Heroine in the Movie *Wonder Woman* (2017)

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ABSTRACT

This research analyzes the representation of the heroine in the movie Wonder Woman (2017) directed by Patty Jenkins by applying Maureen Murdock's theory of The Heroine's Journey (1990). The study examines how the main character, Diana Prince, reflects the stages of the heroine's journey and embodies female empowerment within a patriarchal society. The movie presents a woman who's strong, courageous, compassionate, and morally conscious, offering a perspective on heroism that integrates feminine and masculine values. This research employs qualitative descriptive method. The primary data are taken from the dialogues and scenes of Wonder Woman (2017), while the secondary data come from books, journals, and previous studies related to feminism, gender representation, and literary theory. The analysis is conducted using the eight stages of Murdock's model: separation from the feminine, identification with the masculine, road of trials, illusory boon of success, spiritual aridity, initiation and descent, reconnection with feminine, and integration of masculine and feminine. The findings show that Diana Prince undergoes all stages of the heroine's journey. She begins by leaving Themyscira and her mother, symbolizing separation from the feminine world. She later adopts masculine traits through battle and leadership but realizes that physical strength alone cannot create peace. After experiencing loss and despair, she reconnects with feminine values such as empathy and love as her true sources of power. In the end, she integrates both aspects, achieving balance and completeness as a heroine. This research concludes that Wonder Woman (2017) effectively represents modern female heroism that challenges patriarchal norms.

Keyword: Heroine, Wonder Woman, The Heroine's Journey, Feminism, Gender Representation, Maureen Murdock

1. Introduction

The issue of women's position in modern society remains a hot topic globally. Women continue to fight for equal rights in education, employment, and social representation. Despite significant progress, various forms of discrimination and gender stereotypes still persist. This phenomenon is clearly evident in the mass media, entertainment industry, and literature, where women are often placed in subordinate roles or treated as mere objects.

In the United States, the emergence of the #MeToo movement in 2017 became a symbol of resistance against sexual harassment and gender inequality in various sectors. This movement revealed the strength of patriarchal structures that limit women, while also showing that women are beginning to speak up and demand justice (Fileborn & Loney-Howes, 2019). In the context of popular culture, this movement also encouraged the creation of new narratives about women who are more empowered and independent.

In Indonesia, a similar situation also occurs. The National Commission on Violence Against Women (Komnas Perempuan) report (2023) records thousands of cases of gender-based violence every year, both in the domestic and public spheres. This proves that despite developments in regulation and advocacy, there are still structural gaps that prevent women from achieving full equality. Therefore, literature and film are often used as mediums to express and critique this reality.

Literary studies provide a space to understand how social phenomena are reflected in texts. Female characters in novels and films are often depicted as facing social constraints, traditions, or oppressive patriarchal systems. Thus, literary analysis does not only view works as entertainment, but also as cultural representations that are rich in ideological meaning (Barry, 2009).

However, the emergence of strong female representations is not always accepted without criticism. Some people argue that female characters portrayed as heroes or leaders are still often trapped in masculine logic. They are considered to be merely "imitating" male strength without bringing feminine values. The male gaze critique (Mulvey, 1975) also mentions that women are often still positioned as visual objects, even when they are portrayed as empowered. This is what makes the representation of strong women a subject of social and cultural debate.

In response to the dominance of masculine narratives in Campbell's The Hero's Journey (1949), Maureen Murdock introduced the concept of The Heroine's Journey (1990). This theory emphasizes that a heroine's journey differs from that of a male hero. Rather than focusing solely on external achievements, a heroine struggles with internal conflicts between masculine and feminine values. The goal is to find complete integration, not just to conquer the outside world.

The concept of The Heroine's Journey is rooted in the fact that women often have to abandon or reject traditional feminine values in order to be recognized in a patriarchal society. This journey involves feelings of alienation, a search for identity, a spiritual crisis, and reconciliation with her feminine identity. Thus, this theory is relevant for analyzing how women in literature or film represent the struggle against gender inequality (Murdock, 1990).

Patty Jenkins' film Wonder Woman (2017) is a popular representation of a heroine's journey. Diana Prince appears as the main character who not only fights on the battlefield but also faces an inner conflict about her identity. She goes through various stages in The Heroine's Journey: leaving Themyscira, entering the masculine world, facing trials, and finding love as her main strength. With this characterization, Diana becomes an important symbol of how women can be empowered without losing their femininity (Jenkins, 2017).

