shaping the contours of the modern world is undeniable, as various left-wing and far-left political organizations across the globe have drawn inspiration from its tenets in diverse local contexts. An illustrative subset of Marxist theory is Marxist feminism (Tong, 2009), which delves into the intersection of class struggle and gender oppression within capitalist societies, contending that women's subjugation is intricately linked to the capitalist mode of production.

Marxist feminism emphasizes that gender inequality is intertwined with existing capitalist economic and social structures (Tong, 2009). It argues that women often fall victim to economic exploitation under capitalism, experiencing low wages, domestic labor burdens, and unfair divisions of labor. From a Marxist feminist perspective, the struggle for women's liberation must involve resistance against the capitalist economic system, which perpetuates and worsens gender injustices. Therefore, Marxist feminism offers a robust theoretical basis for supporting the women's empowerment movement by underscoring the role of economic and social structures in perpetuating gender oppression. This approach integrates efforts for women's empowerment into a broader vision of social transformation aimed at creating a more just and equitable society for all individuals, regardless of gender.

Women empowerment refers to the process of providing women with the necessary resources and opportunities to exercise their rights, participate in decision-making processes, and have control over their lives (Madsen, 2000). Empowering women has become a significant issue globally, with many organizations and governments recognizing the importance of gender equality in sustainable development. Women empowerment has been a crucial issue in the global development agenda for many decades. The empowerment of women refers to the process of increasing women's economic, social, and political power. The empowerment of women is vital to achieving gender equality and sustainable development.

The term feminism, in Madsen's perspective, may not directly translate, a concept similar to empowerment holds significant meaning (Madsen, 2000). Madsen emphasizes feminine empowerment through the lens of Native spirituality, highlighting the high value placed on women where they are both respected and feared, and societal structures reflect this reverence. The importance of women's power is crucial for the survival and prosperity of these communities. Madsen contrasts this traditional view with mainstream feminism, which she perceives as favoring novelty over tradition. She underscores the significance that Native cultures place on remembering history, contrasting with the American emphasis on forgetting. Madsen argues that white feminists should acknowledge historical precedents of women's empowerment in societies like Native tribes to broaden their perspectives on empowerment and gain insights from these enduring traditions.

The use of film as a medium for artistic expression and narrative is referred to as film in literature (Boggs & Petrie, 2008). A film tells a story and falls into the same categories as a novel or short story: romance, history, detective, thriller, adventure, horror, and science fiction. Although films are considered a visual medium, they also contain other components such as music and conversation. Cinema is an artistic medium that demands input from almost every other medium in addition to a myriad of technical capabilities. Cinema is 21st century literature because it tells stories and raises issues of identity and purpose (Wardaningsih & Kasih, 2022).

3. METHODOLOGY

This research uses a descriptive qualitative method as its research method. Qualitative data will be recorded and described. This research uses a descriptive qualitative method because it is suitable for analyzing the data in this research. Qualitative research is the most suitable research method applied in research with data in the form of collections of words such as quotations in books, novels, poems, and others (Rido and Sari, 2018; Masyhur, Kasih, Fithratullah 2023). In this method, the researcher must build abstracts, concepts, and theories as a research framework. In addition, qualitative research methods are research that focuses on understanding a phenomenon and studying it more effectively to find the meaning of the phenomenon discussed and describe the phenomenon in words and specific contexts by utilizing several natural methods to support the main methodology (Cresswell 2012). Qualitative research methods are carried out by describing the data used to reveal various facts, then the data will be analyzed again according to the objectivity of the research.

There are two types of data sources in this research. The first source is called primary data source which is taken from the object of research, namely the movie *Maleficent: Mistress of Evil.* The primary data for this thesis are scenes, images, dialogues and narratives in the movie *Maleficent: Mistress of Evil.* The second source is called secondary sources. These are sources to support the analysis. It involves issues on women empowerment. It is taken from journals and recent research. In conducting the research, the author requires several steps to collect the data needed to conduct the analysis (Kothari 2009). This includes observation, in addition to watching the movie, the researcher will observe the main idea of the movie. After collecting all the materials, the researcher proceeds to make a comprehensive list and categorize the data to aid the research process. These stages are designed to assess the data and answer the research questions by applying the appropriate theories.

