

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Previous Study

There are many previous studies on feminism. Here are some previous studies on feminism:

No	Writer	Title	Method, approach, theories	Finding
1.	Xu (2021)	Analysis on the Influence of Female Characters in Disney Films	Feminist approach and gender equality theories	The female roles in Disney films through different eras, aiming to explore the various styles of Disney's feminist films and its social influence, as well as the popular expectations led by different roles.
2.	Murtza (2023)	Representation of Women in Film Literature: Application of Feminism Film Theory on "The Princess and the Frog"	Qualitative, feminist approach, gender equality theories	The main protagonist is a girl and she is a black American, she suffers from the beginning of the movie, she faces struggles throughout the movie and society creates a struggle against her destiny., women are given less freedom compared to men.
3.	Merdeka (2023)	Representation of Feminism In Disney Brave Film.	Descriptive qualitative Vladimir Propp's narrative, feminist approach, gender equality theories	Brave's narrative attempts to showcase elements of feminism by breaking down stereotypes of women. However, the movie fails to break the working pattern of the patriarchal system.
4.	Imanjaya (2022)	The Revolution of Female Characters in Disney Films	Qualitative research, feminism approach, gender equality theories	This research shows how the revolution of female character in disney films always lead to gender development, like a Disney princess who always depends on her prince to save her life.
5.	Harahap (2022)	John Fiske Semiotics Analysis In The Theme Of Gender Equality In	Descriptive study, semiotic analysis, John Fiske semiotics method,	there are representations of gender equality contained in the film "Disney Mulan" in the form of: access,

		The Film "Mulan"	feminist approach, gender equality theories	participation, control, and benefits.
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The first previous study *Analysis on the Influence of Female Characters in Disney Films* was conducted by Mo Xu (2021). This journal article analyses the female positions in Disney films over time periods, with the goal of investigating the diverse feminist cinema genres produced by the company, their impact on society, and the expectations that the various roles have led to. Additionally, the author will go over how they affected gender roles in society. The subtly feminist sentiments found in a few very significant films, including *Mulan*, *Frozen*, and *Tangled*, will also be disclosed. In conclusion, Disney movies and characters have had a variety of effects over the years on societal perceptions of women's roles and stereotypes. These effects merit further investigation for the advancement of both the film industry and society at large.

The second previous study is *Representation of Women in Film Literature: Application of Feminism Film Theory on "The Princess and the Frog"* was conducted by Ahmad and Murtza (2023). This journal article analyses women's roles in animated movies and how they differ from those of men. The various feminisms depicted in the animated picture "*The Princess and the Frog*" were also examined in this study. Throughout this piece, there are numerous unique female characters. It is necessary to determine the causes of these discrepancies. Thus, the purpose of this study was to examine how women's roles in the animated film differed from men's roles and from each other. The data used in this exploratory study are qualitative in nature. The animated film "*The Princess and the Frog*"

serves as both the study's population and sample. Based on Jane's Feminist Film Theory (2004), character, thematic, and comparative analyses were carried out in order to develop an analytical framework. This is a thorough rundown of female characters in projection, including how they differ and how they are similar to males. The results demonstrate the strong feminine elements in the animated feature *"The Princess and the Frog"*. The primary character is an American girl of African American descent. She experiences pain right from the start of the film. Throughout the film, she encounters difficulties, and society sets up a fight against her fate. Compared to men, women have fewer freedoms. This study shows that the way men and women are projected in animated movies differs. The film features a feminine point of view that demonstrates how women struggle right from the start and can only succeed in their goals with men's assistance.

The third previous study is *Representation Of Feminism In Disney Brave Film*. was conducted by Merdeka (2023). This journal article analyzes the manner in which the movie Brave portrays female feminism. This study employed Vladimir Propp's descriptive qualitative research methodology. Based on its narrative structure, the film Brave is the focus of this study. However, the portrayal of female feminism is the study subject that needs to be examined. The aim of this study is to investigate the ways in which the film Brave portrays female feminism. The study's conclusion is that by dismantling stereotypes of women, the story of Brave attempts to illustrate aspects of feminism. The film, meanwhile, is unable to overthrow the patriarchal society. The storyline of the movie marginalizes women by reiterating, supporting, and even legitimizing stereotypes about women in the

text of the movie. This is done through the choice of conflict, story development, and resolution at the conclusion of the tale. Stereotypes concerning women's careers, morals, conduct, modes of thought, sexuality, looks, and interactions with men are told in *Brave*.

