Representation of Feminism in Bene Gesserit Members in Dune Film : Part Two (Semiotic Analysis of John Fiske)

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Abstract. *Film is one form of mass communication media in the form of moving images that always influences and shapes society through the messages behind it. The messages and values contained in films not only provide entertainment but also education, giving people an understanding of the storyline, meaning, and messages within. One such film is* Dune: Part Two, *the third fictional adaptation of the novel by Frank Herbert (1965), which tells the story of human life in the future. In this film, female characters are depicted as active subjects of the narrative, conveying messages of feminism. The topic of feminism attracts the attention of researchers as it strives for justice and liberation from the oppression of women. The purpose of this research is to understand the semiotic code meaning regarding the representation of feminism in* Dune: Part Two. *To achieve the research objectives, the researcher employs a qualitative approach using John Fiske's semiotic analysis, based on three categories of feminism: reality, representation, and ideology. The results of the study show feminist values in the reality category through codes of appearance, makeup, costumes, speech, body movements, and expressions. In the representation category, feminist values are shown through camera codes, characters, and conflicts. Meanwhile, in the ideology category, feminist values are represented through specific dialogues and attitudes that reflect feminist behavior.*

Keywords: Semiotics, John Fiske, Representation, Feminism

I. INTRODUCTION

In today's technological era, digital and electronic advancements are essential to support smooth mass communication. This development has resulted in various types of audiovisual, audio, and visual communication media that are very helpful for human activities. As one of the most important types of communication media, movies can not only provide entertainment, but can also provide education by giving people an understanding of the storyline, meaning, and message contained in it.

Movies have the ability to convey cultural and social values to their audiences, according to research conducted by John Corner, a media expert from the University of Leeds (Corner, 2002). This shows that movies are not only a tool to entertain, but can also provide lessons and inspiration to the audience in various aspects of life.

Film is a moving image. The movement is known as intermittent movement, which occurs only due to the limitations of the brain and eye capabilities. Humans can take many pictures in a fraction of a second. Due to its attractive format, Film has become a highly influential medium, surpassing other media because the audio and visuals work well together to keep the audience from getting bored and making it easier to remember. According to Wibowo (in Rizal, 2014) film is a medium to communicate various messages to the wider community. In addition, filmmakers can utilize films as a means of artistic expression.

In detail, movies are divided into several categories based on their type. First, Fiction Films (Stories). Fictional or story movies are usually used to talk about things that are created or don't have

to correspond to reality. Fiction films often use fictional narratives that are different from real-life events and have a well-planned scene theme (Pratista, 2008). Second, Non-Fiction Films (Non-stories) in this non-story film category are films that are set in the background by a phenomenon or reality. There are two categories in this non-story film, namely (a) documentary films and (b) factual films. A documentary is a film that contains the subjectivity of the producer as an opinion on a phenomenon or event that occurs, in addition to containing subjectivity, a documentary film contains a fact and reality, so that the perception of a reality will depend greatly on the attitude and opinion of the producer of the documentary film (Rikarno, 2015). While factual films are films that show a fact or reality. Factual movies are also known as "News-Reel" or news that emphasizes the actual news delivery side of an event.

Unlike other mass media, film is an important social institution. The content of a film is not only able to reflect, but also create reality (Jowett, 1981, p.67). One of the phenomena reflected is the feminist movement. Feminism is a movement in which women advocate for equal rights and treatment with men. As an ideology, feminism seeks to ensure that women are treated with respect, have equal rights, and responsibilities, without discrimination (Mustaqim, 2008, p. 85). Negative stereotypes attached to women, such as the view that they are only capable of acting as housewives or sexual objects, are the main reasons why women are often considered 'second-class humans', who have no control over their own lives and are dependent on men. In addition, the stereotype about women encourages the film industry to produce films that adopt feminism as an understanding and ideology. The birth of films that adopt the ideology of feminism is driven by the understanding that films often construct women's reality in a biased way, which can ultimately reinforce patriarchal ideologies (Zoonen, 1992, p.81)."

Nowadays, rapid technological advancements have changed the way people use media. Streaming apps like Netflix have transformed conventional media like television from a leading role as a major source of entertainment. The app offers users easy access to a wide range of movies and videos on-demand and offers a more personalized and flexible viewing experience. For example, its diverse content strategy has made Netflix famous all over the world.

"Netflix has recorded a significant increase in the number of subscribers since the start of the streaming service in 2007" (Netflix, 2023). This shows that they have successfully adjusted by changing customer preferences and influencing the entertainment media market globally. Streaming apps not only offer more contemporary options and fit today's digital lifestyle, but they also add variety and cover content for viewers around the world.

There are so many movies and series presented by this platform every year. One example of a popular movie that received good ratings on the Netflix platform is "Dune: Part Two", a science fiction film directed by Denis Villeneuve. The film was released on March 1, 2024. The movie "Dune: Part Two" received an excellent response from audiences and critics alike, according to information from IMDb and Rotten Tomatoes.

According to IMDb reviews, the film received an average rating of 8.6 out of 10, with most viewers giving it a high rating, 35.1% giving it a rating of 10, 28.9% giving it a rating of 9, and 20.4%

giving it a rating of 8. Only a small number of viewers gave a low rating, with 1.3% giving a rating of 1 and 0.6% giving a rating of 2. This shows that most of the audience really liked this movie.

Figure 1. Distribution of User Ratings by Rating in Some Countries

Meanwhile, from the Review from Rotten Tomatoes: This movie also got an excellent score on Rotten Tomatoes. "Dune: Part Two" received a score of 92 percent from 434 inspection reviews, with 398 new reviews and only 36 bad reviews. Very positive reviews are shown with an average rating of 8.30 out of 10. Additionally, the film received an excellent score from audiences, with an average of 4.6 stars out of 5 stars from over 10,000 viewers, indicating that the film was well-liked by the public. Overall, "Dune: Part Two" captivated audiences and critics alike with its in-depth story, stunning visuals, and outstanding acting. This is one of the highly recommended films of the year.
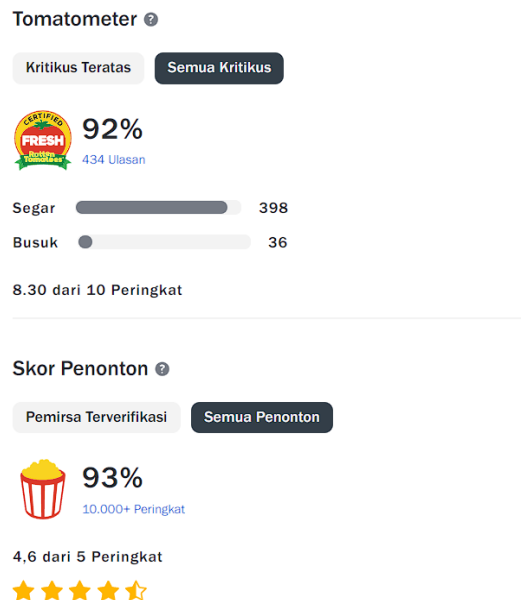

