

CHAPTER II

LITERATURE REVIEW

In this chapter, we present a review of the literature related to relevant theories to support the analysis of this study. There are three parts in this chapter that will be discussed, namely, the first part is a review of related studies, the second part is related theory and the third part is theoretical and which will explain theory and reviews in answering this research problem.

2.1 Liberal Feminism

To define more on this topic. The 20th-century feminist movement began with liberal feminists in women's rights groups in the 1960s. According to Betty Friedan, (1977). the chairperson of NOW (National Organization for Women), which is essentially a liberal feminist identity, has an agenda to ensure that women have the same agenda as men. Flax explains that "feminist theory has three goals; the first is how to deal with "oppression", the second is to understand the power differences between men and women, and the last is to understand women's oppression, including how it develops and changes. Flax (1981). In addition, Berlin also introduced two types of freedom in feminism, namely positive and negative freedom. Positive freedom is known as the capacity to act and choose according to your own goals, you must be master of yourself while negative freedom is the lack of boundaries external, Berlin (2018).

According to MacKenzie and Stoljar, they state that women are entitled to various conditions that allow freedom. There are several representative lists of conditions. First, free from violence and threats. This means that they make women do what other people war¹⁰ do in safety. Second, free from the limitations set by patriarchal paternalistic and moralistic laws. The latter is having access to choices (Mackenzie and Stoljar, 2000).

The gender system has resulted in women not being sufficiently represented in impactful public deliberation forums, including in elected legislature-forming bodies. For example, women have less time to engage in public deliberations because women have a burden that they carry, namely paid and unpaid work, from this we can see that many people think a woman is less capable of leading than a man, behavior that is asked in agonistic public estimates and electoral politics are understood as masculine, issues of special concern to women are seen as personal issues and not political (Baehr, 2013). Feminist theory aims to understand the nature of gender inequality (Shou and Min, 2017) by analyzing women's life experiences and their social roles.

Liberal feminism definitively emerged in the 1960s. Liberal feminism is a theory that can be used to describe gender inequality, where the theory of liberal feminism has the idea that Men and women have the same capacity, and have a reason that can be used to think, that gender inequality is the result of sexist patterns, patriarchal culture of the division of labor, and gender equality can be overcome by changing the division of labor, by re-patterning the institutions (work, family, education, and media) to be able to provide equal opportunities and

opportunities for women to fulfill their desires and gain freedom in actualizing themselves. History has shown that liberal feminists demand gender equality. Liberal feminism is one of the feminists that emphasizes the importance of freedom, namely the freedom to choose equal rights. Liberal feminism is a view to place women in full and individual freedom. Women must prepare themselves so they can compete in the world and have an equal position with men. The general goal of liberal feminism is to create social justice (Tong, 2010:8). Liberal feminism is divided into 3 stages (Tong, 2010:18-36):

2.1.1 Liberal Feminism of the 18th Century

In the 18th century, liberal feminism discussed that women deserved to get an equal education with men. Because the liberal feminism movement was born from the notion that men and women have different capacities, liberal feminism advocates education as a way to equalize abilities between men and women. In addition, through education, women can equalize their position in society so that they are not looked down upon.

2.1.2 Liberal Feminism of the 19th Century

In the 19th century, liberal feminism discussed women's freedom in political rights and economic opportunities that were equal to men. Liberal feminism has the opinion that education alone is not enough to achieve equality between men and women. Tong (2010:32) says that work will not hinder women from maintaining their nature. In addition, there must be

economic opportunities that must be given to women so that equality can be achieved. Civil rights according to liberal feminists include the right to organize, and the right to vote.

2.1.3 Liberal Feminism of the 20th Century

Liberal feminism in the 20th century was marked by the emergence of movements or organizations that voiced women's rights, such as NOW (National Organization for Women). This organization is also aimed at suggesting that women can be equal to men. Tong (2010:34) says that this women's liberation group aims to increase women's awareness of the patriarchal system. The spirit possessed is a revolutionary spirit. The purpose of forming the organization is not to contain elitist, capitalist or individualist elements, but to replace it with a system that is egalitarian, socialistic, cooperative, communitarian, and based on women's ideas. That the aim is to distinguish those who are elected in one group. Rather, the purpose of forming this organization is to replace the work system that is There is no class of people who are rich or Elected.

2.2 Related Theories

In this part of the research, there are two theories that must be defined to support the author's analysis as follows:

2.2.1 Characterization

The first part of this character point is to describe the overall character of the main character.

Characterization or disposition is a description of the story characters. Characterization is the process of helping information about characters in fiction. The author uses several methods in the presence of characters in the story (Kenney, 1966: 24).

1. Direct characterization (Telling), the author directly comments on the character's personality.
2. Indirect characterization (Showing), the writer does not directly comment on the character's personality.
 - a. Dialogue/speech
 - b. Thought
 - c. Action
 - d. Appearance
 - e. Reaction
3. Type of Character

Simple (flat) characters in a story that display one or two traits and these characteristics do not change in a story.

Complex (round) characters are described as characters with varied traits that are often contradictory. Character is one of the important aspects because the character built by the writer has a function as a medium to introduce readers to various human traits, including their negative traits as well.

