

**WOMAN'S POWER REPRESENTATION
AND CHARACTER DEVELOPMENT IN FILM 'MULAN' (2020)**

Alya Anamtha Prabandari, Hapsari Dwiningtyas Sulistyani

alyaap47@gmail.com

Undergraduate Program in Communication Science

Faculty of Social and Political Sciences, Diponegoro University

Jl. Prof. Soedarto, SH, Tembalang, Semarang P.O. Box 1269 Telp (024)746407

Fax (024) 746504 Website: <https://fisip.undip.ac.id/> Email: fisip@undip.ac.id

ABSTRACT

The film titled 'Mulan' which was published in 2020 is a remake and live-action version of the original animated film with the same title, which was published in 1998. Both these film were produced by Walt Disney Studios Motion Pictures. The aim of this research is to describe the problem of the characterization in the protagonist of the film namely Mulan. This research is using Sara Mills discourse analysis which describe the characterization through four stages. The method was using qualitative methods with a critical paradigm using Sara Mills' discourse analysis. The data collection technique was used to analyze some scenes in film, with the film 'Mulan' (2020) as the data source. The results of the study show the characterization of the main female character in the film 'Mulan' (2020) through an analysis of the role of the character in each scene, part, body part, dialogue, and ideology underlying the film which shows the meaning in character development, and shows the position of power in the character is more dominant in masculine or feminine power. The results of the analysis show that although the character shows a lot of masculine side, the feminine side is still shown and does not become a weakness possessed by the character.

Keywords: Character, Mulan, Power

INTRODUCTION

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.

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.

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.

OBJECTIVE

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.

THEORETICAL FRAMEWORK

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*.

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.

Women in Film

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. 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).

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. 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.

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. 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.

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). 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.

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.

RESEARCH METHOD

This research is using 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.

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.

RESULT AND DISCUSSION

1. Character Analysis

As the protagonist, Mulan is depicted as a woman who has several social identities. These social identities are depicted by filmmakers to form interesting characters and so that the audience can imagine themselves in these characters. The most prominent identities are the role of Mulan as a woman, and the role of Mulan when she disguised as a man.

With her role as a daughter, she understands her own family's situation, so in the end she has to take quite a big risk to ensure that her family is okay, especially Zhou, who at first volunteered to join the Imperial Army. Mulan and Zhou are talking about the pillars of virtue that have been practiced by Zhou, which are loyal, brave, and true. Zhou, who plays an object role in

this scene, also tells Mulan that true courage involves facing fear. During the conversation, Mulan's expression looked sad. She also said that Zhou wouldn't need to go to the Army if he were his son. According to Boggs, sometimes the most effective characterization is achieved not through the big actions in the film, but more through small choices that at first glance seem unimportant (Boggs, 2022). After she talked with Zhou, the next day she stole Zhou's armor, sword, and horse to go to the military camp, replacing Zhou to be the soldier. Based on the Sara Mills method, Mulan has a subject position since she ignores Zhou's words, left her house to replace him in order to protect her family, especially her father even though she still has fear feelings.

Mulan's role as a soldier depicted her position as a subject. depicted her position as a subject. Mulan is the only female soldier while all the soldiers are male, where Mulan has to get used to male habits that she has never seen or felt before. He also has to take care of himself so that his true identity is not revealed, whether in behavior or appearance. Even so, in the end Mulan was able to get used to it and became one of the strongest soldiers and was able to lead troops at the end of the war. The depiction of Mulan's role in this film is a role that has

equality in speaking in front of the person she is talking to. So, her opinion is also taken into account when making decisions. This can be seen when Mulan returns to Commander Tung and the soldiers to tell The Emperor about his condition. In the discussion, Honghui was seen trying to convince Commander Tung with a facial expression that was not trying to put pressure on Mulan. Honghui looked at Mulan with a gaze that tended to be calm and understanding. The way other characters see someone can be used as a good tool to build characterization (Boggs, 2022).

