

**THE REPRESENTATION OF ECOFEMINIST TRAITS
IN THE CHARACTERIZATIONS OF MALEFICENT
IN DISNEY'S 2019 MALEFICENT: MISTRESS OF EVIL**

SKRIPSI



**PROGRAM STUDI PENDIDIKAN BAHASA INGGRIS
JURUSAN BAHASA ASING
FAKULTAS BAHASA DAN SENI
UNIVERSITAS PENDIDIKAN GANESHA
SINGARAJA
2022**

SKRIPSI

**DIAJUKAN UNTUK MELENGKAPI TUGAS
DAN MEMENUHI SYARAT-SYARAT UNTUK
MENCAPAI GELAR SARJANA PENDIDIKAN**

Menyetujui

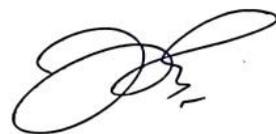
Pembimbing I,



Dr. Ni Komang Arie Suwastini, S. Pd., M.Hum.

NIP 198004042003122001

Pembimbing II,



I Nyoman Pasek Hadi Saputra, S.Pd., M.Pd.

NIP 197809182006041001

Skripsi oleh Ni Putu Diah Setyadewi ini
telah dipertahankan di depan dewan penguji
pada tanggal 27 September 2022

Dewan Penguji,



Dr. Dewa Putu Ramendra, S.Pd., M.Pd.
NIP. 198309232008122001

(Ketua)

Penguji I,



Ida Ayu Made Istri Utami, S.Pd., M.Hum
NIP. 198709172015042002

(Anggota)

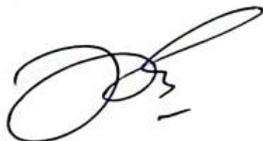
Penguji II,



Dr. Ni Komang Arie Suwastini, S.Pd., M.Hum.
NIP. 198004042003122001

(Anggota)

Penguji III,



I Nyoman Pasek Hadi Saputra, S.Pd., M.Pd.
NIP. 197809182006041001

(Anggota)

PERNYATAAN

Dengan ini saya menyatakan bahwa karya tulis yang berjudul "THE REPRESENTATION OF ECOFEMINIST TRAITS IN THE CHARACTERIZATIONS OF MALEFICENT IN DISNEY'S 2019 *MALEFICENT: MISTRESS OF EVIL*" beserta seluruh isinya adalah benar-benar karya saya sendiri dan saya tidak melakukan penjiplakan dan pengutipan dengan cara-cara yang tidak sesuai dengan etika yang berlaku dalam masyarakat keilmuan. Atas pernyataan ini, saya siap menanggung risiko/sanksi yang dijatuhkan kepada saya apabila kemudian ditemukan adanya pelanggaran atas etika keilmuan dalam karya saya ini atau ada klaim terhadap keaslian karya saya ini.

Singaraja, 27 September 2022

Yang membuat pernyataan,

The image shows an official stamp from METTA TEMBAK, a research center at Singaperbangsa Karawang University. The stamp includes the university's name in Indonesian, the acronym 'METTA TEMBAK', and the identification number 'SCCAJX99085487'. A handwritten signature in black ink is written over the stamp.

Ni Putu Diah Setyadewi

MOTTO:

**“Take it slowly, focus in your own pace. Soon, you will
reach it”**

-Kim Seok Jin of BTS (2020)