The second part of this character point is to describe the specific character of the main character.

Character is an important part of the intrinsic element because it represents the author's ideas through his actions and dialogue. According to Murphy in his book entitled *An Introduction to English Poetry and the English Novel for Overseas Students*, there are several types to make readers understand 155 Overseas students, there are several types to make readers understand characters (Murphy, 1972: 161-173).

a. Personal Description

The author helps readers understand and analyze the characteristics of a person through their appearance and clothing or whatever they use.

b. Character as seen by others

The author gives us some clues for each character seen Through the points of view and opinions of other characters. The author gives us several clues for each character seen through.

c. Speech

What they say Authors and their conversations with others. Every Whenever someone talks to someone else, what they say is a hint of character.

d. Past life

The author tells readers and participants about a person's past life. It helps shape a person's characteristics through their past lives. That can be seen through direct comments by the author, thoughts of the person, or descriptions of other people.

e. Other people's conversations

The author provides clues about a person's character through conversations of other people and whatever they say about him.

f. Reaction

Writers help us by providing clues about a person's character by letting readers and viewers know how that person reacts to various situations.

g. Direct comments

The author describes and comments on a person's character directly in the story when viewing a script or watching a film.

h. Thought

The author expresses what the characters think and analyzes those characters.

i. Mannerism

The writer helps the reader or viewer by describing the character's behavior and habits, which can tell about a person's characteristics.

2.2.2 Feminism

The related theory of study that the author used was the theory of liberal feminism. Liberal feminism deals with freedom for individuals such as freedom to live, freedom of speech, freedom of belief or religion, and many more. Men and women are individuals with the same thoughts if given an equal education. It is this inequality that causes gaps and differences between men and women. In a philosophical context, all individuals have equal moral values, regardless of gender, race, belief, or religion. Wollstonecraft (1792) argues that a person's morality and values do not depend on their gender. He believes that men and women are essentially the same, even though they have different roles and tasks, and that women and men have the same mind. From this explanation, it means that a person must live his own life and must choose. According to the Stanford Encyclopedia of Philosophy (2018), there are possible personal conditions that represent women's lives.

Gender is a trait inherent in men and women that is socially and culturally constructed. For example, that women are known to be gentle, beautiful, emotional, or motherly. While men are considered strong, rational, mighty men. The characteristics of nature itself are the properties that can be exchanged. All things that can be exchanged between the characteristics of women and men, which can change from time to time and differ from place to place, as well as differ from one class to another, that is what is known as the concept of gender (Fakih, 2013: 8- 9).

Gender differences are actually not a problem as long as they do not cause gender inequalities. However, the problem is that gender differences have given rise to various injustices, both for men and especially women, gender inequality is manifested in various forms of injustice, namely marginalization (the process of impoverishment for women), subordination or the notion of being unimportant in political decisions. , stereotypes and discrimination, negative labeling, violence, more work, and ideological socialization of gender role values (Fakih, 2013:12-23). The following descriptions discuss in detail each of the manifestations of gender inequality:

a. Gender and Marginalization of Women

The process of marginalization, which results in poverty, is actually a lot in society and in the country that befalls men and women, which is caused by various events, such as evictions, natural disasters, or processes of exploitation. The marginalization of women does not only occur in the workplace, it also occurs in the household, society or culture, and even the state. Marginalization of women has occurred since in the household in the form of discrimination against male and female family members. Marginalization is also strengthened by customs and religious interpretations.

b. Gender and Subordination

The view of gender can actually lead to subordination to women. The notion that women are irrational or emotional so that women cannot appear to lead, results in attitudes that place women in an unimportant position.

Subordination due to gender occurs in all kinds of different forms from place to place and from time to time. In Java, there used to be an opinion that women did not need to go to higher education. In households, it is still often heard that family finances are very limited, and having to make the decision to send their children to school to eat sons will get top priority. Such practices actually depart from an awareness of unfair gender.

c. Gender and Stereotypes

In general, stereotypes are labeling or marking a particular group. Unfortunately, stereotypes are always detrimental and cause injustice. One type of stereotype is originating from a gender perspective. There is a lot of injustice towards certain genders, generally women, which originates from the stereotypes attached to them. For example, marking starts from the assumption that women dress in makeup in order to attract the attention of the opposite sex, so there are cases of violence or sexual harassment that are always associated with this stereotype. This stereotype results It is only natural that women's education is secondary.

d. Gender and Violence

Violence is an attack or invasion (assault) against a person's physical or psychological integrity. Violence against fellow human beings basically comes from various sources, but one of the violence against one particular sex is caused by gender. Violence caused by gender bias is called gender-related violence.