The fourth previous study is *The Revolution of Female Characters in Disney Films* was conducted by Bella Angelina Susanto and Ekky Imanjaya (2022). This journal article analyzes about multiple stages of the Disney film industry's transition to female characters. By concentrating on specific study questions, such as how Disney women's nature changes as a means of achieving gender equality? This study employs qualitative research techniques that highlight the breadth of the investigation and the findings of the Disney film analysis in order to respond to this question. Gender development is usually influenced by Disney characters. Like a Disney princess who can never survive without her prince saving her. However, the trend is currently changing, with alterations seen in female characters. Women are starting to become strong, independent, and challenge society; they are no longer in a submissive role.

The fifth previous study is *Jhon Fiske Semiotics Analysis In The Theme Of Gender Equality In The Film "Mulan"* was conducted by Khalizah, Sikumbang, and Harahap (2022). The primary issue raised by this movie is gender equality. The researcher then made the decision to investigate the film's depiction of gender equality. This study employed a theory that looks at signs and how they function. This kind of research employs the Jhon Fiske semiotics method and is a

descriptive study. Methods for gathering data include documentation, literature research, observation, and the use of triangulation in theories and methodologies. The analysis's findings demonstrate that the movie "Disney Mulan" has representations of gender equality in the areas of access, participation, control, and advantages.

The novelty in this research lies in the specific context of applying feminist analysis to a very popular animated film that may not have been researched in this way. The difference between this research and previous studies is the research from Li (2022) who analyzed how gender representation has changed in Pixar's Toy Story series, using Foucault's theory as a guide. Studies the change in power relations between the *Toy Story 1* (1995) and its follow-up, *Toy Story 4* (2019), focusing on visual analysis and contrasting how male and female characters are portrayed in each. Different from the previous research, this research will use liberal feminism by Tong Theory (2009). Unlike previous research, this research explores how the film portrays evolving gender roles through main characters such as Bo Peep, Jessie, Gabby Gabby, and Bonnie who actively challenge gender norms, and this research aims to uncover how *Toy Story 4* (2019) promotes gender equality and feminist perspectives in ways that have not been explored in previous research.

## 2.2 Feminism Approach

This research used a feminism approach which was applied in this research. The analysis carried out consists of female character analysis, thematic analysis, and comparative analysis to highlight the treatment of all the characters in the animated film *Toy Story 4* (2019). Jane (2004) discusses feminist film theory as an appropriate way to examine gender representation in film and the perspectives behind it. In this study, the researchers used important techniques of feminist film theory when analysing text, dialogue, and visual data.

According to Hooks (2015, p. 8), "*Feminism is a movement to end sexism, exploitation and oppression based on gender. Feminism is always and only about women wanting to be equal to men.*" Feminism is a movement that has several branches with the same focus on women's equality. Tong (2009) explains the various theories of feminism, there are eight schools of feminist thought: liberal, radical, marxist/socialist, psychoanalytic, care focused, multicultural, ecofeminism, and finally postmodern.

Based on *the Feminist Thought* book by Rosemarie Tong (2009), there are eight varieties of feminism:

- **Liberal Feminism:** The goal of liberal feminism is to end gender discrimination in the political, social, legal, and educational spheres. "If society is to achieve sexual equality, or gender justice, then society must provide women the same political rights, economic opportunities, and access to education that men enjoy," Tong (2009: p. 16) declared.

- **Radical Feminism:** Radical feminism addresses the issue of pornographics, which dehumanize and treat women as objects. "Pornographers can and ought to be viewed as agents of sexual discrimination guilty of violating women's civil rights," according to Tong (2009: p. 69).
- **Marxist Feminism:** Because of capitalism in society, Marxist Feminism focuses on the production in which males dominated the production society and women were the property. Nonetheless, housewives—a role known as domestic work—are also performed by women. According to Tong (2009: p. 102) "The man is able to express himself in these different spheres because he exists in the social world of business and industry as well as in the family." But the lady feels that her place is in the house. Alienation is the result of men being objectified in the workplace through the taking of their labor's output. However, estrangement has an even more repressive influence on women's lives and consciousness. Through their relationships with women, men get solace from their estrangement; women find no solace. Because these close relationships are precisely the ones that serve as the fundamental framework for her enslavement.
- **Psychoanalytic Feminism:** The study of psychological factors related to women's psychology is the main emphasis of feminism. "Psychoanalytic believe women's way of acting is rooted deep in women's psyche," said Tong (2009: p. 129). Psychoanalytic feminists typically employ Freud's concepts of the id, ego, and superego.

