

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

This chapter includes the theoretical frameworks related to the study, the previous studies of the film, and the research method. First, the writer will discuss about feminism theory, continued with patriarchy and women subordination, and the previous studies. The previous studies are given to provide more information about this study. The research method are given to tell how the writer provide the data source to be analyzed.

2.1 Theoretical Frameworks

This subchapter reviews related theories and references used to analyze the object of the study. They are feminism, patriarchy and woman subordination, and film studies.

2.1.1 Feminism

Feminism is "the disappearing of fear between men and women" (Parsons in Matthews, 2003, p.113). Based on Charles Fourier (1837, p.2) says that "feminism comes from the Latin *femina* which means having the nature of feminine". Homby (2004, p.32) explains "feminism is a movement for recognition of the claims of women for right (law, political, etc). Equal to those possessed by man". From those definitions about Feminism, the writer concludes that feminism is a theory that pays attention to women's right. Feminism also describes a political, cultural, economic movements aimed to established equality between men and women. Feminism is competing and often opposing collection of social theories, political movements, morally philosophies, largely motivated by the

experiences of women, especially in terms of their social, political, and economical inequalities with men.

Feminism arises because women believe that they are weak and fragile, they easily get oppression from men. Feminists want women to have a stand for themselves instead of under the hands of men. According to Rivkin and Ryan (1998, p.527), the subject of feminism is women's experiences under patriarchy, the long tradition of male authority in society silenced women's voices, alternate their lives, and took women's problem as less important. Thus, women tried to show that they have the same right with men. Their efforts are to get higher education, work outside, and sometimes take men jobs that are meant for men.

Shilpi Goel (2004) examines that feminism divides their movement into three parts; First wave feminism, Second wave feminism, and Third wave feminism. The first wave starting from the late 18th century to the early 19th century, the first wave deals with abolition and women's right. The second wave wanes between the world war, in this wave feminists are pushed beyond the early quest for political rights to fight for greater equality across the board such as; in education, the workplace, and at home. The third wave often criticizes second wave feminism for its lack attention of differences among men and women.

Shortly, feminism's purpose is to increase women's dignity and status in social life, keeping them from harassment and violence so that women also have hopes of a better future.

2.1.2 Patriarchy and Women Subordination

Patriarchy comes from Greek word *pater* which means father, rule by father or men authority. Patriarchy also means the power of father within families.

According to Lloyd (2005, p.74), "Patriarchy is a *system* of male power that permeates *all* aspects of life at all times and in all places". This system is positioning men as the dominator in life society. According to Simone de Beauvoir (cited in Acinta,2013,p.14):

"When a woman tries to define herself, she starts by saying 'I am a woman', revealing the fundamental asymmetry between the terms 'masculine' and 'feminine'. 'Man' defines the human, not woman. Woman is riveted into a lopsided relationship with man: he is the One, she is the Other. De Beauvoir shows with great erudition that man's dominance has been secured through the ages by an ideological power: legislators, priests, scientists and philosophers have all promoted the idea of women's subordination. For feminist to break this patriarchal power it is necessary to challenge men at the level of theory, but without entering the theoretical domain on men's term."

Based on the statement above, patriarchal that is a system that makes women oppressed by men and subordination occurs. Women from their mental and physical aspects are more inferior than men. As of that, women are known to only be a property for men. In society women are considered weak, emotional, dependent, commonly associated with housework and taking care of the children.

Home has become their office. This condition makes women under men's norm.

According to Heggen (cited in Tracy, 2007, p.5):

"The inherent logic of patriarchy says that if men have the right to power and control over women and children, they also have the right to enforce that control . . . domination and glorification of violence are characteristics of patriarchal societies. . . In patriarchy, women and children are defined in relation to men who control the resources and power. Women and children are the other, the object.

Men are the norm, the subject. In a dominance-and-submission social order, there is no true mutual case. Subordinates are to care for the needs of the dominants.”

Almost in all aspects of life such as; education, politic, family, work, economic, and others, women have suffered because men have held big domination upon women. Based on Simone de Beauvoir in *The Second Sex* (cited in Gardiner, 2007, p.2) women's nature as something constructed by patriarchy, but so cunningly done that the construction looked like nature and was thought to be unchangeable. Society creates ideas how to treat men and how women should behave. Because of this ideas spread on society, both men and women naturally accept these ideas. In this film there are some evidences revealed how Ravenna against male domination.