There are many types and forms of crime that can be categorized as gender violence, including:

- 1) First, the form of rape against women includes rape in marriage. Rape occurs when a person is forced to obtain sexual services without the consent of the person concerned. This unwillingness often cannot be expressed due to various factors such as fear, embarrassment, and compulsion both economic, social, and cultural, there is no other choice.
- 2) Second, acts of beatings and physical attacks that occurred in the household (domestic violence). Including acts of violence in the form of child abuse.
- 3) Third, forms of torture that lead to genital mutilation, for example, female circumcision. Various reasons were put forward by the community to perform this Circumcision. However, one of the strongest reasons is the assumption and gender bias in society, namely to control women.
- 4) Fourth, violence in the form of prostitution. Prostitution Is a form of violence against women organized by an economic mechanism that harms women. On the one hand, the government prohibits and arrests them, but on the other hand, the state also collects taxes from them. While prostitutes are considered lowly by the community, their center of activity is always crowded with people.
- 5) Fifth, violence in the form of pornography. Pornography is another type of violence against women. This type of violence includes Non-Physical

violence, namely harassment against women in which a woman's body is used as an object for someone's benefit.

- 6) Sixth, violence in the form of forced sterilization in family planning (forced sterilization). Family to women. Based on gender bias, women are forced to be sterilized which often endangers them both physically and mentally.
- 7) Seventh, is a type of covert violence (molestation), namely holding or touching certain parts of a woman's body in various ways and opportunities without the consent of the owner of the body. This type of violence often occurs in the workplace or in public places.
- 8) Eighth, the most common crime against women in society is what is known as sexual harassment or sexual emotional harassment. There are many forms of harassment, and the most common is unwanted
- 9) attention from men. Actually, sexual harassment is not an attempt to make friends, because this action is something that is unpleasant for women.

e. Gender and Workload

There is an assumption that women are caring and diligent, and are not suitable to be the head of the household, which results in all household chores being the responsibility of women. As a consequence, many women have to work long and hard to maintain the cleanliness and tidiness of their household, starting from cleaning and mopping floors, cooking, washing, and looking for water for bathing to caring for children. Among poor families, this very heavy burden must

be borne by the women themselves. Moreover, if the woman has to work, then she bears a double workload.

The first is the condition of being free from violence and threats of violence. Meaning they make women do what other people want or limit the scope of women's activities to avoid danger. The second requirement is to be free from the limitations imposed by patriarchal, paternalistic, and moralistic laws. This can be seen in patriarchal laws that limit women's choices and interests. Paternalistic and patriarchal moralistic laws prohibit women from entering a socially preferred way of life. This is unfair treatment because women cannot vote for themselves. Whereas in liberal feminism, women have the right to follow their wishes based on self-interest and personal values. The last condition is to have access to options. Women have the right to access opportunities in all fields, whether educational, political, economic, or social. An example in the aspect of education is that women have access to proper education just like men. Automatically this breaks the view that women have to stay at home to be housewives and take care of children.

2.3 Theoretical Framework

Based on the theory of characterization by Murphy, there are nine methods to make the characters easier to be understood by the readers or audiences such as characterization through the personal description, speech, past life, conversations of others' reactions, characters as seen by another, reaction, direct comment, thoughts, and mannerisms. In this study, the

writer found Three methods through *Moana* movie scripts, conversation by others, reaction, and speech.

The second problem is analyzing how liberal feminism is reflected through Moana's actions. The goals of liberal feminism theory are being free of violence and the threat of violence, being free of the limits set by patriarchal paternalistic and moralistic laws and having access to options. By applying the theory of liberal feminism, the second problem formulation can be solved.

The women's movement in the 1960s was a renewal of an old tradition of thought and action which had its own classic books diagnosing the problem of women's unequal position in society and the solutions it proposed. Feminist literary criticism is a direct result of the women's movement in the 1960s. The movement was literary from the start, meaning that it was aware of women's stories that were disseminated by literature and saw that it was very important to fight against it and to question its authority and coherence. Feminist criticism as one of the most practical ways to influence behavior and attitudes today.

Barry revealed that the representation of women in literature is felt as one of the most important forms of socialization because it allows role models that condition feminine versions of women and men whose goals are acceptable and legitimate feminine aspirations (Barry, 2010:143-144).

Feminist literature is a representation of women in society. Feminist literature is also capable of influencing para readers as well as offer solutions through the author's thoughts. So through literature, the goals of the feminist

movement can be achieved. While feminist literary criticism is used to see the image of women and their efforts to achieve existence in a literary perspective. Feminist literary criticism is also an approach to literary studies that applies feminist thought to analyze literary texts.

2.4 Previous Studies

The first related study is a Journal article written by Amanda, Martha, and Syarif (2017), students majoring in communication science, at Telkom University, Bandung with the title Representation of Feminism in the Film *Maleficent* (2014). Based on their journal, the aims of this research are, among others, the first is to find out how the meaning at the reality level of feminism is in the film Maleficent, the second is to find out how the meaning is at the representational level of feminism in the film Maleficent, and the last is to find out how the meaning is on the ideological level of feminism from the film Maleficent. Based on this research, researchers Diani, Lestari, and Maulana focus on the main female character named Maleficent played by Angelina Jolie, and the values of feminism depicted in the main character using John Fiske's semiotic analysis. Maleficent film directed by Robert Stomberg, this film tells of a kind-hearted fairy who is betrayed by her lover, Stefan. Soon, Maleficent put a curse on her daughter, Aurora, in order to avenge her thirst for injustice. In this thesis the author analyzes the characteristics of Maleficent, she describes the figure of a woman who is stubborn, brave, ambitious, and responsible. At the end of the film, Maleficent withdrew all her curses and returns to being good.