- **Care Focused:** The fundamental tenet of care centered feminism is that women are exclusively perceived as caregivers—for their families, elderly relatives, and children. "Care-focused feminists regard women's capacities for care as a human strength rather than a human weakness," according to Tong (2009: p. 163).
- **Multicultural/Global/Postcolonial:** Multicultural feminism centered on the idea that not all women are formed or produced in the same way in a nation. They differ in every facet of life, including gender identity, age, religion, occupation, education level, and marital status, in addition to disparities in races and ethnicities. The goal of multicultural feminism, according to Tong (2009: p. 200), is to "acknowledge the challenges it presents and recognize women's diversity." It is important to confront the fact that not all women have the same chances or rights. The goal of global feminism was to advance women's rights throughout the world. A subset of feminism known as postcolonial feminism emerged in the 1980s in response to the perception that feminism was limited to the experiences of women in Western societies. The oppression of women in one region of the world is frequently influenced by events in another, and global and postcolonial feminists underline that no woman is free until the conditions of oppression of women are eradicated worldwide, according to Tong (2009: p. 215).
- **Ecofeminism:** As a movement, ecofeminists address issues of gender, racism, class, and environment. It centers on the oppression of women and nature as interconnected. According to Tong (2009: p. 237), "ecofeminists



argue there are conceptual, symbolic, and linguistic connections between feminist and ecological issues because women are culturally tied to nature."

- **Postmodern Feminism:** This subgenre of feminism centers on the idea that women have achieved the objective of equality and rights free from external pressures. As stated by Tong (2009: p. 290), "The human community has suffered as a result of this strategy of exclusion. Therefore, it would appear that participating in various forms of postmodern feminism would benefit both men and women equally".

This research discusses the issue of equal rights with men in terms of leadership and gender equality by using Liberal Feminist theory. Feminism is a movement led by women to improve their status and highlights their ability to uphold equality via their conduct in daily life. (Zehra, 2015) claims that during the 19th century, the women's movement was perceived as either advocating for more female involvement in social and political life or as a movement that negotiated the relative and shared roles that men and women were to occupy in the social, political, and economic domains. Calling upon each lady in turn as a symbolic figure makes sense.

Maulana et al., (2021) stated that Liberal feminism is a political tradition that focuses on equality between men and women in the public sphere, especially through legal changes. Liberal feminists believe that women should have equal access to education, healthcare, and the workplace, and that women should be

paid equally to men. They also believe that women have the right to participate in public life, and that social norms, paid labor, and laws hinder women's success in the public world. In conclusion, Liberal Feminism has several key characteristics:

- **Emphasis on Equality:** Liberal Feminism advocates for equal rights and opportunities for women, focusing on achieving gender equality within existing legal and political frameworks.
- **Legal Reform:** Seeks to eliminate gender discrimination through legal change, advocating for laws that guarantee equal rights in areas such as education, employment, and political participation.
- **Individual Autonomy:** This approach emphasizes the importance of individual freedom and choice, stating that women should have the same opportunities as men to make decisions about their own lives.
- **Focus on the Public Sphere:** Liberal Feminism often concentrates on issues in the public sphere, such as equality in the workplace, access to education, and political representation, while sometimes being criticized for not addressing private sphere issues such as domestic violence or reproductive rights in depth.
- **Incremental Change:** Tends to favor gradual and incremental change through policy reform rather than radical overhaul of societal structures.
- **Integration into Society:** Liberal feminism generally seeks to integrate women into existing societal institutions rather than challenge or overthrow them.

### **2.3 Gender Equality**

Gender is defined as one of the basic rights of women and girls in relation to laws and conditions (quality of life). Gender inequality is evident in situations where women and girls have equal status and rights in legal matters, as well as equal opportunities and disadvantages in achieving project goals (Jane, 2021). This can be achieved through the implementation of gender and disability-based development policies and strategies. Gender discussion cannot be divorced from the topic of gender equality. Gender equality, which is often referred to as gender justice, is the belief that individuals should be treated equally and that gender identity should not be a source of discrimination.

