

# CHAPTER I

## INTRODUCTION

### 1.1 Background

Film is a medium in the form of video that originates from a conceptual idea, and it should incorporate both entertainment and meaning. These elements are shaped by the filmmaking process, which can take the form of genres such as comedy or historical narrative (Rabiger, 2009:32). Walt Disney Pictures is one of film production studio from America that produces various films since 1923, the films that made by The Walt Disney Pictures always successfully attract people's attention especially children. Most Disney films that has female main characters had a story of a princess or normal girl who met a prince as their dream man, then at the ending they would get married and live happily ever after. However, not all Disney films have the same female main character.

One of Disney movies, *Mulan*, has a storyline with a female main character which different than any other Disney's film with other female main characters. The main character named Mulan in the film had a role as the warrior who will protect her country from the invaders. *Mulan* first released by The Walt Disney Pictures on 1998 in the form of animation and continued with the sequel entitled *Mulan II* in 2004. In 2020, Walt Disney pics released the live-movement version of *Mulan* with a few changed scenes and characters, but it nonetheless has the identical storyline. The new version of *Mulan* showed more ordinary scenes and there was no musical scenes that included any singing performance. The conflict about women was more shown, especially at the beginning of the film, where a woman should maintain the honor of the family, be graceful, and calm especially for being a wife and serving her husband.

The new live-action version of *Mulan* told a story of a young woman from Imperial China named Hua Mulan who has an active personality. She preferred to do activities that involved physical actions. In her neighborhood, people saw Mulan's personality that was not look like a woman in general, her behavior made herself being called a family disgrace when she made a mess in front of a matchmaker who wanted to demonstrate Mulan's fitness as a good wife. One day, Imperial soldiers came to Mulan's village and declared that each family must send one man to fight the Rouran warriors. In Mulan's family, the only man was her father. Not wanting to send him to war, Mulan made the decision to leave home and take his place instead. Even though Mulan's decision caused a great disgrace to her family, Mulan's role as one and only female warrior showed that a woman also has the right to protect their family and has the power to protect society and even their own country. Women's role is not always to be a wife who takes care of the house and to be calm and gentle. Mulan proved it even though she had to face conflicts with her family and people in her village over her personality.

From the storyline, 'Mulan' showed a gender equality, because of this people need to receive equal remedies for each women and men and no longer discriminate on the idea of gender. Discriminatory remedy and inequality can purpose losses and decrease the welfare of existence for marginalized and subordinated parties (Fibrianto, 2016:14-15). In every films, women were often portrayed as "the other" or "outsiders" in a world dominated by men. Their stories were rarely told from their own perspective, as men typically controlled the depiction of their images. (Giannetti, 2017:433). According to Tong, the general assumption of gender is based at the social construction in which females have feminine features and males are required to have masculine ones. Traditionally, men are competitiveness. Meanwhile, women are associated as nurturance, tenderness, sensitivity, and affiliation. In correlation with masculinity, women are allowed to have those traits. Betty Freidan stated that if each person develops the idea of having masculine and feminine developments, then there's no motive to don't forget ladies are less than men. (Tong, 2009:36).. Appearance of Mulan

in that film showed about resistance to get out of the dominant ideology attached to women that always described with someone who is weak and unable to have power. So Mulan proves that women also have power which proves that many people's stereotypes about women are not entirely true.

At first, princess characters from Disney movies got criticism from feminists. They said that Disney is generalizing and giving negative stereotype about women. Physical states, behaviour, character, and stories have a uniformity and certain pattern. Disney dominates the image of beautiful, kindhearted woman, soft, obedient, and other values that are attached to women. According to Towbin, Haddock, Zimmerman, Lund, and Tanner (Sawyer, 2011: 8), there are three things about women that caught attention:

1. Women's physical appearance is more valuable than intelligence.
2. Women have no hope and need protection.
3. Women are associated with domestic matters and they will marry later.

This phenomenon made Disney starts to do experiment for princess characters identity. From several film about princess that Disney made, there is significance change after got criticism from feminist. 'Mulan' brought good progress against patriarchy and showed women a different character from the models that always seen in the media. The female figure constructed by Mulan shows that women have a power to lead and protect everything which had not previously been represented in any other Disney Princess film.

In society, the distinction between males and females commonly related to how the construction of culture regarding the roles, capabilities and participation of men and women in social, political and cultural life that exist. (Muqqoyidin, 2013:497). The gender difference Gender injustice is a system or social structure in which both men and women become victims (Muqqoyidin, 2013: 492). Although basically gender inequality can occur to both women and men, in fact, most gender inequality cases are more often affects to women. The existence of women is often seen as weak and has limited abilities. Women are often in a lower position than men, both in class, power,

social, political and economic (Fakih, 2003:13). Feminine does not always means that women always in a lower position. According to McRobbie (1991: 93), feminine codes are part of the dominant ideology, which plays a role in defining the life of every woman, from the way they dress, the way they act to the way they talk to each other. Therefore, feminists question the structure of a patriarchal society which tends to position women as subordinates or not as the main subject in society. Many people call for gender equality between women and men so that you can have identical possibilities.