Analysis of Wonder Woman (2017) through the lens of The Heroine's Journey makes an important contribution to literary and cultural studies. First, this study highlights how the representation of women in films can reflect real social conditions. Second, this study confirms that literary theories such as The Heroine's Journey are relevant for examining contemporary gender issues. Third, this study is expected to enrich the academic discourse in Indonesia on the position of women in global popular culture.

Based on the above explanation, the researcher concludes that the film Wonder Woman (2017) is an appropriate object for analysis because it represents the journey of a heroine in its entirety through the stages of The Heroine's Journey (Murdock, 1990). This film not only features a woman as the main character in the world of superheroes, but also reflects the social debate regarding the position of powerful women in the midst of patriarchy, both in the global and local contexts. In addition, the relevance of social phenomena, Islamic views on equality, and cultural criticism of the representation of women further emphasize the importance of this research. Therefore, this research is titled "Heroine in the Movie Wonder Woman (2017)".

From the explanation of the verse of the above, it can be explained that women have the soul of a hero. However, if we look at the reality in the field, there are still many who think that women are feminine and graceful creatures.

One of the representations of heroine is found in literary works themselves, namely films. In the world of cinema, superhero characters are often depicted as strong and brave heroes. However, in 2017, the movie Wonder Woman, directed by Patty Jenkins, was a huge success and received world attention as her first female lead. In this film, the character Wonder Woman, played by Gal Dadot, is presented as a strong, independent and inspiring heroine. (Jenkins, 2017) is a superhero film based on the DC Comics cartoon and first appeared in 1941. Wonder Woman succeeded in freeing the blonde-haired and blue-eyed Barbie idol girl for the brown-haired and dark-eyed Wonder Woman.

The movie "Wonder Woman" released in 2017 presents an inspiring heroine figure. Through the character of Diana Prince/Wonder Woman, this film offers a representation of strong, empowered, and influential women, which is contrary to the traditional stereotype of weak and passive women.

Wonder Woman (2017) has become a significant cultural and social phenomenon. (cochran, 2018) This film tells the story of Diana Prince, an Amazon who decides to get involved in World War I to fight evil forces and save the human world. The character of Wonder Woman in this film attracts public attention because it represents a strong, tough, and empowered female hero. The presence of the Wonder Woman character on the big screen is considered an important breakthrough in the Hollywood film industry which is often dominated by male hero characters. This movie provides a more balanced and inclusive representation for women, while challenging traditional stereotypes about femininity and gender roles in superheroes.

The depiction of the heroine in the movie Wonder Woman can be seen from several aspects: (Frankel, 2017) (1) Rebellion against patriarchy. Diana was raised in an Amazonian society that was protected from the influence of the outside world. However, she showed the courage to challenge the limitations set by the patriarchal system and proved her abilities were equal to men. (2) Leadership and physical strength. As an Amazon, Diana is depicted as having combat abilities, strength, and intelligence that are not inferior to men. She is able to lead troops and become a brave figure in facing enemies. (3) Struggle against injustice. In the film, Diana is driven to become involved in world conflicts and fight crime, oppression, and war. This shows her determination to fight for peace, justice, and the welfare of humanity. (4) Empathy and social concern. Although Diana is a fighter, she is also depicted as having a side of empathy and deep concern for human suffering. This is the basis for her motivation to protect and help oppressed people. (5) Inspiration for women's empowerment. The presence of Wonder Woman as a strong, intelligent, and influential central figure can be a source of inspiration for female audiences, especially young people, to believe in their abilities and potential, and to take an active role in society.

The movie Wonder Woman tells the story of Diana Prince who is the daughter of Queen Hippolyta. Diana also grew up on one of the hidden islands of Themyscira whose inhabitants were the Amazon tribe. The Amazon tribe is known as female warriors who have the task of protecting humans. Diana also often saw female soldiers being trained, until in the end she wanted to become a female soldier, but Queen Hippolyta did not agree. After that, Queen Hippolyta told Diana about the god Ares who planned to wipe out the human population. One day a plane piloted by Captain Steve Trevor crashed on the coast of Themyscira. Diana, who saw it, immediately saved Steve, but suddenly soldiers from Germany entered the coast of Themyscira, causing war.

Based on several previous explanation it is important to examine more deeply the representation of heroine in the movie Wonder Woman because most people still consider heroine in movies as something extraordinary and uncommon. There is still an assumption that the role of a hero is more appropriate and natural for men. In addition, some movie also still present heroine with certain stereotypes, such as prioritizing physical aspects or beauty rather than intellectual and leadership abilities and how this can have a positive impact on the development of culture and society.

