

A SEMIOTIC ANALYSIS OF FEMINISM THEORIES IN THE MOVIE OF 7 HATI 7 CINTA 7 WANITA

by Aang Darmawan

Submission date: 24-Jul-2023 09:28AM (UTC+0700)

Submission ID: 2135741225

File name: OVIE_OF_7_HATI_7_CINTA_7_WANITA_DIRECTED_BY_ROBBY_ERTANTO_4.pdf (1.52M)

Word count: 5296

Character count: 26777

**A SEMIOTIC ANALYSIS OF FEMINISM THEORIES IN THE MOVIE OF 7
HATI 7 CINTA 7 WANITA DIRECTED BY ROBBY ERTANTO**

¹Linta Wafdan Hidayah

¹Universitas Islam Madura, Indonesia

¹missalindan@gmail.com

²Alisa Qotrunada

²Universitas Islam Madura, Indonesia

Abstract: The movie *7 Hati 7 Cinta 7 Wanita* directed by Robby Ertanto that presents a representation of seven women in the Indonesian context through certain signs, concepts, thoughts, and language. This representation can be in the form of a depiction of physical or psychological violence, subordination, workload, power, or women's reproductive rights. The research method used Roland Barthes' semiotic analysis model and constructivist paradigm approach. Barthes' theory represents two ideological signs that he put forward, namely the **denotative sign system or the connotative sign system: A denotative sign, which is a more rigorous descriptive system than the connotative sign it has described, is the result of the existing signifier image and the signified concept.** for example vegetables and milk are markers and healthy and strong are markers. Whereas A connotative sign is a sign that experiences a shift in its historical meaning due to a change in meaning. It can be influenced by a change in culture or terminology, an event that occurs in a situation, or even just an evolution. The results of this study indicate that in the movie *7 Hati 7 Cinta 7 Wanita* contains at least three points of findings: (1) aspects of female domestication and gender politics, which encourage women to be placed in traditional positions as housewives, (2) aspects of segregation, namely placing women in a weak position in relation to men, (3) many women experience the reality that places them in subordinate positions.

Keywords: *Feminism, Movie, Representation, Semiotics*

INTRODUCTION

Literary work is a work that contains various kinds of illustrations of life, experiences, moral values, from human life. In creating process, literary works has almost the same formation process, the difference is the media used to facilitate ideas and creativity. There are some kinds of literary work such as Prose, Poetry, Novel, and Drama.

Drama is a non-fiction literary work which is reflected in dialogues and performances and is strengthened by expressions and traits so that the audience is more interested in following the plot which makes the audience more immersed in the atmosphere of the characterizations presented in a drama. Drama is a literary genre in the

form of imitation of several actions. Drama is also a type of play written for theatre, television, radio, and film. In simple words, drama is a composition in poetry or prose that presents a story in a pantomime or dialogue. It contains character conflicts, especially those that appear in front of the audience on stage. Movie is one of the genres of drama in literary works that is preferred by literary connoisseurs because of its attractive and light presentation, and sometimes the audience feels carried away in the plot of the characterizations of the story. not only that, infrequently makes the audience get carried away with emotions when enjoying this literary drama genre. The person who writes drama for stage directions is known as a “dramatist” or “playwright.” When watch the drama, the audiences will appear various kinds of feelings such as happy, sad, angry, pity, tense, even bored when see stories about the life and stories of each character (character) in the drama. As we know, films with the literary drama genre are replicas of human life around us everyday that are packaged nicely by directors and writers so that many films satirize or imply real human life stories that are seasoned with a touch of emotion. so as to make the audience feel carried away. in the storyline that has been made by the writer or director.

In this millennial era, the position of women can be said to be equal to men in terms of opinion and obtaining rights and obligations. although at first it was considered very heavy by men because it was considered that women had rebelled and had humiliated the position of men. but there have been many thoughts in various fields that reveal that women can compete in a healthy manner and can even give ideas and play an active role like men. The movie *Hati 7 Cinta 7 Wanita* presents the reality of women through seven stories of seven women who have their own life problems and how they deal with them. This movie presents various problems of women today, but still on one common thread in it. The movie, which has a duration of 01:36:38 seconds, uses the location or the main background of Fatmawati Hospital and depicts women from various characters and various different social backgrounds. The story in this movie is nicely told from one story to another that begins with the similarity of the uterine problem.