The second study is a thesis entitled *An Analysis of Liberal Feminism on the Main Character in the Little Woman movie script* written by Shurul (2022), an English language student and culture major at Darma Persada University, Jakarta. *Little Woman* is a film that tells about four young girls who want to live their own lives without restrictions. However, the focus of this study is to identify liberal feminism in the main character, a girl named Jo March is a liberal feminist character who is the main character in the film *Little Women* (2019). Tyson argues that society is so steeped in patriarchy that we are programmed to see women being oppressed (Tyson, 2001:139). Jo March is a poor girl who loves illustration and dreams of becoming a writer. But social problems Economics and gender make Jo March always look down upon and inappropriate to be a writer so marriage is the only option for a woman so that her life is guaranteed and respected. But Jo March has another view that women are not inferior to men, women can also determine their own lives. This was proven by Jo March becoming a writer at a New York company. Analyzing the main characters in this film are beautiful, strong, brave, ambitious, and have high self-confidence. Through this film, it can be described that women do not want to be outdone by men and must have the same rights, namely freedom.

The third study is a thesis written by Anis (2019), a student at the English Literature Study Program, Yogyakarta University of Technology with the title *Liberal Feminism in Maud Watts Character as Seen in "Suffragette"* (2015) film. There are two things that concern the writer of this thesis, namely the first is the main character depicted in the film and the second is the character of feminism

that can be seen in the film *Suffragette*. Focusing on the main character named Maud Watts and the character of liberal feminism seen by the main character by using the theory of Marxism which analyzes the way women are exploited through capitalism. According to Marxists, women are equated with workers where women look weak so men put women in the lowest position. *Suffragette* film directed by Sarah Gavron and written by Abi Morgan. This film tells the audience about British History, a woman who fought for rights in England. Anis explained that the film *Suffragette* depicts Maud Watts' actions which were always ignored by the British government. Maud Watts is described as a housewife who works at the Glass House Laundry. When Maud was at work, she always received sexual harassment from her boss. Because of that moment, Maud joined the suffragette and became a member. Every female member who wants to join the suffragette believes that women have the right to vote and women can change laws that only favor men. In this thesis, the writer analyzes the characteristics of Maud Watts. She is described as stubborn, brave, able to make decisions, hardworking, responsible, ambitious, and independent. At the end of this film, Maud Watts becomes a woman known to many people and becomes successful and she gets the right to vote as a woman.

The fourth related study is a thesis written by Siti (2019), a student of the English language education study program, at Cenderawasih University, Jayapura with the title *Feminism As Revealed Through The Characterization of Daisy Buchanan In Francis Scott Fitzgerald's Novel The Great Gatsby*. The author says there are two parts of the problem in this thesis which are the research objectives.

The first problem is how the elements contained in the great gatsby novel and the second problem is how the nature of feminism is reflected through the character Daisy Buchana in *The Great Gatsby* novel. This novel tells the love story of a triangle that happened between Daisy Buchanan, Tom Buchana, and Jay Gatsby. Daisy is a woman who reflects modern life in the 1920s when women's rights in that era were equal to those of men. He is free to determine with Whom she has to share her love and chooses with whom she has to maintain her social status. She wanted to impress men including Gatsby by using sophisticated language, for example, she said "Your pompadour never told me you had a pompadour or a yacht" (p. 72). The author analyzes the character of Daisy Buchanan, who is a socialite, who dares to act and decides.

The fifth related study is a journal article written by Yoga, Akhmad, and Dahri (2018), students of the Indonesian Literature Study Program, Faculty of Cultural Sciences, Mulawarman University with the title *The Struggle of the Main Character in the Novel "The Last Port"* by Roidah Liberal Feminism Studies. This study aims to describe the facts of the story, forms of gender injustice, and the struggles of the main characters in the novel. This study uses a descriptive qualitative method and uses an objective approach. Focusing on the main character named Zahra, she has a different perspective from other women, besides that in Zahra's family it is also very visible that her father adheres to a patriarchal system. Her father always wanted Zahra to marry a man of her father's choice, so this made Zahra feel pressured and felt that she did not have the freedom she wanted. This made Zahra feel disturbed and Zahra had to make that decision and

not listen to her father and preferred to work and prioritize her career as a worker in a social institution.

The sixth study was written by Deli and Asnawati (2022), students of the Communication Sciences study program, faculty of social sciences, Dehasen University Bengkulu with the title *Representation of Feminism in the Film Mulan*. Based on the journal, the researcher uses a qualitative method with data analysis techniques using semiotic research. The purpose of this study is to find out about feminism in the Mulan film, the meaning of Feminism's semiotic code at the level of reality, the level of representation, and the level of ideology. Focusing on the main character named Mulan is described as a strong and brave figure in the film. In the film Mulan, *Chi* is defined as the life energy that every human has and is natural, *chi* can only be used by warriors (males). If a woman uses *Chi*, she will be considered a witch and will be ostracized from society.