Throughout the film, Mulan doesn't have a relationship or fall in love with a man. Even though Mulan has a lot of interactions with male characters, none of them fall in love and have a relationship with each other. Honghui, who is said to be one of the soldiers closest to Mulan until he still defends her when Commander Tung doubts that Mulan returned to the Imperial Army headquarters as herself, at the end of the story they are just being friends. The depiction of the character Mulan as a lover gives Mulan a position as a subject, where Mulan is required to have the qualities mentioned by The Matchmaker in order to be a good woman for a man. Mulan's attitude which was considered to embarrass the Hua family ultimately caused her to be

expelled by The Matchmaker. Mulan failed to match with a man because of this incident,

Mulan focuses more on honing her skills as a soldier than interacting with the people there. Mulan, who over time succeeded in going through all the tough training and was able to surpass the abilities of the other soldiers, earned herself the appreciation of her friends for the abilities she demonstrated. Mulan also tends to have a clever character and has the potential to protect her friends. So that she occupies the subject position. Many felt scared and worried that their lives would only end when the war took place. That's when Mulan advised her friends that being afraid was normal, remembering that her father once said that there is always fear behind courage. Mulan also said that she would protect her friends during the war. When Mulan has revealed herself as a woman, she is entrusted by Sergeant Qiang to lead the army in order to defeat Bori Khan and his Rouran Army.

Apart from the soldiers who helped Mulan defeat Bori Khan and the entire Rouran Army, a witch named Xianniang was helping Bori Khan at first, but in the end she helped Mulan find Bori Khan who already trapped the Emperor. The development of the relationship between Mulan and Xianniang,

which started from enemies to helping each other, occurred when they realized that they had the same destiny.

Characters in films act with certain goals, based on motives that suit their general personality (Boggs, 2022). From the beginning, Mulan tried to prevent Zhou from going to the military camp, until in the end he decided to leave home and replace his father. Mulan has learned the meaning of the pillars of virtue, namely loyal, brave, and true, from Zhou and Commander Tung, which then makes her develop into a female warrior who leads troops.

With the different roles, there are differences in Mulan's costume when she dressed normally as a daughter of Hua Family and when she is a soldier. Looking at all the characteristics that emerge through character analysis, Mulan is depicted as a female warrior who has power in a way that deviates from society's stigma regarding the right position of women. considering that Mulan also has the responsibility to bring honor as the daughter of the Hua Family.

2. Fragmentation Analysis

This analysis explains how representation or misrepresentation of women appears in the media. This analysis will use mediated differences in the

difference and identity approach. By reducing the female body according to its parts, it will be known how the film *Mulan 2* represents women in visual culture. In this way, a link between mass communication, pop culture and female audiences will be found. Then it will be possible to find the difference between "enlightenment and entertainment" and also examine the significance and enjoyment associated with how women engage with media (Krolokke and Sorensen, 2006: 108).

The fragmentation on *Mulan's* character's face as a daughter expresses the feminine side of the character. It can be seen that the depiction of women is warm and full of affection expressed in the context of scenes of solving problems by discussing, not arguing. The fragmentation on *Mulan's* face which depicts her feminine side is only found in the scene where she talks with her family. The fragmentation of *Mulan's* chest and waist does not convey a sensual impression because the clothes cover her chest and only show her curves. The impression seen in this fragmentation is self-confidence, same goes with hand and foot. This shot shows *Mulan* looking uncomfortable when the clothes she is wearing are very tight. This image uses a camera technique with a medium shot size and a high angle view. High-angle shots often

make people appear vulnerable and confined (Giannetti, 2001:14).

Mulan's face when disguised as *Hua Jun* is fragmented in medium close up to big close up shots and is shown in different scenes too. Close up shots increase the size of objects in the picture, so they tend to increase the importance of something, and often suggest symbolic meaning (Giannetti, 2001:13). The expressions used by characters when shot at close range are firm, serious, worried, and strong. The fragmentation of *Hua Jun's* face can be seen when he meets *Honghui* for the first time when they just entered the military camp and during the first military practice.

The fragmentation on *Hua Jun's* chest, hands and legs does not convey a sensual impression. The depiction of *Hua Jun* in this scene emphasizes the masculine side of the main character. A broad chest is one part of the body that every man have, so *Hua Jun* adjusts the shape of his chest. The fragmentation of this part of the body shows the influence of a male perspective and also the emphasis on masculine traits in *Hua Jun's* body.

This analysis explains how the camera's point of view communicates certain body parts when *Mulan* is being herself, or

when she was disguised as Hua Jun. Both are depicted differently in the film, namely as a feminine female figure and a woman disguised as a man with a masculine side. According to Bern, masculine traits encompass: leadership qualities, aggressiveness, ambition, analytical thinking, assertiveness, athleticism, competitiveness, defending one's beliefs, dominance, coerciveness, leadership skills, independence, individuality, making decisions promptly, having a strong personality, being willing to confront challenges, and taking risks (Prentice, 2002). In fragmentation analysis, it was found that Mulan and Hua Jun depicted as different characters. From this depiction, it can be seen that the image of Mulan as a woman who wants to be highlighted in the film is an active, tough and strong woman.

