



The Representation of Female Authority in Maleficent: Mistress of Evil's (2019)

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Abstract

The representation of female authority in films has often been tied to questions of empowerment, leadership, and gendered expectations. However, few studies analyze how authority is constructed through both verbal and non-verbal performance, particularly within conflict-driven cinematic narratives that foreground leadership styles rather than empowerment alone. This study examines Maleficent: Mistress of Evil (2019) using Judith Butler's theory of gender performativity and Eagly and Karau's role congruity theory to explore how female authority is performed through dialogue and expression. The research applies a qualitative narrative analysis, specifically through close textual analysis of selected scenes, dialogues, and visual expressions that foreground moments of leadership and power negotiation among female characters. The research focuses on Maleficent, Aurora, and Queen Ingrith as central figures of authority. The findings reveal that Maleficent embodies transformative guardianship, Aurora demonstrates inclusive and collaborative leadership, and Queen Ingrith represents authoritarian domination. Authority in the film is thus constructed not as a fixed trait but as a performance enacted through words, gestures, and presence. This study contributes to feminist film criticism by highlighting the complexity of female authority beyond empowerment discourse, showing how cinematic performance mirrors, the challenges faced by women leaders in political and social contexts, and underscoring the significance of recognizing diverse and ethically grounded models of female leadership.

1. Introduction

Female authority refers to how women gain, exercise, and maintain power and influence in areas such as politics, education, economy, and culture. In the contemporary era, women have occupied significant positions including political leaders, CEOs, and general managers, positions that were historically dominated by men. Fraser (1997) states that the recognition of female authority is important for democracy because women are no longer only demanding equal rights but also actively participating in decision-making processes. However, despite this progress, many women around the world still face gender discrimination and persistent stereotypes that limit their access to leadership positions.

Recent global data further highlight this inequality and strengthen the urgency of examining female authority. According to the Inter-Parliamentary Union (2023), women occupy only 26.5 percent of parliamentary seats worldwide, with even fewer holding top executive positions. This shows that although women's presence in leadership has increased, structural barriers and gendered expectations continue to shape how female authority is perceived, evaluated, and legitimized.

Female leaders often offer different approaches from traditional male leadership models. They tend to emphasize collaboration, empathy, and inclusivity. As more women enter leadership positions, patriarchal values are increasingly challenged by more equal and representative systems. Feminism plays a central role in this shift by advocating justice in political, social, cultural, and economic spheres. Butler (1990) argues that feminism is not only a theoretical framework but also a form of resistance against violence and oppression toward women. Ahmed (2017) further explains that being a feminist means practicing that resistance in everyday life.

Understanding feminism allows female authority to be examined as part of a broader feminist movement, particularly in relation to how women access, perform, and sustain power across different spaces. This includes cultural spaces such as media and film, where authority is often visually and narratively constructed. Although women are increasingly portrayed as leaders, their authority is frequently undervalued or framed through restrictive stereotypes. Karpowitz and Mendelberg (2014) and Bowles and McGinn (2004) define female authority as the ability of women to lead and validate their ideas and actions without fear of rejection, discrimination, or judgment.

Media representations of women in leadership both reflect and reinforce social norms. Eagly and Karau (2002) argue that women leaders are judged by different standards than men. Through role congruity theory, they explain that women are often perceived as incompatible with leadership roles because society expects them to be gentle and nurturing rather than assertive. This double standard creates difficulties for women when they display leadership traits that are commonly praised in men (Eagly and Carli 2007). For this reason, film becomes an

important medium for examining how female authority is constructed, contested, and legitimized.

Within this context, this study focuses on the film *Maleficent: Mistress of Evil* (2019) as its object of analysis. The film presents three central female characters, Maleficent, Aurora, and Queen Ingrith, who occupy positions of authority and display contrasting leadership styles within a politically driven narrative. Set five years after the first *Maleficent* film, the story centers on Aurora, now Queen of the Moors, whose engagement to Prince Philip is intended to unite the human kingdom and the fairy realm. This political alliance is disrupted when Queen Ingrith accuses Maleficent of cursing the king, triggering conflict between the two kingdoms.

