



## **Representation of the Woman's Leadership in the Film *Hati Suhita***

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### **ABSTRACT**

The woman's leadership in Islamic boarding school continues to face challenges due to a patriarchal culture that positions the man as the central figure. This research aimed to analyze the representation of the woman's leadership through the character of Alina Suhita in the film *Hati Suhita* (2023). This research employed a descriptive qualitative approach using John Fiske's semiotic analysis, which covered the levels of reality, representation, and ideology. The analysis was strengthened by Stuart Hall's representation theory and Alice Eagly's *Role Congruity Theory* to understand how the woman is constructed as the leader in religious spaces. The findings revealed that Alina's leadership was represented in three dimensions: intellectual, emotional, and social. Intellectual leadership was seen when Alina provided historical knowledge to the students, affirming the woman's intellectual capacity in education. Emotional leadership was reflected in her ability to build interpersonal relationships and gain legitimacy through the support of family and Islamic boarding schools. Social leadership was demonstrated by the collective recognition of her authority by teachers and students. This research highlighted that the film *Hati Suhita* offered resistance to the patriarchal structure of Islamic boarding schools and opened discussions on the legitimacy of the woman's leadership.

**Keywords:** Woman's Leadership, Islamic Boarding School, Representation, Film *Hati Suhita*

### **ABSTRAK**

*Kepemimpinan perempuan di lingkungan pesantren masih menghadapi tantangan karena dominasi budaya patriarkal yang menempatkan laki-laki sebagai figur sentral. Penelitian ini bertujuan untuk menganalisis representasi kepemimpinan perempuan melalui tokoh Alina Suhita dalam film Hati Suhita (2023). Penelitian menggunakan pendekatan kualitatif deskriptif dengan metode analisis semiotika John Fiske yang mencakup level realitas, representasi, dan ideologi. Analisis diperkuat dengan teori representasi Stuart Hall dan Role Congruity Theory dari Alice Eagly untuk memahami bagaimana perempuan dikonstruksikan sebagai pemimpin dalam ruang religius. Hasil penelitian menunjukkan bahwa kepemimpinan Alina direpresentasikan dalam tiga dimensi: intelektual, emosional, dan sosial. Kepemimpinan intelektual tampak saat Alina memberikan pemahaman sejarah kepada santri, menegaskan kapasitas intelektual perempuan dalam pendidikan. Kepemimpinan emosional tercermin dari kemampuannya membangun hubungan interpersonal dan memperoleh legitimasi melalui dukungan keluarga serta lingkungan pesantren. Kepemimpinan sosial ditunjukkan melalui pengakuan kolektif para ustadz, ustadzah, dan santri terhadap otoritasnya sebagai pemimpin. Penelitian ini menegaskan bahwa film Hati Suhita menghadirkan resistensi terhadap struktur patriarki pesantren dan membuka ruang diskusi tentang legitimasi kepemimpinan perempuan.*

**Kata Kunci:** Kepemimpinan Perempuan, Pesantren, Representasi, Film *Hati Suhita*

## INTRODUCTION

The woman's leadership remains a complex issue in Indonesian society, particularly in religious circles. According to 2021 data from the Indonesian Ministry of Religious Affairs, there are 30,494 Islamic boarding schools with a total of 4.37 million students across Indonesia<sup>1</sup>. However, the representation of women as leaders in Islamic boarding schools remains very limited. Nurhilaliati's research in West Lombok found that only eight out of more than 200 Islamic boarding schools were led by women<sup>2</sup>. The research also showed that female madrasah principals possessed strong leadership qualities, such as emotional maturity, creativity, and communication skills. This fact indicates a gender gap in the leadership structure of Islamic educational institutions, although when given the opportunity, women can lead effectively. This phenomenon cannot be separated from the socio-cultural construction of Islamic boarding schools, which tends to be patriarchal, where leadership is identified with the figure of a male cleric<sup>3</sup>. This condition shows how the patriarchal system still dominates in determining the leadership position of women in religious spaces. In the media landscape, film serves as a medium of representation that can negotiate gender roles. Media plays a crucial role in shaping social discourse, including the representation of women<sup>4</sup>. The film *Hati Suhita* (2023) featured Alina Suhita as a woman with leadership potential in an Islamic boarding school<sup>5</sup>. This film was compelling because it challenged patriarchal views and opened up discussion about woman's authority within religious institutions.