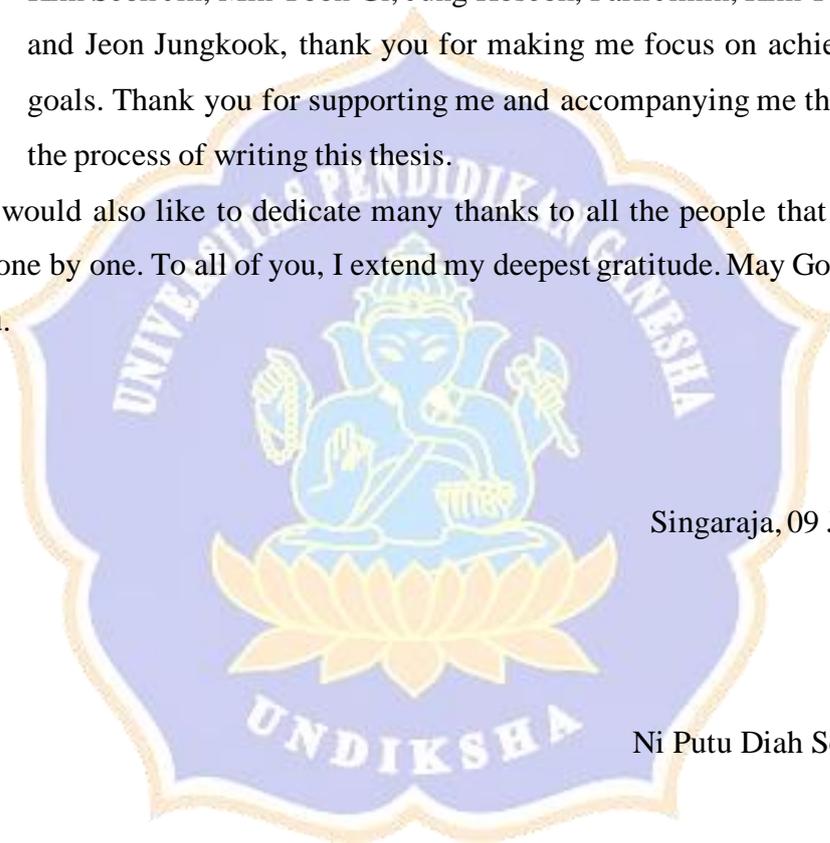
ACKNOWLEDGEMENTS

I would like to express my gratitude to God, Ida Sang Hyang Widhi Wasa, for granting me health and blessings so I was able to finish my thesis. This thesis also would not be finished without support, guidance, advice, help, and encouragement from all parties. Therefore, I would like to express my deepest gratitude to:

1. Dr. Ni Komang Arie Suwastini, S. Pd., M. Hum., as the first supervisor. Thank you very much for all the feedbacks, suggestions, motivations, and care while guiding me. Your love and motivation have encouraged me to be persistent and keep doing my best. Also, thank you for patiently helping me during the preparation of this thesis, because without your contribution, I would not be able to complete this thesis.
2. I Nyoman Pasek Hadi Saputra, S.Pd., M.Pd., as the second supervisor. Thank you for the support and feedback during the process of writing the thesis. I would not have been able to finish this thesis without direction and suggestions for my thesis.
3. All the lecturers at English Language Education who have taught me valuable lessons and knowledge, motivation, and suggestions for my future.
4. My parents, I Komang Wiraga, Made Yuliantari, Kadek Silawati, and I Putu Eka Suantara. Thank you for encouraging and accompanying me during the process of writing this thesis. Your prayers that are always with me have kept me going and able to do my best. Also, my dearest sisters, Ni Made Ayu Sekar Krisnawati, Ni Komang Ayu Sari Kresnawati, and Made Eksa Ening Tyas Mahotama. Thank you for always being there for me. Thank you for the never-ending love, effort, and support.
5. My partners in crime, who are single (Kadek Rossinta Dewi, Made Ayu Wiranti, and Putu Rosa Natalia). Thank you for the endless support and the dark jokes for keeping me happy and motivated.

6. My Reptile family, who are my senior high school besties (Made Indra Wahyuni, Ni Putu Diah Aristia Dewi, Kadek Ayu Ika Pebiyanti, Gede Maulana, and Putu Sarisna Budiayuni), Thank you for encouraging me and always listening to my complaints.
7. For my distant fictional loves, ENHYPEN (Jungwon, Heeseung, Jay, Jake, Sunghoon, Sunoo, and Ni-ki). Thank you for encouraging me and giving me a happy atmosphere during the process of writing this thesis.
8. For my motivational boys, Bangtan Sonyeondan (BTS). Kim Namjoon, Kim Seok Jin, Min Yoon Gi, Jung Hoseok, Park Jimin, Kim Taehyung, and Jeon Jungkook, thank you for making me focus on achieving my goals. Thank you for supporting me and accompanying me throughout the process of writing this thesis.

I would also like to dedicate many thanks to all the people that I cannot mention one by one. To all of you, I extend my deepest gratitude. May God always bless you.