This film is chosen because it places women at the center of political power, conflict, and decision-making rather than positioning them as secondary figures. *Maleficent: Mistress of Evil* (2019) does not merely portray female empowerment but explores how authority is performed, challenged, and evaluated through dialogue, expression, and leadership actions. The film allows for an examination of authority as a performative process rather than a fixed trait.

Several studies have examined the representation of women in film, focusing primarily on empowerment and feminist perspectives. Wulandari, Surya, and Asanti (2022) analyzed *North Country* and identified personal, relational, and communal dimensions of female empowerment. Wilk (2024) found that although women-directed films feature more female characters in prominent positions, they still face systemic barriers such as limited budgets and box office inequality. In the context of *Maleficent: Mistress of Evil*, Gusti Ayu et al. (2022) applied Tong's feminism theory and identified elements of liberal feminism, while Sari Lubis and Kasih (2025) used Marxist and empowerment feminism to emphasize Maleficent's empowerment journey.

While these studies provide valuable insights, most focus on empowerment rather than explicitly examining female authority and leadership styles as performative practices. Few studies analyze how authority is constructed through both verbal and non-verbal performance within conflict-driven narratives. To address this gap, this study examines how female authority is represented in *Maleficent: Mistress of Evil* (2019) by applying Butler's (1990) theory of gender performativity and Eagly and Karau's (2002) role congruity theory. This study seeks to answer the research question of how female authority is constructed and portrayed through dialogue and expression in the film.

2. Method

This research employs a qualitative descriptive approach with a narrative analysis framework to examine the representation of female authority in the film *Maleficent: Mistress of Evil* (2019). Narrative analysis is used because film narratives are constructed through both story content and stylistic elements such as dialogue, gesture, and visual expression. Bordwell (2016) explains that these

elements work together to convey meaning, develop characters, and reflect broader ideologies. Therefore, analyzing dialogue and expression as narrative devices provides insight into how authority is constructed and performed in the film.

Data collection was conducted through repeated viewings of the film to identify scenes that explicitly portray female authority. Scene selection was guided by several criteria. First, the scene had to involve one or more of the central female characters, Maleficent, Aurora, or Queen Ingrith. Second, the scene needed to contain explicit verbal expressions of leadership, decision-making, or power negotiation, or clear non-verbal performances such as gaze, posture, silence, or physical dominance that indicate authority. Third, the scene had to contribute directly to the narrative conflict or resolution related to governance, leadership, or inter-kingdom relations. Based on these criteria, a total of twelve key scenes were selected for analysis, consisting of twenty-one significant dialogue excerpts and corresponding visual expressions.

The primary data consist of selected dialogues and key visual expressions taken from the film. All selected dialogues were transcribed manually from the original English version of the film. Transcription focused on accuracy of wording, tone, pauses, and emphasis, as these elements contribute to the performative construction of authority. Non-verbal expressions were described in detail through written observation notes, focusing on facial expressions, body posture, gesture, spatial positioning, and silence. No automatic transcription software or qualitative analysis software was used, as the analysis relied on close reading and interpretative examination of the film text.

The analytical procedure was conducted in several stages. First, the selected scenes were repeatedly reviewed to ensure familiarity with narrative context and character dynamics. Second, the dialogues and expressions were coded manually according to themes related to authority, leadership style, power assertion, resistance, and legitimacy. Third, verbal data were analyzed using Judith Butler's (1990) theory of gender performativity to identify how authority is enacted through speech acts and repeated linguistic performances. Fourth, non-verbal expressions were analyzed as performative acts that embody authority through physical presence and visual dominance. Finally, Eagly and Karau's (2002) role congruity theory was applied to interpret how each character's leadership performance aligns with or challenges gendered expectations within the narrative.

