

Power Relations and Self-Transformation in *Bucha* (2024)

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Abstract: *The Russo-Ukrainian war that sparked since 2014 has triggered a national turmoil that affects the Ukrainian film industry. In the context of contemporary Ukrainian cinema, the ongoing Russo-Ukrainian war with the indication of the presence of the Russian Armed Forces in Ukrainian soil, has allowed Ukraine to produce films and documentaries depicting resistance and the bravery of Ukrainian society towards the enemy of oppression. Following the journey of the main character, Kostia, in an attempt to rescue Ukrainian citizens of Bucha from the grasp of the Russian Armed Forces, Bucha (2024) becomes a film where Kostia acquires his self-transformation journey due to the presence of power relations. Using the visual and textual analysis of the selected scenes and dialogues in the film, curated by Foucault's power relations and Nietzsche's self-transformation concepts, this study discovered that in Bucha (2024), power relations specifically tied to the Kostia are manifested through mind and body, and has caused Kostia to have consciousness of old values (camel phase), evoking resistance to the oppression (lion phase), and defining his new values (child phase).*

INTRODUCTION

Although war is often highlighted as negative, war has the potential to lead individuals and communities to a positive side (Nyarko & Punamäki, 2020). In almost every captured moment of the war depicted on camera, the media highlights the main negative aspects of war, in terms of its destruction capabilities and its humanitarian results. However, the presence of World War I has made war to be a specific genre in the film industry (Sokołowska-Paryż, 2024). For Ukraine, war-related films have been embedded in the Ukrainian film industry since the era of the Soviet Union, where Ukrainian cinema has served as a reflection of art under authoritarian rule (Hicks & Machulin, 2024). Such a war that has been a major focus on the Ukrainian film industry is the Russo-Ukrainian War that sparked since 2014, which has triggered a political and national turmoil that affects the Ukrainians and Ukrainian geopolitics, further compounded by the start of the Russian Invasion of Ukraine in February 2022. In the context of contemporary Ukrainian cinema, the ongoing Russo-Ukrainian war has allowed Ukraine to produce films and documentaries depicting resistance and the bravery of Ukrainian society towards the enemy of oppression (Drubek, 2022). *Bucha* (2024) directed by Tiunov (2024) takes the center stage in terms of describing a positive journey of self-transformation from the main character during the war caused by the existing power relations of Ukraine and Russia, which supported the idea that war has the

ability to bring positive results when it relates to resistance and bravery.

War-related literary works, including films, have been discussed and analysed through different lenses for different objectives, resulting in diverse results of study. A psychological literary study of the internal conflict of the main character in the film *Im Westen Nischen Neues / All Quiet on the Western Front* (2022) by Al-'Afifi & Parnaningroem (2025) reveal that the main character's internal conflict is discovered to be from external factors, including social pressure and war trauma. In another war film of *Chángjīn Hú / The Battle of Lake Changjin* (2021), Faatihah & Amri (2025) discovered four resistance motivation depicted in the military of the People's Republic of China (PRC) towards the military aggression of the United States of America (USA). Furthermore, the study by van Gils & Shwaikh (2016) analysed two Palestinian documentary films of *5 Broken Cameras* (2011) and *Private* (2004) revealed that the documentary film offers a symbolic resistance dedicated to challenge the Israeli authority over the historical Palestinian region while enabling the Palestinians to generate visibility and support in the global stage.

Bucha (2024) has become an object of analysis on two studies related to the condition and development of Ukrainian cinema during the Russo-Ukrainian war. Baluk & Danylenko (2025) analysed the formation of Ukraine's national memory during the Russo-Ukrainian war using the media and oral history as the forming object. In this study, *Bucha* (2024) becomes the media symbol of the real life representation of Russia's inhuman activity in the town of Bucha, which contributes to the forming of national memory from oral history. Baluk & Danylenko (2025) argued that *Bucha* (2024), alongside other documentary films and feature films, is generated based on oral histories about Russian invasion of Ukraine. The study of Olzacka (2023) on the condition of Ukrainian cinema during the Russian Invasion of Ukraine in 2022, mentioned *Bucha* (2024) on the section of challenges. After the trailer of the film was released, *Bucha* (2024) receives a critical statement from the Ukrainian Film Academy on the risk of echoing past trauma towards the Ukrainian viewers that have experienced the real life war condition combined with the insensitive approach that the film is using. The study concluded that Ukrainian cinema still operates amidst the ongoing war, with war-related films now being the main production during the crisis in order to deliver a critical value on the events that happened in Ukraine.

However, none of the previous studies on war-related films touches on the concept of power relations from Michel Foucault and its contributions to psychological discourse, such as self-transformation through Friedrich Nietzsche's lens depicted in the film. In addition, *Bucha* (2024) has not received an extensive research study on its own, in which Bucha is the main object of the study.