The movie *Hati 7 Cinta 7 Wanita* presents the construction of women's social reality in the Indonesian context through certain signs, concepts, thoughts, and language. Seeing the cases that are shown and represented in the movie *Hati 7 Cinta 7 Wanita* above has put the position of women in a place that is increasingly cornered. The

occurrence of gender bias in it which can be observed through language, context, pictures and scenes. This representation can be in the form of a depiction of physical or psychological violence, subordination, workload, power, or women's reproductive rights.

Linguistics in life begins with words conveyed through speech, and is peppered with body language and symbols. However, Barthes' Semiotic Theory has detailed the process of punctuation spoken in speech and focused on interpretations that were influenced by the different cultures of the society in which humans stood. According to Barthes, there are two signifiers, which are the physical form of the sign that it perceives through the senses we get from God and the interpreted meaning.

Barthes also believes and argues that every ideological sign possessed by humans is a connotative sign system and a denotative sign system. The denotative sign is a very strict descriptive system compared to the constative sign, which is the result of an image or a sign and a signified concept. A connotative sign is a sign that has changed its meaning or lost its true historical meaning. This can occur due to changes in the culture in which humans live or terminology, an event that occurs in humans themselves, or even just an evolutionary process.

Film 7 Hearts 7 Love 7 Women, raised the life story of 7 people women from different educational and cultural backgrounds. Film written and directed by Robby Ertanto has managed to get nomination for best film at the 2010 Indonesian Film Festival (FFI). Not only that, Happy Salma also won the same award as a supporting actor best woman in film. Not only happy Salma, a similar award was also won by Rangga Djoned as Best New Supporting Actor at Indonesia Movie Award 2011.

LITERATURE REVIEW

Barthes' Semiotic Theory has detailed the process of punctuation spoken in speech and focused on interpretations that were influenced by the different cultures of the society in which humans stood. According to Barthes, there are two signifiers, which are the physical form of the sign that it perceives through the senses we get from God and the interpreted meaning.

Barthes also believes and argues that every ideological sign possessed by humans is a connotative sign system and a denotative sign system. The denotative sign is a very strict descriptive system compared to the constative sign, which is the result of an image

or a sign and a signified concept. A connotative sign is a sign that has changed its meaning or lost its true historical meaning. This can occur due to changes in the culture in which humans live or terminology, an event that occurs in humans themselves, or even just an evolutionary process.

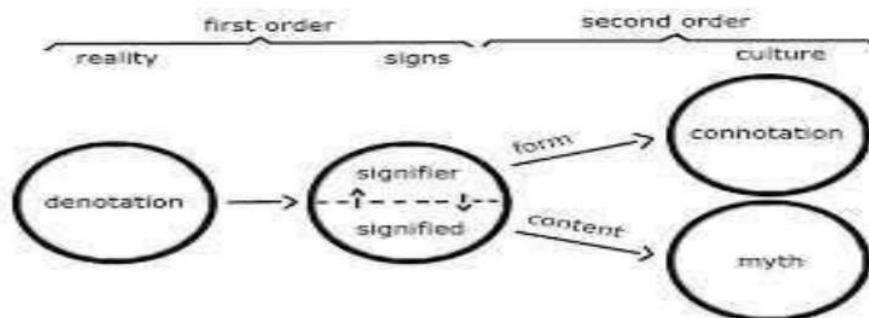
METHOD

The approach used by the author in this research process is qualitative analysis method. The author uses semiotic analysis based on Roland Barthes theory as a technique data analysis in this study. The objects in this research are symbols that exist through scenes, actors' characters and dialogues that show a semiotic representation of feminism contained in the film *7 hearts 7 love 7 women*. semiotic analysis of Roland Barthes as explained by the author that using Roland Barthes' two-stage significance model.