Previous research on the representation of women in Indonesian films generally highlight the issues of feminism and gender stereotypes<sup>6</sup>. The research on women's leadership focuses more on the political and organizational realms<sup>7</sup>, while Islamic film studies tend to examine moral and da'wah aspects<sup>8</sup>. Within this framework, feminism can be understood as a critical discourse model that emphasizes the existence of culturally determined gender differences, so it is important to use it to interpret the representation

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<sup>1</sup> Cindy Mutia Annur, "Ada 4,37 Juta Santri Di Seluruh Indonesia Pada Tahun Ajaran 2020/2021, Jawa Timur Terbanyak," 2023, <https://databoks.katadata.co.id/pendidikan/statistik/8a211b50b7e02ee/ada-437-juta-santri-di-seluruh-indonesia-pada-tahun-ajaran-20202021-jawa-timur-terbanyak>.

<sup>2</sup> Nurhilaliati Nurhilaliati, "Kualitas Kepemimpinan Kepala Madrasah Perempuan Di Lingkungan Pondok Pesantren," *EDUKASI: Jurnal Penelitian Pendidikan Agama Dan Keagamaan* 17, no. 1 (2019): 57–69, <https://doi.org/10.32729/edukasi.v17i1.541>.

<sup>3</sup> Raudhatut Tholibin, Kolor Village, and Sumenep Regency, "Construction of the Meaning of Patriarchal Culture in Islamic Boarding Schools" Vol 1 No 0 (2023), <https://conference.untag-sby.ac.id/index.php/semakom/article/view/1769>.

<sup>4</sup> Hall, "Cultural Representations," *A Cultural History of Hair in the Modern Age*, 1997, 163–80, <https://doi.org/10.5040/9781474206013.0012>.

<sup>5</sup> A. Dhihe Cristina Idris, Irna Fitriana, and Andi Srimularahmah, "KESETARAAN GENDER DALAM FILM HATI SUHITA KARYA KHILMA ANIS (KAJIAN KRITIK SASTRA FEMINIS ISLAM)," *Jurnal Review Pendidikan Dan Pengajaran* 8, no. 1 (2025): 1244–53, <https://doi.org/10.31004/jrpp.v8i1.37644>.

<sup>6</sup> Sigit Surahman, "Representasi Feminisme Dalam Film Indonesia (Analisis Semiotika Terkait Feminisme Pada Film 7 Hati 7 Cinta 7 Wanita)," *Jurnal Liski* 1, no. 2 (2015): 119–45.

<sup>7</sup> Surahman.

<sup>8</sup> Sobur, "Media Film Sebagai Konstruksi Dan Representasi Sosial," 2004.

of women's leadership in films<sup>9</sup>. The previous research tended to highlight aspects of morality in Islamic films<sup>10</sup> or gender stereotypes in Indonesian cinema<sup>11</sup>. Thus, previous research that specifically discussed the representation of women's leadership in Islamic films, especially in Islamic boarding schools, were still rare.

This research presented a novel perspective by analyzing the representation of the woman's leadership within the Islamic boarding school as depicted in the film *Hati Suhita*. While previous Islamic film research had primarily focused on moral values or general feminist discourses, this research explored leadership from a gendered and religious standpoint. By integrating Stuart Hall's representation theory, John Fiske's semiotics, and Alice Eagly's Role Congruity Theory, the analysis revealed how female authority was constructed and negotiated within Islamic cinematic narratives. The findings contributed to the enrichment of Islamic communication and gender research, particularly in the context of the woman's leadership in Islamic culture.

Based on the description above, this research aimed to analyze the representation of female leadership in the film *Hati Suhita* using Stuart Hall's representation theory, John Fiske's semiotics, and Alice Eagly's *Role Congruity Theory*. This research specifically offered an analysis of female leadership in Islamic boarding schools through film representation.

