

Power and Leadership in The King (2019): A Semiotic Analysis of Henry V

 <https://doi.org/10.31004/jele.v11i5.3355>Rafly Pramudithya Jazuli, Maria Cholifah, Rizki Lutviana^{abc} ¹²³Universitas PGRI Kanjuruhan Malang, IndonesiaCorresponding Author: raflypramudithya111@gmail.com

ABSTRACT

This study examines how *The King (2019)* represents power and leadership through the character of Henry V, and how the film both constructs and challenges the image of an ideal king. The research problem concerns the tension between Henry's public authority as king and the personal burdens, isolation, and moral consequences associated with leadership. Using a descriptive qualitative approach and Roland Barthes' semiotic theory, the study identifies signs of power and leadership, interprets their cultural meanings through denotation, connotation, and myth, and analyzes how these signs shape Henry's image as a ruler. The data consist of selected scenes, dialogues, camera framing, character positioning, costumes, settings, and other relevant visual elements. Fourteen scenes were purposively selected because they contain signs or narrative situations relevant to power and leadership. The findings are organized into five themes: hierarchy represented through physical elevation; psychological burden and leadership isolation; domination and punitive justice; identity transformation and institutional gravity; and strategic centrality and intellectual authority. The analysis shows that visual and narrative elements represent Henry as an authoritative leader while also revealing responsibility, institutional pressure, violence, and moral conflict. At the level of myth, the film associate's sovereignty with military power and decision-making, presenting Henry as an exceptional ruler. However, it complicates the heroic image of the ideal king by depicting his vulnerability, exhaustion, isolation, and the consequences of his decisions. The film thus presents leadership as a tension between institutional authority and personal responsibility.

Keyword: *Semiotic Analysis, Power, Leadership, Roland Barthes, Henry V, The King (2019).*

Article History:

Received 14th February 2026Accepted 15th October 2026Published 22nd October 2026

INTRODUCTION

Power and leadership are important concepts in film studies, cultural studies, and semiotic analysis because they help explain how authority, hierarchy, and social values are formed and represented. Films not only function as entertainment, but also as cultural products that can reflect and disseminate views. According to Islam, (2009) how films can provide a narrative of the emergence of leaders, conflicts with powerful figures, as well as the relationship of leadership with social order. Studies from Tahir, (2010) the language of cinema can shape ideology and distribute power. In addition, Dukalskis & Hooker, (2011) examine how state-produced films can be used to build political legitimacy and spread ideology. From a semiotic perspective, the study article from Pua & Hiramoto, (2018) examines how visual signs and language in film shape cultural identities and stereotypes. Characters, dialogues, images, and symbols show how film constructs and oppose meanings of power and leadership.

Semiotics is the study of signs and their meanings (Maruashvili, 2026). Barthes, (1986) noted that semiotics interprets signs through denotation, connotation, and myth. Signs within this field are understood not only through their literal meaning, but also through ideological and cultural meanings. Barthes, (1986) argues that semiology is purposed to analyse and understand any signs, apart from their limitation or substance. This includes images, gestures, musical sounds, objects, and complex connections in media, all of which connect with systems

Power and Leadership in The King (2019): A Semiotic Analysis of Henry V

of signification. Barthes assumes that everything can be perceived as a sign that carries meaning and needs interpretation. Semiotics plays a crucial role in helping the interpretation of various life aspects (O'Halloran, 2023).

Humans can understand implied meanings that are not only visible on the surface, but also what other meanings it carries through semiotics (Behera, 2024; Laksani & Pandanwangi, 2023). Various meanings are often overlooked within social, cultural, and ideological concepts without semiotics studies (Barus et al., 2025; Marrone, 2021). Therefore, semiotics plays a crucial role in a deeper understanding and comprehension of message interpretation carried in various communication forms, whether language, images, or symbols (Olurotimi, 2022; Udris-Borodavko et al., 2023).

Semiotics studies are not only applied to language, but also to many communication forms in media, including films, which are usually structured through an integrated sign system, especially audio and visual signs, to deliver messages to the audience (Dirgantara, 2024; Swarnakar, 2025). In films, messages are not only delivered through the dialogue between the characters, but also through visual use, body movement, facial expressions, filming techniques, background music, and other elements (Zellya et al., 2022; Umami et al., 2024). These various aspects are able to make films contain rich signs that can be interpreted in multiple layers of meaning, both directly and symbolically (Cahyani & Hasbi, 2024; Nasution, 2025).