3. Focalization Analysis

Focalization is used to find out from which point of view the story is described, how characters see other characters, as well as assessments of characters and events. With focalization analysis, we will know how Mulan interacts with other characters, both those of the same sex and the opposite sex. By observing the dialogue and music, you will be able to see how Mulan's views are

shaped in the film towards other characters and the events around her.

Stylistic Gender Difference explains that there are differences in communication styles between different genders. This analysis is used to see Mulan's communication style which can later be categorized as "cooperative" or "competitive" based on how she interacts in same-sex and mixed interactions. The "cooperative" style is generally associated with femininity, where women use communication skills to build relationships, offer constructive criticism, and accurately interpret others' words in order to maintain group harmony.

A key focus of feminist communication scholars is to study gender-specific speech communities and conversations within same-sex groups, as well as to examine the concept of stylistic differences in these contexts (Krolokke and Sorensen, 2006: 95). In same-sex (female) interactions, the characters who have a significant portion of dialogue with Mulan are The Matchmaker and Xianniang. The same-sex interactions that occur in the film *Mulan* between Mulan and other characters are not shown much, but they also have an important role in the structure of the story.

In the conversation with The Matchmaker, Mulan politely refused the Matchmaker's order to keep the teapot in its original place. During this conversation, however, in the end Mulan still obeyed the Matchmaker's words to keep the teapot in its original place. A simple sentence can convey various meanings depending on the vocal emphasis, visual cues, and how the soundtrack is blended (Giannetti, 2001:238). When an actor places emphasis on a specific word, it can alter the entire meaning of the sentence (Giannetti, 2001:232). In the conversation with Xianniang, Mulan still responds to her calmly when she disagrees and says "We're not." At the end, Mulan emphasizes when she says "You follow a coward. A leader who runs from battle.", this emphasis gives the meaning that Mulan does not agree with being equated with Xianniang. She also does not want to follow Xianniang's invitation to merge their part together. She feels that Xianniang is following a coward who runs from battle, a coward who will attack the Imperial City. In this conversation, Xianniang has a large portion of dialogue in expressing her similarities with Mulan

The second focus of feminist communication observers from standpoint theory is cross-gender communication (Kroloke and Sorensen, 2006:98). The

interactions that Mulan carries out with characters of different genders (men) have the largest and most important portion in the characters Zhou or her father, and Honghui. Mixed Interaction conversation analysis was carried out to determine the style of interaction that Mulan uses with characters of different genders.

As a narrator, Zhou begins to tell the story about Mulan with a tone and words that describe Mulan and her journey in film. Zhou has an important role through the film's plot. As Mulan's father, which already seen Mulan's struggle that quite dangerous, he has an impact in Mulan's character development that will be like what he said in the narration. Meanwhile when Mulan decides to stand alone in her first conversation with Honghui, Mulan's dialogue shows the emphasis of her voice rising but becoming heavier when she begins to disguise herself as a man named Hua Jun. This is the beginning of showing the masculine side of Mulan when she interacts with men when she also has to act like a man.

Focalization Analysis examines the character's point of view in the story by observing how the female character interacts with others, which in turn shapes her subjectivity within the narrative and its events. In 'Mulan' (2020), the portrayal of

Mulan highlights traits that are generally seen as dominant, assertive, and competitive communication styles commonly associated with men. Characters in fictional films largely reveal themselves through their dialogue, as well as through the manner in which they communicate (Boggs, 1992:54).

The film portrays Mulan as a female character who asserts her equality, embracing both her feminine qualities and inner strength. Her character development, especially her emergence as a leader during the final battle, is strongly reflected through her words and sincerity, which are central to every scene that marks her growth.

4. Schemata Analysis

Sara Mills' final feminine analysis is schemata. This section is the broadest framework and relates to the dominant framework of thought, belief, ideology that applies in society. This can be found in the 2020 version of the film Mulan. The representation of female power found in the character development of Mulan is composed of many elements of the character, fragmentation of body parts, and also focalization which shows the character's point of view which gives rise to perceptions about the character.

The film Mulan (2020) has a setting, culture, characters, and the whole film takes references from China. The story of the film Mulan itself is taken from a true story from Chinese history, which was then packaged in a Hollywood film. Therefore, of course there is a comparison of real Chinese culture with that depicted by films produced by Hollywood film companies. Indirectly, this film with a historical theme can also provide lessons related to cultural values. According to Confucius, harmony in society is hierarchical and anti-egalitarian based on gender, age, sibling relationships, and social function. Confucianism emphasizes the doctrine of superordination and subordination in the five basic norms of relationships. In Confucian ethics, the five basic norms of politeness regarding relationships in society become the guidelines for social life. In the film, Mulan as a daughter has respect for Zhou as her father. Every form of struggle he undertakes begins with a feeling of wanting to protect his father and even sacrifices everything.