Figure 2. Tomatometer Score and Audience Score of a Movie

Overall the film contains all the elements of epo, from the oppressive kingdom, the greed for wealth and power, the noble family persecuted by the immoral enemy, to the secret prophecy about the arrival of the savior. In the midst of it all is Paul Atreides, played by Timothée Chalamet, who has a central role in the storyline as the son of Duke Leto Atredeis. His family is tasked by the Emperor with guarding Arrakis, a planet rich in "*Spice*" or spices, which is the most precious resource in the universe. Unlike House Harkonnen, which used to be immoral and failed to cultivate spices in Arrakis, House Atreides is very fair. Unbeknownst to Paul, who was battling the burden of the royal inheritance he would inherit from his father, there was a very large and very ancient plan and force at play, which in the end Paul himself was at one with that power. The Bene Gesserit, an ancient sisterhood of women who acted as shadow governments, exerted the power of very subtle maneuvers to engineer political results, and Paul was just one of the projects for the Bene Gesserit. and as the researcher saw in *the Dune* movie. Bene Gesserit is made up of only women, and to become a Bene Gesserit, they have to undergo a super-rigorous training routine to develop their physical and mental abilities to a point that no one else can match. Their ultimate goal is to give birth to Kwisatz Haderach, a superpowered savior with unparalleled parallel mental abilities. They seem to be trying to make a Dune version of Prof. Charles Xavier (X-Men). The Bene Gesserit had the ability to choose the sex of the baby they would give birth to, but for centuries they only chose to give birth to a baby girl to be their successor until the last generation of women who were supposed to be born to Lady Jessica, but because Lady Jessica defected and chose to give birth to a baby boy of Kwisatz Haderach's candidate Paul Atredeis, which is why the Bene Gesserit competed for different candidates like Fayd Rautha and Paul Atredeis in Dune part 2. The manipulation of political sabotage and of course abilities such as votes allowed them to control the people and carry out their goal, which was to give birth to the kwisatz Haderach their savior.

Taken from the Latin word femina, feminism translates into United Kingdom to "femine", which means to have female characteristics. If defined in general, feminism is a women's movement that fights for equal rights with men. Various social movements emerged as a result of the image of oppression experienced by women. These movements aim to fight for justice and liberate women from oppression. It aims to reverse a male-dominated social order, feminist theory relies on an understanding of the reasons why women are oppressed. According to Stevi Jackson and Jackie Jones (2009), the feminist movement experienced great development in the late 60s and early 1970s. It is also known as the "second wave of the rise of feminism".

Taken from the Latin word "femina," feminism translates into United Kingdom to "feminine," which means to have female characteristics. In general, feminism is an organization founded for women and fights for equal rights with men. The oppression of women triggers various social movements. Women's liberation from security and justice is the goal of these movements. Actually, the women's movement has existed since the 18th century, especially in Europe, but it only reached its peak in the 60s of the 20th century. In the late 60s and early 1970s, the feminist movement grew rapidly. Second-wave feminism concentrates on issues such as reproductive rights, gender roles, and equality in the workplace (Gosse, 2005). One term for this is "the second wave of the rise of

feminism" (Gosse, 2005; Bhopal, 2018). According to Stevi Jackson and Jackie Jones (2009), the feminist movement experienced great development in the late 60s and early 1970s. It is also known as the "second wave of the rise of feminism".

The struggle for gender equality in Indonesia continues; The community continues to debate the role that women should have. Some women support gender equality, but there is a big problem. Data collected by the Ministry of Women's Empowerment and Child Protection (Kemen PPPA) shows that there are still significant gender gaps in various areas in Indonesia, including employment opportunities and access to education. Most women feel hindered by patriarchal norms and their religious interpretations when it comes to gender equality in social life. Gender equality is a good thing for all, not just for individuals. A survey conducted by the Indonesia Survey Institute (LSI) found that 70% of people surveyed believe that maintaining gender equality in Indonesia is very important (LSI, 2023). But there are still those that contain, such as the opinion that gender equality is contrary to religious beliefs that respect women.

Data studies on the impact of violence on women in Indonesia show that gender injustice often leads to violence (Ministry of PPPA, 2023). The study shows that to create a fairer and safer society for all, people must work together to address gender injustice.

Although Dune has been the subject of much research, Dune in particular the Bene Gesserit requires focused observation through a semiotic lens. Broader themes and components of stories have been the focus of previous research. Previous studies, for example, were conducted by Alfarisi et al. (2022) who examined the reasons for Paul Atreides' internal conflicts in the novel Dune. The results of the study explain that Paul's internal conflicts stem from conflicting perceptions and needs. These internal conflicts stem from the way Paul thinks and makes decisions, which is a consequence of external conflicts that make him dependent on himself to resolve them. Second, research conducted by Evans (2016) shows that reading Dune's novels cyborgian shows a technological fear of misogyny. The results show that the female characters in Frank Herbert Dune's book challenge existing gender stereotypes. Third, the research of Knezková & Pospíšil (2007) looks at the perspective of feminist criticism, looking at the role of women in Dune's previous film adaptations. The results show that women's roles reject the roles assigned to them, show their strength and break stereotypes. Taking into account the differences in some of the studies, it is clear that the current research does not have enough variety and is still lacking to study the feminist aspects of the Bene Gesserit members.

In contrast to previous studies, this study specifically explores the representation of feminism in the Bene Gesserit members in the film Dune: Part Two. This specific focus of study has not been explored much in previous studies. In addition, the use of John Fiske*'s television codes* theory as the main analytical framework also distinguishes this study. Although several previous studies have used a semiotic approach, no one has specifically applied John Fiske's theory to analyze the representation of feminism in Dune's films.

Thus, this study makes a significant contribution to the study of feminism in film by analyzing how the film Dune: Part Two constructs feminism in the context of power, decision-making, and leadership. An in-depth analysis of Bene Gesserit as an influential group of women also enriches our

understanding of the complex representation of women in this film, thus providing a new perspective that has not been touched much in previous studies.

In this study, the researcher uses the Semiotics method, which is a field of study that studies all types of communication that occur through signs and is based on a system of signs, which is often called code. (Segers, 2000, p. 4). The method used in this study is John Fiske's television codes theory (2000). Basically, a film can use linguistic and visual symbols to encode the message it wants to communicate. (Sobur, 2003, p.128-131).

John Fiske (2000) identifies three different levels of television codes, namely ideology, reality, and representation. In this study, the researcher is interested in analyzing how the film "Dune" portrays feminism through these three levels of television codes.

Film is a story medium to convey various messages to the audience. In addition, film is also a way for artists and film people to convey their ideas and ideas through a series of visuals and audio. Film has a significant and profound influence that may have a major impact on social communication (Wibowo, 2006, p.196).

In this study, the concept of representation is very important. Representation is a concept in the human mind that is related to the meaning or message of an object communicated through language. Representation can be interpreted as an action that presents something through symbols or signs. According to Eriyanto (2012, p.113), representation is how reality or objects are displayed.