4. RESULTS AND DISCUSSION

This study focuses on *Maleficent: Mistress of Evil* (2019) which shows multifaceted characters. Maleficent is viewed as a character with a nuanced and introspective history, as well as social concerns that are considered "controversial." Maleficent is presented in this film as a fierce fairy with a gentle and caring side, particularly towards her adoptive daughter Aurora. The film focuses on Maleficent and Aurora as they face hardships in their new lives. This setting represents the tensions and conflicts that occur as a result of different external forces influencing their dynamic, in the same way that complicated societal concerns affect society. Maleficent, like any societal dispute, has a character who is not only black and white, but also emotionally and morally complex.

The film focuses on the story of Maleficent, a fairy, as the main character. The story begins with Maleficent's peaceful childhood in the kingdom of Moors. Growing up, Maleficent experienced his first love with Stefan, but was betrayed by him for the sake of his ambition to become king. Deep disappointment transformed Maleficent from a benevolent fairy into a dark vengeful figure. Aurora, the daughter of Stefan and Queen Leila, was born and cursed by Maleficent. Aurora was exiled to the forest and taken care of by the fairies. However, over time, Aurora who grew into a kind girl made Maleficent soften and secretly protect her. Eventually, Maleficent lifts the curse and shows his affection for Aurora. Aurora becomes the wise queen who

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leads the Moors, and the relationship between humans and supernatural beings is peaceful again. Maleficent also turns back into a benevolent fairy, maintaining peace between the two kingdoms.

Advancing Gender Equality

This scene from the film shows Aurora's interaction with all the fairies and creatures in the kingdom of Moors. The scene in this picture emphasizes the explanation of the scene when Aurora is talking and facing her people. Aurora looks confident and reassures the elves and all the creatures living in the Moors not to get carried away by the anxiety, as many of the elves are missing, and decides to keep looking for the missing elves.

Scene 1 (Minute 07:18)

Aurora : "I'm queen of the Moors, and I'm a human".
Aurora : "You must all learn to be kind".

Figure 1: A photo scene where Aurora is gathering and speaking to all her people
Source: Researcher Processed Data.

The scene portrays how Aurora deals with people with emotions that do not help and change the situation. and Aurora asked for the support of all her people that they should believe in her that she was also a queen and that she was human. and Aurora insists on everyone to learn to do good. In this text, Aurora accepts her dual identity as human and queen of the Moors, a beautiful kingdom full of fairies and mystical animals. This is important because it shows that leadership is not limited by one's species or gender. By stating, *"I'm queen of the Moors, and I'm a human",* Aurora shows her respect for equality. Aurora challenges traditional views of power and authority that often view leadership as a man's world, especially in medieval or fantasy settings where kings and male figures dominate, and in patriarchal societies.

Men have historically dominated leadership over kingdoms and territories. Aurora's statement as queen, which assumes the authority of two worlds (the Moors and the human world), is a significant shift. It shows that women can hold positions of power not only in one territory, but in several, demonstrating competence and authority equal to, if not superior to, their male counterparts.

In analyzing Aurora's actions and statements through Madsen's theory of empowerment, there is a clear alignment with Madsen's emphasis on women's power and leadership, both in traditional and modern contexts (Madsen, 2000). Aurora's acceptance of her dual identities as human and queen Moors illustrates a form of feminine empowerment that transcends common social boundaries. Aurora's request to her people to support her, as well as her affirmation that she

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is both a queen and a human being, reflects Madsen's concept that empowerment comes not only from self-realization, but also from collective recognition of a woman's worth and abilities.

Madsen's (2000) views on women's empowerment, particularly in indigenous cultures, emphasize a deep respect and fear of women's authority, something that Aurora embodied when she challenged the traditional patriarchal system of power. Aurora's leadership over the Moors and the human world demonstrates her competence as well as the authority that women can have in a variety of fields, which symbolizes a broader social shift. This reflects Madsen's argument that women's empowerment is not a new concept, but rather something rooted in a historical tradition that highly values the role of women.

Aurora's leadership is also aligned with the broader feminist issues discussed by Madsen, such as criticism of mainstream feminism for ignoring historical precedents about women's empowerment in indigenous societies. Aurora's statements about equality and her rejection of the gender view in leadership reflect the concerns of empowerment that are intersectional, as asserted by Marxist feminism about the linkages between gender and systemic oppression (Larasati & Kasih, 2023; Tong, 2009). In this view, the dual role of Aurora poses a challenge to the patriarchal system and affirms the importance of inclusivity and equality in leadership, which is in line with Madsen's vision of empowerment as essential to the survival and prosperity of all communities.

Confronting Social Disparities

The film shows the debate between Aurora and Maleficent. Maleficent immediately decided that she did not want a marriage between Aurora and Prince Philip, she was worried about Aurora's marriage to Prince Phillip. She realizes that, although love is strong, there are significant differences in social relations between humans and fairies that cannot be ignored.