The seventh related study is a journal article written by Anisa, Endang, and Irma (2021), students of the Indonesian Literature Study Program, Faculty of Cultural Sciences, Mulawarman University with the title *Liberal Feminist, the Main Character in Habiburrahman El Shirazy's Novel "Bidadari Bermata Bening"*. Based on this study, the authors use a qualitative descriptive method using research studies of 19th-century liberal feminism. The data in this study are clauses and sentences. Focusing on the main character in this novel is Ayna Mardeya who is described as a woman who is marginalized because of the patriarchal system. Ayna is an orphan who is often ridiculed because she is considered an illegitimate child. Besides that, Ayna is forced to marry a

prospective husband who has been prepared, and Ayna experiences violence and discrimination. Ayna struggles to rise against herself to get out of this oppression

The eighth related study is a journal article written by Khairunnisa and Mite (2021), a Master of Communication Science student, at Jendral Sudirman University with the title *Representation of Women in Raya and the Last Dragon Films (Discourse Analysis of Jager and Maier)*. This study uses qualitative research methods with an analytical approach, with the aim of being able to see the representation of women's discourse in the film. The main character named Raya represents a woman who is brave, agile, and smart. This film tells about Raya who lives in the country Fantasy named Kumandra which has five tribes that take shelter in it. Raya has a determination in her life to find Sisu with the aim of saving the world and her father who turned to stone due to an outbreak of hatred born from human strife named Druun. Raya is able to do this and the world is safe again and the divisions between the five tribes are reunited.

Nine related study studies are journal articles written by Durotun and Badriyah (2022), a student of Indonesian language and literature education, Faculty of Pedagogy and Psychology, PGRI Wiranegara University, Pasuruan with the title "*Forms of Gender Inequality Marida Figure in Brave Films (Feminism Studies)*". Brave is a film that contains elements of feminism. One of them is gender inequality caused by patriarchal culture. This study uses a descriptive qualitative research method with the aim of knowing gender inequality in the main character Marida in the film *Brave*. The focus is on the main character, she always experiences injustice starting from the attitude, behavior,

and choices of a woman who must comply with the rules that apply in tradition. Miranda is always required to get married soon, her mother puts make-up on her, so that she is red and uncomfortable, and she tries to appear as she is. Miranda herself is an archer who is also a princess. Marida wants to prove her worth as a hero, even if she has to break with the sacred traditions of the gods. In this film, Marida proves that she is a hero who can free the curse.

From the related studies above, it is the aims of the researchers, the first related study is a journal article written by Dian, Lestari, and Maulana, with the title *Representation of Feminism in the Film "Maleficent"* (2014), and the second study is a thesis entitled *An Analysis of Liberal Feminism on the Main Character in the "Little Woman" Movie Script* by Shurul, the third study is a thesis written by Prasetya, entitled *Liberal Feminism in Maud Watts Character as Seen in Suffragette (2015) film*. The fourth related study is a thesis written by Rahmawati, a student of the English Language Education Study Program, Cenderawasih University, Jayapura with the title *Feminism As Revealed Through The Characterization of Daisy Buchanan In Francis Scott Fitzgerald's Novel The Great Gatsby*. This thesis will focus on seeing how the character of Moana is in the film script and will be seen through liberal feminism. The aim is to see the female characters through liberal feminism from related figures.

2.5 Feminism in Disney Movies

Feminism is an understanding that arises when women demand to get equal rights with men. This term was first used in the debate politics in France at the end of the 19th century. According to Hannam (2007) in the book *Feminism*, the word feminism can be interpreted as:

1. A recognition of an imbalance of power between the sexes, with a woman in a subordinate role to man.
2. A belief that a woman's condition is socially constructed and therefore can be changed.
3. An emphasis on female autonomy.

Feminism in America can be historically broken down into 3 waves, so far what the author understands. First-wave feminism was the simplest to understand. In the late 1800s through the 1920s, white women gathered and decided to choose. In the Disney musical-fantasy film, *Mary Poppins* (1964), Winifred Banks also did a demonstration for "Votes for Women," and even sang a song called "Sister Suffragette".

Second-wave feminism arrived in the late 1960s, when many movements emerged demanding civil rights and a sexual revolution, second-wave feminism appeared to be more aggressive with direct attacks on stereotypes and gender roles. Mary Wollstonecraft's writings that talk a lot about gender roles are becoming increasingly popular, as well as Betty Friedan in her book *The Feminine Mystique*, movements it really happened. In this wave, women (still

some predominately white) posited the idea that anything could be done men, it can also be done by women. Women no longer have to be in a secondary relationship or be in the domestic area, such as being a housewife, being a secretary only being ordered around by his male boss or just being a sexual object.

The third wave starts before the previous (second) wave ends and still continues today. This wave is the one that has been trying to more directly include women of color and LGBTQ+ issues within the social role equality platform. During this wave, the feminist movement is also a deconstruction of stereotypes about women that occur in general. Stereotypes about women that occur in the general public are still negative and considered inaccurate. This wave of the feminist movement carries out a complete rejection of the idea that a woman should be a housewife or should be married young. Instead of saying "Do what men do, but better," feminists now choose to say "Do what you want to do, whatever it is."