The study also uses the theory of feminism, which is defined as a movement that fights for equal social and political rights between men and women. Feminism is also interpreted as a belief in the need for social change to increase women's empowerment. One of the factors that affect gender inequality is that women themselves participate in preserving patriarchy, which is an understanding that prioritizes men in all things.

To analyze how the film "Dune" portrays feminism, this study uses a semiotics approach. Semiotics, according to Kurniawan (2001) and Barthes (1998), is a discipline and analytical approach that investigates the signs and meanings produced. Barthes (1998) called semiotics semiology, which studies how humanity interprets things. Interpreting is different from communicating, because it not only conveys information but also creates an organized signal system (Sobur, 2004).

In the context of television media, John Fiske (2000) identifies three different levels of television protocols, namely ideology, reality, and representation. This theory explains that the signs that appear in the media not only reflect reality, but are also processed by the viewer through their own references and perceptions. Researchers are interested in analyzing how the film "Dune" portrays feminism through these three levels of protocol.

II. METHODS

A. Research Conceptualization

In this study, the researcher used a qualitative research method. According to Denzin and Lincoln (Satori and Komariah, 2011:23). Qualitative research uses natural settings to interpret events. This is done using a variety of current techniques. In this case, the researcher used John Fiske's

semiotic analysis to investigate the feminism depicted in the Dune film. Semiotics is an academic field that explores various ways of communication that take place through signs and is based on a system of signs (codes) (Segers, 2000, p. 4). The method used in this study is using John Fiske's *television code theory*. The categorization of television codes is divided by John Fiske into three levels, namely the level of reality, representation, and ideology.

Problem Formulation: This study aims to answer some of the main questions related to the representation of feminism in the Bene Gesserit members in the film *Dune: Part Two*, namely:

1. How is the concept of feminism displayed through the power possessed by the members of Bene Gesserit?
2. How do the decision-making made by Bene Gesserit members reflect the principles of feminism?
3. How is feminism reflected in the leadership shown by Bene Gesserit members?

The formulation of this problem will be the basis for analyzing the character and role of Bene Gesserit members in the context of feminism using John Fiske's semiotic approach.

B. Research Object

The film "*Dune: Part Two"* is used as the object of this study and the subject in this study is the repression of feminism. The unit of analysis in this study is the syntagma and paradigm in the *scene* that contains the representation of feminism in the film "*Dune: Part two*". The paradigm consists of a series of signals from which one unit is selected through a selection process. On the other hand, a syntagma is a collection of components that come from a paradigm. This syntagma and investigative paradigm is the visual and auditory elements of the film "*Dune: Part Two*" which represents feminism. The social code in the film "Dune: part Two" is the source of the syntagma and paradigm of this research. The social codes are contained in John Fiske*'s television codes*. According to M. Djunaidi Ghony and Fauzan Almanshur (2012:373), the basis of this research is the film "Dune: Part Two" and how this film represents feminism.

C. Data Analysis

The data analysis technique used by the researcher is to select scenes from the movie "*Dune: Part Two*" through John Fiske's *television codes* analysis unit which contains representations of feminism in three levels, namely *reality*, *representation*, and *ideology.* Then the researcher collected text in the form of symbols and signs in the movie "Dune: Part Two". The next stage is to interpret the content of the text carefully and look at the implications and meanings of each sign separately and collectively. During this phase, researchers analyze the implicit meanings of texts, and interpret them based on their understanding of cultural knowledge and codes (Stokes, 2003). Then the last stage is to make a generalization of concepts and conclusions.

D. Data Findings

In the film "*Dune: part Two*", the researcher analyzes the data and categorizes feminism in this film into three categories where the categories are made based on feminist theories, namely feminism in power, feminism in decision-making, and feminism in leadership.

III. FINDINGS AND DISCUSSION

1. Feminism in power

Feminism in power refers to women's struggle to gain access to and control over resources and positions that allow them to influence decisions that impact their lives. According to an article by Hawkesworth (2019), feminism in power often focuses on efforts to address gender inequalities in power and political structures. This includes women's participation in decision-making processes and political and economic leadership. Feminism in power depicted in film *Dune : Part Two* which is in the following scene

Figure 3. *Lady Fenring* hypnotized with her powers.

Figure 4. Feyd Rautha who is under hypnotic condition by Lady Fenring

In this scene, a member of Bene Gesserit, Lady Margo Fenring, is shown who is accidentally meeting a higher-up from Harkonen, Feyd Raautha and because of the very right moment, then used by Lady Fenring to use The Voice.

2. Reality Level:

a. Setting

The luxurious guest room is reflected in the choice of the dominant color of black and there is a silver stripe ornament that appears to be made of metal and white lighting to highlight the elegant aura of the guest room in Harkonen palace.

1) Wall Color

1. Dark Color Philosophy: Dark colors such as black, gray are used for the walls of this room. The choice of dark colors will create an oppressive and intimidating atmosphere, reflecting the cruelty and dominance of House Harkonnen. These colors also give off a sense of depth and mystery, perfect for a scene where hypnosis and mental control occur.
2. Silver Color Touch: To add an impression of luxury and high status, silver color accents may be used. These colors can come in the form of stripes on walls, prints, or small panels. Silver not only represents wealth, but also adds a cold and heartless feel, which corresponds to the cunning nature of Feyd-Raautha's character and Harkonnen's political ambitions.
3. Luxury Materials: The use of materials such as metal, black marble, and glass can reinforce the impression of power and elegance as well as elegance.

2) Ornaments

Geometric and Symbolic Motifs: These indoor ornaments contain geometric motifs, such as vertical long panels, which are often used in futuristic artwork and brutalist architecture. These motifs reflect strict order, control, and even cruelty, which are characteristic of House Harkonnen.

3) Lighting

Dim and Focus Lighting: The lighting used in this scene is dim, with points of light focused on Lady Fenring and Feyd Rautha. The main source of light comes from the hidden lights in the corners of the room, creating dramatic shadows and a gloomy atmosphere. The light focused on the faces of Lady Fenring and Feyd-Rautha will highlight their expressions, adding emotional and psychological intensity to the scene, relevant to moments of hypnosis and manipulation.

The setting of the room when Lady Fenring hypnotizes Feyd-Rautha is intended to combine intimacy and emotional tension. The atmosphere that favors hypnosis and political intrigue is supported by dark colors, geometric ornaments, and dim lighting. This design philosophy depicts the main themes of power, control, and manipulation in "Dune", all of which affect the character dynamics and the overall plot.

b.Appearance

Figure 5. Lady Margot Fenring's appearance

Clothes: Lady Margot is seen wearing a dark blue dress with separate sleeves made of France Taffeta material which of course has a very expensive price. So that it gives an elegant and mysterious impression. This dress has a fairly low V-neckline, giving it an open impression that depicts a combination of femininity and strength. Overall, according to the fashion designer in the film Dune Part Two, *Jacqueline West* said that she was inspired by Balenciaga in the 1940s. (gq.com/2024)

There is a black headgear, similar to a robe, which gives it a sense of wisdom and classic elegance. This headgear also adds an element of mystery and shows a connection to the Bene Gesserit, which is often associated with the headgear to add a spiritual and mystical aura.

c. Cosmetology

The makeup on Lady Mrgot Fenring looks minimalist which is more focused on highlighting the eye area. This is in accordance with the character of a Bene Gesserit who often uses the power of their eyes to exert mental control and hypnosis.