Scene 2 (Minute 17:44)

Aurora: "I love him."
Maleficent: "Love doesn't always end well, Beastie."
Aurora: "Maybe it will this time."

Figure 2 : Maleficent speaks to Aurora about the opposition of Prince Philip's proposal.
Source: Researcher Processed Data.

Maleficent is aware that Aurora and Prince Philip's plan of marriage is taking place amidst intense social tensions. Considering the fact that Prince Philip's family is true evil, Maleficent tries to stop the marriage. Thus, Maleficent predicts that the union between Aurora and Prince Philip is difficult and will face challenges in the future. Maleficent rejects by saying, *"Love doesn't always end well, Beastie"*. This means that as mother of Aurora, Maleficent tries to provide the best

position for her daughter's life. She will do whatever she needs to do when she finds out about the negative influences of her daughter's life.

The conflict between Maleficent and Aurora in this scene shows complex social tensions regarding Aurora's marriage to Prince Philip. Maleficent, who is aware of the huge difference between the human and fairy worlds, as well as the potential adverse effects of this marriage, tries to protect Aurora from the dangers she sees. Maleficent represents the concerns of a mother who is responsible for ensuring her daughter's future, and her actions are based on experience and awareness of social differences that love alone often cannot overcome.

From the perspective of women's empowerment, this analysis can be attributed to Madsen's theory and Tong's Marxist feminism. According to Madsen, women often have an important role in maintaining the welfare of communities and families. In the context of indigenous cultures, women are respected not only for their role as mothers, but also for their wisdom in making decisions that can maintain harmony and well-being. Maleficent, in this case, plays the role of a wise woman who seeks to protect Aurora from greater social consequences. Maleficent's empowerment as a strong and influential mother figure reflects traditional values of women's leadership and responsibility in caring for their communities, despite being faced with challenging situations.

In addition, the Marxist feminism proposed by Tong (2009) provides another perspective on the dynamics of power in social relations. Tong stated that patriarchal systems and capitalism often work together in oppressing women, especially through social institutions such as marriage. Aurora's marriage to Prince Philip, although based on love, is inseparable from wider social tensions and power. Prince Philip's family, as a symbol of the larger human power system and patriarchy, represents the forces that seek to control these relationships. Maleficent realized that this marriage was not just a personal relationship, but also linked to a larger power dynamic, where differences between humans and fairies could be used to perpetuate social inequality.

In this context, Maleficent's concerns are not only about Aurora and Prince Philip's love, but also about how the social system underlying the relationship might affect Aurora's future as a woman. Marxist feminism highlights how institutions such as marriage can be tools of oppression, especially when they are conducted under greater pressure of power. Maleficent, as a mother figure who seeks to protect her daughter, challenges this system of power by rejecting marriage which she thinks will harm Aurora. This analysis shows that women's empowerment, as seen from the perspective of Madsen and Tong's Marxist feminism, is not only about individual freedom to choose, but also about how women can avoid and oppose social systems that have the potential to harm them. Maleficent, in this case, seeks to protect her daughter from greater social and political consequences, by taking a critical stance against the institution of marriage tied to patriarchal power.

In the next scene, Maleficent, who continues to try to protect her child, finally supports Aurora's decision to marry Prince Philip. In a discussion, Aurora states that Prince Philip will always side with Aurora and will not follow in the footsteps of his evil mother. This is discussed in scene 3.

Scene 3 (Minute 01:44)

Aurora: "Will you give me up?"
Maleficent: "Won't"
Aurora   : "No. Will you send me to the altar?"
Maleficent : "Yes"

Figure 3 : The scene where Maleficent talks to Aurora about Maleficent giving his blessing to Aurora's relationship with Prince Philip.
Source: Researcher Processed Data.

This scene shows an emotional dialogue between Aurora and Maleficent as they talk about Aurora's marriage to Prince Philip. Aurora asked, *"Will you give me up?"* and Maleficent replied no. When Aurora clarifies with the question, *"No. Will you send me to the altar?"* Maleficent happily agreed, pointing out that in the end, her daughter's happiness was more important than her own discomfort and doubts about her past traumatic experiences. Maleficent's decision to support this marriage reflects how women often put the happiness of their loved ones above all else.

From the perspective of women's empowerment, this scene depicts a woman's journey to an awareness of her power and responsibility, both in personal and social roles. Maleficent, who had previously been skeptical of Aurora's marriage, ultimately showed a deep form of empowerment by choosing to support her daughter's decision, despite differences of opinion. This choice shows that empowering women does not always mean taking control, but also understanding when to provide support and space for others, in this case their daughters, to make their own life decisions.