2.6 Princess Figure in Disney Animation

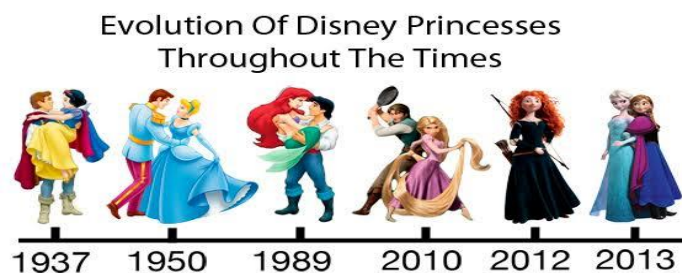
Since the appearance of Snow White¹ in 1937, Disney's "princess world" continues to be produced and accepted by many people, especially girls, in almost all parts of the world. The ideal figure of a girl's dream comes in the form of a princess in elegant clothes and her fate is waiting for a handsome prince to ride a horse to propose marriage or save her from danger. Several years later, Cinderella (1950) came with a similar pattern. If the prince in Snow White came to save from their mother's evil stepsister, then the prince in Cinderella saves the princess not

only from the stepmother but also her evil brothers and sisters. Princess stories return to *Sleeping Beauty* (1959), still with the same pattern with a striking difference in that the time span for princes finding princesses is longer, namely one hundred years.

In the book *From Snow White to Brave: The Evolution of the Disney Princess* by Guizerix (2013), it is said that the life of a princess is described only in domestic life, which always seems weak because it is dominated by the strong role of the prince who always saves her from evil. Then, however, there was a creative and production shift at Disney Studios internally. In 1959, after the production of *Sleeping Beauty*, Disney only made films with characters male or animal principals, such as *One Hundred and One Dalmatians* (1961), *The Jungle Book* (1967), *Robin Hood* (1973), and *Oliver and Company* (1988).

In the next generation, Disney's figure returned to depicting a princess figure, but not always showing a princess figure as before from the European stereotype of submissive, white, and graceful, but instead trying to represent the princess of other areas with a more varied character. Thus, appeared *The Little Mermaid* (1989), *Aladdin* (1991), *Beauty and the Beast* (1992), to *Pocahontas* (1995). Princess Ariel lives in the sea kingdom and dares to risk her life to find love, Jasmine comes from the Muslim area of Agrabah in Arabia and falls in love with a thief, Belle dares to be friends and falls in love with a monster figure, and Pocahontas is a Native American tribe and becomes a medium for peace between immigrants and Indians.

In the next (third) generation, Disney negotiated their princess figure with contemporary discourses and demands for diversity that are spreading in various countries. *The Princess and the Frog* (2009) featured the first African princess in princess history Disney, then *Tangled* (2010) presents Princess Rapunzel who works hand in hand with a male figure to fight criminals, and *Brave* (2012) with daughter Merida the first time in history Disney turned down marriage. Followed by the movie *Frozen* (2013) which has strengths. The male figure in *Frozen* is described as a weak figure. Then in 2016, *Moana* appeared an animated film that also tried to negotiate under the domination of patriarchal rule to save his village from threats of natural disasters. Strong female figures are not only portrayed in the roles of *Moana*, but on the figure of her grandmother, and Te Fiti and Tekka who turned out to be one person with a different personality. In this era, Disney seemed to focus on form negotiations that are more real in the patriarchal world and directly demonstrate that female figures can be strong on a par with men, more than men, even as if they could live alone.



The figure of a woman trying to negotiate with patriarchal rules is shown implied by Disney in animated films whose target audience is children. So indirectly Disney tries to instill the ideology of feminism latently to children.

Through reading textual analysis, this paper examines how the representation of feminism is present in Disney princess animated films, with a study of the case of the movie Moana.

2.7 Culture Background of Maui



2.7 Picture Of Maui

In the film, Maui is described as a demigod who was abandoned by his parents and eventually adopted by the gods. He has a fishhook which allows him to shapeshift into different animals. He assists Moana in her mission to recover The Fiti's heart after stealing it and unleashing destruction into the ocean.

Moana references Polynesian mythology throughout the film, particularly the Maui character. While Maui isn't a perfect depiction of the original legend (and the legend differs on each island), the Disney version includes some familiar favorites. For example, the film depicts the oft-told Maui fishing hook and its role in pulling land from the sea to create the Polynesian islands.

2.8. Walt Disney Pictures

Walt Disney Pictures is a well-known film production company from the United States and a subsidiary of Walt Disney Studios which is owned by the Walt Disney Company. This subsidiary is headquartered at Walt Disney Studios

located in Burbank, California. Walt Disney Pictures was the first producer of live-action (non-animated) films within the Walt Disney Studios unit.

The predecessor of this studio was the Disney Brother Cartoon Studio, a studio which was later started by the filmmaker Walt Disney, namely Roy, in 1923 with his business partner and brother as well.