2.1.3 Film Studies

In this term, the writer use film studies because the object of this research is about a film. Film studies is an academic discipline that deals with variety of critical to the film. Nowadays, film not only use to entertain people, but also represents something which meaningful. In watching a film, people can see the social, historical, cultural, and political context. According to <http://uncw.edu/career/filmstudies.html> retrieved on August 12, 2013:

Movie studies majors learn to see film as an artistic medium, a cultural expression, a rhetorical device, a technical production, and a commercial enterprise. The major develops students' analytical, research and writing skills, as well as their creative and technical abilities.

In many ways to analyze film using film studies, the writer uses dialogue and *mise-en-scene* to analyze this film.

2.1.3.1 Dialogue

According to Kolker (cited in Stam, 2004: 6) "Film is not only entertainment but... part of industrial and political culture", means that film can convey messages to the audiences. Audiences will accept the film meaning by looking from the character, costumes, settings, dialogue, plot, etc.

The important element in analyzing film is dialogue. Film is an audio-visual product. It records picture and projected it into motion pictures. Then sounds are given to make it clear. Gianneti (2002, p.232) said that language in film can be more complex than in literature. The words in a movie are spoken, not written, and the human voice is capable of far more nuances than the printed page.

From the dialogue we can know what the film meaning is and ease the audiences in following the story of the film. The writer will use dialogues in this study.

2.1.3.2 *Mise-en-scene*

Besides using the dialogues, the writer will use *mise-en-scene*. This theory comes from French which means "what is put into the scene". As cited in Lathrop and Sutton (n.d para.1):

"*Mise-en-scene*, a French term meaning "place on stage", refers to all visual elements of a theatrical production within the space provided by the stage itself. Film makers have borrowed the term and have extended the meaning to suggest the control the director has over the visual elements within the film image. Four aspects of *mise-en-scene* which overlap the physical art of the theatre are setting, costume, lighting, and movement of figures."

According to Corrigan (2004, p. 46) *mise-en-scene* includes "lighting, costumes, sets, the quality of the acting, and other shape and character in the scene". In addition, Corrigan & White (2004, p.42) said that "Elements such as settings,

actors, props, lighting, costumes, make-up and performance and other elements depicted by its images, are components existing independent of the camera, and for some critics, those components themselves define a film's *mise-en-scène*.”

Based on Lathrop and Sutton (n.d para.1) the aspects of *mise-en-scène* are divided into 5 parts, they are:

1. Setting (set/location)

Setting, as an important visual element of film, includes all that the viewer sees which informs time and place apart from costume. This aspect of *mise-en-scène* plays an extremely active role in film and periodically may assume as much importance in the total film as the action, or events. Drama on screen, for example, may not even require actors if swirling desert sand, wildly lashing palm fronds, or a falling autumn leaf dynamically contribute to dramatic effect.

Although setting provides a container for dramatic action, its significance goes beyond that and invites the film maker to control its various aspects artistically.

One method of setting control lies in selection of natural or artificial locale. Lush green countryside, barren mountain plain, tropical jungle, rocky seashore or snowy forest suggest a story line as well as conflict that is very different from

Gothic cathedral, inner-city ghetto, thatched cottage or sterile institution. The selection process includes, too, the choice of constructing the set rather than using an already existing locale. Control may be extended, then, to determination of historical authenticity or creative blends intended to add to the text's meaning.

The set, in other words, might represent exactly a particular place, or it might be deliberately constructed to include the possible, improbable or even impossible

locale. . For instance, tilted buildings with minute windows and slanted doors might be constructed ingeniously to orient viewers to a world wherein ideas can be expected to differ from their own. Whether selected or constructed, real or surreal, setting functions variously to orient viewers, to contribute dramatic impact, and to add meaning to the film's narrative. . Setting's ability to add meaning to narrative implies that props—part of the setting given specific significance in the total action—are also part of the control directors dictate in film art. The bottle of medicine is used, for instance, to kill the very patient who seeks good health. Or, the shower curtain hides a killer who later wraps his victim's body in it. Selecting, constructing, and arranging elements of setting all give the director powerful control over his art. Staging the event for the camera, the director exhibits craft and creativity as he uses this aspect of mise-en-scene.