## RESEARCH METHODS

This research used a descriptive qualitative approach with semiotic analysis methods. The object of this research was the film *Hati Suhita*, directed by Archie Hekagery and produced by Radepa Studio in 2023. This film was chosen because it represented a narrative of female leadership in the context of Islamic boarding schools, which were steeped in religious and patriarchal values.

The semiotic approach used referred to John Fiske's theory, which divided sign analysis into three levels: the level of reality (actor's appearance, expression, costume, setting), the level of representation (dialogue, lighting, camera angles), and the level of ideology<sup>12</sup> (constructed social values and messages). This analysis was reinforced by Stuart Hall's theory of representation, which emphasized that media meaning was not neutral, but rather constructed through a system of signs and discourse. The semiotic approach was chosen because it could reveal the hidden meanings behind visual and verbal signs in films, making it relevant to analyzing representations of leadership.

To deepen the analysis, this research also used Alice Eagly's *Role Congruity Theory*, which explained the incongruity between feminine norms attached to woman and

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<sup>9</sup> Juanda Juanda, "Gender Phenomenon in Short Story by Fanny J. Poyk in Media on Line, Indonesia," *Kafa'ah: Journal of Gender Studies* 8, no. 2 (2019): 135, <https://doi.org/10.15548/jk.v8i2.216>.

<sup>10</sup> M Ali Musyafak, "Film Religi Sebagai Media Dakwah Islam," *Islamic Review: Jurnal Riset Dan Kajian Keislaman* 2, no. 2 (2013): 327–38.

<sup>11</sup> "Stereotypes of Woman in Film Media: Objects, Images, and Commodities" 5, no. 3 (2020): 53–66.

<sup>12</sup> Masfi Sya'fiatul Ummah, "Representation of Female Leaders in the Character Furiosa in the Film *Mad Max: Fury Road*," *Sustainability (Switzerland)* 11, no. 1 (2019): 1–14, [http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttp://www.researchgate.net/publication/305320484\\_SISTEM\\_PEMBETUNGAN\\_TERPUSAT\\_STRATEGI\\_MELESTARI](http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttp://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTARI).

leadership traits generally considered masculine. This theory was used to interpret how the character of Alina was constructed as a leader in a religious space. Research data was collected through observations of symbolic elements in the film<sup>13</sup>, including scenes, dialogue, cinematography, and the narrative context that shapes the main character's character.

Data analysis was conducted by interpreting visual and verbal signs in relation to the social construction of female leadership in the Islamic boarding school environment. The film was understood not only as a cultural text, but also as a historical, social, political, and ideological representation<sup>14</sup>. Therefore, every scene, dialogue, and visual symbol in the film needs to be analyzed in depth to uncover the hidden meanings that shape the construction of social reality, including the position and role of female leadership.

## RESULTS AND DISCUSSION

### 1. Intellectual Leadership

Woman's leadership is related to the ability to influence through their distinctive image, with characteristics that influence the organization, where the strengths and weaknesses of woman leaders have an impact on the personality and development of the institution<sup>15</sup>. In the era of globalization and dynamic social and political transformation, intellectual-based leadership is increasingly relevant to face challenges in governance and law. Intellectual leadership requires excellence in building policy narratives based on in-depth knowledge, not just pragmatic political interests<sup>16</sup>. A scene of intellectual leadership is seen at minute 18:47, when Alina sat with the students in the Islamic boarding school courtyard, under a tree near the main staircase. She held a history book and told the story of the kingdom with an enthusiastic expression. Her hand gestures followed, while the students listened intently, forming a circle around her.

On a realistic level<sup>17</sup>, Alina was portrayed as a teacher capable of imparting knowledge through engaging storytelling. On a representative level, her facial expressions, hand gestures, and circular seating positions demonstrated an egalitarian relationship between leader and follower. Ideologically, this scene emphasized the intellectual capacity of the woman within the Islamic boarding school environment, a distinction often associated with male religious leaders.