Based on the research gap above, this study argues that power relations are present in the Ukrainian war film of *Bucha* (2024) and contributes to the self-transformation of the main character, Kostia. The connection between power relations and self-transformation will be analysed using the Foucauldian framework of power relations from his combined idea of power and knowledge, bio-power, and governmentality, while integrating such concept with the self-transformation framework of a German philosopher Friedrich Nietzsche (1844-1900) through his notion of The Three Metamorphoses presented in his book of *Thus Spoke Zarathustra* (1883) and Nietzsche's combined idea of Will to Power and *Übermensch*.

THEORETICAL FRAMEWORK

Power Relations from Foucault's Perspective

To understand the concept of power relations, it is best to observe the definition of power for the base start. In the realm of social sciences and politics, power is the social production that determines the beliefs, capacities, actions, or conduct of actors (Kaldybekov et al., 2023). In

another definition, power is described as a trait, state, and psychological experience that is linked as the leader's personal capacity (Ladkin & Probert, 2019). In hindsight, such definitions of power give the impression that power is exercised in an oppressive way in the form of domination, social control, or coercion.

However, different from the predecessors in defining power, Michel Foucault, a French philosopher, offers a new idea of power, in which he observes the notion of power as diffused and embodied in various aspects of the society, such as institutions, discourse, and knowledge (Kaldybekov et al., 2023). In this case, Foucault argues that power is imminent in social relations and is not wielded by groups or individuals through acts of control by coercion or domination. Therefore, using the lens of Foucault, this study defined the definition of power relations as the network relationships of power that present and spread in social life and are not limited to one individual, one group, or one structure (Kaldybekov et al., 2023).

Based on Foucault's perspective, there are four characteristics of power relations. When power is present in every society, it has the capability to exert productivity (Balan, 2010). In this case, power does not only restrict actions, but also generate new possibilities for an individual and society. Furthermore, power relations are scattered everywhere, even in the tiniest form of society (Abhipraya et al., 2021). The relations of power are not only present in one group or institution, but are always present throughout everyday activities. In addition, power coexists with resistance (Balan, 2010). Foucault emphasises that when power is present, resistance comes along with power as one integrity. Power and resistance have no ability to be separated, as resistance is shown as an integral part of power relations. This shows that an individual serves both as an object of power and a subject of resistance who is able to reject the norms imposed by the presence of power relations, negotiate on the norms imposed by the presence of power relations, or even reorient power relations (Ahmeti, 2019). Finally, power operates through disciplinary actions and the individual bodies (Kaldybekov et al., 2023) Foucault explains that power is exerted through surveillance mechanisms, body regulations, and normalisation. In short, power has the ability to control actions and allow the individual to understand themselves.

Literary works have incorporated the concept of power relations, both visible and hidden, allowing the research study of such concepts to be available in various forms, enriching the understanding of power relations as it operates within the body of ideas. The study of Adawiyah (2024) in the Bollywood film *Dream Girl (2019)* reveals power relations between characters, while offers a highlight on the challenge of the subaltern groups while criticising the rigidity of gender binaries, concluding that popular movies serve as a platform of resistance for the marginalised voices. The study of Dewanto et al. (2025) on the film series of *Gadis Kretek (2023)* reveals that the series observes power in both physical domination and control over the body and mind. This study concluded that the media represents power relations in the everyday social structure of Indonesia, while enhancing the significance of kretek as Indonesia's national identity. The study of Zulfia et al. (2025) in the film *Ipar adalah Maut (2024)* which analyses the representation of females and the existing power relations reveals that power relations in the film symbolised the presence of patriarchal ideology in the relation of family. The study concludes that film has become a media that strengthened patriarchal power structure through everyday representation that is observed as an equality form while hiding ideological meaning.

The study of Dewanto et al. (2025) also reveals that power relations are divided into two types. The first type of power relations is power relations over the mind. This type of power relates to how power operates through the production of knowledge, discourse, and ideology. Such relations are present through language use (Afifah & Riyanto, 2021), historical narratives, and panopticon (Adawiyah, 2024). The human mind becomes the arena in which power operates

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through a soft manner, forming an obligated subject on social norms.

The second type of power relations is power relations over the body. This type of power relates to how the power has the ability to control and discipline the human body. In this case, the body serves both as the object of control and a productive medium, where it is trained and extracted for the purposes of such power. This type of power is present through stigmatisations and objectifications (Afifah & Riyanto, 2021), which allow institutions to govern the individuals or communities in relation to the power.

Self-Transformation from Nietzsche's Perspective

Nietzsche's concept of self-transformation is mentioned in the chapter of The Three Metamorphoses in *Thus Spoke Zarathustra* (1883), one of Nietzsche's philosophical works and through Nietzsche's ideas of Will to Power and *Übermensch*. Through his works and ideas, Nietzsche sees the world of self-transformation as the existential process in which the individual is giving an effort of exerting the means of his/her limitation in order to generate a more authentic life. This notion is concluded based on Nietzsche's ideas of Will to Power, which describes as the basic drive of an individual to emphasise or strengthen him/herself in discovered reality, while overcoming the obstacle and generating new ideas (Wiguna, 2023). In Nietzsche's ideas, the world is a Will to Power, in which the individual is always moving, always evolving, always transforming, and overcoming (Indrajaya, 2010).