The two theoretical frameworks were integrated by treating gender performativity as the primary lens for understanding how authority is enacted, while role congruity theory functioned as an evaluative framework to interpret how that authority is judged, contested, or legitimized within the story. Butler's theory explains how authority is performed through repeated acts, whereas Eagly and Karau's theory explains the social consequences of those performances in relation to gender norms. Together, these frameworks allow for a comprehensive

analysis of both the enactment and evaluation of female authority in the film.

To enhance the trustworthiness of the analysis, several strategies were employed. Data were collected from multiple scenes to ensure variation in context and leadership situations. Interpretations were grounded directly in textual evidence from dialogue and visual description rather than general impressions. The use of established feminist and leadership theories also provides analytical rigor and theoretical triangulation. In addition, scenes were re-analyzed to ensure consistency of interpretation across different characters and narrative moments.

Researcher positionality is also acknowledged in this study. As researchers examining female authority through a feminist theoretical lens, interpretations are informed by an awareness of gender inequality and power relations in both media and real-world contexts. This positionality does not aim to impose meaning but to critically engage with how authority is represented, challenged, and normalized within the film narrative.

By combining narrative analysis with feminist theory, this methodological approach enables a detailed understanding of how female authority is performed through dialogue and expression, and how it contributes to broader discussions of gender, leadership, and power in cinematic representation.

3. Result & Discussion

The finding of this study shows that female authority in *Maleficent: Mistress of Evil* (2019) is represented through the portrayals of power, leadership, and resistance. By examining the dialogue and expression of *Maleficent*, Aurora and Queen Ingrith, it becomes clear that the film presents three distinct yet also interconnected representations of female authority. *Maleficent* embodies a transformative form of leadership that challenges patriarchal traditions, while Aurora embodies leadership that balances compassion and also responsibility.

On the other hand, Queen Ingrith showcases a manipulative and dictatorship power that reinforces her dominance through control and also conflict. These three portrayals highlight the performative nature of gender and leadership as it explained by Butler (1990) theory of gender performativity, as well as the societal expectations that also stated by Eagly & Karau (2002) role congruity theory. The finding will be divided into two sub discussions:

- (1) The Significance of Female Performance.
- (2) Implication and Urgency of Female Authority in Political and Social Aspects.

1. The Significance of Female Performance

The representation of female authority in *Maleficent: Mistress of Evil* (2019) was shown and performed by the characters of *Maleficent*, Aurora and also Queen Ingrith through their roles as a leader by both verbal and non-verbal expression. In *Maleficent: Mistress of Evil* (2019) authority is not portrayed as a fixed trait but as a trait that was demonstrated through dialogue, tone, gesture, and also their presence. These performances shape how *Maleficent*, Aurora and Queen Ingrith

are perceived as leaders, whether through empowering speech, compassion, domination or manipulative strategies. By examining their performance, it becomes clear that female authority is constructed and shown through what is spoken as well as what is expressed, this allows the film to reveal contrasting view of leadership that either challenge or reinforce gender norms. This could be seen through Dialogue and Also Expression.

1.1 Dialogue as Performative Power in Female Authority

In *Maleficent: Mistress of Evil* (2019) Dialogue plays a crucial role in constructing female authority due to it is the primary medium through which all the characters express their intentions, assert dominance and also showcasing their influence within the narrative of the film. In *Maleficent: Mistress of Evil* (2019), dialogue does not function only as a conversation medium but also as a performative act that could showcase leadership, conflict and also resistance. Through dialogue, the film's female characters including Maleficent, Aurora, and Queen Ingrith articulate their positions, assert their values, and also reflect broader cultural attitudes toward women in authority.

To understand how female authority is represented in the film, it is important to examine specific dialogues that highlight the way characters perform power through language. Each line spoken by Maleficent, Aurora and Queen Ingrith not only drives the plot but also reveals how authority is constructed, challenged and also perceived within their respective roles. The following dialogues illustrated how verbal expression could become the main point for leadership and gender expectations in *Maleficent: Mistress of Evil* (2019).