The clean look and minimal decoration on her face signifies seriousness and focus on the goal of her mission, which is manipulative, without being distracted by the aesthetic of excessive makeup

Lady Fenring's relaxed and revealing attire, in contrast to Feyd Rautha's suit, may reflect a rejection of conventional gender standards that often limit women to certain roles. This is in line with feminist criticism of social constructions about women's behavior and clothing (Ahmed, 2021).

d. Expression

With sharp and focused eyes, Lady Margot was seen staring directly at Feyd-Rautha. In addition to attracting attention, his gaze exuded a calm and threatening power. His relatively calm and almost emotionless facial expression added to the impression that he was a proficient and graceful manipulator.

Lady Margot's lips close slightly without a smile, demonstrating strong self-control and the ability to remain calm and objective even in situations that are full of emotions or tension Although their expressions in this scene are different, the expressions of Lady Margot Fenring and Feyd-Rautha

Harkonnen reflect the philosophy of each character. Lady Margot, with her calm expression and beyond her sharpness, despite appearing weak, Lady Fenring is actually in control of Feyd-Rautha's consciousness. Meanwhile, Feyd-Rautha, with an expression that shows a strenuous effort to maintain self-awareness, reflects ambition, internal tension. The themes of intrigue, manipulation, and power struggle are reinforced by these two expressions.

Their faces can be seen as a picture of the complex and hidden power that exists in the relationship between men and women (Gill, 2020).

3. Representation Level

This scene was taken at 01:24:29 to 01:25:08.

1) Camera Technique

Close-Up and Focus on the Eyes: This scene may use strong close-ups on Lady Fenring's face and eyes to show her hypnotic effect on Feyd-Rautha. Denis Villeneuve often uses a subjective point of view, giving us a direct understanding of the tension and influence of Lady Fenring from Feyd's perspective. The camera can also move slowly from close range to closer focus, enhancing feelings of manipulation and intimacy.

Slow Motion or Subtle Zoom: The slow motion technique or subtle zoom can slow down the perception of time and show Feyd-Raautha's trance state as she begins to be influenced by Lady Fenring. Slow camera movements can also indicate the increased control of Lady Fenring.

Depth of Field: Villeneuve is also known for using *shallow depth of field* to isolate characters from their backgrounds, creating a sense of Feyd's disconnection from reality as he falls under hypnotic control.

a. Lighting

Soft Lighting and Focus on Highlights: In this scene, soft and dim lighting can be used to accentuate Lady Fenring and Feyd's faces, with the light focusing on Lady Fenring's eyes, which are the main subject of this hypnosis. The light may come from an unusual angle or side, creating a subtle and mysterious atmosphere. Lighting can also be used to create a specific mood or emotion. (Corrigan & White, 2019).

b. Music

The absence of background music increases the focus on dialogue and character expression, so that the audience feels more tension and intensity of the scene. This can also be seen as a way to avoid manipulating the audience's emotions and let them make their own interpretations of the scene.

4. Ideological Level

Dress & Makeup: Lady Margot Fenring's appearance in this scene is designed to portray the power, control, and influence of women in the patriarchal world. This is evident in her clothes, her makeup, and her expressions. Lady Fenring illustrates the principles of feminism in every aspect she

shows. These include emotional strength, intellectual strength, and independence. She shows that women can control situations by using subtle and invisible forces, challenges conventional gender roles, and shows that true power depends not only on physical strength, but also on the ability to understand, direct, and influence the minds and souls of others. This is in line with feminist criticism that states that women are considered objective and must meet unattainable beauty standards (Douglas, 2019).

Dialogue & Action: Fenring manipulates Feyd-Rautha by using "The Voice", a symbol of Bene Gesserit's power. This shows that women are able to possess and use power to achieve their goals, even against men who have greater power. This is contrary to the conventional belief that women are immobile creatures and are subject to the power of men.

Overall Message: The overall message of this scene shows a woman using her powers and intelligence to control the situation and fight against exploitation. It challenges patriarchy. It can be considered a symbol of women's power and their ability to fight gender injustice.

Figure 6. Lady Jessica Returns to use her magical powers

5. Reality Level

a. Setting

Fremen chose the cave to be the place of the ritual. The cave is part of the Fremen community hidden in the Southern Arrakis desert and is a harsh environment, but also a refuge for Fremen from outside threats such as worm sand and sandstorms. It is where Fremen's culture and religious ceremonies take place.

b. Fremen Cave

The cave walls made of rough and uneven rock suggest that the place was completely formed naturally, illustrating the strong connection between the Fremen and the wild on the planet Arrakis. The cave is filled with a mysterious, dark, yet sacred atmosphere, reflecting the rituals that will be performed. In this context, the power of nature and spirituality can also be seen, which is often associated with women in various cultures (Neumann, 2017).

c. Lighting

The lighting in this scene is brighter and clearer than most scenes where the caves are depicted as dark and mysterious places. Natural light, which is sunlight that penetrates the mouth of the cave displays every detail inside the cave room, as well as the faces of the characters. This still maintains the sacred impression of the ritual performed, although it produces a brighter atmosphere.

This light gives it a bright and transparent feel, suggesting that this ritual is nothing hidden or secret; rather, it is an open and clear process of transformation. With this lighting, the audience can concentrate on the facial expressions of the characters and the deep meaning of their actions.

Every detail of the ritual is emphasized with clear lighting. This allows the audience to better understand the symbolic and spiritual meaning of Paul and Lady Jessica's actions. The bright lighting inside the cave gives a sense of clarity and openness as if this ritual is something certain and predestined, the light inside the cave gives a sense of clarity and openness.

d. Appearance

Clothes Lady Jessica wears the oversized clothes of the Holy Buddha in this scene, which shows her status as a spiritual figure and leader. Clothes with neutral colors such as white and beige, which emphasizes sacredness and purity.

This oversized dress is not just ceremonial clothing; it also shows Lady Jessica's standing and authority in the Fremen community. As a Sacred Buda, Jessica is considered a revered figure and has great spiritual power, and this outfit is considered a female leader in Fremenic rituals and beliefs.

The Fremen jewelry worn by Lady Jessica (Rebecca Ferguson) and the other Reverend Mother is reconstructed from jewelry that West obtained from buyers and her friends from various places ranging from Istanbul, North Africa, Russia, and Japan. (GQ.com/2024)

e. Cosmetology

In Dune Part Two, Lady Jessica has a tattoo on her face, adding a symbolic dimension to her character. This tattoo has a profound meaning, especially with regards to its identity and spirituality as well as its position in Fremen society.

Lady Jessica has tattoos near her eyes, forehead, and cheeks. The shape can be geometric or resemble spiritual symbols. They can also incorporate elements of Fremen or Bene Gesserit culture.These tattoos are made with striking dark ink on Jessica's light skin, creating a strong yet simple contrast that highlights her role as a revered spiritual figure.

f. Expression

Lady Jessica's facial expressions show confidence, calmness, and self-control during this scene. When he guides Paul through this ritual, he looks stern, but also affectionate.