In Indonesia, Gender equality is currently now not well shaped, even though there were changes and the existence of Presidential instruction number nine of 2000 regarding Gender Mainstreaming in national development. In keeping with Leny N Rosalin in a virtual discussion entitled "Accelerating Social Inclusion via women Empowerment" prepared through BeritaSatu Media Holdings with Citi Indonesia on Wednesday (6/four/2022), the role of ladies within the economic system with the indicator variable of the hard work pressure participation rate remains minimal or low, it is because of the quite huge gender gap. In addition, there is still discrimination against women such as subordination, double burden, marginalization, stereotypes and others that can occur anywhere, whether at home, in public spaces or at work.

‘Mulan’ supposed to be released in March 27th, 2020. But since COVID-19 pandemic happened, The release of the film has been pushed back to September 4th, 2020. Some reviews from viewers said that remake version of Mulan was far from their expectation and very different with the animation version. This film simplest may be watch in Disney+ while it launched due to the pandemic 68% growth in subscribers for the streaming provider. Subscribers additionally spent 193% extra on the Disney+ app, in large part because of the fee required to observe Mulan. In China, Mulan suffered from a lack of traditional box workplace release and had a disappointing starting weekend with only made \$23.2 million on the chinese box workplace. Mulan become now not a success by means of traditional box workplace metrics, with the bottom establishing box workplace of any Disney stay action remake. It turned into

additionally a failure foreign places, with a disappointing global field and Mulan's failure to do well in the Chinese marketplace, in which Disney changed into aggressively advertising the movie to make up for its home failures.

In step with a report from 7Park information, about 29% of Disney+ subscribers within the United States have paid the most desirable get entry to and watched Mulan. 7Data used estimates to get some difficult concept of what number of accounts sold the film. Round 30,25 million, that equals out to round eight.77 million customers inside the US that sold most advantageous get entry to to Mulan. Even though the score aren't that exact, 'Mulan' nonetheless got two awards from extraordinary category. Among them are the Favorite Action Film from the People's Choice Award in 2020 and the Best Fantasy Costume Film award from the Costume Designers Guild Awards in 2021.

The film has been surrounded by controversy since its first trailer was released in August 2019. Liu Yifei, the lead actress, expressed support for the Hong Kong police on social media during the pro-democracy protests, sparking boycott calls. At the European premiere in London in March, just before its release was postponed, masked protesters gathered outside the venue, holding signs and altering the film's promotional poster to criticize the Hong Kong police. When the film was released in September, controversy grew, as viewers noticed the credits thanked authorities in Xinjiang, a region linked to detention camps and human rights abuses against Uighur Muslims, also it has been made into document.

The question of historical accuracy, and whether the film should remain completely true to the original legend, is complex. Mulan is based on a story that has been adapted for over a thousand years, with its origins still debated. The original tale differs significantly from both Disney's 1998 animated version and the new live-action movie. The earliest known printed version, the "Ballad of Mulan," is a short poem from the 12th century, believed to have originated as a folk tale in the fourth or fifth century. For some, the debate over adaptation and historical accuracy is closely linked to representation, both onscreen and behind the scenes. While the film has been praised for featuring an all-Asian cast, many of whom are of Chinese descent, there has been

criticism about the lack of representation among the crew and what this implies for the film's message. Historian Chen, who has only seen the trailer, notes that the film does not accurately reflect true history and seems driven by commercial interests. Although the live-action film with an all-Asian cast may attract audiences in China, Hollywood's largest overseas market, some mainland viewers have expressed disappointment with the film's setting and portrayal of the character.

## **1.2 Research Problem**

According from the background which showing that women should be free to be themselves without any discrimination, can be powerful in herself and do everything to protect her country without hearing what people say about the real role of women. Mulan's character in the film shows a strong hero character, both physically and personally, so there is still many questions about how the power shows in the film and finding the meaning from the analysis. So after this, the research will be formulated as to know and look for the problem in women's power from the 'Mulan' film. This research will also look for the focus of the perspective of power in Mulan's character, whether it is more masculine or feminine, and will also determine which perspective that has weakness and which one is more focused on strength. The one which is important for this research is finding the problem in Mulan's character development to become a woman who has a power through orientalism since Mulan film has elements of East Asian culture addressed in it and the language used is English.

## **1.3 Research Objectives**

The reason of this studies is to find out how the outline and construction of the illustration of power within the movie 'Mulan' indicates the feminine power of women.

## **1.4 Research Significance**

### **1.4.1 Practical Significance**

In nearly, this research expected to show the that means of the ‘Mulan’ film. With some pictures, dialogues, and scenes that are shown within the film ‘Mulan’, it indicates the strength of a female who has been separated from the position of ladies which normally turns into a stereotype of society. This research, in particular, can facilitate improvements in conducting similar research which focuses on the representation of women in the media.