This problem describes the interaction that occurs when a sign meets a feeling or one's emotions (psychological) from the reader as well as cultural values which ultimately form a myth (Sobur, 2009: 128).

In this study, the authors carried out several stages as follows:

1. Watch and observe every scene and dialogue in the film *7 hearts 7 love 7 women*.
2. The author identifies the signs or symbols and the text contained in the movie *7 hearts 7 love 7 women* which refers to representation of feminism in films.
3. Next, the writer takes a screenshot of the scene or image that represent feminism in films.
4. From the observation of the film, the writer analyzes the signs or symbol with Barthes semiotic analysis which has the concept of denotation, connotation, myth.



Moreover, feminism and semiotics can form the "ampersand problem". As supporters, namely feminism deconstructs semiotic understanding to explain and expose the previous binary opposition and prioritize the masculinity side, namely women are considered as part of a constituency that is not influential and has no name meaning in the eyes of masculinity. This feminist critique has been regarded as the ideological dimension of semiosis and can contribute critical thinking, materialist semiotics and the development of other cultural studies. Rubin (1975) states that the sex/gender system" has provided evidence that the practice of power relations between feminists and semiotics can coexist because they are ambivalent.

The feminist behavior that is closely related to semiotics is to assess the limitations of feminism itself, then creatively rewrite the master theory. As for Feminist Intervention in Relationships semiotics is the tendency to criticize its constructs for Real and critical logic-mathematical paradigm. Not only that, the benefits of this poststructuralist theory of meaning are both polysemy and ideological, the story is made as interesting as possible and inspires opinions to develop with the various fantasies that exist.

FINDINGS AND DISCUSSION

Findings

Here, the research findings about semiotic of feminism analysis that portrayed on *7 Hati 7 Cinta 7 Wanita* Based on the characteristic of the 7 player in this movie. The analysis of the scene each characters in *7 Hati 7 Cinta 7 Wanita*

The Doctor Kartini's Scene (Defender of Women's Rights)

Figure 1 . Scene 38 of Dr. Kartini in the movie *7 hati 7 cinta 7 wanita*



Figure 2. Scene 41 of Dr. Kartini in the movie 7 hati 7 cinta 7 wanita



Dr. Kartini represents someone who has radical feminist principles and considers women as a clan, a people who are always oppressed by domination men. Doctor Kartini continues to fight for the rights of women that she has been meet as the patient is in a position of oppression and weakness in the presence of men. To the extent that doctor Kartini did not pay attention to her personal life.

Scene 38 is a scene of dr. Kartini and Anton are talking in the practice room. Dr. Kartini seemed to be expressing restlessness in her heart to Dr. Anton regarding his views on women. From the dialogue that was awakened one of them is a sign of Dr. Kartini's fatigue, who has been always fighting for it the rights of his people. He felt useless because what happened to his people was not just something caused by men, but sometimes women themselves in the name of love to be willing to be treated improperly. Kartini is an energetic, brave, and aggressive doctor who suddenly becomes weak.

Scene 41 is a scene where Doctor Kartini just standed to see what doctor Rohana was doing. Doctor Kartini saw the incident and just said in her heart "is this called emancipation of women or is this emancipation of men", these words indicate how the form of doctor Kartini's distrust of what he saw with his own eyes.

Lili's Scene (The Victims of Domestic Violence)

Figure 3. Scene 7 & 83



Scene 7 begins with Rendi growling while demonstrating such pregnant woman who then throws the pillow that is used to imitate her befits pregnant woman towards Lili who tied him on the dining table. The intimate scene between Lili and Rendi is accompanied by violence, in which Rendi always vents his desires in a rude way to Lili. This scene indicates that Lili is powerless to fight against the violence committed by Rendi, which results in Lili always got bruises on his face and body. The scene of beating, watering down Lili's face, with Rendi on top of Lili. Supported with full shot shooting shows the whole scene, then the low angle shot and dim lighting further complement the marker in representing Lili as a woman who is weak, helpless, and downtrodden.