This expression reinforces the theme of feminism centered on women's internal strength, showing that women in leadership positions can remain strong and have a great impact even if they remain calm and contemplative.

Appearance: Lady Jessica's clothing and tattoos show her adaptation to Fremen culture and her spiritual role as a leader. Not only does this reflect women's ability to adapt and lead in different environments, but it also challenges the idea that women should always express themselves or a certain identity.

Expression: The tension on Fremen's face indicates the strength and authority of Lady Jessica, who is able to command respect and obedience even without resorting to physical violence. This suggests that women's leadership can be based on respect and trust, not just on physical strength or social position.

6. Representation Level:

This scene was taken in the second 01:41:55 to 01:42:08.

1) Camera Techniques

a) Close-up Purpose: To show Lady Jessica's emotional tension and spiritual responsibility as the Holy Mother through her facial expressions. Meaning: Shows the incredible emotional level Jessica experiences while watching Paul perform an important ceremony, revealing a strong essence with her child.

b) Medium Shot and Wide Shot: Objective: Explain how the characters and the environment of the Fremen cave desert relate to each other. Meaning: Framing Jessica between the cave walls shows her role as the main figure who organizes this religious event in the Fremen community

c) Shot from a low angle: Objective: Provides an overview of Lady Jessica's spiritual strength and leadership.

d) Meaning: The camera depicts him as a strong and powerful character, showing the power of his influence in the scene.

e) Lighting: Lighting: bright lighting can be considered a symbol of strength and truth from Lady Jessica's words, showing that her leadership is based on clear and solid principles. Lighting can also be used to create a certain atmosphere or emotion, such as admiration and respect for Lady Jessica.

f) Music: The absence of background music focuses on the impact of "The Voice" and Fremen's reactions, allowing the audience to experience Lady Jessica's power and influence more deeply. It can also be seen as a way to avoid manipulating the audience's emotions and let them form their own interpretation of the scene.

7. Ideological Level:

a) Clothing, Makeup & Tattoos on the Face: Lady Jessica's clothes and tattoos show that, despite her physical appearance, she is respected and accepted by Fremen. It challenges the idea that women must meet certain beauty standards to become leaders. The tattoo on her face also challenges conventional beauty standards and shows that women's strength and beauty don't just depend on their outward appearance. This is in line with feminist criticism of the "beauty myth" that is considered harmful to women (Douglas, 2019). Her minimalist makeup further suppresses her inner strength and authority, not her physical appearance.

b) Dialogue & Action: Lady Jessica demonstrates her power and influence as a female leader by using "The Voice" to gain Fremen's obedience. This is contrary to the conventional belief that women are immobile creatures and are subject to the power of men.

c) Overall Message: This scene features a strong and respected woman who has the inner strength and authority to influence and lead others. It also shows that women can not only be appreciated for their appearance, but also for their contributions and abilities.

8. Feminism in Decision Making

Feminism in decision-making underscores the importance of women's involvement at all levels of the decision-making process, both in the public and private sectors. Based on research by Van Zoonen (2020), women's involvement in decision-making not only ensures that women's perspectives are represented, but can also improve the quality and inclusivity of decisions taken. This study shows that the presence of women in decision-making positions can lead to policies that are fairer and more responsive to the needs of all groups of society. This categorization stems from the situation of married bourgeois women in the 18th century who had no freedom and were not allowed to make their own decisions. And then from there arose one of the feminists, namely with the aim of stating that all human beings, both men and women, have the right to equal rights. Feminism in decision-making is depicted in the movie *Dune: Part Two* which is contained in the following scene

Figure 7. *Gaius Helen Mohiam* speaking to *Baron Vladimir*

9. Reality Level

1) Setting

a) Dark color touches: Dark shades dominate this space, creating a gloomy and eerie atmosphere. The dark walls and black and gray floors give a chilly impression. This color palette reflects the crimes associated with Baron Vladimir Harkonnen as well as creating a contrast with the presence of Gaius Helen Mohiam, who wears a dark Bene Gesserit robe with gold accents that show strength and majesty.

b) Ornaments : This room is not filled with many ornaments, showing the pragmatic and unsentimental nature of Baron Harkonnen. The space doesn't have a lot of interesting décor or artistic details; Rather, it is more akin to a simple and pragmatic power room. However, some features enhance the impression of luxury and power, such as the Baron's large chair made of dark colored metal with rough carvings, which shows boundless wealth and power. The rough texture on the floor and walls makes it cooler and unfriendly.

2) Appearance

a. Clothes

Gaius Helen Mohiam's clothes usually consist of a long, layered robe with a closed and minimalist design, without excessive ornamentation. This piece creates an image of women who are unreachable and full of secrets.

Many visual interpretations of Gaius Helen Mohiam are depicted wearing all-black or dark clothes. In culture and symbolism, the color black is very important especially when it comes to religion and spirituality.

Gaius Helen Mohiam usually wears a veil or veil that covers her head, symbolizing spirituality and connection with higher powers. The simple but magnificent design of the headdress shows that Mohiam's power comes from the spiritual world, not the political world

3) Expression

Gaius Helen Mohiam's face looked calm and alert when she entered the room. Displaying full of calculations, his sharp eyes stared directly at the Baron. He has a flat face, but with a depth that reflects his inner strength; There was no smile or friendly expression visible on his face. Dissatisfaction or disapproval that is not expressed verbally is indicated by lips pointing slightly downwards. In addition, facial expressions can indicate complex and hidden power dynamics that occur in relationships between men and women (Gill, 2020).

Body Language: In this scene, Mohiam speaks very calmly and meticulously. He stood up straight, showing a strong and masterful posture, which was in contrast to Baron Harkonnen's large and lazy body. His hands are often placed in front of his body, demonstrating strong mental

strength and self-control. Although his movements are small, each of his movements appears intentional and meaningful, demonstrating the strict discipline of his Bene Gesserit background.

10. Representation Level

Camera Technique: A blend of close-up and long-shot is used to create a contrast between the intimacy of the conversation and the vastness of the throne space. This can be considered a representation of Gaius's widespread influence, even in a male-dominated environment. This camera technique can also be used to create a specific mood or emotion. In this case, the serious and thoughtful atmosphere required for strategic decision-making can be created with this technique (Barsam & Monahan, 2019).

11. Ideological Level

Clothing & Makeup: Gaius Helen Mohiam's clothing, colors, models, and headdresses reflect a philosophy of spiritual and mystical power and wisdom. While the design of the closed garment emphasizes the spiritual role over earthly power, black symbolizes power and secrets. The headdress adds an element of status and shows a disconnect from the real world, and portrays Mohiam as a deep, thoughtful, and controlling figure, although he chooses to work in the shadows. Together, these elements affirm the image of Mohiam as a powerful spiritual woman in patriarchal society.