Said (2001) defines Orientalism as “a way of understanding the Orient based on its unique role in European Western experience,” emphasizing the dominance of Western ideals. In ‘Mulan’, this concept is reflected in the portrayal of the Orient as a

culture deeply devoted to ancestor worship. Disney illustrates this through Mulan's ancestors, who embody the mysticism and spiritual connection commonly linked with Oriental cultures. Disney's live-action version of 'Mulan' is constrained by its interpretation of traditional Chinese stories. From the outset, it attempts to satisfy Western imaginations of the exotic Orient, leading to a simplistic layering of symbols and several historical inaccuracies. In the film, Mulan is influenced by a mysterious witch, whose superpowers resemble the magic typically associated with Western witches.

James O. Young (2008) defines cultural appropriation as "a culture adopting elements from other cultures." In other words, cultural appropriation involves using aspects of a culture that is not your own, often without showing respect or understanding for it. Young identifies several types of cultural appropriation: object, content, style, motif, and subject appropriation. In 'Mulan' (2020), various reinterpretations illustrate motif appropriation, which involves selective and distorted use of cultural elements, not intended to faithfully represent or reproduce another culture. Instead, motif appropriation emphasizes presenting one's own culture and interpretation. For example, the building where Mulan resides in the film is depicted as

a Hakka round house, a choice that introduces cultural inaccuracies both in terms of time and place. Even more problematic is the scene where Mulan visits the matchmaker, where her appearance reflects a mix of different cultural appropriations.

Woman's power is a concept related to how female characters in Mulan are depicted as not only having power over themselves, but also having a certain dominance over other characters. Foucault interprets power as a sophisticated strategic model in a particular society, which is formed from separate micro powers of power (Foucault, 2008: 202). The character Mulan was created by adopting woman stereotypes. Then, Mulan was developed into a female warrior character who has maternal qualities and high levels of caring, which are attributes traditionally characterized by women. On the other hand, these traits are combined with active, protective, initiative, aggressive, and competitive traits - attributes traditionally associated with men. Based on fragmentation analysis, Mulan or Hua Jun rarely have certain parts of their bodies highlighted in close up to extreme close up shots. The fragmentation of Mulan's body depicts the figure of a clever and active girl. Meanwhile, in Hua Jun, Fragmentation depicts a figure who is tough, intense, serious and dashing.

THEORETICAL REFLECTION

1. Difference and Identity

The character Mulan was created by adopting woman stereotypes. Then, Mulan was developed into a female warrior character who has maternal qualities and high levels of caring, which are attributes traditionally characterized by women. On the other hand, these traits are combined with active, protective, initiative, aggressive, and competitive traits - attributes traditionally associated with men. Based on fragmentation analysis, Mulan or Hua Jun rarely have certain parts of their bodies highlighted in close up to extreme close up shots. The fragmentation of Mulan's body depicts the figure of a clever and active girl. Meanwhile, in Hua Jun, Fragmentation depicts a figure who is tough, intense, serious and dashing.

2. Difference Within and Among Women

Research employing a differences approach aims to analyze and critique the variations among women based on factors such as class, race/ethnicity, sexuality, and other important social categories. Through this approach, researchers can divide and examine the characters of female characters based on their role and position in society. From this it was found that through the different roles they occupy, female characters

develop their own character which then also influences how they act. These actions, in return, then also influence his character. For example, with her role as a soldier, Mulan often uses violence against her enemies and becomes ambitious during her training. His violent actions then inspired the red color on the costume he wore as a symbol of his aggressive nature and violent actions.

3. Mediated Difference

The depiction of women in the film Mulan represents women as superheroes who have dominant masculine characteristics who have different shots on camera according to the characterization shown. Fragmentation analysis provides a tool for studying camera techniques such as shots, point of view, and camera movements used in films to provide visualization of the characters in the camera. This understanding is also generated by reading narratives of subjects and objects. This analysis provides answers to what image you want to portray in the character visually.

4. Stylistic Gender Difference

The interaction style shown by female characters in the film shows a style that tends to be competitive, which is closely related to the interaction style of men. However, this is only shown in a few characters adapting the roles of female characters. The focalization

of the female character shows her point of view in understanding events and provides clues that Mulan is the center of the story in the film. Focalization analysis provides an understanding of the voice and vision of Mulan, as well as from which point of view the story is narrated.