A closer examination indicated that signs in films are frequently used to shape and show specific meanings that are related to social life, including power and leadership symbolism (Afnira, 2023). This is usually depicted through specific characters, especially main characters in films, who usually have more authority, influence, and decision-making ability (Danda & Ariyaningsih, 2024; Fabre et al., 2022; Pilar & Ferrer, 2024). These aspects are not always directly shown, but tend to use characters' actions, dialogue, visual symbols, and their relationship with the other characters, so that power and leadership in films can be understood as a system of meaning built through various signs to make it relevant to analyze with semiotics (Rudy, 2024).

Semiotics studies have also been presented in the past. The teacher's role representation in Kung Fu Panda 4 using Peirce's theory of semiotics, found that the teacher is presented as an educator, mentor, and moral figure through icons, indexes, and symbols. Hamandia et al., (2025) studied myths and local beliefs in Sekawan Limo using the theory of Barthes, found non-discrimination, friendships, cultural adherence prohibition, and also personal responsibility. Fahida, (2021) study on 3 Dara found the film not only contains slapstick comedy, but also social text that includes moral lessons about gender norms and respect, while it reproduces specific stereotypes about feminine behaviour of men through Barthes' semiotics idea. Faradisa et al., (2026) studied the film The King (2019), though Barthes' theory found that King Henry V's leadership is an intricate construction that balances formal power, personal charisma, and moral responsibility.

Previous studies have examined The King (2019) in relation to monarchical power and rebellion, while research on Shakespeare's Henry V films has explored leadership and leader-follower relations. Other studies have investigated how camera angles and perspectives shape perceptions of power and leadership. More recently, visual semiotic research has also addressed the representation of royal leadership in The King (2019). However, the specific role of camera framing and spatial relationships including character positioning and elevation in constructing Henry V's power and leadership through Barthes' concepts of denotation, connotation, and myth remains an area for further analysis. The present study addresses this narrower gap by examining how these visual signs shape Henry V's identity and authority in the film.

The King (2019) provides a meaningful context for this analysis, with Henry V as its primary subject. The film follows his transformation from Prince Hal, an individual facing the expectations of the English monarchy, into a king responsible for political and military decisions. This transformation makes Henry V relevant to the study of how royal authority and leadership are represented, as well as how the responsibilities and consequences of

exercising power shape his identity. The study therefore examines how visual elements – including character positioning, elevation, spatial relationships, and camera framing – construct meanings of power and leadership in the film.

The main data in this study is taken from the film *The King* (2019), which was directed by David Michôd. The film itself includes the main character, Prince Hal, who later becomes King Henry V of England, representing King Henry V's journey in facing political conflict, war, and leadership responsibility. The King represents the power formation, decision-making process, and the leader and those he leads relationship. Various symbols of power, like the throne, war strategies, and hierarchical relationships, are also present in the film through visual elements, dialogues, and camera framing.

Therefore, this study aims to analyse how power and leadership are represented through visual signs in *The King* (2019), particularly through camera framing, character positioning, spatial relationships, body posture, costume, and setting. Using Roland Barthes' semiotic theory, the study examines the denotative, connotative, and mythological meanings of these signs and explores how they construct Henry V's identity, authority, and leadership.

METHOD

This study employs a descriptive qualitative design because its purpose is to interpret how cinematic signs construct cultural meanings of power and leadership, rather than to measure variables or test causal relationships. This approach is appropriate for examining the meanings conveyed through visual and verbal elements in their narrative context. Roland Barthes' semiotic theory provides the analytical framework, guiding the interpretation of signs at the denotative, connotative, and mythological levels.

Research Material and Unit of Analysis

The primary research material is the 2019 feature film *The King*, directed by David Michôd and co-written by Michôd and Joel Edgerton. The film was produced by Plan B Entertainment, Porchlight Films, Yoki, Blue-Tongue Films, and Netflix, and was released on Netflix on November 1, 2019. The study uses the 2019 feature-film version and focuses on scenes depicting Prince Hal's transformation into King Henry V.

The unit of analysis is a selected scene, examined through the combination of visual and verbal signs relevant to power and leadership. These signs include shot composition and camera framing, character positioning and elevation, spatial relationships, body posture, facial expressions, costumes, settings, symbolic objects, actions, and dialogue. A scene is treated as the contextual unit, while individual shots, gestures, and dialogue exchanges within it are examined as specific signs. Fourteen scenes were purposively selected because they depict Henry V's authority, decision-making, political or military leadership, social hierarchy, changing identity, or relationships with his followers. Scenes without signs relevant to these criteria were excluded.

Research Subject and Data Source

This study does not involve human respondents. Its subject is *The King* (2019), and its primary data consist of the fourteen selected scenes and the visual and verbal signs within them. The analysis focuses on Prince Hal and King Henry V, tracing how the film represents his changing identity and exercise of authority.