Dialogue & Action: In their dialogue between Gaius and the Baron, Gaius sternly asks the Baron not to hurt Paul and Jessica. This shows that women can have significant authority and influence in decision-making, even in situations where male dominance is common. It challenges the stereotype that women are always subject to male authority and have no say in important decisions. In the scene, Gaius Helen Mohiam, the leader of the Bene gesserit, and Baron Vladimir Harkonen gather for Vladimir to pressure Paul Atredeis, who is supposed to be Kwisatz Haderach, and his mother, Jessica Atredeis. This shows that Baron Vladimir (male) was in mourning for Mohiam's decisions and orders.

This is in line with the statement made by Daly in Tong (2004, p. 85) which states that "Women will end the game in which men are masters and women are slaves, by rejecting the Other and cultivating our own needs, desires, and interests." In this case, the other contained is the view of men who collectively consider women as objects (Tong, 2004, p. 84). After looking at this image, the researcher concluded that there is a difference of opinion about the principles of feminism that uphold equality with the goals of modern politics that are considered to be closest to liberal feminism. in this case, the other in question is the view of men who collectively consider women as objects (it) (Tong, 2004, p.84). The value of feminism that upholds equality is like the goal of modern politics that we see as the closest to liberal feminism. Why is that? Because after the researcher analyzed the bullet, it was found that women function as leaders and men as subordinates.

Figure 8. Princess Irulan decides on the strategy of attacking Fremen

12. Reality Level

1) Setting

a. Wall color

Black, gray, and white shades dominate the dark, neutral, and monotonous color palette in this room. The white color worn by Princess Irulan stands out so that it becomes the main focal point in this scene because it contrasts with the black and gray around it, which creates a cold and formal atmosphere.

b. Ornament

With a very contemporary and practical design, this room seems to have not many ornaments. The geometric design of the ceiling room with horizontal beams gives it dimension and texture. The geometric shape and the checkered box that serves as a seat or table are the only elements of the décor that stand out. Simple items on the table are part of an ongoing discussion or meeting. By eliminating visual distractions, this design demonstrates efficiency so that the audience's attention remains focused on the characters and their dialogue.

c. Lighting

This indoor light source is very dim, and only comes from the lights on the walls of the room. This light shines on the bottom of the wall, creating an indirect soft lighting, which provides a calm yet intense atmosphere. This lighting also creates long and deep shadows, adding a mysterious and heavy impression to the atmosphere of this room.

2) Appearance

a. Princess Irulan Outfit

- Model and design, Princess Irulan appeared to be wearing simple but elegant clothes, which befit her status as a noble. The design is loose and devoid of many decorative details, which gives the impression of overly simplistic involvement. This clothing model may have been inspired by futuristic fashion, which reflects practicality as well as aristocratic style. The fabric used appears light and flowing, giving the character a sense of softness and purity and allowing for graceful movement.
- White Color Philosophy, Princess Irulan wore all-white clothes. The color white is often associated with purity, purity, and impartiality in color culture and symbolism. In the world of Dune, this color can also represent his status as a nobleman or a person who is above the conflict, who can maintain neutrality and calm in complicated political situations. The color white can also describe knowledge and awareness, which corresponds to the intelligent and meticulous personality of Irulan.

b. Hairstyle

Princess Irulan's hair is well arranged and neat. Her hair is neatly combed back in a simple yet elegant style. This hairstyle shows and also shows the nature of his intelligent and meticulous character. This simple styling enhances the impression of formality and purity that is evident from the overall look.

c. Hair Accessories

Princess Irulan also wears a headdress that resembles a woven or delicate net. This ornament increased his majesty and showed his status as a nobleman. This accessory, although simple, has subtle details made of shiny materials such as gold or silver, which makes it look more luxurious.

d. Makeup

Princess Irulan's makeup seems to be very minimalist, with a focus on natural appearance. The skin looks clean and bright, with a slight touch of powder or foundation to create a smooth and flawless look. The eye makeup is light, using only a little mascara or eyeliner to accentuate the eyes without making them look too dramatic. Her lips appear natural without flashy colors, reinforcing the image of simplicity and purity.

3) Expression

a. Face

Princess Irulan's face looked calm and controlled. Although deeper feelings may lie beneath the surface, his firm yet calm jaws indicate strong emotional discipline. His lips are slightly pursed, not smiling too much but also not grumbling, this indicates a neutral attitude or an unwillingness to show true emotions.

b. Eyebrow

Her eyebrows furrowed slightly, giving the impression that she was processing information or feeling a little distracted by what was being talked about. This adds depth to his emotional expression, suggesting that he is not only listening but also analyzing carefully.

So, in conclusion in this scene, Princess Irulan shows herself as a strong, wise, and controlling woman. Although his face looked calm, deeper emotions, such as anxiety or worry that he was hiding. This sense of calm suggests that he has become accustomed to a complicated political environment, where the expression of emotions can be a weakness. Overall, the expression shows a complex, strong, and intellectual character.

13. At the Representation Level

This scene was shot from 01:09:19 to 01:10:09 using the close-up technique, which is usually used for shooting scenes that contain a lot of conversations between two or more people. To show the viewer a deep expression, it is usually used to take pictures of objects from head to shoulder. In this part, the lighting does not seem so bright because only a little light from the lights on the wall and sunlight enters through the window of the room. There are no musical instruments in this scene that make the atmosphere calmer.

14. Ideological Level

Clothing & Makeup: Princess Irulan wears neat clothes to show her status as a princess and royal adviser. This shows that women are in power and can help in making strategic and political decisions. This challenges conventional perspectives that limit women to subordinate or domestic positions. Her sheer makeup shows that her skills are more important than her physical appearance. This scene challenges the idea that women can be intelligent and intelligent leaders and shows that they are only decorative or passive figures. In a subtle yet powerful way, Princess Irulan's clothing, makeup, colors, and visual design in this scene reflect feminist principles. Women's empowerment, internal strength, autonomy, and aimless commitment are emphasized in these elements. Using a functional, elegant, and minimalist design, Princess Irulan is portrayed as an intelligent, assertive, and powerful figure who can play an important role in politics and strategy without losing her identity or integrity. It shows how the film Dune: Part Two, which combines feminist ideology and visual aesthetics, provides a powerful and inspiring representation for the female characters in the story.

Dialogue & Action: In this scene, Princess Irulan gives strategy advice to the Emperor, showing that women can see the situation and make good decisions. An emperor who listened to and considered his advice showed that women could make big decisions, even in a male-dominated place. This is in line with research that has found that women's leadership is often associated with a more inclusive and collaborative style of cooperation, which can lead to better decisions (Eagly & Carli, 2007).

15. Feminism in leadership

Feminism in leadership emphasizes the importance of women in leadership roles and how their leadership approach can differ from men's. According to Eagly and Heilman (2016), women often face additional challenges in achieving leadership positions, such as gender stereotypes and structural barriers. However, women's leadership is also associated with a more democratic and collaborative style, which can make a positive contribution to organizations and society. Feminism in decision-making depicted in the film *Dune : Part Two* which is in the following scene
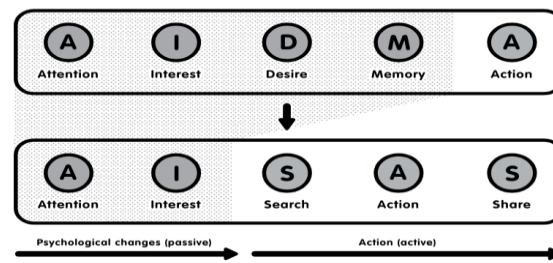

Figure 3.10 The AIDMA and AISAS models.