### **1.4.2 Social Significance**

In socially, this research expected to invite people especially Disney movies lovers, to think critically about gender issues that actually exist. So that it can increase the public's understanding to be more careful about the message conveyed and influence the mindset that previously distinguished the position of women and men to become wiser in accepting realistic female dominant characters.

### **1.4.3 Theoretical Significance**

The results of this studies are theoretically predicted to provide contribute to scientific studies on analytical studies on films, particularly concerning women’s representation. This studies is likewise anticipated to offer a source of knowledge on gender troubles, especially concerning ladies as heroes and having the capability to rule something.

## **1.5 Theoretical Framework**

### **1.5.1 State of The Art**

Film has become a media tool that not only provides entertainment to the public, but also provides ideas and moral messages, both implied and hidden. Therefore, film becomes a mass media that influences people's lives through the messages conveyed

in the film by being accepted and digested through the minds of the people. Many films have been used as objects of research to study the meaning of the symbols, messages, and images shown.

The first research was conducted by Rahma Yulita Sari (2019), with a title “Konstruksi Gender dalam Film Disney *Brave*” This research explained about how is the gender production in every scenes in certainly one of Disney film, ‘Brave’ (2012) displaying the development of femininity and masculinity within the depiction of the film's important person named Merida. The researcher using Roland Barthes’ semiotic analysis methods whereas there are denotation, connotation, and myth. The story in ‘Brave’ film inspired by the true story about the relationship between the film's producer, Brenda Chapman and her child. ‘Brave’ provides material that contains entertainment as well as messages about life and also the gender role of the main character, Merida, who gives a picture of life that shows the masculinity side of herself through 9 scenes from the film 'Brave', where the development of Merida's character in fighting for her rights is shown through the things she likes in several scenes in the film and makes Merida's masculinity more dominant and different from other Disney Princess characters.

The second studies became conducted by Lintang Ursita (2019) titled “Evaluation of Gender Equality and Feminism of predominant person in Colette movie” This research provide an explanation for about gender equality and feminism from the cases via Colette film that also happening in social surroundings with the aid of analyzing the gestures of Collete, the main individual. Colette’s persona suggests that woman also can be worried in each scenario so that she fight for an inequality in her life. Colette gave inspirations to other woman to speak up for his or her concept. She taught no longer to allow people positioned you down and be courageous. The Colette film can persuade the target market that lady can also contain inside the society, they have got the identical rights to vote, and to paintings in their surroundings. Regarding to the topics which are gender equality and feminism, it indicates that the each subjects have a correlation to each other.

The third research become carried out by way of Nurmala Dewi (2020) titled "Feminism Portrayed In Greta Gerwig's Film Little Women: Analysis in Contemporary Technology" which the Little Women movie became adapted from Louisa can also Alcott's novel that written to begin with in 1868. Little Women has always been a relatable story approximately lady stories, however its relevance has in no way been extra apparent than it's far in Gerwig's retelling. Little women is a lovely tale approximately family and love, the project and sacrifices, the creativity and creativeness that comes from formative years to grownup. This film the invisible sound of feminism and it is a way Gerwic's interpretation of ladies's variation on this new technology. By reading this film, it suggests that the feminist views have embedded especially to the primary individual of Jo. Jo's angle can change how women achieve their profession and stability with family matters. She suggests that women might be capable of voice diverse styles of inequalities and oppression might be able to trade the manner of thinking, talking, and appearing wherein getting the equal identical with men.

The fourth study was conducted by Dita D. Palupi in 2019, titled "Fictitious Story of Independent Women: Evaluation of Leading Characters' Roles in New Disney Princess Movies." This research focuses on examining those three recent Disney princess films: Tangled (2010), Frozen (2013), and Moana (2016). Many researchers conform to claim that those 3 films may be taken into consideration as the movies with strong feminism message in them, together with believed to represent women as independent and are considered breaking traditional gender stereotypes. The principle characters from these 3 movies are a princess, a hero, and a villain. The princess in the 3 films is the woman who conducts the search even as being assisted through the hero. In these movies, the princesses display that they're sturdy sufficient to conduct the venture they try to perform, they may be decisive in identifying what they want and do not want to do, they have the strength and will to do some thing to acquire their

intention, and they generally tend to rescue and face the problem themselves instead of being rescued.

The fifth research was performed through Lana Prismanisa (2021) titled 'The Representation of Female in the Edge of the Next Day (2014) film primarily based on Feminist film Critics' This research analyze the woman character in Edge of Tomorrow, Rita Vrataski. It intends to understand how woman is defined in the film in line with feminist movie criticism. Because the result, Rita is defined as a female soldier who has feature as committed, courageous, assertive, strong, muscular, clever, and skillful soldier. Feminist movie criticism wants to exchange the state of affairs of ladies's function in a film. Except being described as a spouse, a mom, or a housewife. Feminist also wants to improve the lady's situation by using positioning women end up same to men. Rita plays a position which it clearly belongs to men's position, such as being a soldier. Being a soldier is diagnosed as a part of patriarchal society.