Singaraja, 09 Juli 2022

Ni Putu Diah Setyadewi

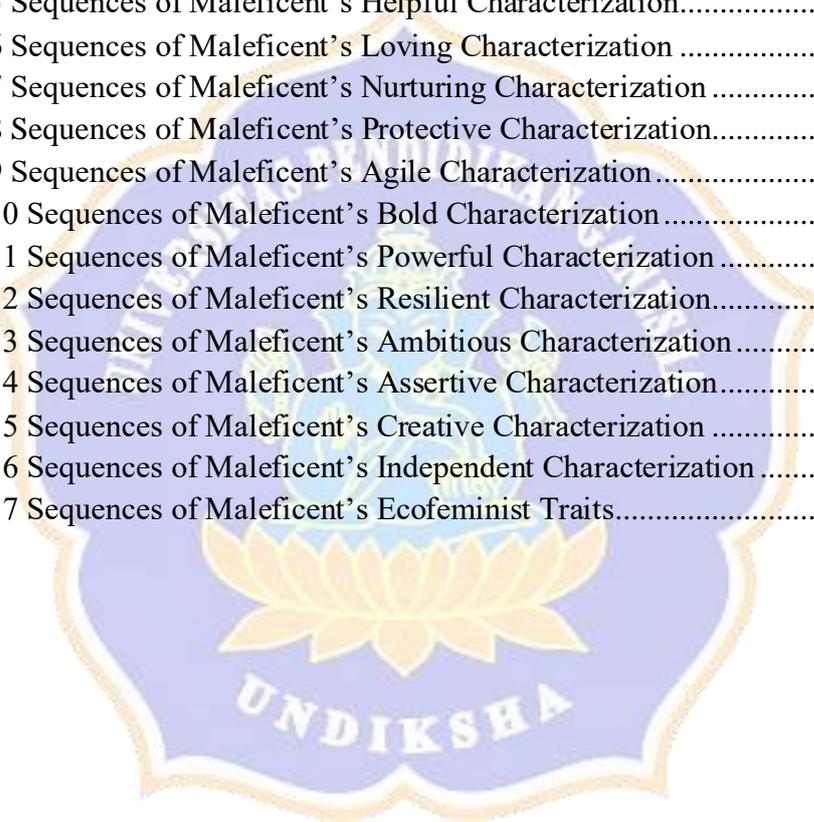
TABLE OF CONTENT

ACKNOWLEDGEMENTS	iii
ABSTRACT	v
TABLE OF CONTENT	vii
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER I.....	1
INTRODUCTION	1
1.1 Research Background	1
1.2 Problem Identification.....	6
1.3 Scope of the Study	7
1.4 Statements of Research Question.....	7
1.5 Objectives of the Study	8
1.6 Definition of Key Term.....	8
1.6.1 Ecofeminism	8
1.6.2 Character and Characterization	8
1.6.3 Film	9
1.7 Significances of the Study	9
1.7.1 Theoretical Significances.....	9
1.7.2 Practical Significances	10
CHAPTER II.....	12
REVIEW OF RELATED LITERATURE.....	12
2.1 Theoretical Review	12
2.1.1 Film and Its Elements	12
2.1.2 Disney	19
2.1.3 Feminism	20
2.1.4 Ecofeminism	23
2.2 Empirical Review	26
2.3 Research Model.....	31
CHAPTER III.....	34
RESEARCH METHODOLOGY	34
3.1 Subject of the Study.....	34

3.2	Object of the Study	34
3.3	Research Design	34
3.4	Technique of Data Collection	35
3.5	Instrument of Data Collection	36
3.6	Data Analysis.....	37
3.7	Research Procedure.....	40
3.8	Research Trustworthiness	42
3.9	Research Schedule	42
CHAPTER IV		44
FINDING AND DISCUSSION		44
4.1	Finding and Discussion	44
4.1.1	Characterizations of Maleficent	44
4.1.1.1	Maleficent as an Affectionate Woman	46
4.1.1.2	Maleficent as a Powerful Fey	81
4.1.1.4	Maleficent as an Independent and Intelligent Creature	98
4.1.2	The Representation of Ecofeminist Traits in Maleficent's Characterizations	111
4.1.2.1	Maleficent Ecofeminist's Traits as a Nature-Loving Woman.....	112
4.1.2.2	Maleficent Ecofeminist's traits as a Proactive in Protecting Nature....	140
4.2	Research Implications	158
4.2.1	Implication for Students.....	159
4.2.2	Implication for Teachers	160
4.2.3	Implication for Parents	161
4.2.4	Implication for Society	162
4.2.5	Implication for Other Researchers	162
CHAPTER V		163
CONCLUSION		163
5.1	Summary	163
5.2	Conclusion	165
5.3	Suggestion.....	166
REFERENCES		168
APPENDICES		177