By analyzing moments where power is directly spoken, questioned, or defended, it becomes possible to see how the film constructs different kind of leadership for its female characters. That could be seen in the following dialogue:
Queen Ingrith: *"I'm curious. How did Aurora become Queen of the Moors?"*
Maleficent: *"I made her queen."*



Figure 1. Scene of Maleficent Answering Queen Ingrith
(Source: *Maleficent: Mistress of Evil* (2019) Film, Time Code: (00:28:46 - 00:28:50).

This short dialogue exchange between Maleficent and Queen Ingrith highlights a confrontation of female authority. That was showed through Ingrith's question, *"How did Aurora become Queen of the Moors?"*. The question itself carries a tone of suspicion and undermining, implying that Aurora's legitimacy as a ruler

requires justification. This dialogue function as a challenge to both Maleficent's and also her adoptive daughter Aurora's positions of power and leadership. By framing the question as "curiosity," Ingrith disguises an act of political attack behind the act of politeness.

Maleficent's response, "*I made her queen*" directly asserts her authority as the one who legitimized Aurora's rule. According to Butler (1990), this is a performative act as the statement conveys the power it emphasizes as well as to being purely descriptive. By claiming that she "made" Aurora queen, Maleficent positions herself as a leader with power whose guardianship for her adoptive daughter extends into the political domain. Her authority is not only maternal but also institutional, bridging the role of adoptive parent with the public act of establishing leadership.

This dialogue also reflects Eagly & Karau (2002) role congruity theory as well. Ingrith was shown to embodies societal skepticism toward female leadership by questioning Aurora's right to rule, this reflect cultural expectations that women are less suited for authority even though the dialogue was stated by women in authority itself. Maleficent argues this challenge by claiming the cause of Aurora's power and leadership, thus redefining female guardianship as a source of political legitimacy. This aligns with Karpowitz & Mendelberg (2014) statement that women's authority is often relational and collaborative, but here Maleficent transforms it into a commanding assertion of power.

In this moment, the film showcases a confrontation between two kinds of female authority with Ingrith as manipulative, and undermining style while Maleficent's as performative and transformative declaration. The exchange shows how female leadership in the story is argued, judged, and shown through dialogue, which also reflects bigger cultural worries about women who have power.

The second finding could be seen through Aurora's dialogue as the following: Aurora: "*Today, there will be a wedding. Not just a union of two people but a union of two kingdoms. And all are invited... all are safe... and all are welcome.*"



Figure 2. Scene of Aurora addressing both kingdoms at the wedding
(Source: *Maleficent: Mistress of Evil (2019) Film*, Time Code: (01:41:59–01:42:12).

Aurora's speech at the wedding ceremony that is happened after the war is an important moment where her authority reaches its full expression. By how she declared the wedding event not only as her marriage between herself and prince

Philip but also as "*Union of Two Kingdom*" in this event she transforms a personal occasion such as wedding into a political and communal act. This reflects her role as the mediator whose authority lies in uniting different group both human and also fairy and also declaring peace. Aurora's statement also emphasis on inclusivity where she stated "*All are invited... all are safe... and all are welcome*" which marks her leadership that are rooted in compassion, protection, and also recognition of diversity.

From Butler (1990) perspective, Aurora's speech functions as an act that establishes her authority by enacting it through language. Where her words do not merely describe unity, but also actively create it. In declaring safety and welcome for all, Aurora asserts control over political and social context of the moment, where she reconfiguring what leadership means within the kingdom. Through repetition of inclusive act, she performs authority that against hierarchical or exclusionary notions of power, instead she foregrounding acceptance and equality.