These five researches has a similarity of explain about gender issues that describes the female characters has a power and also against gender inequality. These researches also explain how women defend their rights as women who can do what they want, with different cases in each research but still refers to the concept of feminism. In this research, researchers will try to reveal the feminist power side of the film Mulan, which has never been done in many other studies before.

### **1.5.2 Research Paradigm**

This research is using critical paradigm to look further of the gender reality of Mulan film. In communication studies, critical paradigm generally see in a broad context, not only on one level but also explore the other levels that play a role in such an event. Through the critical paradigm, this research will examine several scenes containing the feminist role from the film Mulan.

Miller in his book, Organizational Communication (2009), mentions that there are 3 (3) systems which can be normally studied on this vital method:

- a. The social structure has brought an imbalance of energy. It way that a non-credible structure will create a social gap among superiors and subordinates and could creating a big sufficient gulf. Superiors have a tendency to have absolute power.
- b. Energy imbalance causes alienation/oppression of certain lessons. Uncontrolled energy will make superiors act arbitrarily.
- c. The role of critical principle is to uncover these imbalances.

In the meaning of understanding social reality including film, perspective critically sees reality in a different way. Reality is created not by nature, but by other people. This means that people have power to manipulate condition, and do brain washing towards others to understand something and interpret as they wish.

According to Stuart Hall in *Ideology and Communication Theory* (1996), the principle query of the critical paradigm is the life of different forces in society that manipulate the verbal exchange system. There are many questions from this paradigm regarding who and why that person controls the media, as well as what benefits can be taken from controlling the media. This paradigm also believes that the media is a means through which dominant organizations can manipulate non-dominant agencies even marginalize them with the aid of controlling the media.

### **1.5.3 Women in Film**

Women are often portrayed in a stereotyped way as the weak side, those who are regulated and controlled by men. Usually the disclosure of women's problems using a gender perspective often experiences polemics for and against not only by men but even women themselves. According to Oey Hong Lee, between World Wars I and II, film was at its most popular, but the introduction of television in 1945 caused a sharp decline Sobur (2016:167). Films never fail to have an impact on society and help shape it based on the message they convey. The argument that the movie is a portrait of the

society in which it was made forms the basis of the criticism that is leveled at this viewpoint.

An artist named Danarto there is a new trend in American film that shows the resilience of women. At least in this decade, Hollywood has developed a female character which is more fair to women. (Idi Subandi, 1997) This condition began with the film titled *Fatal Attraction* which tells the story of a woman's rebellion regarding the treatment of women who are only made as sex objects by men. According to Danarto, this film is quite surprising which attempts to remind men to be careful of other ideal women. Then followed by the film *'Basic Instinct'*, where the female character can kill her boyfriend. Then in the film *'Sleepless in Seattle'* which is more romantic, the female character is able to save a father's household with his son.

The development of the world's film industry until now, has not changed the negative stereotypes about the presence of women in the film industry. In fact, currently almost as many as women considered a fantasy world in the film industry, which is needed to further commercialize the films made. The presence of women, especially from a physical point of view, is considered an effective recipe to make the audience come and watch the cinema. Or in other words, women are only considered as erotic objects that can be enjoyed by the audience, especially men.

Feminism in films is an try and open traditions dominated through patriarchal values, depicted either explicitly or implicitly. The motive of this effort is to reveal how the hegemony of patriarchal values always locations ladies in a marginal role, exploited and objectified by men. A few women's behavior within the film is represented to be greater suitable to be built normatively by way of society than other behaviors. These behaviors are closely related to the role of women while they play a role in sporting out home sports or taking care of housework. The idea of female femininity is always expressed as an emotional person, which has a definition related to men positions women behind a group of men. (Burton, 2007: 300).

Radical feminism is a nickname for revolutionary feminists who introduce new ways of thinking through awareness-raising practices. The women could gather

collectively in small organizations and percentage their non-public reviews as women. (Tong, 2009;49). The rationale of why women are oppressed may be seen from the announcement by means of Alison Jaggar and Paula Rothenberg in the book *Feminist Thought*:

- a. It is difficult to analyze the argument that women's oppression as women is more fundamental than other forms of human oppression. This claim could be interpreted in several ways, as suggested by Alison Jaggar and Paula Rothenberg. The oppression of women is widespread and prevalent in all known society
- b. The most difficult form of oppression to eliminate is that against women, which cannot be resolved solely through other social reforms, such as the abolition of class society.
- c. Women's oppression causes the most significant suffering for its victims, both in terms of quality and quantity, yet this suffering is often ignored due to sexist attitudes held by both the oppressors and the oppressed.
- d. The oppression of women provides a conceptual framework for understanding all other types of oppression.