CONCLUSION

Mulan (2020) communicates Mulan's character as a representation of a woman from China who is in power from a Western perspective. This depiction is not in accordance with the perspective of cultural radical feminism. The positions played by Mulan as a daughter, soldier or warrior, and lover affect her traits and how she acts. The film also shows the depiction of female characters who have a masculine style of interaction. Based on visual analysis, the film tries to depict the character of a female warrior with attributes like male warriors in general. The camera does not objectify women's bodies as much as in some films with female main characters, the visualization of the Mulan (2020) is still depicted with the culture of its country of origin even though it was produced in Hollywood. Although Mulan (2020) is a film that features a female lead in the masculine female genre, the film still depicts a female

character who has not been free from patriarchal institutions. By looking at the values of radical cultural feminism, it can be concluded that the power of women in Mulan (2020) is not very strong.

Mulan (2020) communicates to the audience to adopt masculine values based on Chinese elements and culture in order to be empowered. Radical Cultural Feminism posits that it is preferable for women to embrace femininity rather than masculinity. The element of orientalism in the female character which then resulted in cultural appropriation made this film accepted by the community other than in China which actually boycotted it because it experienced cultural appropriation. This film is proof that by providing a female lead in the history of China film genre which is closely associated with men does not necessarily make the film a media that offers women's empowerment. By examining the larger discourse, it can be found that Mulan (2020) still cannot be free from patriarchal construction and male dominance.

IMPLICATIONS

Theoretical Implication

Through Sara Mills' Critical Discourse Analysis of 'Mulan' (2020), this research offers insight into representation

theory by applying discourse analysis, which views text not as a neutral reflection of reality, but as a medium through which meaning is constructed. Character Analysis helps explain how the audience is encouraged to relate to Mulan as a more ideal, complete, and empowered character. Fragmentation Analysis offers insight into how the camera's perspective creates narcissistic visual pleasure by allowing identification with the narrative figure, subject, and imagery, which also communicates gender-related messages tied to Chinese cultural values. Focalization Analysis highlights how the film's power and enjoyment stem from the development of its female characters. Schemata Analysis provides a deeper understanding of how the portrayal of female power emerges as a dominant narrative truth, closely linked to historical contexts that influence social status, culture, social conditions, and gender roles.

Practical Implication

This research can provide a reference for women as active audiences to identify objective or subjective visions in the film. This research shows that filmmaker provide a distinction between the two sides of power and the representation of women's subjectivity. The director makes Mulan's

character the subject of the story and narrative in the film so that women can identify with the heroine who has a feminine side that is much more encouraging of character development behind the masculine side that looks more dominant and becomes the characteristic of Mulan's character that is known to the public about the film.

Social Implication

This research can provide some answers to the problems of gender and culture in society and the Hollywood industry. This study shows that the film *Mulan* (2020) tries to provide an understanding that orientalism and gender conception are cultural constructions. While the issue of gender itself is a cultural meaning in which "gender traits" or "natural gender" are produced and constructed as prediscursive in character. This study can be a guide for the public to be more careful and critical in understanding the messages contained in the film, so that the message can function as learning and self-reflection for the community.

SUGGESTIONS

Theoretical Suggestion

This research can be used to enrich the study of standpoint in the context of

power and development of female characters depicted by films with female main characters. This research study can then be used by academics as a comparison in examining the representation of women in texts. This is important to know the real discourse behind the film which can then create a new system or discourse on women's empowerment and orientalism in the Hollywood film industry. For further research in understanding the representation of women's power, the researcher suggests also examining the impact of text consumption on the audience and how women's power is viewed by the audience, especially women.

Practice Suggestion

For future audiences and filmmakers, this research can enhance the understanding of feminism in films, particularly those featuring female lead characters. It offers a framework for recognizing the viewpoints and subjectivity present in these films. Grasping the perspectives and representation of women is crucial for comprehending feminist discourse in cinema and preventing the misrepresentation of women in filmmaking.

Social Suggestion

Researchers suggest that the public need to be more critical not only in understanding the messages of feminism in the film, but also how to identify themselves with the concept of character development contained in the film. This study can offer answers to questions about whether women must become more like men to be equal and powerful. Recognizing that gender is a contextual and fluid concept that can also create divisions among women reveals that power structures based on specific genders are merely cultural constructs. The public can use this study as a guide to be more careful and critical in understanding the messages in the film, so that this understanding can function as learning and self-reflection for the community.

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