Nietzsche's idea of Will to Power is linked to his other idea of *Übermensch*. In this case, *Übermensch* is the stage where an individual is at the highest form and unable to be ruled by everyone (Rizananta et al., 2025). *Übermensch* is linked to Nietzsche's concept of Will to Power, as the meaning of life is not discovered externally, but through a will of power that affirms life itself. *Übermensch* resembles a symbol of humanity that is able to transform the self in radical fashion. *Übermensch* became the final goal of the self-transformation, in which it is embodied in an individual that is free from the chains of old values and able to generate new ideas for him/herself and the world.

In order to reach the concept of *Übermensch*, one must be able to transform themselves (Rizananta et al., 2025). Nietzsche has delivered a streamline of phases regarding the self-transformation process. The phase of self-transformation in Nietzsche is described in the concept of The Three Metamorphoses on Nietzsche's work of *Thus Spoke Zarathustra* (1883). Nietzsche's self-transformation process comprises of the camel phase, the lion phase, and the child phase (Nietzsche, 1883). The first metamorphoses include the early beginnings of the stage, where the individual is positioned in a "Camel" phase. This phase resembles an obedient human while burdening the traditional moral compass. When the camel is started to tired on burdening the old values by themselves, the second metamorphosis occurred, in which the individual is transformed into a "lion", delivering a spirit of rebellion or resistance, rejecting old values and external authority while trying to free him/herself from the old values. The kind of old values and other values that the lion resisted is depicted in the form of a "dragon". When the lion manages to defeat the dragon, the third and final metamorphosis occurs, which is the transformation of an individual into a "child". This final transformation resembles a new beginning, a condition where an individual has achieved freedom from old values and generates new values with bravery and spontaneity. The three metamorphoses that are experienced by the individual allow the concept of Nietzsche's *Übermensch* to be inserted.

Transformation, according to Wade (1998) is defined as the changing of character, function, or substance through the means of restructuring or forming over. Therefore, self-transformation is defined as a process that involves a change in the mind, behaviour, and action of the self in order

to reach a better personal development (Mustaqim, 2023). In another definition, self-transformation involves change, growth, and development using past and present experience to generate successful new values in the future (Galih & Kurniadi, 2024).

Based on those definitions, one of the characteristics of self-transformation is that it is an act of change (Mustaqim, 2023). In this case, the individual underwent a transition from old conditions with old values to a new condition with new values that are more meaningful and authentic. Additionally, self-transformation is driven by internal motivation (Zhang et al., 2025). Such internal motivation occurs from the existential needs in order to find new meaning in life or *Übermensch* in Nietzsche's perspective. Besides internal motivation, Self-transformation is driven by agencies as the force (Green, 2021). Social factors, environment factors, and cultural factors depicted through power relations play an external role in triggering or accelerating the process of self-transformation. Finally, self-transformation is formed from a reflective action (Zhang et al., 2025). The subject of self-transformation must undergo a critical reflection towards the previously believed values and the personal experience that the subject is having.

The study of self-transformation using Nietzschean concepts only receives a small contribution. Bhagaskara & Christin (2025) analysed the series *Breaking Bad* (2008-2013) which touches on Nietzsche's concept of the camel spirit as one of The Three Metamorphoses in Nietzsche's idea of self-transformation. However, this study can be improved by providing evidence of dialogue of the series *Breaking Bad* and the captured scenes of the series *Breaking Bad* that have the potential to enrich the justification of the argument. This study concludes that Nietzsche's self-transformation concept has not yet received a full analysis on its applications to a specific film, which opens the door for a thorough study on such a concept.

RESEARCH METHOD

This study employs a visual and textual analysis in analysing the presence of power relations and the contribution of power relations to Kostia's self-transformation in the film *Bucha* (2024). The analysis focused on close-repetitive viewing of the film and theoretical interpretation of the scene. This method is used as it is suitable in describing the presence of power relations and the process of self-transformation caused by the contribution of power relations experienced by the main character. Creswell & Creswell (2018) stated that the qualitative method is focused on the understanding of meaning explored within the data, while Denzin & Lincoln (2018) stated that the method is in line for the analysis of literary works as it delivers a room for symbolic and complex narrations.

The source of data for this study is the film *Bucha* (2024), acquired through a third-party streaming service of FreeHDMovies with English subtitles. The data are drawn from dialogues and scenes that depict the existence of power relations and the contribution of power relations to the self-transformation of Kostia as the main character of the film.