In their movements, radical feminists concentrate on issues related to sex, gender, and reproduction. They contend that women will not attain the same status as men unless the system of male domination and reproduction is transformed. According to Firestone in *Feminist Thought*, the progress women make in academic, legal, and political spheres, or their participation in the public sector, is insignificant. Firestone argued that as long as natural reproduction persists, with few exceptions for artificial or assisted methods, no fundamental change occurs for women. (Tong, 2009).

#### **1.5.4 Standpoint Theory**

Standpoint Theory is the foundational concept that explores the relationship between power and knowledge. It draws inspiration from the theory of slavery, which suggests that slave masters and slaves perceive slavery differently due to their differing

positions, leading to limited and partial perspectives. According to standpoint theory, some viewpoints are inherently more partial than others. Dominant perspectives often become more biased because they uphold the status quo and obscure the perspectives of less powerful groups. In contrast, the perspectives of the less powerful can offer a more nuanced and objective view. This approach posits that marginalized groups are not only compelled to develop viewpoints from their disadvantaged positions but also to understand the viewpoints of those in power. As Patricia Hill Collins describes, these marginalized individuals become "Outsiders within," as they must comprehend the perspective of those with power to navigate their own survival, whereas the powerful need not understand the viewpoint of the marginalized (Krolokke and Sorensen, 2006: 32).

This research raises fundamental assumptions related to Standpoint Theory, where viewpoints are gained through experiences of oppression, knowledge, and the sexual division of labor which ultimately adds to active participation, reflection, and awareness of the political implications of women's experiences. According to Hartsock, there are five assumptions of Standpoint Theory. First, it limits understanding regarding class and social relations. Second, when physical existence is structured in two opposing ways from two different groups, the understanding of one becomes the opposite of the other. Third, the dominant group's vision shapes the structure of material relationships in which all groups must participate. Fourth, the vision of the oppressed represents struggle and achievement. Fifth, the potential for understanding the oppressed has a perspective that can move us towards a better and more just world (West & Turner, 2009: 502-511).

The use of standpoint theory in this research is to acknowledge women's points of view through women's positions, experiences and lives. Apart from that, it looks at women based on the context of class, race, ethnicity and sexuality. The theory is understood in the subjective social position of women, where women, who in this case are a marginalized group, apart from learning their own point of view, which becomes

oppressed and subordinated, women are also forced to understand the point of view of men or the dominant group. Individuals also begin to see the consequences of unequal rights and opportunities which will later have an impact on feminist awareness. Communicative behavior is shaped by social groups, power, and cultural claims in society.

### **1.5.5 Stuart Hall Representation Theory**

According to Stuart Hall in his book, *Representation: Cultural Representation and Signifying Practice* (1998). In the study of culture, the concept of representation has taken on a new and significant role. Meaning and language are linked to culture through representation. It refers to the act of using language to convey to others a meaningful message about or representation of the world. This is how representation relates to culture and its significance. The process of creating and exchanging meaning within a culture relies fundamentally on representation. This involves the use of language, signs, and images to symbolize or represent various concepts and things.

The creation of meaning through language is representation. The Shorter' Oxford English Dictionary offers two pertinent definitions for the word that can be used to quickly explain it.:

1. To represent something is to explain or depict it, to conjure it up in the mind through explanation, portrayal, or imagination; to present a likeness of it to us in our minds or through our senses.
2. To represent also means to stand for, symbolize, exemplify, or act as a substitute for something, as mentioned in the previous sentence.

Representation is the process through which language conveys the meaning of ideas in our minds. It can pertain to the 'real' world of actual things, people, or events, as well as to imaginary worlds of invented things, people, and events, due to the relationship between concepts and language. There are two methods, or two systems of representation, to be more precise. First, there is the "system" by which a variety of

things, people, and events are connected to a collection of ideas or mental images that we carry around with us. Without them, we would be completely unable to meaningfully interpret the world. The second representational system involved in the process of creating meaning is language. It is important to translate the shared conceptual map into a common tongue. in order to connect our concepts and ideas to particular written words, spoken sounds, visual images, as well as abstract concepts. which is impossible for us to easily see, feel, or touch.

Therefore, two related "systems of representation" are at the core of the meaning-making process in culture. The first enables us to give the world meaning by creating a series of correspondences or a chain of equivalences between various entities (such as individuals, things, events, abstract concepts, etc.) and our concept system, or conceptual maps. The second step involves creating a series of correspondences between our conceptual map and a collection of signs that are arranged or organized into different languages and stand for or represent those concepts. The relationship between "things," concepts, and signs forms the nucleus of how meaning is produced in language. We refer to the procedure that brings these three components together as "representation."