Instruments

The researchers served as the primary instrument by observing, identifying, documenting, classifying, and interpreting the film's signs. They watched the film repeatedly and used research notes, screenshots, and a classification table to document and organize the selected scenes. The table records the signs observed and their denotative, connotative, and mythological meanings.

Data Collection Procedures

Data collection proceeded in several stages. First, the researchers watched the film repeatedly to understand its narrative, characters, and visual style. Second, they identified scenes that met the selection criteria. Third, they documented those scenes with screenshots and notes on framing, character positioning, gestures, costumes, settings, symbolic objects, actions, and dialogue. Finally, they organized the selected material in a classification table for analysis.

Data Analysis

The researchers analysed each selected scene using Barthes' three levels of signification. At the denotative level, they described what is directly shown or heard, including characters, actions, settings, costumes, framing, and dialogue. At the connotative level, they interpreted the cultural, emotional, and symbolic associations of those signs. At the mythological level, they examined the broader ideological meanings through which particular forms of power and leadership may be presented as natural or legitimate. Interpretations were considered in relation to the film's narrative and its representations of monarchy, political authority, military leadership, and social hierarchy.

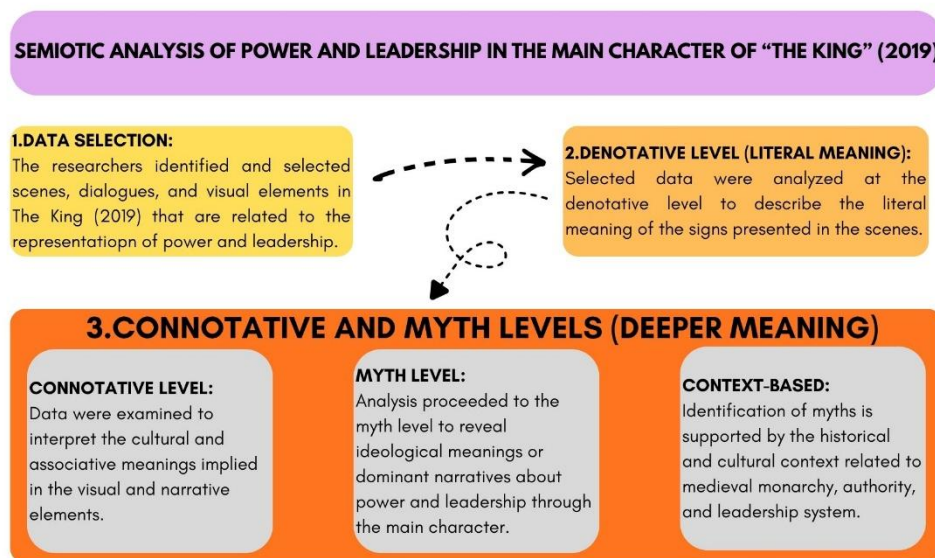


Figure 1. Data Analysis Process

Data Validation

To strengthen the credibility of the analysis, an expert in film analysis and semiotics reviewed the interpretations and the application of Barthes' framework. The researchers also compared their interpretations with relevant previous studies. These steps helped assess whether the readings were supported by the selected signs and the film's narrative context.

FINDINGS AND DISCUSSION

Findings

This section presents the findings of the semiotic analysis of *The King* (2019) using Roland Barthes' concepts of denotation, connotation, and myth. Nineteen selected scenes were grouped into five themes: hierarchy representation through physical elevation, psychological burden and leadership isolation, domination and punitive justice, identity transformation and institutional gravity, and strategic centrality and intellectual authority. The analysis focuses on how camera framing, character positioning, elevation, spatial distance, posture, costume, setting, and dialogue construct meanings of power and leadership. Table 1 summarizes the themes and representative scenes.

Tabel 1. Summary of Findings and Representative Scenes

No.	Theme	Selected Scenes	Main Representation
1	Hierarchy Representation through Physical Elevation	17:14; 21:50; 104:51	Hierarchy, authority, and sovereign status
2	Psychological Burden and Leadership Isolation	17:50–18:00; 24:20; 59:22; 67:43	Responsibility, isolation, and leadership burden
3	Domination and Punitive Justice	23:54; 48:43; 57:14; 113:27; 118:52	Domination, judgment, punishment, and violence
4	Identity Transformation and Institutional Gravity	36:12; 99:15	Transformation of identity and institutional responsibility
5	Strategic Centrality and Intellectual Authority	17:39; 51:13; 78:44; 95:08; 97:56	Strategic control, decision-making, and leadership authority

Hierarchy Representation through Physical Elevation

The first theme shows how physical elevation and camera perspective distinguish Henry from other characters. The film repeatedly creates hierarchy by placing Henry above others, using vertical position to make his authority visible.