The necessary data is collected through two steps. First, the film is viewed repeatedly to receive a comprehensive understanding of the narrative and the present socio-cultural context, while identifying the relevant scenes, dialogues, and symbols regarding the theme of power relations and self-transformation within the reach of the main character of the film. Second, dialogues and scenes related to power relations and self-transformations are identified, documented, and selected as the main evidence for the analysis. After the data is collected, the data is categorised through tables based on the assigned themes of analysis in connection to power relations from Foucault and self-transformation from Nietzsche.

RESULTS AND DISCUSSION

Within *Bucha (2024)* from the view of the main character, Kostia, this study discovered that power relations are delivering a significant contribution to Kostia's self-transformation journey throughout the film. The analysis is based on close visual viewing and documentation of selected scenes from *Bucha (2024)*, guided by the theoretical frameworks of Foucault's power relations and Nietzsche's self-transformation.

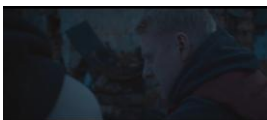
Power Relations Portrayed in *Bucha (2024)*

In *Bucha (2024)*, the power relations are portrayed in two types, which are Power Relations Over the Mind and Power Relations Over the Body. Nine corresponding scenes and six corresponding quotations that depicts the presence of power relations are presented in the film. This is in line with Foucault's idea that power is fluid, dynamic, and spreads everywhere within the society (Abhipraya et al., 2021).

1. Power Relations Over the Mind

The first type of power relations portrayed in *Bucha (2024)* is power relations over the mind. This type of power relates to how power operates through the production of knowledge, discourse, and ideology. This type of power is linked to Foucault's combined idea of Power and Knowledge, in which Foucault expresses the idea that power and knowledge are related and have no ability to be separated from one another (Balan, 2010). For Foucault, the existing power defines and uses knowledge in order to control other related powers, while the existing knowledge reaffirms the position of such power, generating social practice by developing through disciplinary technique and discourses as a soft strategy in managing power within society. Such type of power exists in a frequent manner in the film, with such evidences are available through language use, historical narratives, and panopticon. These elements triggered a sense of reasonable thinking that inserted into Kostia's mind, further strengthening the presence of power relations over the mind.

Table 1. Depictions of Power Relations Over the Mind in *Bucha (2024)*

Depiction	Scene Figure	Quotations	Brief Description
Language Use (Productive Discourse)	 Figure 1. Kostia in a phone call with Haide (00:05:39)	"You're a citizen of a country friendly with Russia. We think they'd let you through. The Russians have lists. The family could be taken hostage or murdered." (00:05:34 - 00:05:50)	Productive discourse is used to encourage Kostia to fulfill Haide's request.
Language Use (Reductive Discourse)	 Figure 2. Different angle of Kostia during a phone call with Haide (00:06:01)	"Kostia, did you forget we helped you get your refugee status?" (00:05:50 - 00:06:01)	Reductive discourse is used to suppress Kostia's resistance.
Historical Narratives	 Figure 3. Kostia and Dima reflecting on top of a	"And one time, she came up to me and said, 'Dima, listen, listen and remember: we're not to blame for the evil others have done.'"" (01:17:58 - 01:18:19)	Moral values are inserted into Kostia's mind through Dima's narratives.

destroyed Ukrainian house (01:17:14)			
Panopticon		-	Panopticon allows Kostia to think and self-regulate for existing power, even when it is not physically present.
Figure 4. The interrogative look of the Commander towards Kostia (0015:45)			

Language plays a crucial role in defining which power controls the other. Such deployment of language through sentences that are written or spoken have an ability to determine the power relations between one and another. With language, comes discourse that is working throughout society. In *Bucha (2024)*, power relations generate two discourses, which are productive discourse and reductive discourse. Both discourses contribute to power relations over the mind that are present within Kostia's actions.

In Figure 1, Kostia receives a phone call from his friend, Haide, who is a part of Ukrainian intelligence. In this case, Haide uses his power as a part of Ukrainian intelligence to try and influence Kostia, the political refugee, as the subject of Haide's power. Haide understands that Kostia has a Kazakhstan passport, which allows Kostia to safely rescue the Ukrainian family. Such understanding of Haide is a part of the presence of knowledge amidst the existing power, where the knowledge of Kostia is used as a justification for the order of power given by Haide towards Kostia. The knowledge of friendly relations between Russia and Kazakhstan allows Kostia to become the subject of power throughout the film, in which Kostia rescued other Ukrainian citizens on his own will, without Haide's intervention. Haide's reasoning is classified as a productive discourse, which is a discourse that broadens the scope and context of a certain issue towards the object of power, allowing the object to also become the subject of power once the knowledge is implemented.

Besides productive discourse, reductive discourse is also present in the film, in which it limits the possibility or chances of the object of power to conduct actions on his/her own. The example of Kostia being mentioned as "a refugee status" by Haide indicates that Kostia is positioned as a political refugee, not a legally free individual. This means that Kostia is restricted from having full control over his mind and body like other Ukrainian citizens, who have the option to fight the Russians or leave Ukrainian soil. Therefore, Kostia is limited to conducting what Haide wanted Kostia to do, which is to rescue the Ukrainian family from the Russian Armed Forces.