LIST OF TABLES

Tabel 3. 1 Table of Segmentation of Disney’s 2019 Maleficent: Mistress of Evil	36
Tabel 3. 2 Table of Tabulation of Maleficent’s Characterization	37
Tabel 3. 3 Table of Tabulation of Maleficent’s Ecofeminist Characterization	37
Tabel 3. 4 Research Schedule	42
Table 4. 1 Characterizations of Maleficent in Disney’s 2019 Maleficent: Mistress of Evil	45
Table 4. 2 Sequences of Maleficent’s Affectionate Characterization	46
Table 4. 3 Sequences of Maleficent’s Caring Characterization	53
Table 4. 4 Sequences of Maleficent’s Friendly Characterization	58
Table 4. 5 Sequences of Maleficent’s Helpful Characterization	63
Table 4. 6 Sequences of Maleficent’s Loving Characterization	67
Table 4. 7 Sequences of Maleficent’s Nurturing Characterization	72
Table 4. 8 Sequences of Maleficent’s Protective Characterization	77
Table 4. 9 Sequences of Maleficent’s Agile Characterization	81
Table 4. 10 Sequences of Maleficent’s Bold Characterization	86
Table 4. 11 Sequences of Maleficent’s Powerful Characterization	90
Table 4. 12 Sequences of Maleficent’s Resilient Characterization	94
Table 4. 13 Sequences of Maleficent’s Ambitious Characterization	98
Table 4. 14 Sequences of Maleficent’s Assertive Characterization	101
Table 4. 15 Sequences of Maleficent’s Creative Characterization	105
Table 4. 16 Sequences of Maleficent’s Independent Characterization	108
Table 4. 17 Sequences of Maleficent’s Ecofeminist Traits	111



LIST OF FIGURES

Figure 2.1 Components of Data Analysis: Interactive Model.....	32
Figure 3.1 Flowchart of Research Procedures	40
Figure 4. 1 Maleficent’s Expression towards Aurora in Sequence 7e	48
Figure 4. 2 Maleficent’s Gentle Expression towards the Little Dark Fey in Sequence 14c.....	50
Figure 4. 3 Maleficent’s Body being Enveloped in Green Energy in Sequence 14c.....	51
Figure 4. 4 Maleficent Changed Her Expression towards Aurora in Sequence 14c.....	51
Figure 4. 5 Maleficent Hugs Aurora After Successfully Rescuing Her in Sequence 17e.....	52
Figure 4. 6 Maleficent’s Concern to Protect Dark Feys in Sequence 10c	55
Figure 4. 7 Maleficent’s Bad Feelings towards Moors in Sequence 14f	56
Figure 4. 8 Maleficent's Sad Expressions towards the Destroyed Tomb Bloom's Area in Sequence 14f	57
Figure 4. 9 Maleficent’s Caring by Freeing the Trapped Dark Dey in Sequence 16n	57
Figure 4. 10 Maleficent's Friendly Expression to Humans in Sequence 8b	60
Figure 4. 11 Maleficent’s Friendly Greeting towards King John in Sequence 8c.....	61
Figure 4. 12 Maleficent's Friendly Smile towards King John in Sequence 8c.....	61
Figure 4. 13 Maleficent’s Friendly Smile to Human and Dark Feys in Sequence 18f.....	62
Figure 4. 14 Diaval's Transformation into a Big Black Bear in Sequence 16m	64
Figure 4. 15 Maleficent’s Action in Helping Dark Feys in Sequence 16n	65
Figure 4. 16 Maleficent’s Action in Saving Aurora from Queen Ingrith’s Attack in Sequence 17a.....	66
Figure 4. 17 Maleficent’s Action to Save Aurora in Sequence 17e.....	66
Figure 4. 18 Maleficent was Looking at the Moon in Sequence 13d.....	68
Figure 4. 19 Maleficent's Longing for Aurora in Sequence 13d.....	69
Figure 4. 20 Maleficent’s Firm Expression in Refusing Aurora’s Request in Sequence 18e.....	69
Figure 4. 21 Maleficent’s Relieved Expression in Sequence 18e.....	70
Figure 4. 22 Maleficent Smiling Mischievously at Aurora in Sequence 18h	71
Figure 4. 23 Maleficent’s Expression of Surrendering for Aurora’s Happiness in Sequence 7d	73