2. Literature Review

2.1 Gender

Gender refers to the social and cultural construction of roles, behaviors, responsibilities, and expectations associated with being male or female. Unlike sex, which is biological, gender is formed through social processes shaped by norms, values, and cultural traditions (Butler, 1990). Because gender is socially constructed, the characteristics considered appropriate for men or women can vary across cultures and change over time.

In many societies, men are often associated with traits such as strength, logic, and leadership, while women are linked to qualities such as gentleness, empathy, and nurturing (Walby, 1990). These distinctions are not inherent, but are developed through long-term socialization processes that begin in childhood through family, education, media, and the broader environment. Thus, gender explains how society forms and maintains differences in roles between men and women.

Understanding gender is essential in analyzing literary works and films because character representations are frequently influenced by these social constructions. By examining gender, researchers can identify how characters in a film or narrative either reinforce or challenge societal expectations attached to men and women. In the context of this research, the concept of gender helps explain how the main character in Wonder Woman (2017) is portrayed in relation to socially constructed ideas about masculine and feminine roles.

2.2 Heroine

The concept of the heroine in literature and film refers to a female protagonist who embodies courage, moral strength, or leadership in the narrative. Abrams (1999) defines a heroine as a central female figure whose actions and decisions significantly shape the development of the story. Unlike traditional portrayals of women as secondary or supportive characters, heroines emerge as independent agents who carry their own narrative significance.

Maureen Murdock (1990), in The Heroine's Journey, emphasizes that the heroine's path differs from that of the male hero described by Joseph Campbell (1949). While the hero's journey often focuses on external conquest and achievement, the heroine's journey is oriented toward inner transformation, reconciliation of identity, and integration of feminine and masculine values. This framework highlights that heroines do not merely imitate male heroism but bring unique perspectives shaped by their gendered experiences.

Literature and popular culture are important mediums for reflecting human life. Literary works not only serve as entertainment, but also as social mirrors that display various values, ideologies, and debates that exist within society (Barry, 2009). In this context, the representation of figures and characters in literary works or films plays a crucial role in conveying certain socio-cultural messages.

Women in literature and film are often portrayed as figures bound to traditional roles, such as wives, mothers, or objects of romance. These representations are rooted in patriarchal social constructs. However, the development of feminism has encouraged the emergence of new representations, in which women appear as empowered, independent subjects capable of challenging patriarchal structures (Moi, 2002).

Patriarchy is understood as a social system in which men hold a dominant position in almost all aspects of life. This system is also reflected in cultural representations, including films. Women are often portrayed in subordinate positions or merely as complements to men (Walby, 1990). Criticism of patriarchy forms the basis for assessing the position of heroines in popular culture.

In literary and popular culture traditions, the concept of the hero has long been a central theme. Heroes are usually depicted as courageous, strong male figures who are capable of overcoming great challenges (Campbell, 1949). This representation reinforces the dominance of men as the main characters in both classic and modern narratives.

Joseph Campbell, in his work The Hero with a Thousand Faces (1949), introduced the concept of The Hero's Journey, which describes the universal pattern of a hero's journey. This pattern consists of the stages of the call to adventure, the journey, the test, the victory, and the return with a reward. This theory has had a major influence on the writing of mythology, novels, and even modern films such as Star Wars. Despite its popularity, Campbell's theory has been widely criticized for its gender bias. The hero's journey tends to describe the experiences of men, while the experiences of women are not given equal space. Female characters often appear only as supporting characters, romantic partners, or rewards for male heroes (Tatar, 2003).

The limitations of The Hero's Journey have led to the need to formulate a journey model that is more relevant to women's experiences. Feminist thinkers argue that women have different internal and external dynamics that cannot be fully explained by Campbell's framework. The fundamental difference between heroes and heroines lies in the direction of their journeys. Heroes are often oriented toward external achievements such as conquering enemies, gaining power, or bringing gifts to society. In contrast, heroines are oriented toward internal journeys, namely the search for identity, the integration of masculine and feminine values, and the healing of inner wounds (Murdock, 1990).

Maureen Murdock, a feminist psychotherapist, introduced the concept of The Heroine's Journey in 1990. This theory was born from her reflections on the experiences of women who were not fully represented in Campbell's model. Murdock emphasizes that the heroine's journey begins with separation from feminine values, then moves towards the adoption of masculine values, spiritual crisis, and finally integration. Murdock (1990) details the stages of the heroine's journey: (1) separation from the feminine, (2) identification with the masculine, (3) road of trials, (4) illusory boon of success, (5) spiritual aridity, (6) initiation and descent, (7) reconnection with the feminine, and (8) integration of masculine and feminine. Each stage emphasizes the identity conflicts experienced by women.