This moment also aligns with Eagly & Karau, (2002) role congruity theory. Where women leaders are often expected to have a nurturing quality while facing skepticism about their abilities to execute formal authority. Aurora highlights this tension by presenting her compassion as form of her strength. Her words demonstrate that inclusivity and care can serve as effective tools of governance, while reinforcing her legitimacy as queen who represents both humans and magical beings. By using marriage as a political union, Aurora widens her role from a symbolic figure to actively creating peace.

Moreover, her dialogue also resonates with feminist perspectives on leadership that emphasized democratic empowerment rather than hierarchical control. Rather than claiming authority for herself alone, Aurora redistributes it by affirming that the belonging and safety for all communities for human, fairy and also fey. Her ways of leadership challenge patriarchal norms that are often equate authority with domination, offering instead vision of power rooted in peace and inclusivity. Through this moment, Aurora demonstrates that female authority is not limited to personal or relational area but also can shape political realities. Her speech performs a redefinition of leadership where unity, compassion, and inclusivity, could become the foundations of authority.

Aurora's authority in *Maleficent: Mistress of Evil* (2019) is also presented as a way of leadership that grounded and rooted in compassion, inclusivity, and also peace. Her ability to embrace her dual identity as both human and also the Queen of the Moors allows her to act as a bridge between two divided nations. Through her words and also actions, she performs authority that challenges rigid categories of power, by proving empathy and care could function as an effective form of governance. Aurora also demonstrates that female authority does not have to follow traditional structures of domination but can instead reshape leadership into an inclusive and unifying force.

While Aurora embodies harmony and also mediation, Queen Ingrith represents a huge different form of female authority. Unlike Maleficent and Aurora, whose power comes from protection, peace and also compassion, Queen Ingrith's authority is expressed through manipulation, control, and the pursuit of domination which could be seen through Queen Ingrith dialogue as following:
Queen Ingrith: *"Do you know what makes a great leader, Aurora? The ability to instill fear in your subjects... and then use that fear... against your enemies."*



Figure 3. Scene of Queen Ingrith articulating fear as the foundation of leadership
(Source: *Maleficent: Mistress of Evil (2019) Film*, Time Code: (01:35:00–01:35:16).

In this moment, Queen Ingrith drops her polite mask and speaks openly to Aurora about her idea of leadership. She explains authority as *"the ability to instill fear in your subjects... and then use that fear... against your enemies."* This shows that Queen Ingrith supports an authoritarian kind of power. For her, fear is not something harmful to be removed, but a tool of politics to control people and turn their obedience into a weapon.

From Butler (1990) idea of performativity, Ingrith's statement shows how authority is made through speech that makes domination seem normal. Her words are not only describing, but also doing an action, creating one way of leadership that is based on manipulation and force. When she says this to Aurora, she tries to put her own view of authority on her, making fear the main act that keeps her power.

This way of thinking also shows the mismatch explained in Eagly & Karau, (2002) role congruity theory. Usually, women leaders are expected to be caring and supportive, but Ingrith goes against this by taking traits often linked with authoritarian masculinity, like aggression, fear, and control. Her power is seen as valid inside the patriarchal system of the kingdom (shown before by King John's agreement), but at the same time it makes her look like a destructive figure who goes against the cultural idea of female leadership as being warm and relational.

Also, Ingrith's idea of leadership is close to feminist criticism about power as domination. Lauretis (1987) explains that culture often connects authority with control and exclusion, which keeps hierarchy instead of breaking it. Ingrith shows this clearly, because she uses fear not to bring people together but to separate them, making her power depend on oppression and conflict. When she tells Aurora this way of thinking, she tries to damage the young queen's chance for inclusive leadership, and in this way, she continues patriarchal ideas of power through a

female figure.

This moment shows how *Maleficent: Mistress of Evil* (2019) makes the picture of female authority more complex. Maleficent and Aurora represent leadership that is changing and caring, but Ingrith's idea shows authority as something dangerous when it is built on fear. The dialogue makes clear her place as the antagonist, showing her not only as a personal enemy but also as a symbol of authoritarian power that grows through force and separation.