Figure 4. 24 Maleficent’s Action in Stopping Queen Ingrith’s Cat in Sequence 8d	73
Figure 4. 25 Maleficent’s Firm Question to Prince Philip in Sequence 17f	75
Figure 4. 26 Maleficent's Gentle Smile for Prince Philip's Answer in Sequence 17f.....	75
Figure 4. 27 Maleficent Unleashes Her Magic Power to Beautify the Wedding Venue in Sequence 17f.....	76
Figure 4. 28 Maleficent’s Firm Expression in Refusing Aurora’s Desire in Sequence 6i	78
Figure 4. 29 Maleficent Flapped Her Wings to Protect Aurora and Diaval in Sequence 7k	79
Figure 4. 30 Maleficent Breaks the Spinning Needle in Sequence 18a.....	80
Figure 4. 31 The Humans and the Dark Feys Made Peace with Each Other in Sequence 18a.....	80
Figure 4. 32 Maleficent Turned Her Head Quickly in Sequence 6a.....	82
Figure 4. 33 Maleficent’s Quick Movement in Flying around the Cliffs in Sequence 6a.....	83
Figure 4. 34 Maleficent's Quick Flying to the Moors in Sequence 14f	84
Figure 4. 35 Maleficent Attacks the Soldiers by Flying Quickly in Sequence 16m	85
Figure 4. 36 Maleficent’s Quick Attack on the Soldiers in Sequence 16m	85
Figure 4. 37 Maleficent’s Bold Appearance in front of the Thief in Sequence 1c	87
Figure 4. 38 Maleficent’s Bold Action towards Humans in the Kingdom in Sequence 8g	88
Figure 4. 39 Maleficent Boldness in Facing the Queen Ingrith’s Army in Sequence 16m	89
Figure 4. 40 Maleficent Boldness in Facing the Queen Ingrith’s Army in Sequence 16m	91
Figure 4. 41 The Power of Maleficent that Fills One Room in Sequence 8h	92
Figure 4. 42 The Soldiers Fallen Due to Maleficent's Magic Power in Sequence 8h	92
Figure 4. 43 Maleficent’s Immense Magical Power in the Midst of War in Sequence 16m	93
Figure 4. 44 Maleficent who was hit by Gerda's Iron Arrow in Sequence 9d	95
Figure 4. 45 Maleficent’s Struggle in Avoiding the Soldier’s Attack in Sequence 14h	96
Figure 4. 46 Maleficent Turned to Dust in Sequence 17d	97
Figure 4. 47 Maleficent's Transformation into a Phoenix in Sequence 17d	97
Figure 4. 48 Maleficent Trying Hard to Practice Expression and Greeting in Subsequence 7d.....	99
Figure 4. 49 Maleficent’s Ambition to Protect the Dark Feys in Sequence 10c..	100