Scene 83 begins with Rendi strangling Lili's neck in a corner. This scene describes the form of sexual violence perpetrated by Rendi against Lili. In this case sexual violence is any act that includes sexual harassment such as forcing a wife to have sexual relations without her consent or when the wife does not want and or have sexual intercourse in ways that are unnatural or unwelcome or even distanced from the wife's sexual needs. Lili can only struggle until in the end her experiences bleeding, miscarriage, until he died. Lili represents as an oppressed woman, weak, helpless, and this describes Lili as belonging to the class of radical feminism.

Rara's Scene (Teenagers with Promiscuity)

Figure 4. Scene 29



Figure 5. Scene 90



Rara represents women who are still innocent and childish don't know how to deal with the infiltration problem that info. Rara became a teenager who was based on association and eventually became pregnant by Acin who doesn't want to be responsible. Scene 29 opens with Rara consulting doctor Kartini. With Rara's innocence conveyed her complaint to doctor Kartini who stated Rara late for coming months for two weeks, Rara also drew her own conclusions by saying "maybe I'm pregnant". This scene signifies how innocence is. Scene 90 The scene at night in a public transport looks Rara with Ratna. Rara looked down in tears without being able to speak anything and only occasionally

looked at Ratna's face. Ratna repeatedly tore Rara's body while calling her name, but Rara remains silent and cry. Suddenly at that time Ratna's emotions immediately overflowed. His anger was getting to the point where he said, "tomorrow won't cut the tools genitals. I swear!!". In relation to feminism, then based on the description of the character Rara is included in the liberal feminism class. Where Rara became a subordinated woman to men.

Ratna's Scene (Stronger Worker)

Figure 6. Scene 78



Ratna represents a woman who is pious, tough, strong, and steadfast in the face of all the trials of life that he experiences. In the feminism theory group, then Ratna belonged to a radical group or sect. Where is Ratna inside facing every problem in his life is always firm and never wants to be considered helpless.

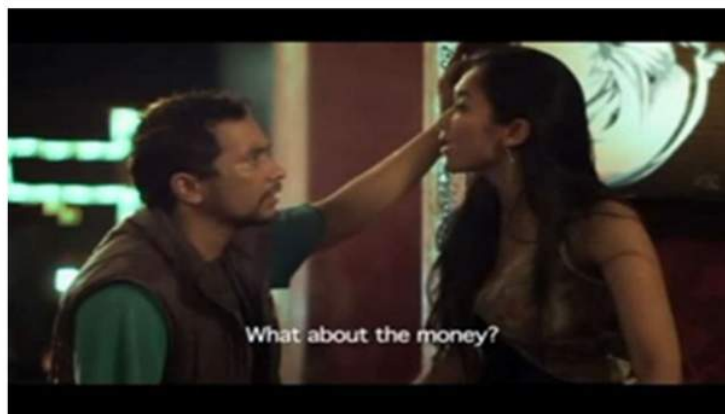
Scene 78 opens with an argument between Ratna and Marwan, Ratna's anger because unbeknownst to him, Marwan already had a child with a woman other. Ratna said it was better to live alone than to be combined. Ratna accepted her condition as a woman, and accepted her position which must bear the cost of living family, but what Ratna could not accept was polygamy by Marwan. This scene indicates that at first Ratna is a patient woman after five years of living in a new household will be blessed with a child. Ratna is helping husbands meet household needs by becoming a tailor.

Yanti's Scene (Prostitute)

Figure 7. Scene 23 of Yanti in the movie 7 hati 7 cinta 7 wanita



Figure 8. Scene 96 of Yanti in the movie 7 hati 7 cinta 7 wanita



Yanti represents women who are controlled by men however trying hard to break away from male domination. Arrived at in the end, Yanti chose to become a prostitute. Scene 23 begins with the scene of doctor Kartini asking how many persons at night who became Yanti's customer. With the expression of doctor Kartini who was surprised at Yanti because at night can serve three to four customers and all of them have sex. Then Yanti answered Doctor Kartini's questions further confirm the description of how Yanti has no regrets and does not feel guilty about doing the job. In the other hand, Bambang's expression which can only be dumbfounded witnesses it all about what he is clay and he

did every night always offering Yanti to every customer. Bambang's expression describes Bambang's helplessness to prevent and end what they are doing. Seeing Yanti's expression, Doctor Kartini came over Yanti and holding Yanti's back while saying "*a whore is not a slut*" these words describe how great the form of doctor Kartini towards Yanti. Doctor Kartini then strengthened Yanti's enthusiasm with adding the words "*there is still hope*", these words only strengthen a marker that shows doctor Kartini's concern for women. In The end of the scene is shown a shot of Bambang sitting beside Yanti, only caressing Yanti's back, Bambang's expression is concern for Yanti.