Figure 9. The inhabitants of Fremen submitted to Lady *Jessica's orders*

16. Reality Level

a. Setting

Fremen chose the cave to be the place of the ritual. The cave is part of the Fremen community hidden in the Southern Arrakis desert and is a harsh environment, but also a refuge for Fremen from outside threats such as worm sand and sandstorms. It is where Fremen's culture and religious ceremonies take place.

b. Fremen Cave

The cave walls made of rough and uneven rock suggest that the place was completely formed naturally, illustrating the strong connection between the Fremen and the wild on the planet Arrakis. The cave is filled with a mysterious, dark, yet sacred atmosphere, reflecting the rituals that will be performed. In this context, the power of nature and spirituality can also be seen, which is often associated with women in various cultures (Neumann, 2017).

c. Ornaments and Interior Design

Furniture is not widely used in caves. However, for leaders or important people like Lady Jessica, a simple stone or clay seat can be provided. This reflects a harsh but honorable life for Fremen.

The cave walls may have carvings or sand paintings that tell their history, such as the Shai-Hulud or the legend of Kwisatz Haderach. These ornaments help them remember their goals and struggles as a community.

d. Lighting

The lighting in this scene is brighter and clearer than most scenes where the caves are depicted as dark and mysterious places. Natural light, which is sunlight that penetrates the mouth of the cave displays every detail inside the cave room, as well as the faces of the characters. This still maintains the sacred impression of the ritual performed, although it produces a brighter atmosphere.

This light gives it a bright and transparent feel, suggesting that this ritual is nothing hidden or secret; rather, it is an open and clear process of transformation. With this lighting, the audience can concentrate on the facial expressions of the characters and the deep meaning of their actions.

Every detail of the ritual is emphasized with clear lighting. This allows the audience to better understand the symbolic and spiritual meaning of Paul and Lady Jessica's actions. The bright lighting inside the cave gives a sense of clarity and openness as if this ritual is something certain and predestined, the light inside the cave gives a sense of clarity and openness.

e. Appearance

1) Clothes

Lady Jessica wears the oversized clothes of the Holy Buddha in this scene, which shows her status as a spiritual figure and leader. Clothes with neutral colors such as white and beige, which emphasizes sacredness and purity.

This oversized dress is not just ceremonial clothing; it also shows Lady Jessica's standing and authority in the Fremen community. As a Sacred Buda, Jessica is considered a revered figure and has great spiritual power, and this outfit is considered a female leader in Fremenic rituals and beliefs.

2) Makeup

In Dune Part Two, Lady Jessica has a tattoo on her face, adding a symbolic dimension to her character. This tattoo has a profound meaning, especially with regards to its identity and spirituality as well as its position in Fremen society.

Lady Jessica has tattoos near her eyes, forehead, and cheeks. The shape can be geometric or resemble spiritual symbols. They can also incorporate elements of Fremen or Bene Gesserit

culture.These tattoos are made with striking dark ink on Jessica's light skin, creating a strong yet simple contrast that highlights her role as a revered spiritual figure.

f. Expression

Lady Jessica's facial expressions show Lady Jessica's face shows a mixture of emotions; there is peace that results from Bene Gesserit's spiritual beliefs and practice, but there is also concern as a mother who is worried about the safety of her son, Paul.

This expression reinforces the theme of feminism centered on women's internal strength, showing that women in leadership positions can remain strong and have a great impact even if they remain calm and contemplative.

Fremen's tense and hopeful expression shows their trust in Lady Jessica and her leadership. This shows that women can gain the trust and respect of others even in challenging and intimidating situations. In addition, the leader's face can show the public's expectations and concerns about their leaders, especially in uncertain circumstances (Gill, 2020).

17. Representation Level

Shooting at 0:58:26 to 0:59:06.

Camera Technique: Medium shots and zooms on Lady Jessica allow the viewer to see Lady Jessica surrounded by Fremen, showing her position as their center of attention and leader. They can also see Lady Jessica's facial expressions and body language, which shows her confidence and calmness in the face of difficult situations. Medium shots can also be used to create empathy and intimacy between the characters and the audience. In this case, the audience has a better understanding of Lady Jessica's strength and determination (Barsam & Monahan, 2019).

Lighting: The bright and natural lighting of the sunlight penetrating the cave hole creates an open and honest atmosphere, which reflects Lady Jessica's transparency and openness as a leader. Lighting can also be used to highlight the main character or important objects in a scene, in this case Lady Jessica as the center of attention.

Music: Since there is no musical background, the audience's attention is watching Lady Jessica and Fremen's interaction and their natural tension and anticipation. It can also be considered a way to avoid controlling the audience's feelings and give them the freedom to interpret the scene in their own way.

18. Ideological Level

a. Clothing, Makeup and Tattoos on the Face

Lady Jessica is respected and accepted by Fremen regardless of her physical appearance, as indicated by her clothes and tattoos. It challenges the idea that women must meet certain beauty standards in order for them to become leaders. The tattoos on her face also challenge conventional beauty standards and show that women's beauty and strength don't just depend on their outward

appearance. This is in accordance with feminist criticism of the "beauty myth", which is considered detrimental to women (Douglas, 2019). Her inner strength and authority, not her physical appearance, were further emphasized by her simple makeup.

This reflects a feminist ethics of care, which emphasizes how important cooperation, relationships, and empathy are in leadership (Troth & Guest, 2020).

Dialogue & Action: Although not much dialogue is spoken in this scene, Lady Jessica and Fremen's body language and facial expressions show respect and trust in each other. Fremen looked at Lady Jessica expectantly, indicating that they recognized Lady Jessica's leadership and authority. It challenges the idea that leaders should always be dominant and assertive, and shows that leadership can also be realized through emotional connection and empathy.

Overall Message: This scene shows female leadership based on trust, respect, and understanding of what it takes for the people she leads. Lady Jessica leads with empathy and ability, not with force or violence.

Figure 10. Lady Jessica is leading the Fremen's move to the south

19. Reality Level

a. Setting

The vast and barren desert shows the difficulties and difficulties that the Fremen face as they walk. It also shows that Lady Jessica, as their leader, must have the ability to face and overcome these difficulties together with the members of her group. In addition, this setting can be considered a symbol of the hard struggle that women must achieve to achieve equality and justice.

b. Appearance
1) 'Stillsuit" framen team uniform

Structure and materials Layered Layer: Stillsuit is made up of several layers of material that allow the wearer to survive in extremely hot and dry deserts. The main material is a kind of porous fabric that serves as an excellent filter.