Furthermore, historical narratives play a role in shaping Kostia's mind, as each story allows Kostia to think deeper on his actions as the film progresses. In Figure 3, Kostia is reflecting on a destroyed Ukrainian house. Before Dima is telling his story, Kostia is in a massive guilt of being unable to rescue the Ukrainian family on time. However, with Dima telling his story, Kostia rethinks his actions and later agrees with Dima that they cannot be blamed for the deaths of the survivors, as it is the result of the other power in action that does not align with their goals. Such agreement depicts Kostia and Dima's relations in a productive manner, as it strengthens the bond between Kostia and Dima on their journey of rescuing Ukrainian survivors.

The depiction of power relations over the mind does not only present through language use of productive and reductive discourses, as well as historical narratives. Panopticon is described by Foucault as a concept to regulate the subject of power. It involves the usage of the subject's sense of control imposed through surveillance and any other regulatory equipment that triggers a sense

of fear of being on the lookout, allowing the subject of power to think on each action taken and regulate themselves throughout the presence of the equipment, even though it is not at all times present for a lookout.

In Figure 4, the concept of panopticon is present during Kostia's rescue of an Ukrainian family, right after Kostia crossed the border between the Russian-occupied settlement and the rest of the Ukrainian land. After crossing the border, Kostia is driving slowly in order to search the house of the Ukrainian family that needed to be rescued on the orders given from Haide. During his search, the Russian Armed Forces' commander is present on the settlement, sweeping the streets and houses of the settlement. As Kostia is waiting for the Ukrainian survivor to come out of the house, Kostia looks at the commander, while the commander is looking back at Kostia with an interrogative look. The commander's actions implied an assertive power on who should be in control of the settlement. After the survivor enters the car, Kostia then proceeds to keep driving slowly without triggering provocation or suspicious action until he reaches the designated house. With the presence of the Russian commander, Kostia regulates himself in order to stay neutral and fulfill what the commander wanted Kostia to do, which is to submit and respect the presence of the Russian Armed Forces in the region.

2. Power Relations Over the Body

The second type of power relations portrayed in *Bucha (2024)* is power relations over the body. Such type of power relates to how the power operates on the object and subject of power through bodily forms. Institutions, such as schools, prisons, hospitals, military barracks, have become the main platform for power to constitute regulations and norms for the subject of power. Such institutions allow the knowledge to be inserted in order to formalise and normalise the body as desired by the existing power.

In *Bucha (2024)*, this knowledge is inserted through stigmatisation and objectification, which leads to Kostia experiencing a form of subjectification. Towards an individual, stigmatisation has the potential to evolve into objectification, a condition in which the individual is controlled by the existing power, becoming the object in order to fulfill the demand. Objectification has the potential to put the individual in a subjectification mode. In subjectification, the individual is in active control of themselves, as long as the action generated by the individual is fulfilling the needs of power.

Table 2. Depiction of Stigmatisation in *Bucha (2024)*

Depiction of Stigmatisation	Category	Person Who Stigmatised	Quotations	Description
Good Relations between Kazakhstan and Russia	Positive	Haide (Ukrainian Intelligence Officer)	"You're a citizen of a country friendly with Russia. We think they'd let you through. The Russians have lists. The family could be taken hostage or murdered." (00:05:34 - 00:05:50)	With the leverage of becoming Kazakhstan citizen, Kostia is able to exercise his power of crossing the Russian Armed Forces' border and rescuing Ukrainian survivors.
Strict Russian Armed Forces' Border Control	Negative	A Ukrainian Survivor	"You can hide a camera in the bumper. But if they find it, they'll torture you, no passport will help. (00:52:05 - 00:52:09)	With Russia's goal is to occupy Ukraine, Russia is using its armed forces to conduct control with strict measures.

Non-existence of Ukrainian Land	Negative	Russian Armed Forces' Commander	"Who told you this is their land? For hundreds of years, it was Russian land. The Russians rebuilt it and spilled blood for it." (01:38:37 - 01:38:49)	The stigmatisation of Ukrainian land being always Russian serves as an excuse for Russia's military occupation.
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Power relations over the body often come with stigmatisation, which is an act of giving labels to someone or something. This act of labelling then dictates what the given label should do based on the norms present during the given time. Although stigmatisation is often labeled in a negative way, the results could be positive as long as it is beneficial to the individuals who are imposed by such labels (Herman & Miall, 1990). An example of the positive stigmatisation is during Kostia's phone call with Haide, in which Kostia is labeled as a Kazakhstani citizen, which has a good relationship with Russia. Because of this stigmatisation, Haide thought that Kostia would be able to pass the Russian border with Kazakhstan passport in hand. This allows Kostia to gather his courage on passing the Russian border more than once throughout the film, using his national identity of Kazakhstan as the medium for his action of rescuing Ukrainian citizens.