Stages of the Heroine's Journey according to Murdock (1990)

a. Separation from Femininity

The first stage describes the moment when the heroine feels the need to leave behind her feminine identity or attachment to her mother/family. According to Murdock (1990, p. 4) the heroine begins her journey by rejecting or separating herself from her mother and the feminine world, which she considers limiting.

This stage marks the heroine's rejection or distancing from the feminine realm, often represented by the mother figure, family expectations, or cultural norms associated with femininity. The heroine begins to feel constrained by the traditional roles imposed on her and seeks autonomy. The separation symbolizes her desire to define her own identity outside the expectations of her family or community.

b. Identification with the Masculine

At this stage, the heroine seeks strength through masculine values such as logic, courage, or action. Murdock (1990, p. 6) states that she identifies with the masculine in order to achieve recognition, validation, and a sense of power denied to her in the feminine world.

Once separated from the feminine, the heroine turns toward the masculine world in search of power, recognition, and independence. She adopts values such as logic, competitiveness, ambition, and assertiveness, which are often rewarded in patriarchal systems. This stage represents the heroine's attempt to gain approval and success by embracing societal definitions of strength and accomplishment.

c. The Road of Trials

The heroine faces difficult trials to prove herself. Murdock (1990, p. 8) explains that in the road of trials, the heroine meets challenges that test both her newly adopted masculine identity and her unresolved feminine self.

In this stage, the heroine undergoes various challenges and tests that strengthen her skills and resolve. These trials help her develop resilience and confidence but also expose the limitations of relying solely on masculine values. The stage often involves significant struggle, conflict, or sacrifice, pushing the heroine to confront both external obstacles and her internal doubts.

d. Illusory Boon of Success (Semi-Victory)

After overcoming the test, the heroine believes she has succeeded, but the victory is illusory. Murdock (1990, p. 10) calls it the illusory boon of success, where the heroine realizes that external victories do not heal her inner split.

The heroine may achieve what appears to be success such as recognition, status, or mastery. However, this success is ultimately unfulfilling because it is based on external validation rather than inner harmony. Murdock calls this the "illusory boon" because it does not resolve the heroine's deeper sense of disconnection from herself or her feminine identity.

e. Spiritual Dryness / Decline

This stage is the deepest inner crisis. Murdock (1990, p. 12) writes: In spiritual dryness, the heroine experiences emptiness, sadness, or anger, an acknowledgment that strength alone cannot bring perfection. This stage represents a period of inner dryness, emptiness, or dissatisfaction. The heroine realizes that external achievements cannot heal the inner divide created by her rejection of the feminine. She may experience burnout, disillusionment, loneliness, or emotional exhaustion. This crisis forces her to reflect on the cost of abandoning her inner needs and values.

f. Initiation and Descent

This stage represents the heroine's symbolic descent into the deepest part of her unconscious, where she must confront hidden fears, wounds, or unresolved conflicts. According to Murdock (1990, p. 13), the initiation and descent stage requires the heroine to leave behind illusions of control and face the shadow aspects of herself, often through pain, loss, or confrontation with mortality. Unlike the male hero, whose descent usually takes the form of a physical journey into a dangerous realm, the heroine's descent is primarily psychological and spiritual. It is a process of initiation that forces her to embrace vulnerability and to acknowledge the limitations of strength defined solely by masculine values.

g. Reconnection with the Feminine

The heroine begins to embrace feminine values such as love, intuition, and empathy. Murdock (1990, p. 14) emphasizes that the heroine must reclaim the positive aspects of the feminine she once rejected, seeing them not as weakness but as a source of strength. Having recognized the limitations of masculine-driven success, the heroine begins to re-embrace feminine qualities such as intuition, compassion, emotional depth, and relational understanding. She no longer views the feminine as weak but as an essential part of her identity. This reconnection allows her to rediscover balance and to value the aspects of herself that were previously suppressed.

h. Integration of Masculine and Feminine

The final stage is the integration of masculine and feminine values within the heroine. Murdock (1990, p. 17) explains: the heroine achieves wholeness when she integrates the masculine and feminine within, honoring both as essential to her being. In the final stage, the heroine achieves wholeness by harmonizing both masculine and feminine energies within herself. She no longer sees them as opposites but as complementary forces. This integration enables her to act with strength and empathy, logic and intuition, independence and connection. The heroine emerges with a renewed sense of purpose, grounded in her authentic identity.