This finding aligned with Nurhilaliati's research in West Lombok, which showed that female madrasah principals excel in intellectual aspects, such as communication

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<sup>13</sup> Syah, "Da'wah in Islamic Films in Indonesia (Between Da'wah Idealism and the Commodification of Religion)," *Jurnal Da'wah UIN Sunan Kalijaga* 14, no. 2 (2013): 263–82, <http://ejournal.uin-suka.ac.id/dakwah/jurnaldakwah/article/view/283/263>.

<sup>14</sup> Sobur, "Film Media as Social Construction and Representation."

<sup>15</sup> Hilmiyatul Latifah and Hasyim Asy'ari, "Peran Kepemimpinan Perempuan Dalam Pengembangan Manajemen Pendidikan Islam," *Thawalib: Jurnal Kependidikan Islam* 5, no. 2 (2024): 463–72, <https://doi.org/10.54150/thawalib.v5i2.486>.

<sup>16</sup> Wisnu Panji Alamsyah, "Model Kepemimpinan Intelektual Yusril Ihza Mahendra Dalam Dinamika Politik Hukum Indonesia," no. June (2025).

<sup>17</sup> Cut Santika et al., "Representasi Feminisme Dalam Film Layangan Putus Di Wetv: Kajian Pembelajaran Semiotik THE REPRESENTATION OF FEMINISM IN A MOVIE LAYANGAN PUTUS ON WeTV: SEMIOTICS STUDY" 9, no. 1 (2023): 133–44, <https://doi.org/10.36987/jpms.v9i1>.

skills and creativity in teaching<sup>18</sup>. This refuted the stereotype that intellectual leadership was unique to men. Furthermore, Dzuhayatin emphasized that the patriarchal structure of Islamic boarding schools often relegated woman to the domestic sphere<sup>19</sup>. The film *Hati Suhita* demonstrated resistance to this pattern by presenting female characters who were not only teachers but also intellectual leaders recognized by their students.

This analysis aligned with *Role Congruity Theory*, which highlighted gender bias when woman assumed intellectual leadership roles<sup>20</sup>. The film *Hati Suhita* demonstrated resistance to this bias by portraying Alina as an intellectual leader recognized by the students. While the intellectual dimension emphasizes Alina's capacity to impart knowledge, the emotional dimension demonstrated how she gained leadership legitimacy through relational closeness.

Thus, Alina's intellectual leadership was not only positioned as a personal attribute but also as a social discourse that challenges patriarchal constructions in Islamic boarding school education.

## 2. Emotional Leadership

Leadership is not only determined by intellectual intelligence, but also by the emotional ability of a leader in understanding and managing their own feelings and those of others<sup>21</sup>. This emotional leadership aspect is important because, through this aspect, a leader can build harmonious, empathetic relationships, while emphasizing that leadership is not only rational but also touches the human side. Morgan & Whitey defined that emotional intelligence involved the ability to know, assess, and express emotions accurately, namely an ability to use emotions to think, as well as the ability to manage emotions to develop oneself<sup>22</sup>. The existence of emotions is important in leadership. One of the reasons is that leaders utilize and direct the power of emotions to improve followers' self-satisfaction, morale, and motivation so that the results are better and increase the overall effectiveness of the organization. The emotional state of a leader can affect a team, group, and organization.

Alina's emotional leadership was evident in the scene where she received the official appointment as the headmaster of the Islamic boarding school from *Abah* and *Umi* at minute 34:41. The scene was set in the backyard of *Abah* and *Umi*'s house. Alina was seen standing in shock upon hearing the decision, but humbly accepted it and asked for guidance. *Umi* said: "*You have tried, you have studied, and Abi and Umi have decided that you will be the new headmaster of our Islamic boarding school.*" *Abah* adds: "*Umi's choice is right.*" Alina then replies: "*Please guide me, Abah, Umi.*"

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<sup>18</sup> Nurhilaliati, "Kualitas Kepemimpinan Kepala Madrasah Perempuan Di Lingkungan Pondok Pesantren."