However, stigmatisation in a negative manner is also present throughout *Bucha (2024)*. Such negative stigmatisation is implied to the presence of the Russian Armed Forces that are portrayed as implementing strict measures. This stigmatisation describes Russia as a country that wants to have full control over Ukrainian territory, of which the objective is given to the Russian Armed Forces as its medium. Furthermore, the stigmatisation of the Ukrainian land being always Russian strengthened the presence of Russian Armed Forces in Ukraine, solidifying that power relations are present over the bodies, in this case Russia and Ukraine, in an oppressive manner.

Besides stigmatisation, power relations over the bodies are present through the concept of objectification. These objectifications are placed on Kostia through objectification of body status by institution.

Table 3. Depiction of Kostia's Objectification in *Bucha (2024)*

Institutions	Scene Figure	Kostia's Implied Body Status	Description
Kazakhstan Prison	 Figure 5. Kostia in the Kazakhstan Prison (00:01:03)	Political Prisoner	Kostia is controlled in order to submit to the Kazakhstan government and its policies.
Ukrainian Intelligence Agency (via Haide)	 Figure 6. Kostia holding a Ukrainian flag as a refugee (00:03:14)	Political Refugee	Kostia is controlled to conduct legal humanitarian actions, under the protection of the Ukrainian government.

Ukrainian Hospital	 Figure 7. Kostia treated after the struck of missile shrapnel (00:29:23)	Sick Patient	Kostia is becoming the object of control by a doctor in order to cure his sickness from missile shrapnel.
Russian Armed Forces' Border Crossings	 Figure 8. Kostia giving his documents (00:12:30)	Border Crosser	Kostia is controlled by the order of submitting legal documents before crossing, submitting forcefully to Russia's border crossing policy.
	 Figure 9. Kostia ordered to dismantle all his clothings (01:20:20)	Lawbreaker	Kostia is controlled by the order of dismantling his own clothes, submitting forcefully to Russia's lawbreaker punishment and Russia's border crossing policy.

In objectification, the body of an individual or population becomes the passive medium for the existing power to reach their objectives. Throughout *Bucha (2024)*, Kostia is situated in several places that are related to government institutions, such as Kazakhstani Prison, Ukrainian Hospital, and Russian Border Crossings. The presence of Kostia in different government institutions is due to Kostia's conducted actions that for each institution are deemed applicable for Kostia to become an object in each specific institution. Such power relations imposed on Kostia through government institutions are both productive and repressive, which are suitable with Foucault's ideas on power relations.

Contributions of Power Relations to Kostia's Self-Transformation

In *Bucha (2024)*, the presence of Kostia's self-transformation is contributed by the types of power relations, which are power relations over the mind and power relations over the body. Both types of power contained resistance that transformed Kostia. In this case, power relations contribute to Kostia's self-transformation by triggering consciousness of old values, evoking resistance, and defining self-values. Eight corresponding scenes and three corresponding quotations which showcase the contributions of power relations are presented in the film.

Table 4. Brief Descriptions of Contribution of Power Relations on Kostia's Self-Transformation

Contributions of Power Relations on Kostia's Self-Transformation	Interactions / Existing Powers	Nietzschean Self-Transformation Phase	Brief Description
Triggering Consciousness of Old Values	Kostia with the Russian Armed Forces	Camel	With the presence of other existing powers, Kostia experienced self-consciousness and shakiness towards his old values that once was brought and implied in his life.

Evoking Resistance	Kostia with Dima, Russian Armed Forces, Commander of the Russian Armed Forces	Lion	With the presence of other existing powers, Kostia rejected his old values and started a fight on his old values in order to determine new values.
Defining Self-Values	Kostia with Katia and Dima	Child	With the presence of other existing powers, Kostia manages to define his new values and starts his new life with said values.

1. Power Relations Triggered Consciousness of Old Values

From a Foucauldian point of view, the old values or norms were brought upon the life of an individual subjected to power. Such old values or norms are the result of how power operates everywhere within the society and how society perceives power and follows along as the subject of power. From a Nietzschean point of view, the presence of the old values that are followed by individuals means that the individuals are entering the camel phase, in which an individual carries the burdens of such old values within their lives. However, when linked to Foucault's idea on the inseparable nature between power and resistance, it is evident that these old values will not be implied forever within an individual. In *Bucha (2024)*, Kostia experienced self-reflections on his old values during the presence of the Russian Armed Forces, which corresponds with one of the characteristics of self-transformation.

Table 5. Act of Kostia's Self-Reflection in Bucha (2024)

Act	Scenes	Description
Self-Reflection	 Figure 10. Kostia's window reflection while looking at the four Russian Armed Forces' helicopters (00:06:14)	In this scene, Kostia is looking at the window, with Russian Armed Forces present nearby. However, this scene also depicts Kostia's reflection on the window, indicating that Kostia experienced a sense of consciousness.
	 Figure 11. Kostia reflects to himself in the mirror (00:24:10)	After Kostia manages to rescue a Ukrainian family instructed by Haide, Kostia reflects on the mirror, and proceeds to rescue other Ukrainian citizens on his own.