Absorption and Filtration: The complex filtration system inside clothing absorbs sweat, saliva, urine, and other bodily fluids. This liquid is then filtered through different layers of clothing and converted into drinkable water.

c. Main Components

- Boots: Special shoes that are part of a stillsuit, equipped with a small pump that helps circulate the filtered fluid back into the body system.
- Tube and Mask: The tube system hidden inside the stillsuit flows filtered water back into the wearer's mouth through a small mask or straw connected to the mouth.
- Water Reservoir: The Stillsuit is equipped with a small reservoir that stores filtered water, which can be accessed at any time by the wearer through a tube system.
- Sensors: Modern stillsuits are equipped with sensors that monitor body temperature, metabolic rate, and water content in the body, to ensure optimal operation.

d. The stretcher worn by Lady Jessica
1) Shape

The stretcher worn by Lady Jessica appears to have a bullet-like shape, similar to a cover or shell that provides full protection. This shape gives off a sense of sacredness and majesty while protecting against desert elements such as wind, sand, and sun. Lady Jessica's entire body is securely protected by the dome, which depicts the concept of holistic protection.

2) Materials

Sturdy and Flexible Material: The material is made of wicker like rattan, which is specially made to withstand the heat and strong winds in Arrakis, but we can see that the material is strong yet flexible, allowing the stretcher to be carried by many people at once without losing its shape. Although there is no information about the exact material, we can tell that the material is made of rattan.

3) Expression

The stern expression of the Fremen soldiers shows that they are aware of the importance of their task and that they are committed to completing it. On a stretcher, Lady Jessica appeared calm and focused, demonstrating her strong leadership and belief in the abilities of her people. In the face of shared challenges, their faces show passion and commitment, which are essential characteristics of effective leadership (Troth & Guest, 2020).

20. Representation Level

Camera Technique: The use of long shots provides a broad picture of the desert environment and the traveling Fremen troupe, this emphasizes the long journey and the difficulties they face. Long

shots can also be used to create an epic and dramatic atmosphere, which is appropriate in the context of Fremen's struggle for freedom and justice.

Lighting: The extremely bright lighting, like in the desert, creates a dramatic and challenging atmosphere, which depicts the difficulties they face during their journey. It can also be considered a representation of their hopes and desires to achieve their goals. In addition, intense lighting can be used to highlight the main character or important elements of the scene, such as Lady Jessica and the Fremen group.

Music: Without a musical background, the audience can concentrate on the natural sounds and movements of the group. This adds to the sense of realism of the trip and makes them more engaged. It can also be seen as an attempt to avoid emotional manipulation, giving the viewer the freedom to interpret the scene in their own way.

21. Ideological Level

Symbolism of the Stretcher: Lady Jessica's position inside the stretcher carried by the soldiers of the Fremen has a significant symbolic meaning. While they can see it as a sign of respect and recognition for his leadership, they can also see it as a sign of dependency and vulnerability. This shows the cruelty of women's leadership, which often has to balance authority and empathy, strength and vulnerability. This is in line with the feminist perspective that leadership can involve traits that have traditionally been considered feminine, not just masculine or authoritarian (Peters, 2023).

Dialogue & Action: Although this scene contains no dialogue, the characters' body language and facial expressions show their passion and commitment to uniting to face challenges. Despite being on a stretcher, Lady Jessica still attracts attention and leads the group, showing that leadership does not always have to be shown in person; presence and influence can also indicate it.

Overall Message: This scene shows female leadership who is able to guide and protect her group members. This scene can also be seen as a critique of the stereotypes of masculine leadership that are often associated with violence and domination, and offers a more empathetic and cooperative leadership alternative.

III, ANALYSIS AND INTERPRETATION
A. Feminism in power

Lady Margo Fenring is described as having subtle yet deadly powers. He uses magical powers to fight men who take advantage of women's beauty, and he can also kill men who try to fight him. Ravenna's power was also used for the benefit of Bene Gesserit's plans. In Chani's character, his powers are used in favor of freedom. Chani uses physical and mental strength to help weak characters. However, female characters need external elements to achieve independence. The strength of the heart necessary for strength is one of them. The film shows that although women have the potential to become influential feminist figures, they still need external support. In addition, androgynous feminism also exists. "The Second Order", an item in the liberal feminist movement, advocates collaboration between men and women in pursuit of an androgynous future in which all beings

combine cognitive and behavioral characteristics categorized as "feminine" and "masculine". (Tong, 2004, p. 46).

B. Feminism in Decision Making

In the role of her antagonist, Gaius Helen Mohiam makes a decision that suits her wishes and must be done immediately. If not fulfilled, Gaius Helen Mohiam can use her magical powers to punish her opponents at any time. Additionally, gaius decision-making requires courage and strong confidence. In addition, the decision taken by Gaius Helen Mohiam is also not paying attention to other interests. His decision was based on his need to carry out the Bene Gesserit plan. This is comparable to Mill's opinion:

Because women's attention is more limited in the personal sphere, women usually concentrate on their own interests and the interests of their families, thinking about the wants and needs of the general public. As a result, selfishness develops into what can rightly be referred to as broader egoism. (in Tong, 2004, p. 27).

Not the same as Chani. Chani considers the interests of others, both men and women, when making decisions. Chani's decision shows that women are the ones who take the initiative and are active. His decision was based on a desire to protect himself and his rights. Furthermore, the film implies that Chani bears responsibility for the behavior and choices of masculine foreign combatants. This supports Daly's statement in Tong that "women will end the game in which men are masters and women are captives" by "being themselves with their own needs, ambitions, and interests and refusing to be the Other. The concept under consideration is the conception embraced by men as a whole that women are "it" (objects). Experts examine this phenomenon to see a paradigm shift in which men play the role of slaves and women as masters of equality, a contemporary political goal that is most in line with feminism.

IV. CONCLUSIONS

The researchers' findings show that the film "Dune: Part Two" presents diverse and complex representations of feminism. Through John Fiske's semiotic analysis, it can be seen how the female characters in this film, such as Lady Jessica, Lady Margo Fenring, and Princess Irulan, represent various aspects of feminism, including power, decision-making, and leadership. Lady Jessica, as a Bene Gesserit and Holy Mother of the Fremen, demonstrated strong leadership and strategic decision-making skills. The power of "The Voice" that he possesses not only shows physical strength, but also mental strength and great influence. Lady Margo Fenring, with her intelligence and manipulation abilities, represents a woman who is intelligent, courageous, and able to use various ways to achieve her goals. Meanwhile, Princess Irulan showed intelligence and sharp analytical skills in political decision-making, becoming an intelligent and influential representation of women in a male-dominated political world.

In addition, the social structure of Bene Gesserit as a women-led organization also reflects the representation of feminism in this film. Bene Gesserit has great power and influence, showing that

women in this film are not only objects or complements, but also have an active and decisive role. This representation challenges traditional gender stereotypes that often place women in subordinate positions. This film portrays women as strong, independent, and capable of leading, both in the political, social, and spiritual realms.

Overall, "Dune: Part Two" offers a complex and multifaceted representation of feminism, challenging traditional gender stereotypes and demonstrating the potential of women in a variety of leadership and power roles. This film provides a more positive and empowering picture of women, which can contribute to changing people's perceptions of women's roles and abilities.

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