3. Method

This research used qualitative research method. This method is considered suitable for research because qualitative researchers study things in their natural state and try to understand or interpret phenomena based on the meaning that people give them, (Denzin and Lincoln, 2005). In the descriptive technique, the data obtained will be recorded in a detailed description. From the data that has been recorded the data will then be simplified. The data selected is only data related to the problem to be analyzed, in this case regarding the journey of the heroine in the film Wonder Woman (2017) directed by Patty Jenkins. The researchers used Heroism theory by Maureen Murdock (1990) to analyze Diana as the Heroine in the movie.

4. Results and Discussion

Results

4.1 Heroine in the Movie

a. Separation from the Feminine

Be careful in the world of men, Diana
The heroine begins her journey by separating herself from the feminine, often represented by the mother figure or a safe feminine world. Diana leaves Themyscira and her mother, Queen Hippolyta, despite Hippolyta's warning. This marks her rejection of the feminine safety of Themyscira and her decision to step into the unknown masculine world of war.

b. Identification with the Masculine

That I am willing to fight for those who cannot fight for themselves
In this stage, the heroine adopts masculine values to gain recognition and strength (Murdock, 1990). Diana identifies with the masculine world when she joins Steve Trevor and his team in the battlefield. She embraces physical combat, weaponry, and military strategies, symbolized by her dialogue: This reflects her alignment with masculine ideals of war and heroism.

c. The Road of Trials

But it's what I'm going to do
Murdock explains that trials test both the heroine's adopted masculine identity and her suppressed feminine side. Diana faces numerous challenges in the battlefield, including the iconic No Man's Land scene, She courageously crosses the battlefield, inspiring others to follow. This trial demonstrates her leadership, courage, and the testing of her masculine identification where she declares.

d. Illusory Boon of Success

Why are they still fighting?
This disappointment reflects the illusory nature of external success and her realization that the deeper conflict is not yet resolved. At this point, the heroine experiences what seems to be a victory, but it does not resolve her inner conflict (Murdock, 1990). Diana kills General Ludendorff, believing he is Ares and that the war will end.

e. Spiritual Aridity

> *Why do they not deserve your protection?*

Spiritual aridity is a stage of inner emptiness or despair when the heroine realizes external victories cannot heal her internal split (Murdock, 1990). Diana experiences this after Steve Trevor sacrifices himself. She falls into despair and anger, shouting. This marks her darkest moment, where grief and anger almost consume her.

f. Initiation and Descent

> Ares: *They do not deserve your protection*
> Diana: *It's not about deserving, it's about what you believe*

Murdock (1990) describes this stage as a symbolic descent into the unconscious, where the heroine confronts her fears and wounds. Diana's descent occurs during her battle with Ares, where she struggles with her grief for Steve and her disillusionment with humanity. Ares tempts her by Diana confronts the shadow within herself — despair and hatred — but chooses compassion instead. This marks her initiation into a deeper understanding of heroism.

g. Reconnection with the Feminine

> *And I believe in love*

At this stage, the heroine reclaims the feminine values she once rejected, recognizing them as a source of strength (Murdock, 1990). Diana embraces love and compassion as her true power. This moment signifies her reconnection with the feminine, affirming that empathy and love are not weaknesses but strengths.

h. Integration of Masculine and Feminine

> *I stay, I fight, and I give. For the world I know can be*

The final stage is the integration of both masculine and feminine aspects within the heroine, creating wholeness (Murdock, 1990). Diana integrates her warrior strength (masculine) with compassion and love (feminine). In the film's closing scene, she stands in the Louvre, narrating. This symbolizes her complete integration as a heroine both a warrior and a protector, balancing strength with compassion.

Discussion

The findings of this research reveal that Diana Prince in Wonder Woman (2017) undergoes all eight stages of Maureen Murdock's Heroine's Journey (1990), showing a complete pattern of internal and external transformation. The first stage, Separation from the Feminine, is shown through Diana's decision to leave Themyscira and her mother despite warnings about the dangers of the outside world. This moment signifies her departure from a nurturing feminine environment toward a world dominated by masculine values. In the second stage, Identification with the Masculine, Diana aligns herself with Steve Trevor and the military world, adopting combat skills, leadership roles, and rational decision-making associated with masculine heroism. Her willingness to fight and take part in war reflects her search for recognition through masculine-defined strength.