In order to ensure that everyone is treated fairly in society, this includes equal pay rights, participation in democratic activities, and social and political spheres (Larasati & Ayu, 2020). Gender equality addresses the inclination to assume different roles and statuses for individuals based on their sex in diverse settings across society, according to Browne (2023). The term "gender equality" describes initiatives aimed at eradicating status and role disparities that are frequently still seen as typical for men and women in society. Equal rights for men and women exist. Not only do males have the right to an honorable, fearless, and free life, but women also enjoy the same rights in theory.

One way to characterize the women's movement is as a subset of socio-political movements that emphasize the gender experiences of women. The term "women's movement" describes a number of distinct movements centered around women's rights and social status. Women's capacity to bring about change is hampered by

the confusion surrounding feminism, movements, and women's activism. (Daskalova, 2020). Alvita (2023) states that gender equality arising from women's resistance has a significant influence on the development of the women's movement. In this process, women not only maintain their self-esteem and dignity, but are also increasingly brave to speak out loud about the injustices they experience, and fight for rights that have often been ignored. This courage became one of the keys in changing the social paradigm that had placed women in an unequal position, encouraging broader changes in society.

Gender is also seen in film production which is still dominated by men but over time women have begun to take part in the behind-the-scenes team even though they are still underestimated (Jane, 2021). The relevance of this statement lies in its reflection on the gender gap that still occurs in the film industry. Despite progress, men still dominate many aspects of film production, limiting women's voices and contributions. This gender inequality not only affects the dynamics behind the scenes but also affects the content and narrative presented in the film. Gender equality often occurs in any field, such as for example cases that occur in the field of work. Women are one of the important elements in the world of work, especially in the world of work.

#### **2.4 Film Analysis**

In film analysis, structure is the design framework that integrates the various elements of a film and presents the thought process of the filmmaker. A movie is formed by many elements (audio and visual). In theory, audio and visual elements are categorized into narrative and cinematic elements (Pratista, 2008). These two

elements are interrelated in a movie. The narrative element is the material or content of the story. In the context of a movie, the narrative element is the storytelling. Meanwhile, the cinematic element is the way or style used in creating the content. Pratista states in his book *Understanding Film* that in film, the narrative element is the treatment of the story, while the cinematic element or cinematic style is the technical aspects of filmmaking (Pratista, 2008, pp. 1-3).

A movie can be broadly categorised into two formative elements: the narrative and the cinematic. These two components work together and enhance one another. There won't be a film if these two components exist in isolation. A narrative is a series of related events that are bound together by the logic of cause and effect, or causality, and that take place in a specific location and time (Pratista, 2008). All stories, no matter how big or small, undoubtedly include narrative components. Narrative components can be found in novels, comic books, films, newspaper articles, and stories shared among friends, among other media. According to Pratista (2008, p. 2), narrative components are connected to the film's plot or theme. A movie can be separated into two formative elements Narrative aspects are inseparable from a really narrative film. There are undoubtedly some components in any story, including characters, issues, conflicts, settings, and time. Each of these components interacts and balances the others to construct the narrative element, which narrates a series of events with meaning and purpose.

Two related elements, *mise en scene* and cinematography, can be used to see how a film is represented (Sikov, 2004). The technical elements of filming, such as

lighting, framing, camera movement, and angles, are referred to as cinematography. It is concerned with how a movie's visual components are put together and photographed to produce a specific mood and style. Conversely, mise en scene describes the entire visual aesthetic of a movie, which includes the location, the characters' placement within the frame, the clothing, and the props.

Together, mise en scene and cinematography shape a movie's overall meaning and mood by shaping its visual components. Despite being distinct entities, they work together harmoniously, with cinematography's expertise of lighting, framing, and camera techniques boosting mise en scene. On the other hand, mise en scene directs cinematography by specifying where actors and props should be placed, ultimately determining the film's visual style. Analysing these elements becomes crucial while studying film studies since it helps to reveal the subtleties of how directors craft meaning, arouse feelings, and establish a unique style in their works. These components also contribute to the communication of and opposition to social norms, particularly feminism-related ones.