Tabel 2. Hierarchy Representation through Physical Elevation

No.	Timestamp	Scene	Visual Evidence	Main Focus
1	17:14	Henry's arrival	Henry rides a horse while soldiers stand on the ground	Physical elevation and sovereign status
2	21:50	Command burden	Henry is positioned separately from his military followers	Authority and hierarchical position
3	104:51	Moment of revelation	Henry is visually distinguished from surrounding characters	Recognition of sovereign authority

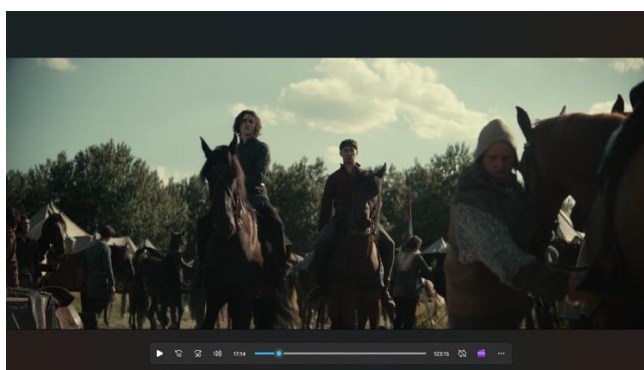


Figure 2. Henry's Arrival at The Soldiers' Camp, 17:14

At 17:14, Henry arrives at the soldiers' camp on horseback while the soldiers surrounding him remain on foot. At the denotative level, the scene shows Henry entering a military setting. However, the horse raises his body above the soldiers, creating a clear vertical distinction. The low-angle framing further emphasizes his physical height and makes the viewer look upward toward him. At the connotative level, the difference in physical elevation represents Henry's higher political and military status. The soldiers' lower position and Henry's placement above them create an unequal visual relationship: Henry is presented as the figure who commands, while the soldiers are presented as those who receive command. The spatial distance between Henry and the soldiers also prevents him from appearing as an ordinary member of the military group.

At the mythological level, the scene constructs the myth of the sovereign leader. Henry's elevated position makes authority appear natural and legitimate, as if political power belongs to the person who is physically and visually above others. This visual strategy supports that vertical perspectives contribute to perceptions of power. It also supports Hoffmann finding that camera perspective affects perceptions of leader-like characteristics.

The scenes at 21:50 and 104:51 reinforce this pattern. However, the representation of hierarchy changes depending on the context. At the military camp, Henry's authority is emphasized through physical height and distance. In later scenes, authority may be shown

through central framing, costume, or the reactions of other characters. Therefore, physical elevation is not the only sign of hierarchy, but it is one of the film's strongest visual strategies for representing Henry's sovereign position.

Psychological Burden and Leadership Isolation

The second theme shows that Henry's authority also produces isolation. Although he leads soldiers and advisers, the film frequently places him apart from others through empty space, separate framing, and restricted interaction.

Tabel 3. Psychological Burden and Leadership Isolation

No.	Timestamp	Scene	Visual Evidence	Main Focus
1	17:50–18:00	Responsibility and isolation	Henry is separated from the military group	Leadership responsibility
2	24:20	Isolated victory	Henry stands apart after defeating Percy Hotspur	Emotional and spatial isolation
3	59:22	The wall of advisers	Henry is visually separated from advisers	Distance between leader and advisers
4	67:43	Arrival in France	Henry appears isolated amid the military campaign	Burden of leadership

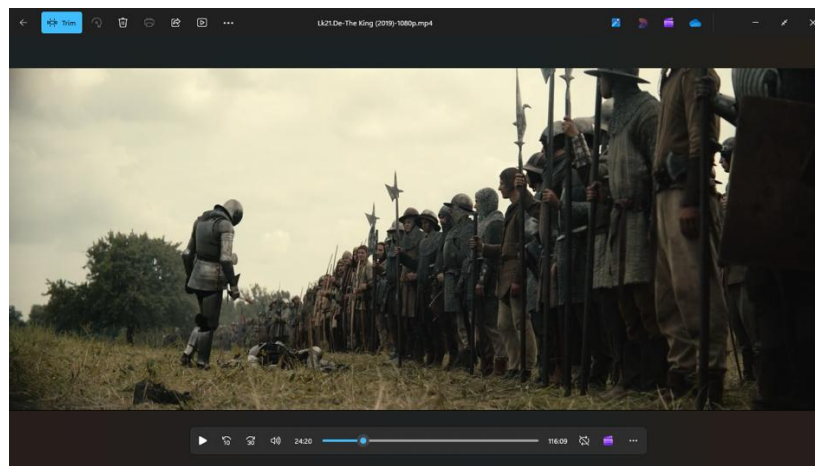


Figure 3. Henry Standing Apart from the Army After His Duel with Percy Hotspur 24:20

At 24:20, after defeating Percy Hotspur, Henry stands apart from the soldiers. At the denotative level, the scene depicts Henry after a military victory. However, the composition does not present victory as a collective celebration. Instead, Henry occupies a separate position, with visible space between him and the soldiers.