Scene 96 In the middle of the debate between Bambang and Yanti came out the words of Yanti "I can't keep doing this, sir", utterance. This Yanti indicates that Yanti herself is bored with her job as a prostitute / waitress. Apart from that it also describes fear and Yanti's despair about her uterine cancer is very likely to begetting worse if you continue to be prostitutes / pretenders. Based on this analysis description of scene 23 and scene 96, then Yanti belongs to the group of postmodernist feminism.

Lastri's Scene (People Who Like to Cook)

Figure 9. Scene 33



Scene 33 begins with a scene that tells of a husband and wife, Lastri and Hadi. This married couple is a harmonious couple, where they love each other, cherish, and appreciate each other. Lastri who likes cooking always preparing food for Hadi. There is a scene where the atmosphere is in the evening Lastri's house, seen from the terrace of Hadi, calling Lastri, meanwhile in the kitchen It looks like Lastri is cooking, when Lastri hears Hadi's call, Lastri too hiding and suddenly appeared in front of Hadi intending to

joke, surprise Hadi. This scene signifies the harmony, intimacy, and romance of the Hadi and Lastri. Supported by evening lighting that looks bright as if strengthening a marker from the depiction of Hadi and Lastri's household warmth. Shooting a long shot at the start of this scene also reinforces its marker describes the overall warm atmosphere in the house.

Ningsih's Scene (Superior)

Figure 10 . Scene 47



Figure 11. Scene 68



From scene 47 and scene 68 there is a view to describe and place women who have full freedom individually and state that freedom and equality are rooted in rationality and separation between the private and public world. According to them, every human being has the capacity to think and act rationally, as well as for women. Ningsih represents

women who are successful and become career women but have a tough attitude and don't want to give in to their husbands.

Representation of Feminism Theorist in the Movie 7 Hati 7 Cinta 7 Wanita

There are many movies, both indie and commercial movies, that make women weak, suffering and oppressed by the amount of violence they experience. Indonesian cinema and even the world is still dominated by men.

Movie is a medium that constructs what happened and becomes a community's belief about the values that exist in that community. Like the movie *7 Hati 7 Cinta 7 Wanita* directed by Robby Ertanto. This movie is used as a medium to understand and represent the social, economic and cultural conditions of the metropolitan society in which this movie is produced. In this depiction, the society can be seen from the narrative structure of the movie and the discourse that has been defined, such as visual styles, images, configurations, and myths. By understanding the meaning of the messages shown in the movie *7 Hati 7 Cinta 7 Wanita*, it can be seen what aspects were conveyed by the director. There are at least three points of research results related to the gender aspect that implies the relationship between women and men in this movie:

- 1) Women's domestication aspect and gender politics, which pushes to place women in their traditional positions as housewives.
- 2) segregation aspect, namely placing women in a weak position in relation to men. Women who are placed on sex objects.
- 3) in this movie many women experience the reality that puts them in a position subordinate.

Discussions

The movie *7 Hati 7 Cinta 7 Wanita* represents women as a metropolitan population which is reflected in how they live and interact, a series of their customs and habits can reflect the ongoing culture in that society. Culture is the result of human creation, feelings and initiatives in the form of physical and non-physical works. This culture will be synonymous with the behavior shown in the daily lifestyle of the characters in this movie.