Women will always strive towards empowerment, not only in the context of career or politics, but also in family life and personal relationships. The role of women as protectors of the family, as shown by Maleficent, is an integral part of this empowerment. In protecting and supporting family members, a woman demonstrates her strength as a leader and guardian of emotional well-being, which is often underappreciated in traditional narratives of power and leadership.

Promoting Systemic Change for Gender Equity

The film also centers on the female character Queen Ingrith. This female character is the queen as Aurora's future mother-in-law. As a fellow woman, Queen Ingrith did not live up to Aurora's expectations as a Queen who loved her people. This scene from the movie shows the interaction between Aurora and Queen Ingrith.

Scene 4 (Minute 01:15)

Aurora: "You cannot bring peace by destroying others."
Queen Ingrith: "Sometimes sacrifices must be made."
Aurora: "That's not peace, that's control."

Figure 4 : Aurora talks to Queen Ingrith about the defense of royal power.
Source: Researcher Processed Data.

In this film, the debate between Aurora and Queen Ingrith. Scene 3 shows two different views on leadership and power. Aurora rejected Queen Ingrith's idea that peace could only be achieved through violence and sacrifice. In contrast, Aurora promotes leadership based on equality and justice, where power does not have to be based on domination or control. Aurora said, *"That's not peace, that's control."* By saying it, Aurora emphasizes that she has power to control injustice. This reflects a systemic shift in the concept of power and leadership that underpins the principles of gender equality and women's empowerment.

The analysis from the perspective of women's empowerment can be taken from Madsen and Tong's views on Marxist feminism. According to Madsen (2000), women's empowerment not only includes participation in power structures, but also involves efforts to change the way power is understood and exercised. Aurora, as a leader who rejects violence and domination, reflects a concept of empowerment rooted in the tradition of women being respected in indigenous communities, as explained by Madsen. Aurora's leadership also shows that women can bring about positive change in the power system that was previously dominated by patriarchy. Aurora not only asserted his rights as a leader, but also changed the paradigm of power by emphasizing peace and justice.

From the point of view of Marxist feminism discussed by Tong (1998), the interaction between Aurora and Queen Ingrith can be seen as a reflection of the criticism of the patriarchal system that is also reinforced by capitalism. Marxist feminism highlights how capitalist systems and patriarchy are intertwined in oppressing women through economic and social control. Queen Ingrith, who seeks to maintain power through violence and sacrifice, represents a traditional power figure who tends to be masculine and exploitative. On the other hand, Aurora proposes a more inclusive and equitable form of leadership, which seeks to break the chain of power based on control and domination.

Marxist feminist critiques of capitalism and patriarchy can be used to analyze how Queen Ingrith strengthened a system that not only oppressed her people, but also sought to perpetuate power in exploitative ways (Hefandia, Kusuma, & Ruslianti, 2023). Aurora, with her idea of a peace based on justice, challenges this structure and offers a more democratic and inclusive leadership alternative, a form of empowerment that is very much in line with feminism's goal of creating a more equitable society for all genders (Putri & Nafisah, 2023).

5. CONCLUSION

The research in this journal focuses on women's empowerment in defending rights and freedoms. This study analyzes the value of feminism through qualitative descriptive methods and feminist theory approaches. With the focus of the discussion on *Advancing Gender Equality*, *Confronting Social Disparities* and *Promoting Systemic Change for Gender Equity* and highlighting the strength and character of women, especially in Maleficent and Aurora, in facing social and personal challenges. The characters in Maleficent portray a complex figure who has strength, love, tenderness and also emotional depth, especially his relationship with his adopted daughter, Aurora. The feminist theme contained in the film Maleficent, reveals an alternative picture of the power of women that challenges traditional narratives.

The film also shows the depiction of women, especially Maleficent and Aurora, in the face of the pressures of the patriarchal power structure represented by Queen Ingrith's character. In this regard, the study notes that Maleficent and Aurora symbolize the struggle and resistance to traditional norms that position women as weak and powerless figures. The film also shows that women can resist the dominance of power and offer more collaborative and inclined leadership solutions. Through qualitative analysis, the study found that the film highlights the importance of systemic change in the concept of power and gender. Which presents affirmations of women's empowerment, challenges traditional power structures and promotes leadership based on empathy and equality. This film not only raises the issue of women's power, but also proves that women can lead without having to rely on violence or domination, which ultimately leads to the creation of a just and equal society.

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