Queen Ingrith shows a type of female authority that is very different from Maleficent and Aurora. Her leadership depends on manipulation, control, and using fear on purpose as a tool of politics. With her words and actions, Ingrith represents the dark side of female authority, showing how power can become corrupted when it is mixed with ambition and prejudice. Maleficent shows her authority through protection and change, and Aurora through kindness and inclusion, but Ingrith makes authority into domination, placing herself as someone who lives from hierarchy and conflict.

The analysis of some dialogues in *Maleficent: Mistress of Evil* (2019) shows that female authority in the film is made, challenged, and accepted through language. Maleficent's words show authority as protective and changing, proving how speech can give strength and create new meaning of legitimacy outside patriarchal rules. Aurora's dialogues present authority as inclusive and peaceful, with leadership based on care and working together. On the other hand, Queen Ingrith's words show authority as domination, using fear and manipulation to control others.

These different ways of speaking follow Butler (1990) idea that authority is not something fixed but something shown through speech, and also connect to Eagly & Karau (2002) point that women in power are judged by how much they follow or reject gender expectations. Dialogue becomes the place where female authority is confirmed, questioned, or corrupted, showing the wider cultural tension about women in leadership. In this film, dialogue is not only a tool to move the story but also a performative way that shows the complexity of female authority.

1.2 Expression and the Visual Performance of Leadership

While dialogue works as the direct way to show authority, expression gives the non-verbal side where power is acted and understood. In film, gestures, facial expressions, body position, and visual presence act like another kind of language that helps the audience see who the characters are. These non-verbal signs often support the spoken words, but they can also go against them or make them more complex, which makes expression an important part of performance.

In *Maleficent: Mistress of Evil* (2019), expressions play an important role in showing female authority. Through their gaze, silence, and body posture, the characters show dominance, weakness, or compassion. These expressions make authority not just an abstract idea but something that is lived in the body and

performed, influencing both the other characters and the audience. By looking at these non-verbal signs, this study shows that female leadership is performed through visual expression as much as through spoken language.

To fully understand how female authority is shown in the film, it is important to look not only at spoken words but also at non-verbal performance. Expressions, whether through silence, gaze, or body presence, often express authority even stronger than dialogue. They give insight into how characters carry power and how others see that power. The first example can be found in the following scene:

Lickspittle: *"Curses don't end. They're broken"*



Figure 4. Scene of Maleficent destroys cursed Item

(Source: *Maleficent: Mistress of Evil (2019) Film*, Time Code: (01:41:01-01:41:20).

In the scene, Lickspittle gives Maleficent a cursed item that once belonged to her and says, *"Curses don't end. They're broken."* This line becomes a turning point in the story, stressing that oppressive forces must be actively broken instead of just fading away. Even though Lickspittle speaks these words, it is Maleficent who gives them real meaning when she takes the item and destroys it with her own hands.

This moment shows Butler (1990) idea of performativity, where identity and authority are not fixed but carried out through repeated actions. Breaking the item is more than a physical act it is Maleficent's performative rejection of the fear and stigma that shaped her identity. By destroying it, she redefines her authority, proving that her power is not about keeping cycles of domination alive but about breaking them.

The dialogue also connects to feminist thought that oppressive systems will not disappear on their own. Karpowitz & Mendelberg (2014) explain that women's authority often comes when they resist and reshape the structures that limit them. Maleficent's act of destroying the cursed item shows this principle: her role as a protector becomes transformative because it is joined with resistance against control.

Even if Lickspittle says the line, the real meaning is carried through Maleficent's action. She changes his words into performance, showing that female authority is not passive survival but an active process of breaking what creates oppression. This scene becomes a symbolic moment of taking back agency, as

Maleficent leads by destroying the very curse that once defined her.

The second finding of expressions comes from aurora in the following scene: Aurora: “Well, I’m Queen of the Moors, and I am a human. We must all learn a little kindness.”