The form of feminism depiction as a sex object and sexual deviance (sexuality and sexual deviance). In this context, the movie views that it is easier for marginalized groups to appear, portray and represent in the form of movies, as well as women. Even women

are considered to have added value when they can be further marginalized by focusing on 'sexuality'. As in the movie *7 Hati 7 Cinta 7 Wanita*, it is depicted in the case experienced by Yanti who is represented as a *premuria* woman (commercial sex worker). Yanti is described as a woman who is smart, sexy, smart, strong, educated, and independent. In the case of the character Yanti, it is clear that the representation of feminism conveyed to the community is that of smart commercial sex workers.

The representation of the beauty of a woman's body shape as physical attractiveness, in the movie *7 Hati 7 Cinta 7 Wanita* is also clearly depicted. The physical attractiveness of women has actually become an object in almost every mass media such as magazines, advertisements, tabloids, television, internet, and movies. In almost any situation, women are treated the same as bringing up the concept of *femmes fatales*, namely by connecting the perpetrator with their physical attractive form, but then this is followed by other facts that are opposite, for example beautiful but commercial sex workers, beautiful but immoral, such as in the movie *7 Hati 7 Cinta 7 Wanita* is represented through the role of Yanti with a beautiful, sexy body shape, and also a tight costume that shows every curve of her body. Then it is also depicted through the role of Rara, a young girl who is pregnant outside the bond of marriage. Her innocence, innocence, and lack of knowledge about sex education made her feel that sexual intercourse was normal and did not lead to pregnancy.

There is also a depiction of a wife who is not good (bad wives), this designation is aimed at a woman who is arrogant towards her partner or husband. In the movie *7 Hati 7 Cinta 7 Wanita*, an indication of the bad wife representation is seen in the depiction of the character Ningsih. She is described as a feminism that wants equal rights between men. For Ningsih, women's rights are not limited by gender, type of work, and social sphere. In general, the ideal woman or wife should be a housewife, stay at home, take care of the house, and be emotionally and economically dependent on her husband who tends to work in the public space with his job and responsibilities.

The next picture seen in the movie *7 Hati 7 Cinta 7 Wanita*, like a woman who tends to sacrifice herself for other people, shows women as subordinate. The subordinate position of women does not always show an unbalanced position with men, but also shows that women also tend to like or want to sacrifice. This means that women put others before themselves like the character Lili. The position of Lili, who always

experiences sexual violence every time she has intimate relations with her husband, she still always defends her husband and covers up what he does, this shows the subordinate position of women. Ratna shows another position like this as a housewife who is patient, pious and responsible for the family even though she is often abandoned by her husband, who turns out to have another wife and has been blessed with a child.

Feminism in the movie *7 Hati 7 Cinta 7 Wanita* belongs to the flow of liberal feminism, socialist feminist and Marxist feminism. Based on this theory, the equal opportunity and rights movement carried out by dr. Kartini is the main goal of the director in conveying messages about feminism. By choosing the character of a gynecologist who is steadfast and wise in providing advice to his patients without discrimination, male or female.

Liberal feminism is shown in the character of Doctor Kartini as an independent, successful modern woman. Dr.Kartini's struggle in defending women against the oppression of men and wanting to equalize positions, opportunities and rights between men and women. Several acts of discrimination against women experienced by Lili, Yanti, Ratna, Rara, Ningsih, and Lastri are a form of socialist feminism which is also expressed by the theory of Marx.

CONCLUSION AND SUGGESTION

In the results of this study, at least two things were answered. First, how the representation of feminism constructed and how is the meaning of feminism created in the movie *7 Hati 7 Cinta 7 Wanita* is, From the findings that have been described in the study, it can be taken as follows:

The representation of feminism that is constructed in the movie *7 Hati 7 Cinta 7 Wanita* are the representation of feminism as sexuality and sexual deviance, representation of beauty and the beauty of the female body shape as physical attraction (*physical attractiveness*), a bad wife's representation (bad wives), this designation refers to a woman who is arrogant or domineering towards her partner or husband, a representation of a woman who fight for her rights, the next representation seen in the movie *7 Hati 7 Cinta 7 Wanita*, like a woman who tends to sacrifice herself for others, shows women as subordinate. The subordinate position of women does not

always show an unbalanced position with men, but also shows that women also tend to give in or are willing to make sacrifices.