The second method for understanding meaning in representation makes the opposing claim. It suggests that through language, the speaker or author projects their specific meaning onto the external world. The meaning of words is determined by the author. Once more, this argument has some validity because language is a tool that we all use to express or communicate ideas that are particular to us and our world view. However, the intentional approach also has problems as a general theory of representation in language. Since that would allow us to communicate in our own private languages, we cannot be the sole or exclusive source of meanings in language. But communication is at the heart of language, and that depends on widely accepted linguistic norms and codes.

This approach maintains that the processes and practices of symbolic representation, meaning, and language should be distinguished from the material world

where physical objects and people exist. The material world is acknowledged by constructivists. The language system or any other system we use to represent our concepts, however, is what actually conveys meaning, not the physical world. Social actors construct meaning by utilizing their culturally derived conceptual systems as well as linguistic and other representational systems.

### **1.5.6 Orientalism**

The term "orientalism" describes a specific aspect of colonialist language used by Western countries such as Great Britain, France, and the United States to portray the cultures and colonies of North Africa, the Middle East, and eventually Asia. It is a perspective that the West's colonialist and imperialist endeavors have encouraged, justified, and reinforced. Generally speaking, Orientalism is a unique way to depict race, nation, and Otherness (Bernstein: 1997).

Since the release of Edward Said's book 'Orientalism', cultural theorists and critics have highlighted the parallels between how race, ethnicity, and sexual orientation are constructed in Western culture and the system of knowledge embodied by Orientalism. This system of knowledge is built on a fundamental distinction between East and West, and between the Other and the Self. And feminist critics have most significantly and effectively expanded Said's approach by demonstrating how Orientalism is intertwined with the production of gender. Said particularly focused on academic writing, travel writing, and novels as representations of Western ideology.<sup>8</sup> However, it goes without saying that the post-Enlightenment imaginary geography, academic Orientalism, and all of its racial and gender correlates were easily turned into the raw materials of story and visual art.

The narrative and visual traditions, along with the cultural assumptions foundational to Orientalism, were embraced by Western narrative and ethnographic films of the late nineteenth and twentieth centuries. Filmmakers discovered just how pervasive Orientalism could be. Hollywood, for instance, frequently portrayed the East

in ways that titillated viewers with the delights of unrestrained romance, miscegenation, and wild adventure in a raw and natural setting. Cultural critics and theorists have embraced Orientalism as a fascinating and influential framework for analyzing the representation of race, ethnicity, and gender in the media, especially in film. This aligns with Said's hope that further studies would explore other aspects of the phenomenon beyond his own work.

This collection focuses mainly on the spread of knowledge, especially cultural knowledge, and how it is constructed and represented. It also examines how this dissemination of knowledge interacts with shifts in power dynamics and relationships based on political, cultural, religious, and ideological factors. While any retrospective analysis of Orientalism should consider the interconnections among these areas, this collection specifically addresses these aspects.

The aim is not only to challenge a binary perspective but also to redefine the debate on Orientalism by deconstructing and reexamining the dichotomies ingrained in Orientalism. This approach seeks to leverage the diversity and openness to otherness that are central to Orientalism. Consequently, while the contributions to this collection reflect the ongoing impact of Said's theoretical framework, as indicated by the collection's title, each piece also strives to adapt, rethink, and transcend the limitations of the original principles, either by highlighting greater representational agency or offering new interpretations of what is being represented.

### **1.5.7 Sara Mills Analysis**

Sara Mills offers an analytical methodology based on the Feminist Stylistic Approach that enables gender analysis on structures on a broader scale, specifically at the discourse level. According to Mills, the ideology of gender disparities determines the structure at the story level and at the association level (Mills, 2005: 123). Characters, fragmentation, focalization, and schemata make up Mills' four divisions of the critical discourse analysis model. Sara Mills' first initial model of critical discourse analysis focuses on characters. It examines how audiences interpret information to

form a set of ideological messages and views on the roles men and women should occupy in society. Stereotypes tied to gender norms influence the depiction of men and women in literature and other works.

The procedure of fragmentation affects the female body in two ways. The female body is first separated from the human character, transformed into an object, then broken down into its component pieces. The story cannot be fully conveyed from the perspective of the female protagonist because she is not depicted as a fully aware, physical entity, and her experiences are documented outside the text. Additionally connected are focalization and fragmentation. among this scenario, fragmentation among women is likewise related to masculine focalization. Men view women as objects for their gazes. The way that the tale portrays women is fragmented.

Focalization refers to the representation of point of view or perspective within a story. It is linked to the voice and vision in dialogue, determining whose perspective is used, the source of that perspective, and the information and evaluations of characters and events. Focalization can be either internal, coming from within the narrative, or external, coming from outside the story. The concept of focalization helps identify the awareness and presentation of events in the text, indicating whether the perspective primarily belongs to a main character or an external narrator.

Schemata explores the broader discursive frameworks within a text to uncover varying portrayals of women and men. Mills analyzes how specific narrative structures result in particular representations of women. By evaluating the entire plot and employing tools such as character analysis, fragmentation, and focalization, the underlying ideology of the text is exposed. Mills's focus in schemata is on how certain narrative structures create specific representations of women, revealing the text's ideology through a comprehensive examination of the story and these analytical tools.

