

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Literature has a vital function in human existence, and it may provide pleasure and joy to readers. Poems, prose, novels, and drama are only a few examples of literary works. In today's world, it is relatively common for a literary work to be adapted into a film, and it is still regarded as a literary work. According to Astruc (1971:11) a filmmaker/author writes with camera in the same way as a writer writes with a pen. A film/movie might have many different meanings and objectives, but this does not always mean that the entertainment value is sacrificed in favor of a serious message.

Black Panther: Wakanda Forever is the highly anticipated sequel to the 2018 Marvel hit Black Panther. Set after the death of King T'Challa, the film follows the nation of Wakanda as it faces new threats, including the emergence of the technologically advanced underwater kingdom of Talokan and its powerful leader Namor. At the center of the story is Shuri, T'Challa's sister, who must navigate Wakanda's grief, leadership struggles, and the looming conflict with Talokan. Exploring themes of loss, identity, and the strength of powerful female characters, Wakanda Forever continues the Afrofuturist storytelling of the Black Panther franchise while introducing new dimensions to the expanding Marvel Cinematic Universe (Coogler, 2021:1).

Rosen claims that prejudice about women may be explored in great detail in movies. Which means the representation of women in films is an important area to

examine when looking at cultural attitudes and biases. Movies have a powerful influence on societal perceptions, so the portrayal of female characters and the types of roles and narratives they are given is certainly worth critical examination (Hollows, 2010:15).

Women have historically been seen as being less capable than males, both at work and in terms of developing their own self-image. Knowing that a man requires a woman and vice versa since a baby naturally wants a mother at birth. Prominent female characters in movie often show an alternative femininity, where women are no longer portrayed as weak and lacking control over their own choices. These representations challenge traditional notions of gender and female empowerment (Arion, 2023:243).

1.2 Research Problems

Based on the introduction above, the author develops questions as follows:

1. How does the main character portray the personal autonomy in the *Black Panther: Wakanda Forever*?
2. How does the main character portray the political freedom in the *Black Panther: Wakanda Forever*?
3. How does the main character portray the cultural freedom in the *Black Panther: Wakanda Forever*?
4. How does the main character contradict with the feminism ideas in *Black Panther: Wakanda Forever*?

1.3 Objective of the Study

Based on the research problems described above, this study is being done with the following goals:

1. To analyze how the main character portrays the personal autonomy in the *Black Panther: Wakanda Forever*.
2. To analyze how the main character portrays the political freedom in the *Black Panther: Wakanda Forever*.
3. To analyze how the main character portrays the cultural freedom in the *Black Panther: Wakanda Forever*.
4. To analyze the contradiction in the main character of *Black Panther: Wakanda Forever* with the feminism ideas.

1.4 Previous Studies

The writer discovers several previous studies that are relevant to the current study. Due to its recentness, there are not many connected studies that examine *Black Panther: Wakanda Forever (2022)*, the study's object. However, the writer is still able to find an article with *Black Panther: Wakanda Forever* as its subject of research.

The first previous study is “Representation of Feminism in the Movie "Black Panther: Wakanda Forever (2022)"" by Arion Reyvonputra. This study provides an examination on how the representation of feminism is embedded in the film. The second previous study is “Wakanda Forever: An Afrocentric Analysis of the Film Black Panther” by John Paul Craig. This study uses the theory of Afrocentricity and Afrofuturism by Dr. Molefi Asante in 1980. It aims

to look at how some places focuses on Black success and achievement may seem boring or uninteresting to non-Black (white) people on the outside, but are actually really cool hidden places. The third study is “Wakanda Forever: On the Impossibility of Black Visibility” written by Raquel Baker. This study addresses stereotype of African backwardness and examines the relationship between depictions of African technical innovation and the exploitation of native resources. For the last previous studies is “Postcolonial Superheroes: Unmasking *Black Panther: Wakanda Forever* and Namor, Its Mesoamerican Antihero” by César Albarrán-Torres and Liam Burke. In this research, the author begins her analysis by demonstrating how superhero stories, as faultline texts, are a useful tool for charting social tensions.

The distinctions between the writer's thesis and the previous study will be discussed in this paragraph. The first previous study is “Representation of Feminism in the Movie "Black Panther: Wakanda Forever (2022)"" by Arion Reyvonputra the difference is the previous study using the feminism theory with semiotic method from John Fiske, while the writer’s thesis using the feminism approach from Amy Baehr. The second previous study is “Wakanda Forever: An Afrocentric Analysis of the Film Black Panther” by John Paul Craig. The difference is that previous studies analyzed the film based on race, using Reynaldo Anderson and Ytasha Womack's Afrofuturist theory, whereas the writer analyzed it based on gender, using feminism approach. The third study is “Wakanda Forever: On the Impossibility of Black Visibility” written by Raquel Baker. The difference is the previous study examine the movie based on African

culture, while the writer using the gender-based theory. For the last previous studies is “Postcolonial Superheroes: Unmasking *Black Panther: Wakanda Forever* and Namor, Its Mesoamerican Antihero” by César Albarrán-Torres and Liam Burke. In here they analyze the movie’s based on super-powered reaction to postcolonial conflicts, while the writer examines the movie based on gender and society.

1.5 Scope of The Study

In this paper, the author tries to analyze the intrinsic elements such like character/characterization, setting, conflict and extrinsic elements such like feminism concept in *Black Panther: Wakanda Forever* (2021). The author focuses on the personal autonomy, political & cultural freedom presented in the movie script.

1.6 Writing Organization

This study is divided into four chapters. They are Introduction, Theory and Method, Result and Discussion, and Conclusion. Moreover, every chapter contains of sub-chapters.

CHAPTER I INTRODUCTION: This chapter is divided into six sub-chapters: background of the study, research problems, objectives of the study, previous studies, scope of the study, and writing organization.

CHAPTER II THEORY AND METHOD: This chapter presents the theory from Emily Baehr (2007) and the type of research, data, data source, method of collecting data, and method of analyzing data.

CHAPTER III RESULT AND DISCUSSION: This chapter presents the result of

the data analysis and the discussion.

CHAPTER IV CONCLUSION: The conclusion explains the summary drawn from the result of the analysis done in Chapter III.