At the connotative level, this spatial separation suggests emotional and psychological isolation. Although Henry has won the duel, he is not visually integrated into the group. The negative space around him makes him appear alone, while the army remains a separate collective body. This composition suggests that leadership places Henry in a position that cannot be fully shared with his followers.

At the mythological level, the scene constructs the myth of the burdened king. Power brings authority, but it also separates the ruler from ordinary people. The scene therefore challenges the idea that leadership is only a privilege. Instead, it presents leadership as a responsibility that produces loneliness and emotional pressure.

The scenes at 59:22 and 67:43 develop this meaning through different spatial settings. When Henry is separated from advisers, the distance may indicate political tension and the difficulty of trusting those around him. In the military context, his isolation represents the responsibility of making decisions that affect the lives of soldiers. Thus, the film changes the visual arrangement according to context, but repeatedly associates leadership with distance, responsibility, and personal burden.

Domination and Punitive Justice

The third theme concerns Henry's authority to judge, punish, and exercise violence. The film represents sovereign power through vertical contrast, body posture, dark settings, and physical control over other characters.

Tabel 4. Domination and Punitive Justice

No.	Timestamp	Scene	Visual Evidence	Main Focus
1	23:54	Physical domination and de-individualization	Henry controls a subordinate character	Physical domination
2	48:43	Sovereign choice	Henry interrogates a prisoner in a dungeon	Judgment and judicial authority
3	57:14	Death sentence	Henry makes a punitive decision	Punitive authority
4	113:27	"Kill them all"	Henry confronts the consequences of violence	Moral corruption and violence
5	118:52	Monopoly of violence	Henry personally executes a traitor	Sovereign violence

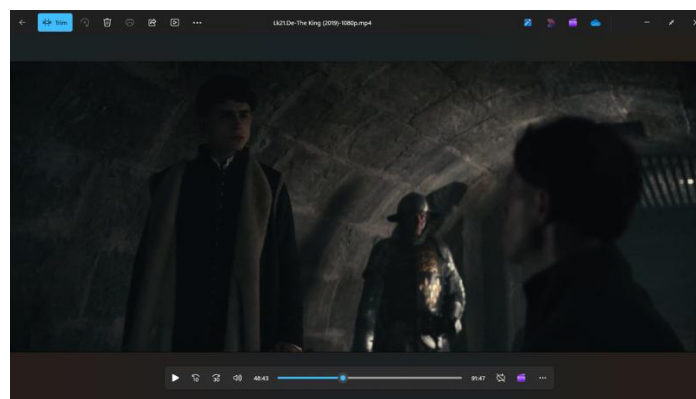


Figure 4. Henry Interrogating A Prisoner in the Dungeon, 48:43

Henry interrogates a prisoner in a dark dungeon. At the denotative level, the scene shows a king questioning a prisoner. Henry stands upright, whereas the prisoner is placed lower in the frame. This visual difference creates an unequal relationship between the two characters. At the connotative level, Henry's upright posture, higher position, and control of the interaction signify domination and judicial authority. The prisoner's lower placement makes him appear vulnerable and dependent on Henry's decision. The dark dungeon setting also contributes to the meaning of punishment and uncertainty, while Henry's position in the frame suggests that he has the authority to reveal truth, decide guilt, and impose consequences.

At the mythological level, the scene constructs the sovereign as the legitimate source of justice. Henry's authority to judge is represented as an institutional duty connected to the protection of political order. However, the later scenes at 113:27 and 118:52 complicate this representation. When Henry is associated more directly with violence, the visual meaning shifts from legitimate judgment to moral consequence. His authority is no longer distant or ceremonial; it becomes physically connected to punishment and death. Thus, the film presents punitive authority as both a symbol of sovereign power and a source of moral burden. This interpretation is consistent with Finlay's discussion of the ethical tensions that arise when political leadership is connected to violence.

Identity Transformation and Institutional Gravity

The fourth theme examines Henry's transformation from Prince Hal into King Henry V. The film uses ceremonial settings, costume, posture, and physical condition to show that kingship changes not only Henry's political status but also his personal identity.