The making of *Mickey Mouse* was followed by a number of short films and souvenir making which brought huge profits to the studio which changed its name to The Walt Disney Hyperion Studio in 1926. In 1929 the studio again changed its name to Walt Disney Productions. In 1930, the success of this studio continued. It was proven that in 1937 the film *Snow White and The Seven Dwarfs* (Snow White and the Seven Dwarfs) reaped great success with the profits from the film Snow White, Walt moved the studio location to Burbank, California.

The company divides film production into two studio units. One for animation and one for live-action. The latter division began production of live-action films in 1950 with the release of *Treasure Island*. In 1953. The company terminated agreements with a number of third-party distributors such as RKO Radio Picture and Unit Artist and created its own distribution company.

Buena Vista Distribution. In 1983, Walt Disney Pictures changed its name to The Walt Disney Company. The action film studio changed its name to Walt Disney Pictures, which then the animation studio changed to Walt Disney Feature Animation,”

2.9 The Movie *Moana* 2016

Moana is a 2016 American 3D computer-animated musical fantasy adventure film with a 103-minute film length produced by Walt Disney Animation Studios and the 56th film in the Disney animated feature canon. The film was directed by Ron Clements and John Muskes. The film is scheduled for release by Walt Disney Pictures on November 23, 2016.

Ron and Jhon said, when they visited the Polynesian islands they were so amazed to see the island that they wanted to make a film. Moana is inspired by Polynesian girls; with brown skin, wide eyes, curly hair, and thick build.

The film tells the story of Moana, the strong-willed daughter of a Motunui (Polynesian) village chief, who is chosen by the ocean itself to rediscover the mystical relics of the goddess Te Fiti. When a curse strikes the island, Moana sets sail in search of Maui, a legendary god, in hopes of returning the relic to the goddess Te Fiti and saving her people.

2.9.1 Moana's Story from Motonui

Moana if defined in the Maori language means Ocean, so this Moana film as a whole tells about life in the Ocean, and Moana is someone who tries to sail the ocean even though at first it is blocked. Moana Movie tells the story of the figure of Moana, the daughter of a tribal chief on an island called Motonui located in the tropical region of the Pacific Ocean. The legend about the missing heart of Goddess Te Fiti brought blessings by a demigod named Maui resulted in reduced marine yields and poor quality of fruit and plants. This myth is manufactured

continuously until it gets to little Moana. Once upon a time, Moana was chosen by the ocean who are depicted as alive and able to interact with certain people, including Moana and his grandmother, Tala. There is only one task, to restore Te Fiti's heart which is like a stone little jade to its original place.

Instead of fulfilling the mission, just crossing the coast boundary with the ocean Moana never before, even the entire village was forbidden to go out to sea because of mythical creatures evil dwells in the oceans being produced constantly. Only Tala supports Moana crossing the ocean. When Tala was dying, Moana was asked to fulfill her destiny, meet Maui and ask him to return Te Fiti's heart. So, off we go Moana one night using a small sailboat to meet Maui on a remote island. Maui, who has lost his magic hook, doesn't want to help, because without it he is nothing. By all means, finally, Moana managed to persuade Maui to help her get her magic hook back. A new adventure begins; against hordes of coconut pirates, take magic hooks in the world of monsters Lalotai under the sea which is controlled by giant crabs, to fight lava monsters being the only barrier to getting to the place to restore Te Fiti's heart.

2.10 The Movie *Moana* 2016 Synopsis



2.10. Picture Of Moana 2016

Previously this world was only a very wide ocean, until Te Fiti, the Goddess who became the mother of all the land on earth, came, Te Fiti slept and transformed into an island. All lands were green for centuries until one day a semi-god sailor Maui (Dwayne Johnson) with his magic hook went on an adventure to find and steal the stone in the heart of Te Fiti, Maui's hook was so powerful that it allowed him to change shape into various animals according to desire. After an adventure, Maui finally managed to find Te Fiti and stole the precious stone that was in the heart of Te Fiti, instantly the whole island blackened, Maui didn't realize that with the loss of the *te fiti* stone, he released something very evil, a giant monster made of magma or lava, Maui also fought with the monster, but unlucky, he lost, the hook and stone *fiti* precisely lost in the middle of the ocean and never found.

Thousands of years later, little Moana was listening to her grandmother's story about the story of Maui's adventures and bravery which had become legendary in their tribe, Moana was not like other little girls who were afraid when her grandmother told a gripping part, Moana was very enthusiastic, after finishing telling the story, Moana was brave, without the knowledge of any of the adults running towards something that was catching his attention, the sparkling light of the ocean he saw where he was listening to the story, when he got to the beach, something

strange happened, the seawater seemed alive and asked him to play. After a few moments the strangeness that little Moana didn't realize was going on, suddenly the seawater gave a *te fiti* stone, but before Moana could see the rock, her father grabbed her small body away from the beach which could harm her.

Moana (Auli'i Cravalho) grows up to be a tomboy, agile and cheerful, she has always wanted to play in the seawater, but her father strictly forbids it. One day the tribesmen found something strange, the coconut harvest failed because all the coconut meat was rotten, became like charcoal, and could not be eaten, then none of the fish entered the fish trap. This made Moana, who was actually asked to become a substitute for her father to become the leader of the tribe, think about wading further into the sea in search of fish, but her father strictly forbade all the inhabitants of the tribe to follow Moana's will, no one was allowed to cross the predetermined rock line. This annoyed Moana, but her grandmother came and comforted Moana, saying that it was time for her to show something to Moana.