<sup>19</sup> Respons Praksis, *KESETARAAN GENDER* ; n.d.

<sup>20</sup> Alice H. Eagly and Steven J. Karau, "Role Congruity Theory of Prejudice toward Female Leaders," *Psychological Review* 109, no. 3 (2002): 573–98, <https://doi.org/10.1037/0033-295X.109.3.573>.

<sup>21</sup> Yuniawan Diariza Yanuar Afrismianto, Wahyudi, "Pengaruh Kecerdasan Emosional Pimpinan Dan Gaya Kepemimpinan Terhadap Kinerja Karyawan Dengan Kepuasan Kerja Sebagai Variabel Intervening," *Etika Jurnalisme Pada Koran Kuning : Sebuah Studi Mengenai Koran Lampu Hijau* 16, no. 2 (2015): 39–55.

<sup>22</sup> Tarigan I N, "Kecerdasan Emosional Pada Potensi Kepemimpinan," no. May (2021): 1–11, <https://www.researchgate.net/publication/370927712>.

On a realistic level <sup>23</sup>, this scene displayed Alina's expression of shock and submission. On a representative level, her dialogue and gestures conveyed respect and subtle emotionality. On an ideological level, the film demonstrated that female leadership was not positioned as a threat, but rather legitimate, given its legitimacy within the family and the Islamic boarding school community.

This finding aligned with the research by Eagly & Carli, which stated that woman's leadership legitimacy is often achieved through their ability to build emotional closeness and social networks<sup>24</sup>. Alina gained legitimacy not only because of her status as the daughter-in-law of a *Kiai* but also because of her ability to demonstrate emotional loyalty, which was accepted by the Islamic boarding school community. This also aligns with research by Fatmawati on female madrasah leaders in Central Java, which showed that empathy and interpersonal communication are key assets in maintaining leadership authority<sup>25</sup>.

Alina's emotional leadership was not presented as a weakness, but rather as a strength that fosters legitimacy. Eagly & Carli emphasized that woman's leadership success was often determined by their ability to build emotional connections with those around them. Thus, the film portrayed the emotional side as social capital for woman's leadership, not a barrier<sup>26</sup>.

Thus, Alina's emotional leadership was not presented as a weakness, but rather as a strength. The film *Hati Suhita* presented a leadership model that differed from the patriarchal narrative, namely, emotional leadership that could build legitimacy and trust. This analysis confirmed that the emotional dimension was one of the ways woman negotiated their leadership roles in religious spaces.

### 3. Social Leadership

Social leadership is the ability of a leader to build connections with the community, foster a sense of togetherness, and direct individuals towards collective goals and influence someone in doing something<sup>27</sup>. This leadership does not only emphasize the ability to organize, but also the role of the leader as a driver of solidarity, a strengthener of shared values, and a guardian of harmony in social life.

Alina's social leadership was evident in the documentary, shown at 2:06:45. *Ustadz Khoir Ahmad* stated that Alina brought renewal to the Islamic boarding school. Two female students also emphasized that Alina quickly intervened when students faced problems and always involved them in discussing the school's programs. The documentary also showed Alina supervising students learning to use computers. Furthermore, several female teachers stated that Alina's presence motivated them to express their opinions, even though they were usually reluctant to speak in front of their

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<sup>23</sup> Stefanus Poto Elu, "Review Semiotika John Fiske" 1 (2008).

<sup>24</sup> The Times Higher, *Economy, Society, and Culture The Information Age The Rise of the Network Society Table of Contents for Volumes II and III of Manuel Castells' The 5 Globalization, Identification, and the State: A Powerless State or a 6 Informational Politics and the Crisis of Democracy*, vol. I, n.d.

<sup>25</sup> Robert J Holton, *MAX WEBER ON ECONOMY*, n.d.

<sup>26</sup> Joseph A. DeVito, *The Interpersonal Communication Book*, 2016.

<sup>27</sup> Sean P Collins et al., *Organisasi Sosial Dan Kepemimpinan*, 2021.

husbands. Finally, Rengganis a former *Gus Biru* said that Alina was a leader who instilled the value of simplicity in the students, which would be an important asset for their future.