Figure 4. 50 Maleficent's Expression of Ambitious to Save the Dark Fey in Sequence 16n	101
Figure 4. 51 Maleficent's Assertiveness towards Aurora's Desire in Sequence 6i	102
Figure 4. 52 Maleficent's Assertiveness in Reversing Queen Ingrith's Words in Sequence 8d	103
Figure 4. 53 Maleficent's Assertiveness in Announcing Her Decision in Sequence 8g	104
Figure 4. 54 Maleficent's Creativity in Creating a Bridge in Sequence 8a	106
Figure 4. 55 Maleficent's Action in Creating a Shield in Sequence 14h.....	107
Figure 4. 56 Maleficent's Magic Power in Creating a Beautiful Wedding Venue in Sequence 18b	108
Figure 4. 57 One of the Thieves Caught by Maleficent in Sequence 1c.....	109
Figure 4. 58 Maleficent's Independence in Facing the Soldiers in Sequence 16m	110
Figure 4. 59 Maleficent's Appearance as a Fairy in Disney's 2019 Maleficent: Mistress of Evil.....	113
Figure 4. 60 Maleficent's Silhouette in Sequence 1c.....	114
Figure 4. 61 Maleficent's Clothing in Sequence 6h.....	115
Figure 4. 62 The Use of Woven Wood in Maleficent Clothing in Sequence 6i ..	116
Figure 4. 63 Maleficent's Appearance in Sequence 7d.....	117
Figure 4. 64 Maleficent's Clothing while Recovering Herself in Dark Fey's Cave in Sequence 10a.....	118
Figure 4. 65 Maleficent's Clothing in Dark Fey's Cave in Sequence 14c.....	119
Figure 4. 66 The Meeting of the Moors Fairies Led by Aurora in Sequence 4a..	120
Figure 4. 67 Maleficent's Action in Raising the Issue of The Missing Fairies in Sequence 8f.....	121
Figure 4. 68 Serving Iron Tableware and Birds as Food to Maleficent in Sequence 8d	122
Figure 4. 69 Maleficent Injured by Gerda's Iron Arrow in Sequence 9d.....	123
Figure 4. 70 Conall's Statement about Moors in Sequence 10c	124
Figure 4. 71 Moors' Condition in Sequence 6i.....	125
Figure 4. 72 The Action of Queen Ingrith's Soldiers Exploiting Tomb Blooms Flowers in Sequence 14d	126
Figure 4. 73 Maleficent's Appearance to Catch the Thieves in Sequence 1c.....	128
Figure 4. 74 Diaval's Anxiety about the Disappearance of Maleficent in Sequence 9f	129
Figure 4. 75 Dark Fey's Conditions, Hiding from Humans in Sequence 10c.....	130
Figure 4. 76 Maleficent's Affection towards Dark Feys in Sequence 14c	131
Figure 4. 77 Maleficent's Bad Feelings towards Moors in Sequence 14e.....	132
Figure 4. 78 The Moors' Condition After Being Crushed by Queen Ingrith's Soldier in Sequence 14g.....	133

Figure 4. 79 Maleficent’s Refusal on Aurora’s Wedding with Prince Philip in Sequence 6i	134
Figure 4. 80 Maleficent’s Firmly Question about Dinner Invitation in Sequence 6i	135
Figure 4. 81 The Thieves Crossed the River by Boat in Sequence 1a.....	136
Figure 4. 82 Queen Ingrith’s Provocation toward Maleficent during the Dinner in Sequence 8f.....	137
Figure 4. 83 Maleficent’s Longing Expression towards Aurora in Sequence 13d	138
Figure 4. 84 Aurora’s Longing Expressions towards Maleficent in Sequence 13d	139
Figure 4. 85 One of the Thieves Caught by Maleficent in Sequence 1c.....	143
Figure 4. 86 Soldiers' Action to Confine the Moors' Fairies in Chapel in Sequence 15d	144
Figure 4. 87 Queen Ingrith's Expression in Underestimating Maleficent's Presence in Sequence 16o	145
Figure 4. 88 The Thief's Action to Kidnap One of the Moors Fairy in Sequence 1b	148
Figure 4. 89 Maleficent’s Firmly Expression in Rejecting Aurora’s Desire in Sequence 6i	149
Figure 4. 90 Maleficent's Flapped Wings to Protect Aurora and Diaval in Sequence 8a.....	150
Figure 4. 91 One of The Dark Fey was Caught by Queen Ingrith's Soldiers in Sequence 16c.....	151
Figure 4. 92 Maleficent’s Blessings towards Prince Philip to Marry Aurora in Sequence 17f.....	152
Figure 4. 93 Maleficent’s Magic in Catching the Thieves in Sequence 1c.....	154
Figure 4. 94 Maleficent's Sorrow for the Destroyed Tomb Bloom Area in Sequence 14g	154
Figure 4. 95 Maleficent’s Magic in Creating a Shield in Sequence 14h.....	155
Figure 4. 96 Maleficent’s Appearance Amid the War in Sequence 16o.....	156
Figure 4. 97 Maleficent’s Actions in Attacking Queen Ingrith’s Soldiers in Sequence 16m	156
Figure 4. 98 Maleficent’s Transformation into a Phoenix in Sequence 17d.....	157
Figure 4. 99 Conall’s Explanation to Maleficent about Phoenix’s Power in Sequence 12d	157