They walked up a hill not far from the settlement, a hill by the beach. Grandmother showed a pile of stones. She said that this tribe had forgotten its identity. It turned out that the pile of stones was the entrance to a secret cave. Moana enthusiastically entered, and it turned out that dozens of boats were stored inside, various sizes, from large to small, some of the ships had Maui paintings with their magic hooks. This made Moana amazed and could not believe that in fact her tribe had once sailed the ocean with those ships, far exceeding the coral limit set by the leader.

Moana asked her grandmother why her tribe no longer ventured on the high seas. In fact, the story actually started with her father who one day sailed with his best friend. Since Te Fiti's heart disappeared, the ocean was never calm, there were always storms, there were always very violent waves, Moana's father and his best friend were struggling in the middle of

the ferocious waves then one wave hit both of them, Moana's father's friend was rolled over by the waves without being able to be saved, since then the rules were laid and all large ships except the canoes were hidden. Grandma continued, without *te fiti*, the land would turn back to ashes, she pointed out the part of the island that was starting to turn black. But there is still a glimmer of hope, he actually secretly watched Moana, who at that time was little, was invited to play by the ocean, including when the sea water gave Moana a *te fiti* stone, the ocean had chosen Moana as the task of returning the *te fiti* stone to its original place, but grandma also Realizing that Moana is no match for the lava monster, so he must find Maui and ask her to join him.

One day the grandmother was dying and gave Moana an inheritance, a necklace containing a *te fiti* stone and bequeathed Moana to leave immediately, and said that she would always be with Moana in another form, the form of a stingray spirit, like the tattoo on her body. With tears in his eyes because his grandmother left him, he left without minding his father's prohibition. In the middle of the ocean Moana was rolled by the waves and sank on a small island, Moana seemed annoyed because she repeatedly asked the sea to help her but until her ship was hit by the waves and sank nothing was done by the sea. But without realizing it, the sea immediately drove him to the island where Maui lives. The first impression of meeting Maui is, He is a very arrogant and arrogant figure, unlike Moana's shadow who thinks that he is a demigod hero, at first inevitably he doesn't want to go back to facing monsters, Maul even traps and confines Moana in the cave stole Moana's ship and went alone, instead of returning *te fiti* but escaping from his island of exile, Moana persistently chased him by swimming, and the sea helped him, stomped Moana and threw him on the speeding Maui ship, Maui threw Moana back into the sea, but no matter how many times he tries to throw Moana into the sea, the seawater always returns Moana to the ship, and so on until Maul gets bored and finally gives up, but still doesn't want to help Moana.

Maui's hard stance gradually faded and the offer dropped, he did not want to help Moana without a magic hook. Their adventure begins, wading through the ocean fighting pirates and finally arriving at a place where the magic hook is missing, it turns out that the hook is used as an accessory for a giant crab, they work hand in hand against the crab, and finally, Maui and Moana manage to retrieve it.

At first, Maui had trouble changing shape, he always made mistakes, he wanted a lizard to be a fish, he wanted a shark to be a clown fish, and he wanted to be a human, instead he became half shark with human legs, half human but shark legs, and so on. One time, Maui told a story about how his parents threw him into the sea and were saved by the gods, who then gave him a magic hook that made Maui half-god. It turns out that from that closeness, Maui finally managed to restore his ability to change shape. It didn't feel like it had arrived at the place where the lava monster was on guard, Maui confidently fought it, but not long after he was defeated, his hook cracked, and this time Maui really gave up, he instead left Moana. Desperately, Moana who was left behind by Maui also gave up and returned the *te fiti* stone to the ocean, the sea understood and granted Moana's request to go, but suddenly the spirit of the grandmother in the form of a stingray came and again encouraged Moana, Moana who had to throw *te fiti* into the sea to get it again, and this time he was excited to break through the lava monster, unexpectedly, Maui came back and helped him, he said he would distract the monster while Moana entered returning the stone, moana sailed as fast as she could to the island of the goddess *te fiti*, and then ran up a hill, but it turned out that behind the hill, Moana found nothing, only the former bed of the goddess, she was confused, where was the island, only the remains, she then saw a lava monster, in the monster's chest there are carvings like carvings on the rock, he immediately realized that the stone was located precisely in the heart. Lava monster, Moana lifted the *te fiti* stone until it glowed and attracted the attention of the monster, the sea was split open, and the lava

monster which actually could not touch the water, entered the middle of the split sea, rushed towards Moana ferociously, but when he got near Moana, the lava faded, no attacked but more submissive to Moana, Moana casually put the stone back into the monster's chest, gradually the monster changed, became a stone, then continued to turn green and it turned out that the monster was the goddess te fiti, she became a terrible monster when she took the stone.

Everything turned green instantly, Maui's broken magic hook was restored intact by the goddess, Moana returned to her tribe, and her father lifted the ban. Sailing further, the ships that were hidden were removed and they began the voyage led by Moana <https://ceritafilm.com/moana>.