Figure 5. Scene of Aurora declaring her dual identity
(Source: *Maleficent: Mistress of Evil* (2019) Film, Time Code: (00:07:16–00:07:25).

Aurora’s expression in this scene when she introduces herself as the Queen of the Moors, highlights her dual identity as both human and the leader of Moors Kingdom. Her gentle smile, calm gaze, and relaxed posture project a sense of warmth and openness rather than intimidation. This visual act shows that her authority is not built on domination but on inclusivity, representing her ability to embody two different worlds at once. Through her composure, Aurora showcases that leadership can be rooted in kindness and mediation.

From Butler’s concept of gender performativity (1990), Aurora’s expression could be defined as a performative act of leadership. By presenting herself with steadiness and compassion, she presents her authority in a way that resists authoritarian and dictatorial displays of power. Her smile and gaze reaffirm her legitimacy as queen by making her role visible not through force but through her expressions and also body gestures that embody care and responsibility. In this film, her authority is showed by the repeated performance of empathy and unity.

This also aligns with Eagly & Karau (2002) role congruity theory, which explains how women leaders often face skepticism when their style of leadership diverges from gender expectations. Her calm and nurturing demeanor balances traditional feminine qualities of compassion with the formal responsibility of leadership. By visually potrays both warmth and strength, Aurora denied potential challenges to her authority and frames herself as a leader naturally suited to mediate between the human and fairy kingdoms.

Moreover, Aurora’s expressions demonstrate that her strength lies in mediation, compassions and kindness. Unlike Maleficent’s often confrontational posture, Aurora’s legitimacy emerges through her ability to visually fill the gap of conflicting identities. Her expression disrupts binary divisions between human and fairy, reflecting feminist critiques of rigid categories of identity Lauretis (1987). Through this, Aurora represents a complex model of authority, proving that

leadership can be exercised as much through non-verbal inclusivity as through spoken declarations.

2. Implication and urgency female authority in political & social aspect.

The findings in the previous section shows that female authority in *Maleficent: Mistress of Evil* (2019) is built through both dialogue and expression, proves that authority is performed by verbal and non-verbal ways. These portrayal in the film are important because they also show the similarity of the struggles women face in political and social life, where their authority is always being tested, questioned, and shaped by cultural expectations. Butler (1990) explains that gender is not a fixed identity but something repeated through social norms. In this way, the way *Maleficent*, Aurora, and Queen Ingrith perform their authority connects with the experiences of women leaders today, where they must keep proving their legitimacy through their words, actions, and presence.

In political world, the film illustrates on how different leadership act embodied by female characters is align with the debates about the nature of authority. Aurora symbolizes compassion and inclusive leadership, that puts dialogue and empathy as her central to governance, while *Maleficent* shows transformative authority, by asserting her legitimacy through both speech acts and actions that resist domination. On the other hand, Queen Ingrith represents authoritarian leadership that use fear and manipulation as the tools of her controls. All these kinds of leadership highlight the need to judge a person in a position of leader to not only judged by gender but also by the ethical principles that support authority.

Recent studies shows that women leaders are more likely to use a democratic, collaborative and inclusive approaches rather than male leaders, which can lead to more sustainable governance (Karpowitz and Mendelberg 2014). However, in the film of *Maleficent: Mistress of Evil* (2019) shows that women in power could also repeat forced and dictatorship form of authority if they follow leadership based on domination.

The urgency of feminism act becomes clearer when considering that women have a low number representation in global politics. According to the Inter-Parliamentary Union (2023), women only occupy 26,5% of parliamentary seats in worldwide area, and with even fewer that holds top executive positions. This gap shows the ongoing structural and stereotypes that also align with Eagly & Karau (2002) role congruity theory, where it explains how women are often deemed less "Congruent" with leaderships expectations. the film of *Maleficent: Mistress of Evil* (2019) shows this by the representation of *Maleficent*, where she kept of being simultaneously feared of her power and distrusted for her protective guardianship to her adoptive daughter Aurora. This reflects on how female leaders in the real-world face.