Tabel 5. Identity Transformation and Institutional Gravity

No.	Timestamp	Scene	Visual Evidence	Main Focus
1	36:12	Coronation	Henry kneels in a cathedral surrounded by priests	Transformation from prince to king
2	99:15	Anti-heroic leader	Henry appears dirty, bloodied, and exhausted	Moral complexity and institutional burden

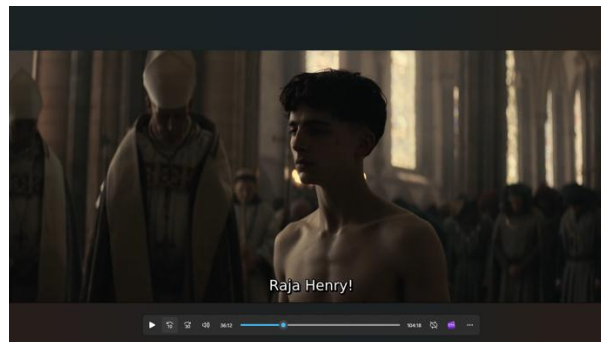


Figure 5. Henry's Coronation in the Cathedral, 36:12

In this scene, Henry kneels during his coronation in a grand cathedral. At the denotative level, the scene presents the formal ceremony through which Prince Hal becomes King Henry V. Henry's kneeling posture contrasts with the scale of the cathedral, the priests, and the royal ceremony surrounding him. At the connotative level, Henry's posture suggests submission to the institution of monarchy. Although the coronation grants him political power, the scene also shows that he must accept the expectations, rules, and responsibilities of the crown. The monumental architecture makes Henry's body appear small and vulnerable, while the religious and royal symbols give the ceremony institutional authority.

At the mythological level, the scene constructs kingship as an identity greater than the individual king. Henry becomes the representative of a political institution, not merely a private individual. The crown, cathedral, and priests make royal authority appear sacred, legitimate, and enduring. This image is challenged at 99:15, when Henry appears with a dirty and bloodied face. His exhausted appearance contrasts with the ideal image of an invulnerable warrior king. The visual shift from the formal coronation to the bloodied leader shows that kingship brings physical and moral consequences. Therefore, the film represents Henry's transformation as a movement from personal freedom to institutional responsibility.

Strategic Centrality and Intellectual Authority

The fifth theme concerns Henry's role as the central figure in political and military decision-making. The film uses focus, framing, and spatial placement to make Henry appear as the person whose choices direct collective action.

Tabel 6. Strategic Centrality and Intellectual Authority

No.	Timestamp	Scene	Visual Evidence	Main Focus
1	17:39	Strategic order	Henry discusses military matters	Strategic thinking
2	51:13	Military leadership transformation	Henry assumes a stronger command role	Military leadership
3	78:44	Absolute autonomy	Henry makes an independent decision	Autonomous decision-making
4	95:08	Egalitarian leadership	Henry stands close to his soldiers	Proximity and solidarity
5	97:56	Control singularity	Henry is visually emphasized before battle	Strategic centrality

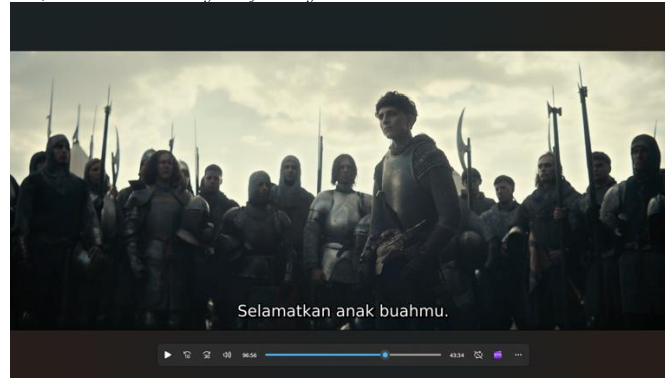


Figure 6. Enry's Visual Prominence among the Soldiers Before Battle, 97:56

In this scene, Henry sits on horseback in the upper-left quadrant of the frame while the soldiers around him appear visually blurred. At the denotative level, the scene shows Henry addressing his soldiers before battle. The shallow depth of field, however, separates Henry from the crowd and directs the viewer's attention toward him. At the connotative level, Henry's visual clarity and distinct position signify strategic control. Although the soldiers occupy a larger area of the frame, the camera makes Henry the clearest and most important figure. The selective focus suggests that the army's movement and decisions depend on his judgment. His elevated position on horseback also connects this scene with the earlier representation of physical hierarchy. At the mythological level, the composition contributes to the myth of the exceptional leader, in which historical events appear to depend on the intelligence and decisions of one central figure. Henry is represented as the person who gives direction to the collective, while the soldiers are represented as the force that carries out that direction.

However, the scene at 95:08 offers a different visual arrangement. Henry stands closer to his soldiers and appears without his helmet. This reduced distance makes him seem more physically accessible and connected to his followers. His proximity does not remove his authority; instead, it presents leadership as a combination of strategic control and solidarity. The contrast between the two scenes shows that Henry's leadership is represented through both elevation and closeness, depending on the narrative situation.