## **1.6 Research Assumption**

Women character who has power that appears in the film *Mulan* can be considered as a form of resistance to the dominant ideology. This happened because several Disney films showed the construction of femininity in their stories, which often affects women's roles. Through the text that already displayed, seems like it would illustrate that it is okay for women to perform roles that are usually dominated by men. In this case, the underlying assumption is caused by the representation of masculinity and femininity in female characters from the film *Mulan*, as a strategy to achieve gender equality in Disney films.

## **1.7 Concept Operationalization**

*Mulan* is a Disney princess and heroine themed-film with a female protagonist and has received good criticism regarding women's empowerment. Further criticism is needed to reveal the discourse in the film from a feminist perspective. Sara Mills (2005: 123) explains that there is a structure at the narrative and association level that is determined by the ideology of gender differences. In analyzing feminist discourse, there is a connection between second wave feminism's focus on difference and identity, feminist standpoint theory, and feminist critical discourse analysis. These connections have given rise to various approaches within feminist communication research (Krolokke and Sorensen, 2006: 89). This research will concentrate on two aspects of the concept: the development of the character *Mulan* in the context of the film '*Mulan*' (2020). and the portrayal of women's power that arises from this concept.

Women's power is a concept related to how the female character in the film *Mulan* is portrayed as not only ruling over herself, but also having a certain dominance over other characters in the narrative framework of women in Hollywood film. The way women are shown in *Mulan* is important. It shows at how they are written as characters, how their bodies are shown, and how they think and feel. This helps us understand how the movie talks about women's strength.

According to Jenkin and Vroegh (2016:17), The terms masculinity and femininity show a complex of attributes and behaviors that are generally considered appropriate and important in a given society for each male and female personality. Feminine comes from French, which refers to the nature that shows the nature of womanhood. Such as tenderness, patience, kindness, caring, empathy, etc. While masculine is the opposite of femininity. Masculine comes from the word muscle, namely traits that are only fundamental to muscle strength (physical). This masculine character is characterized by competitive tendencies, self-actualization, and showing off power. Society believes that men should be masculine and women should be feminine when it comes to gender. Men are seen as powerful and women are seen as less powerful. Whereas gender is formed through processes and is man-made, and can change over time. While gender sex is nature.

Orientalism in the film will be linked to the concept of the film Mulan. This will relate to the depiction of the character Mulan and East Asian culture in animated films produced by Western production studios. The East is consistently depicted in Western media as fundamentally different in terms of thought and behavior, while the West is portrayed as superior and ideal. In other words, Westerners often use language to describe Orientals without engaging with them directly, using these descriptions to support their own views. This propaganda is disseminated globally through various media forms. Hollywood, being a dominant force in the film industry today, contributes to this negative portrayal of the East by producing films that reflect the same biased ideology.

## **1.8 Research Method**

### **1.8.1 Research Design**

This research is a qualitative descriptive research with a critical paradigm using Sara Mills' critical discourse analysis method. Using this analytical tool, text dissection will be divided into four structures; Character, fragmentation, focalization, and schemata. Characters or roles are how female characters are portrayed in films.

Fragmentation examines how language in the depiction of women's bodies occurs in films. Next, focalization is the analysis of character dialogue in a film and identifying the character's level of awareness of events. Finally, schemata is the formation of ideology in a film from the entire plot which consists of previous devices and is related to social, political, cultural, economic and gender situations.

### **1.8.2 Research Subject**

This research focuses on the remake and live-action version of the film 'Mulan', which was released on March 25, 2020. Directed by Niki Caro and produced with the assistance of Walt Disney Pictures, the film has a runtime of 1 hour and 55 minutes.

### **1.8.3 Data Type**

This study uses dialogues and images from Mulan's scenes related to women's power and the depiction of female characters in the film. The data are taken from various scenes and dialogues that contain the most prominent depictions of women's power, the formation of female characters, the fragmentation of certain body parts, and the subjectivity of female characters in the character of Mulan.

### **1.8.4 Data Source**

This study is using two kinds of information, called primary and secondary data:

1. Primary data means information that comes directly from the movie Mulan, like the different scenes in the movie.
2. Secondary data is extra information the author gets from books, articles, and reports about Mulan. This can help support the research about the film.

### **1.8.5 Data Collection Technique**

The researcher watches, takes notes and analyze about the Mulan film to understand it better. Observations were made with the aim of analyzing the film's

depiction visually and linguistically. Documentation is done by collecting data and information related to the film Mulan.

### 1.8.6 Data Analysis and Interpretation

The data analysis and interpretation for this study will be done using Sara Mills' critical discourse analysis method. To establish connections between coded data items, the researcher employs this technique in the text. In order to examine how the film's message is presented as well as how and why it is present, critical discourse analysis will be used. The method used by Sara Mills examines how the text depicts the roles of the performers as well as how the audience recognizes and places themselves within the text's narrative. The modules that will be examined and Sara Mills' critical discourse analysis tool are listed below.