In social, the implications also extend to cultural and media realm which shape public perceptions of women's authority. Positive portrayal such as Aurora's empathetic leadership and Maleficent's transformative guardianship, provide the viewers with another kind of authority that challenge patriarchal norms. These representations play an important role in normalizing women's leadership in real world everyday contexts, from community organizing to corporate governance. On the other hand, Queen Ingrith's dictatorial leadership reflects the cautionary reality that women also like men, where they are not inherently transformative leaders simply by virtue of their gender. In which authority must be evaluated for its inclusivity and ethical orientation, not just its representation. According to Lauretis (1987) and Wilk (2024) media narratives that depict diverse female leadership styles has the power to influence public attitudes and legitimize women's authority in society.

The urgency of embracing these narratives were lies in the ongoing cultural resistance towards women's leadership. Despite the progress, women leader continues to be treated more harshly than men in traditional and social media, where their expressions, tone and also physical appearance are often criticized (Wardaniningsih & Kasih, 2022). The film's focus on expression, silence and gesture as sources of authority reflects on how women's non-verbal performances are just a politicized just like how the verbal one. This plays as the reminder that the way women show authority and also the way they are judged carries deep cultural meaning.

Therefore, the implications of this study hoped to reach beyond film analysis and also into political and social concerns. Politically, it emphasizes the need to change the stereotypes that harm women's leadership styles and also reconfigure standards of authority to recognize collaborative, empathetic and also transformative form of leadership as legitimate. While socially, it highlights the importance of promoting cultural narratives that also validate female authority in its diversity, which ensure that authority is not equated with domination but linked to inclusivity and justice. Where the urgency lies in the recognition that achieving gender equality in leadership is not only a matter of representation but also a condition for building more democratic, ethical, and sustainable systems in societies.

4. Conclusion

The study has examined the representation of female authority in the film of *Maleficent: Mistress of Evil* (2019) through dialogue and also expression, by using Butler's theory of Gender performativity (Butler 1990) and also Eagly & Karau (2002) role congruity theory Where the finding reveals that female authority in the film is not fixed but actively performed through language, gesture and also presence. Dialogue serves as an act where authority is contested, legitimized or undermined, while expression provides an act where leaderships is enacted and

interpreted. Together, these performances illustrate multiple ways where female authority can be constructed and perceived in both fictional and also real-world context.

The difference between Maleficent, Aurora and also Queen Ingrith highlights three distinct leadership. Maleficent embodies transformative that resist domination, Aurora represents inclusive and collaborative leadership that based on empathy, while queen Ingrith reflects dictatorial leadership that are rooted through fear and also manipulation. These portrayals shows that female authority is not monolithic, where it can empower and unify but also could dominate and divide. This also demonstrates the cultural tensions that persist around women's leadership, where authority is simultaneously desired, contested and also judged according to patriarchal standards.

This study also underscores wider implications of female authority in political and also social life. The study shows that the performative negotiations of authority on the film reflects the struggles of women leaders in contemporary contexts, who often face structural barriers, double standards, and also harsh judgment. The urgency of this study lies in the need to reconfigure leadership values, and also destroy the stereotypes and validate diverse forms of female authority as legitimate. As media and films such as *Maleficent: Mistress of Evil* (2019) contribute to expanding cultural imagination and create the pathways for more inclusive understanding of leadership.

To conclude, this study hoped to contributed to feminist act by foregrounding the performative aspects of female authority within the movie of *Maleficent: Mistress of Evil* (2019) It highlights the importance of evaluating authority not only by gender but also by the ethical and social values it promotes. By bringing cinematic performance into dialogue with political and social realities, the research affirms that recognizing and also supporting female authority is not only a representational concern but also a critical step toward achieving justice, equality, and also sustainable systems of leadership especially female authority.

5. References

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