Discussion

The first theme, Hierarchy Representation through Physical Elevation, demonstrates how low-angle framing and elevated positioning establish Henry's superior status. The second theme, Psychological Burden and Leadership Isolation, shows that the same position of authority can produce spatial and emotional separation from followers. The third theme, Domination and Punitive Justice, connects sovereign authority with the ability to judge, punish, and exercise violence. The fourth theme, Identity Transformation and Institutional Gravity, demonstrates the transformation of Henry's personal identity as he becomes increasingly associated with the institution of kingship. Finally, Strategic Centrality and Intellectual Authority demonstrates how central positioning and visual emphasis construct Henry as the primary source of military decision-making.

From Barthes' perspective, the visual signs identified in these scenes operate beyond their literal meanings. The horse, Armor, royal clothing, cathedral, military formation, spatial elevation, visual separation, and camera framing first function at the denotative level. At the connotative level, these signs acquire meanings associated with authority, hierarchy, legitimacy, responsibility, control, and leadership. At the mythological level, these meanings contribute to the construction of Henry as an exceptional sovereign leader. The repeated association between Henry and visual signs of kingship can therefore naturalize the idea that political and military authority inherently belong to the sovereign.

However, this myth is not presented without contradiction. Henry's isolation, physical exhaustion, vulnerability, and involvement in violence progressively challenge the image of

Power and Leadership in The King (2019): A Semiotic Analysis of Henry V

the invulnerable heroic king. Identifies the tension between effective leadership, follower relations, and the problematic political consequences associated with Henry's objectives. The moral tensions that can emerge when political leadership becomes connected with violence. Consequently, the film does not simply celebrate Henry's power; it simultaneously exposes the personal and moral costs of exercising that power.

Therefore, the main finding of the study is that *The King* (2019) represents leadership as a paradoxical construction of power and burden. Henry is visually elevated above others, but this elevation also contributes to his isolation. He possesses the authority to determine justice and exercise violence, but such authority produces moral consequences. He becomes physically closer to his soldiers through shared hardship while remaining the central figure of military and political action. Through Barthes' semiotic framework, these contradictions demonstrate that leadership is constructed not simply as privilege or dominance, but as a combination of authority, responsibility, sacrifice, solidarity, and moral burden.

CONCLUSIONS

This study concludes that power and leadership in *The King* (2019) are represented through interconnected visual and narrative signs, including camera framing, character positioning, costume, body posture, dialogue, setting, and military imagery. Henry V's power is constructed through physical elevation, central framing, royal costume, and spatial separation, which signify political and military superiority. However, his leadership also involves isolation, responsibility, strategic decision-making, violence, and moral conflict. The five themes portray Henry V as a complex sovereign whose authority emerges from the tension between dominance and vulnerability, proximity and distance, and institutional power and personal responsibility. His transformation from Prince Hal to king illustrates how kingship reshapes personal identity into an institutional role. Through Barthes' semiotic theory, denotation identifies observable signs, connotation reveals meanings of authority and responsibility, and myth explains how cinematic representations naturalize the legitimacy of monarchy. Nevertheless, Henry's exhaustion, loneliness, and vulnerability challenge the idealized image of sovereign power. Thus, cinematic signs both legitimize kingship and expose its political, personal, and moral burdens.

REFERENCES

- Afnira, E. (2023). Mitos dalam kampanye politik: Analisis semiotika roland barthes pada film our brand IS crisis. *Wedana: Journal Of Government, Politics, And Bureaucracy Studies*, 9(2), 1–16. <https://doi.org/10.25299/Wedana.2023.12594>
- Barthes, R. (1986). *Elements Of Semiology* (A. Lavers & C. Smith, Trans.; 12. Printing). Hill And Wang.
- Barus, E., Aisyah, A., Siregar, E. F., & Risnawaty, R. (2025). An analysis of roland barthes' semiotic theory: Focusing on denotation, connotation, and myth. *International Journal Of Educational Research Excellence (Ijere)*, 4(2), 355–363 <https://doi.org/10.55299/ijere.v4i2.1438>
- Behera, P. (2024). A framework of semiotics theory to understand the signs and their meaning in society. *International Journal Of Arts Architecture & Design*, 2(1), 77–83
- Cahyani, P., & Hasbi, M. (2024). The semiotics of luck: Interpreting visual metaphors in the animated film. *Innovations In Language Education And Literature*, 1(1), 9–19 <https://doi.org/10.31605/ilere.v1i1.3894>
- Danda, I. S., & Ariyaningsih, N. N. D. (2024). *Analysis Of The Main Characters In Film Titanic By James Cameron*.
- Dirgantara, R. (2024). Semiotics analysis in reading sign of a film. *Enrich: Jurnal Pendidikan, Bahasa, Sastra Dan Linguistik*, 5(2), 65–74 <https://doi.org/10.36546/enrich.v5i2.1315>
- Dukalskis, A., & Hooker, Z. (2011). Legitimizing totalitarianism: Melodrama and mass politics in north Korean film. *Communist And Post-Communist Studies*, 44(1), 53–62.