Prior to rescuing Ukrainian citizens, Kostia is implicitly described as an egoistic human being. The egoistic manner of Kostia is the old values that are carried upon Kostia, with the possibility being the result of Kostia's political imprisonment in Kazakhstan. Kostia is afraid the same event could happen to him if the Russians encountered him. When Kostia realised that Ukraine was under attack by the Russian Armed Forces, Kostia's main instinct was to evade the city as soon as possible. In this case, Kostia's action is beneficial only for himself. His egoistic values continue when he resists Haide's request to help a Ukrainian family, stating that it is none

of his business. However, his egoistic values soon shifted when he saw the presence of the Russian Armed Forces in front of him.

Kostia's actions match the specific characteristics of self-transformation, which involves a deep critical reflection on the self and its past actions. These critical reflections are compounded with Kostia's internal motivation driven by the agencies of force, that of Russian Armed Forces and Haide's instruction to help the Ukrainian family. Although Kostia does not mention his new values in this scene, It is implied that his experience rescuing Ukrainian families from the orders of Haide during the presence of the Russian Armed Forces triggered consciousness of Kostia's old values that was deemed neglectful, which help Kostia reinforcing himself to a new value that crimes and acts of evil must be extinguished by being kind and helpful in many ways.

2. Power Relations Evoke Resistance

Foucault emphasises that within power lies resistance (Balan, 2010). The concept of power and resistance is inseparable, as resistance is automatically generated when power is present. Foucault's notion of power and resistance is linked to Nietzsche's concept of self-transformation through lion phase in The Three Metamorphoses outlined in *Thus Spoke Zarathustra* (1883), reinstigating on the idea that resistance is included in the process of self-transformation to achieve the state of *Übermensch*. In *Bucha* (2024), the presence of the Russian Armed Forces as the foreign state of power in delivering constant worries to the Ukrainian citizens influenced Kostia's self-transformation in rejecting the old values of himself, and started to rebel against the existing power of Russia in favour of the Ukrainian people.

Table 6. Kostia's Act of Resistance in Bucha (2024)

Act	Scenes	Interactions	Description
Hidden Resistance	 Figure 12. Kostia driving his white car, with the film-shot being upside-down (00:24:33)	Kostia - Russian Armed Forces	After reflecting on the mirror, Kostia started his resistance on saving Ukrainian survivors from Russian Armed Forces' control while also rejecting his old values, symbolised by an upside-down film-shot.
	 Figure 13. Kostia and Dima driving together in two cars (01:06:21)	Kostia - Dima - Russian Armed Forces	Kostia gained additional help from Dima with the same intention of rescuing Ukrainian citizens from the grip of Russian Armed Forces.
Open Resistance	 Figure 14. Kostia with a pistol aimed at his head (01:40:16)	Kostia - Commander of the Russian Armed Forces	Kostia confronts the Russian Armed Forces' Commander after the elimination of Dima by the Russian Armed Forces.

The resistance of Kostia is shown in two types, which are hidden resistance and open resistance. Hidden resistance is depicted through Kostia's actions that are not deemed lethal to the Russian Armed Forces, while open resistance is depicted through Kostia's actions that contain the elements of force confrontation. The presence of the Russian Armed Forces started Kostia's journey in rescuing Ukrainian citizens, symbolising hidden resistance against the ongoing Russian occupation. With more Ukrainian citizens needing Kostia's help, Kostia discovered that he could not conduct the hidden resistance himself. Therefore, Dima is invited by Kostia to participate in the hidden resistance against the Russian occupation. This is in line with one of the characteristics of self-transformation, in which it is also driven by external motivations. Although not from the same family, Kostia and Dima's relationship is described as father and son. One of Dima's significant contributions is Dima's moral values of kindness delivered on Kostia through his storytelling during their failure of rescuing a Ukrainian family, signifying the productive contributions of Dima in Kostia's resistance to his old values.

Kostia's open resistance started when Dima was eliminated by the Russian Armed Forces. The open resistance of Kostia was the final moment of resistance, during the phase in which from a Nietzschean perspective, the lion (the individual that allows resistance to happen) is face-to-face with the dragon (the obstacle of all obstacles). The Commander of the Russian Armed Forces is acting as the dragon, as he dictates and controls every action of the Russian Armed Forces that Kostia, as the lion, is resisting. In this scene, the weapon does not trigger properly, allowing Kostia to survive and bury the deceased Ukrainian citizens on the streets of Bucha. This scene signifies the peak of Kostia's process of self-transformation in the resistance form, of which Kostia manages to be the victor on the journey of resistance to the inhumane action of the Russian Armed Forces, while also signifies the victory of Kostia on dumping his old values that he once previously had.