**Table 1.1: Structure of Sara Mills' Critical Discourse Analysis**

STRUCTURE	DISCOURSE DEVICES	OBSERVED UNITS
Character/Roles	Differences within and among women	<ul style="list-style-type: none"> <li>● Character personality, character emotions, make up, appearance</li> <li>● Character Role (display of character name and abilities)</li> <li>● Color tone</li> </ul>
Fragmentation	Mediated differences	<ul style="list-style-type: none"> <li>● Head, chest, waist, hands and other body parts.</li> <li>● Image capture size (very long shot,</li> <li>● long shot,</li> </ul>

		medium shot, close up, extreme close up) <ul style="list-style-type: none"> <li>● Camera viewing angle (eye level, high angle, low angle)</li> </ul>
Focalization	Stylistic gender differences	<ul style="list-style-type: none"> <li>● Internal focalization</li> <li>● External focalization</li> <li>● Level of awareness</li> </ul>
Schemata	Women's power	<ul style="list-style-type: none"> <li>● Dominant truth ideology</li> </ul>

### 1.8.6.1 Character

Sara Mills (2016:124) contends that descriptions of clothing and facial features are employed to signal the type of evaluation that readers anticipate for a character. She also asserts that the roles and portrayals of women and men in fiction and other domains are influenced by stereotypes about what is deemed appropriate based on gender norms. In this way, male and female characters are described differently. The two elements used to analyze characters in the audience's view are personal character elements and role character elements. Personal character elements are used to examine the character's emotions, character and face, as well as the clothes worn by the character. Role character elements are used to interpret how the character's abilities are depicted as a female superhero through images and sounds in the film.

### 1.8.6.2 Fragmentation

In fragmentation, the body elements to be analyzed are the face, shoulders, back, chest, hips, legs and hands. These body elements are used to interpret language

in the depiction of characters in the camera's view of female characters in the film *Mulan*. Fragmentation is then carried out by paying attention to the size of the image taken and the camera's viewing angle. The following are the types of image capture sizes:

*1. Very Long Shot*

Very long shots are usually used as opening a scene or bridging which can be a clue to the setting of a scene. Very long shots are also used to visualize colossal scenes.

*2. Long Shot*

A long shot is a picture of a complete person from the top of their hair to the toes of their shoes which brings the viewer's eyes to the vastness of an atmosphere and object.

*3. Medium Shot*

A medium shot is a shot that is taken closer to the subject than a long shot in relation to a human subject. This shot shows from the waist up.

*4. Close Up*

Close up is a shot at a very close distance and shows a small part of the subject in more detail, for example a person's face. Close ups tend to reveal the importance of objects and often have symbolic meaning. Close up covers the object's shoulders all the way up.

*5. Extreme Close Up*

Extreme close up shows an object or human part, for example only the nose, eyes and ears. The aim is to reveal details of human reactions or the existence of small objects that have an important role in the story series.

Through the use of body anatomy, Mills conveys a description of women that has the following implications: the female body is fragmented, similar to natural elements, passive, and consumable. This element is rarely used to describe masculine characters in conversation (Mills, 2016). It is utilized to observe the body parts that will be subjected to fragmentation analysis, notably the head/face, hands, and back.

### **1.8.6.3 Focalization**

Focalization pertains to the voice and perspective in dialogue, including whose point of view is used to describe the story, as well as the source of that perspective, and how characters and events are portrayed. By analyzing the text, the audience can identify the origin of the narrative voice and determine the gender perspective from which the story is presented (Mills, 2016).

The analysis will look at the views of the female characters in the narrative, how the voices appear, and from whose perspective the film *Mulan* is narrated. The level of consciousness will also be used in focalization to identify the character's awareness of the events around him.

### **1.8.6.4 Schemata**

Schemata pertain to societal ways of thinking, perspectives, and beliefs. They focus on how particular narrative structures result in specific portrayals of women (Mills, 2016). This analysis will look at how the dominant ideology of truth emerges as a representation of women's power. The analysis was carried out by observing the plot of the story in the film *Mulan*, and interpreting the ideology of truth from the character elements, fragmentation and focalization of female characters who are responsible for the social, cultural, historical and gender context.

### **1.8.7 Research Quality**

In this research, the quality of the research obtained from historical situatedness, which in chapter 2, researcher will explain the development and differences between the film *Mulan* which was first released in 1998 and the film *Mulan* which is a remake version in 2020 as well as the representation of feminism, especially women's power in film.

### **1.8.8 Research Limitations**

This research is limited to text analysis regarding women's power in the film *Mulan*, how female characters are positioned and displayed in the film and how the audience can identify themselves in the storytelling of the text. And this research does not examine further the impact of text consumption on audiences.