Power and Leadership in The King (2019): A Semiotic Analysis of Henry V

- Fabre, E. F., Matton, N., Beltran, F., Baragona, V., Cuny, C., Imbert, J.-P., Voivret, S., Van Der Henst, J.-B., & Causse, M. (2022). Hierarchy in the cockpit: How captains influence the decision-making of young and inexperienced first officers. *Safety Science*, 146, 105536 <https://doi.org/10.1016/j.ssci.2021.105536>
- Fahida, S. N. (2021). Analisis semiotika roland barthes pada film “nanti kita cerita hari ini” (nkcthi) karya angga dwimas sasongko. *Cinematology: Journal Anthology Of Film And Television Studies*, 1(2), 33–42 <https://doi.org/10.17509/ftv-upi.v1i2.40622>
- Faradisa, A. R., Ariyani, D. A. D., Dimisyqiyani, E., Amaliyah, A., Aji, G. G., & Sinulingga, R. A. (2026). Representasi kepemimpinan tokoh raja dalam kajian kualitatif dan semiotik visual (film *The King* (2019)). *Ikraith-Ekonomika*, 9(2), 305–313.
- Hamandia, M., Ningsih, C., & Larasati, S. (2025). Analisis pesan moral dalam film sekawan limo: (analisis semiotika roland barthes). *Jurnal Desain Komunikasi Visual*, 2(2), 10.
- Islam, G. (2009). Animating leadership: Crisis and renewal of governance in 4 mythic narratives. *The Leadership Quarterly*, 20(5), 828–836.
- Laksani, H., & Pandanwangi, B. (2023). Analisis semiotika pada iklan dan implikasinya dalam pembelajaran bahasa inggris prodi desain komunikasi visual. *Aksa: Jurnal Desain Komunikasi Visual*, 6(2), 944–956.
- Marrone, G. (2021). *Introduction to the semiotics of the text* (vol. 31). Walter De Gruyter GmbH & Co Kg.
- Maruashvili, E. (2026). Semiotics. *Georgian Academy Of Business Sciences" Moambe"*, (57), 41–43.
- Nasution, A. S. (2025). Denotative and connotative meanings in the truman show: A semiotic analysis based on roland barthes' theory. *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya*, 5(1), 137–148.
- O'halloran, K. L. (2023). Matter, meaning and semiotics. *Visual Communication*, 22(1), 174–201.
- Olurotimi, T. S. (2022). Semiotics: A transdisciplinary quest for meaning. *International Journal Of Linguistics, Literature And Translation*, 5(8), 117–124.
- Pilar, M. B. P., & Ferrer, N. R. D. (2024). The reel narrative: The portrayal and consequent archetypes of women in selected mainstream philippine romantic cinema. *Sinaya: A Philippine Journal For Senior High School Teachers And Students*, 3(3), 2.
- Pua, P., & Hiramoto, M. (2018). Mediatization of east asia in james bond films. *Discourse, Context & Media*, 23, 6–15.
- Rudy, R. (2024). Reading signs in films through barthes's semiotics. *Jolali: Journal Of Language And Literature*, 2(1), 5–11.
- Swarnakar, S. (2025). Interpreting the language of cinema analyzing the role of semiotics in enhancing visual storytelling and character dynamics in cinema. *International Journal Of Advanced Research*, 13(2), 309–316.
- Tahir, M. B. (2010). Creation of ideology through the language of cinema: A feminist discourse study of media education. *Procedia-Social And Behavioral Sciences*, 2(2), 4592–4596.
- Udris-Borodavko, N., Oliinyk, V., Bozhko, T., Budnyk, A., & Hordiichuk, Y. (2023). Aesthetics and semiotics in 21st century visual communications: Pedagogical and sociocultural aspects. *Research Journal In Advanced Humanities*, 4(4), 22–40.
- Umami, S., Efendi, E., & Mawwaddah, H. D. (2024). Semiotika roland barthes dalam poster film the space between. *Visual Heritage: Jurnal Kreasi Seni Dan Budaya*, 6(3), 463–471.
- Zellya, G. R. A., Wirawan, I. K. A., & Darmawan, I. D. M. (2022). Artistic Arrangement As Semiotics Of Criminal Messages In The Film “Marlina Si Pembunuh Dalam Empat Babak.” *Journal Of Aesthetics, Creativity And Art Management*, 1(1), 13–21.