On a realistic level, this documentary depicted the social interactions between Alina, the students, and the female teachers. On a representative level, the use of direct testimonies demonstrated social recognition of Alina's leadership. On an ideological level, the film emphasized resistance to the patriarchal system of Islamic boarding schools by presenting female leadership as natural and legitimate.

This finding was consistent with Fakhri's research, which asserted that patriarchy places woman in a subordinate position, but also opened up space for resistance through social legitimacy<sup>28</sup>. Alina's presence in this film represented this resistance, where woman's leadership was recognized through collective acceptance. Furthermore, Saba Mahmood's research in *Politics of Piety* shows that woman's authority in religious spaces is often constructed not through formal structures, but through social recognition from the community<sup>29</sup>. The film *Hati Suhita* displayed a similar pattern: Alina's leadership legitimacy was born from the collective recognition of the *Ustadz & Ustadzah* (teachers), as well as *Santri* (students).

This demonstrated that the representation of female leadership in films did not stand alone but had real relevance to the practice of female leadership in society. This research also found that support from the community and social institutions was crucial in the process of women's empowerment. Institutions such as Islamic boarding schools and civil society organizations (CSOs) could act as agents of change by providing education and training for women<sup>30</sup>. Through empowerment programs, women could be trained to develop the skills necessary for active participation in various aspects of life.

Thus, Alina's social leadership was positioned not only as a formal position but also as a transformational force that changed the way the Islamic boarding school community viewed women. Alina was portrayed as a leader capable of building solidarity, opening up spaces for participation, and promoting equality within the Islamic boarding school structure.

## CONCLUSION

This research concluded that the film *Hati Suhita* represented the woman's leadership as an integration of intellectual intelligence, emotional depth, and social strength rooted in Islamic values. The character Alina Suhita was portrayed not merely as a devout woman but as a leader who gained legitimacy through her intellectual capacity, empathy, and ability to build social relationships within the Islamic boarding school context. These three dimensions of leadership did not stand separately; instead, they interconnected to construct an ideal and dignified image of a female leader. The findings extended the understanding of representation theory (Stuart Hall) and role congruity theory (Alice Eagly) by demonstrating how social constructions of the woman's leadership could exist harmoniously within an Islamic cultural framework. The

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<sup>28</sup> Holton, MAX WEBER ON ECONOMY.

<sup>29</sup> Ferdinand Tönnies, *Community and Society (Gemeinschaft Und Gesellschaft)*, 1999.

<sup>30</sup> Retisfa Khairanis and Muhammad Aldi, "Representasi Gender Dalam Al-Qur'an: Tinjauan Kritis Terhadap Narasi Perempuan," *Jurnal Pengembangan Dan Pengabdian Masyarakat Multikultural* 3, no. 1 (2025): 27–34, <https://doi.org/10.57152/batik.v3i1.2000>.

representation of female leadership in this film showed that leadership did not need to be interpreted through a masculine lens but could be understood through maternal values, empathy, and spiritual intelligence—characteristics that defined the woman’s leadership in Islamic contexts. From a semiotic perspective, the film’s symbols and narratives signified a shift from formal authority to moral and cultural authority. Theoretically, this research contributes to the research of Islamic film by enriching gender perspectives in analyzing leadership representation. Practically, the results may serve as a reflection for Islamic educational institutions, particularly Islamic boarding schools, to recognize woman as capable, rational, and spiritual leaders. The novelty of this research lies in how the film *Hati Suhita* presents female leadership not as resistance to patriarchy but as a negotiation of space through harmony between domestic and public roles. This perspective differs from previous research that tend to emphasize the dichotomy between male and female leadership. This research has limitations as it focuses on a single film and employs a qualitative interpretive approach. Therefore, future research is encouraged to examine a wider range of Islamic-themed films—using broader methods such as audience reception analysis or cross-cultural comparison—to deepen the understanding of the woman’s leadership representation in popular media.

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