The scene in which Kostia survives the attempted elimination by the Commander of the Russian Armed Forces in *Bucha (2024)* marks the transition of Kostia's lion phase to Kostia's child phase, in which Kostia has no fear of the outcome of any other values imposed on him and his new values.

3. Power Relations Define New Values

Nietzsche's view on the *Übermensch* and Will to Power suggested that the goal for an individual is to become the best version of himself with no authority over it, meaning that individuals have the complete right of freedom. The transition between Will to Power and *Übermensch* is linked to the concept of resistance, as resistance emerges to challenge such power in order to achieve freedom. Power relations, in Foucault's idea, are everywhere and exercised in different forms, yet resistance always exists no matter the way power is exerted. Creating new values is an example of such resistance in resisting the old values or norms. In *Bucha (2024)*, Kostia's new values are generated as a result of Kostia's productive interactions with Katia and Dima during the resistance phase.

Table 7. Scenes and Quotations Leading to Kostia's New Values

Nietzschean Self-Transformation Phase	Scenes	Interactions	Quotations Leading to Kostia's New Values
Lion (Resistance)		Kostia - Katia	"Dad says the bravest are those who are scared but do it anyway." (00:50:25 - 00:50:34)

Figure 15. Kostia listens to Katia's escape story (00:49:51)



Figure 16. Kostia looks at Dima after hearing Dima's story (01:18:28)

Kostia - Dima

"And one time, she came up to me and said, 'Dima, listen, listen and remember: we're not to blame for the evil others have done.'"

(01:17:58 - 01:18:19)

Before the film ended, Kostia narrates his journey of self-transformation and his new values that now kept him on restoring kindness to the world, while challenging evil that seeks for destruction and chaos. Kostia's interactions with Katia and Dima during the resistance phase help shape Kostia's new values. Kostia's narration matched the process of Nietzsche's self-transformation explained in *Thus Spoke Zarathustra* (1883), in which Kostia started as a camel, before transforming into a lion, and later stages of transforming into a child, symbolising the perfect entity. This narrative indicates that Kostia has achieved freedom from the old values of neglectful and egoistic self that once placed on him. Kostia has achieved the state of *Übermensch*, embodied in an individual that is free from the chains of old values and able to generate new ideas for him/herself and the world.



Figure 17. Kostia smiling while holding a Ukrainian flag on his back (01:49:53)

Narrative Monologue (01:49:14 - 01:50:04):

"I, a Lithuanian Jew who lived in Kazakhstan, have realized that you can't escape from evil. You can't make deals with evil. You can't buy evil off. You have to fight it, or it will keep chasing you, no matter where you go. Ukraine gave me a home, and the Ukrainians took up the fight. They showed everyone how to live. They proved that it's better to live in the dark, but with light in your heart, in the cold, but with warmth in your soul. They didn't run. And I'll never run again either. We'll never run again."

Before entering this final phase, Kostia upheld his old values of only caring for himself after his escape from Kazakhstan towards Ukraine to seek political asylum. When the Russian Armed Forces showed up in front of Kostia for the first time, Kostia's old value was to escape from the wrath and evil of the Russian Armed Forces. However, the presence of Haide, Dima, and other characters slowly shifted Kostia's way of attitude and thinking. Although self-transformation is the process of fully realising the change of self by internal means, external factors depicted through

power relations also contribute to the self-transformation of Kostia, in which Kostia manages to reach the child phase, defining and bringing new values of upholding kindness and justice to the life of Kostia and the Ukrainian people.

CONCLUSION

In *Bucha (2024)*, the presence of power relations resulted in the self-transformation of the main character of the film, Kostia. The presence of power relations are explained through two types, which are power relations over the mind and power relations over the body, allowing Kostia to experience a journey of self-transformation. The self-transformation of Kostia allows Kostia to emerge as a new individual with a new value of kindness, beginning with a journey of Kostia being in the Camel state, in which Kostia first maintains his old values of being egoistic or only cares for the self. The second phase of self-transformation endured by Kostia is the transformation of Kostia into a lion, in which Kostia fully acknowledges the unusable old values that he was burdened upon and actively tries to challenge the old values. Once the lion is able to defeat the dragon, which is the main obstacle, Kostia experiences the final phase of self-transformation of being a child, in which Kostia now acquires new values learned through his encounter with the existing variation of power relations that are both oppressive and productive. The analysis of the selected scenes and dialogues concludes that Kostia's self-transformation journey is influenced by the existing power relations, as power relations triggered consciousness of Kostia's old values, while evoking resistance within the self of Kostia and defining Kostia's new values, as he sees the imbalance of kindness being placed from the manifesting evil of oppression.

Although this study covers the contributions of power relations to self-transformation, the study has not yet linked such contributions to other psychological discourse. It is expected that in order to make the research more nuanced, further studies needed to be commenced on the contributions of power relations in other related films to psychological discourses and other discourses that are present within the film. Further studies are also needed for self-transformation from Nietzschean perspectives depicted in other literary works to enrich the study of self-transformation.

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