Barthes' theory represents two ideological signs that he put forward, namely the denotative sign system or the connotative sign system: A denotative sign, which is a more rigorous descriptive system than the connotative sign it has described, is the result of the existing signifier image and the signified concept. for example vegetables and milk are markers and healthy and strong are markers. Whereas A connotative sign is a sign that experiences a shift in its historical meaning due to a change in meaning. It can be influenced by a change in culture or terminology, an event that occurs in a situation, or even just an evolution. Not only semiotic of feminism, The movie *7 Hati 7 Cinta 7 Wanita* can analyse about Marxism, Psychological analysis, and other side. The movie *7 Hati 7 Cinta 7 Wanita* describes about 7 women with various character.

REFERENCES

- Anderson, Sandra. et all. 2006. *Dictionary of Media Studies*. London: A&C Black.
- Danesi, Marcel. (2010). *Pesan, Tanda dan Makna: Buku Teks Dasar Mengenai Semiotika dan Teori Komunikasi*. Yogyakarta: Jalasutra.
- Fiske, John. (2004). *Cultural and Communication Studies Sebuah Pengantar Paling Komperhensif*. Yogyakarta: Jalasutra.
- Godard, Barbara. Editorial: Feminism and Semiotics: This editorial appeared in Volume 13(2) of *The Semiotic Review of Books*.
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.596.4617&rep=rep1&type=pdf> retrieved on 10th November 2021
- Hasan, Ibnu Safaruddin. 2014. *When the Wall Talks: A Semiotic Analysis of Graffiti Tagged by 'Act Move'*. Universitas Pendidikan Indonesia. Bandung. Retrieved from http://repository.upi.edu/6947/1/NonSkripsi_0707848.pdf
- Humm, Maggie. 2007, *Feminist Criticism*. Great Britain: The Harvester Press.
- Ritzer, George. Douglas J. Goodman. (2012). *Teori Sosiologi Dari Teori Sosiologi Klasik Sampai Perkembangan Mutakhir Teori Sosial Postmodern*. Bantul: Kreasi Wacana.
- UKEssays is a trading name of all answer Ltd, a company registered in England and Wales. *Roland Barthes and his Semiotic Theory*.
<https://www.ukessays.com/essays/cultural-studies/roland-barthes-and-his-semiotic-theory.php#:~:text=Barthes%20Semiotic%20Theory%20broke%20down,or%20meaning%20that%20is%20interpreted.>

- Steeves, H.L. 1987. Feminist theories and media studies: Critical Studies in Mass Communication. Retrieved from <https://eric.ed.gov/?id=EJ353683>
- Sobur, Alex. (2009). Analisis Text Media, Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotika dan Analisi Framing. Bandung : Remaja Rosadkarya.
- Soekanto, Soerdjono. 1990. *Sosiologi suatu Pengantar*, Jakarta. PT. Raja Grafindo Persada.
- Suchita, B. 2017. Graffiti And Myths: A Semiotic Analysis of Graffiti In Bengaluru. Department Of Arts Jain University. Bengaluru, India. Retrieved from <http://www.iosrjournals.org/papers/L2207026671.pdf>
- Tong, R. P. 2010. Feminist Thought. Yogyakarta : Jalasutra.
- Priss, Uta. 2015. Introduction to Semiotic-Conceptual Analysis with Formal Concept Analysis. Ostfalia University Press. Wolfenbüttel. Panahi, Siamak. Bahrami, Nazanin. Bahrami, Samani. Kia, Anosha. 2016. A Semantic Approach to Urban Graffiti from Semiotics Viewpoint. Islamic Azad University. Abhar.

A SEMIOTIC ANALYSIS OF FEMINISM THEORIES IN THE MOVIE OF 7 HATI 7 CINTA 7 WANITA

ORIGINALITY REPORT

14%

SIMILARITY INDEX

12%

INTERNET SOURCES

2%

PUBLICATIONS

4%

STUDENT PAPERS

MATCH ALL SOURCES (ONLY SELECTED SOURCE PRINTED)

3%

★ Submitted to Higher Education Commission

Pakistan

Student Paper

Exclude quotes On

Exclude matches < 1%

Exclude bibliography On