In the Road of Trials, Diana faces multiple challenges that test her physical abilities and moral convictions, including the battle at No Man's Land where she demonstrates bravery, leadership, and determination. However, her perceived victory in killing Ludendorff becomes the Illusory Boon of Success because it does not end the war as she expected. This leads her into Spiritual Aridity, a stage marked by grief, confusion, and emotional collapse following Steve Trevor's sacrifice. Diana's inner turmoil shows that external achievements cannot heal her emotional wounds or resolve her deeper conflict about humanity.

Her confrontation with Ares becomes the turning point representing Initiation and Descent, where she faces her own anger, disappointment, and the temptation to give up on humanity. Instead of surrendering to hatred, she breaks through this inner darkness by choosing compassion over vengeance. This spiritual awakening leads her to Reconnection with the Feminine, where she recognizes love, empathy, and emotional depth as her true sources of power—qualities she previously overlooked while adopting masculine ideals. Lastly, in Integration of Masculine and Feminine, Diana harmonizes both aspects within herself. She retains her warrior strength but grounds it in compassion and moral purpose. This balanced integration forms the core of her identity as a heroine who embodies courage, empathy, and wisdom.

Comparing these findings with previous studies, this research provides a different perspective on heroism. Nurcahyani (2017) examined male heroism through Campbell's Hero's Journey, emphasizing external battles and physical achievements. In contrast, this study highlights inner transformation, emotional struggle, and identity integration, demonstrating that Murdock's model offers a richer framework for analyzing female-centered narratives. The study by Marliani et al. (2023) focused on hero symbolism through semiotics in Megamind, showing how masculinity constructs heroism. In comparison, this research shows that Diana's heroism is not based solely on strength or victory, but on compassion and moral conviction. Meanwhile, Adiguna (2014) explored female heroism in Peppermint, where empowerment is expressed through revenge and aggression. Unlike that portrayal, Wonder Woman presents a more holistic form of female empowerment that emphasizes emotional healing and the integration of feminine values.

Overall, the comparison shows that previous studies focused either on masculine heroism, symbolic constructions of male heroes, or female heroes driven by anger and resistance. This research, however, contributes a new understanding by showing that modern heroine narratives involve emotional depth, moral clarity, and balanced gendered values. Wonder Woman (2017) demonstrates that heroism is not limited to physical power but also rooted in empathy, compassion, and the reconciliation of one's inner conflicts. This makes Diana Prince an example of an integrated heroine who challenges patriarchal definitions of heroism while offering a more complete model of female strength.

5. Conclusion

This research concludes that Wonder Woman (2017) successfully portrays a complete pattern of Maureen Murdock's Heroine's Journey, demonstrating Diana Prince's transformation through all eight stages. The findings show that Diana begins her journey by separating herself from the feminine world of Themyscira and distancing herself from the protective influence of her mother. She then adopts masculine values such as bravery, combat skills, and logical decision-making in order to navigate the patriarchal world of war. Through these experiences, Diana aligns herself with masculine notions of strength as she seeks recognition and purpose beyond her origins.

As her journey progresses, Diana encounters a series of trials that test both her physical and moral capacities. Her initial victory, which she believes will end the war, becomes an illusory success that leads to profound disappointment and emotional conflict. The loss of Steve Trevor marks a moment of spiritual aridity, pushing her into a period of internal struggle and questioning. Her confrontation with Ares represents her initiation and descent, as she is forced to confront her anger, disillusionment, and the darker aspects of her own beliefs about humanity.

The turning point of her transformation occurs when she reconnects with the feminine values she once overlooked—empathy, compassion, and emotional intuition. Realizing that love, rather than violence, is her true source of strength, Diana integrates both feminine and masculine qualities within herself. This integration allows her to act with balanced courage, wisdom, and moral conviction, completing her journey toward wholeness and emerging as a heroine defined not only by power but also by compassion and integrity.

Compared with previous studies, this research contributes a new perspective by applying Murdock's framework to a modern female-centered superhero narrative. While earlier studies emphasized masculine heroism, symbolic constructions of hero figures, or female empowerment through revenge, this study demonstrates that Wonder Woman presents a more holistic model of heroism. Diana's journey highlights emotional growth, moral clarity, and the harmonious integration of gendered values, offering a richer representation of contemporary female heroism. Through this narrative, the film challenges traditional patriarchal definitions of strength and emphasizes that true heroism lies in the balance between courage and compassion.

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