2. Costumes (make up)

Costume, or clothing and its accessories, is also an important visual element in film. Directors concerned with verisimilitude (historical reality) often go to great lengths to research clothing style, textile, and dye likely to be used by folk of a certain era, for costume is an indispensable means of establishing authenticity. Costume as an aspect of mise-en-scene in film, however, gains even more significance when directors manipulate costume so that it functions in special ways in the film as a whole.

Costume can serve to enhance the narrative, or story, for instance, by suggesting social position of characters. Obviously a threadbare cotton shirt gives a very different picture than does a silk designer gown. Costume can imply, too, psychological disposition of characters. Viewers certainly gain very different insights into characters wearing casual shoes, loosely fitting jeans with blouses as opposed to those clad in skin tight leathers and wearing stiletto heels. Costume also can hint at character development in the film. When an innocent normally dressed in pale frocks switches to siren red, the audience recognizes a gain in experience. Thus, costume becomes a special tool in the director's kit.

In addition to informing narrative through contribution to setting, character, and plot, clothing—as an aspect of mise-en-scene—functions also as a prop upon which the film's unity may rest. Any portion of a costume may become a prop. Dracula's cape, for instance, tells viewers more and more as first it suggests concealment of evil and later provides a vehicle for the victim's entrapment. Likewise, the cross pendant in an initial shot seems merely a part of costume until other deliberate shots of that prop allow the viewer to pull the story's thread tighter.

The pendant, the viewer learns, houses a secret necessary for the conflict's resolution. Anything—sunglasses, a six-gun, a cane, or a pipe—may be a prop derived from costume. The prop becomes significant in the ongoing action of the film. The prop's reoccurrence contributes to viewer's application of the total film. And, it is the director's selection and arrangement of costume as an aspect of mise-en-scene gives him control of visual elements necessary to effective filming.

3. Figure Behavior (movement and performance)

Like setting and costume, figure expression and movement are important elements of mise-en-scene used by the director to support the narrative as well as help develop the thematic unity of a film. Figure expression refers to the facial expressions and the posture of an actor, whereas figure movement refers to all other actions of the actor, including gestures. Two of the most important aspects of film study are appropriateness of the expression of the actors and the control the director exhibits over the actor's movements.

Often, viewers tend to think of actors as representing real people and, therefore, underestimate the art required in direction. The filmgoer must keep in mind that the actors' behavior on the screen is carefully controlled by the director.

The director causes the actors to behave in a way that supports a particular thematic element of the film. A scene like the following illustrates this type of control:

A man whom the mob intends to kill visits his lover for the last time before fleeing the country. The scene takes place in a small cabin. The cabin has one entrance next to a large window on the front wall. Two additional rooms are adjacent to the main living area where the man and his lover sit on the couch. They are engaged in animated conversation. Disturbed by the discussion, the woman gets up and moves toward the large window at the front of the room. Immediately upon being framed by the window, she is shot.

Analysis of the woman's movement from the couch to the window allows the film student to begin to understand the director's control over figures in a film. Here, it is not by accident or by some independent motive of the character that this particular movement takes place. In part, it is the director's knowledge of the

significance of the woman's being shot instead of the man which causes him to direct the woman to the window rather than, say, to the kitchen. Likewise, the man's witnessing of the woman's murder reinforces the importance of her movement to the window (the place providing opportunity for her murder). The director's control over movement gives him more artistic power as he deals with the narrative demands of the script. Figure expression, as an element of mise-en-scene, also provides artistic power to the director. Because the actors in a film are used as vehicles of expression by the director, the viewer must keep in mind that an actor's performance should be examined in terms of how well it complements the film's message as opposed to how well the actor's performance supports the viewer's conception of behavior in the real world. A character's pattern of behavior can alert the viewer to the appropriateness or inappropriateness of an actor's expression. If a character exhibits an expression which is opposed to the expressions he has been displaying throughout the film, the viewer might be led to believe that the actor is demonstrating inappropriate behavior. A scene like the following shows the importance of appropriate behavior:

A heroine in a film demonstrates that she is always under complete emotional control in the face of crisis. Near the end of the film, the character is thrust into a situation less critical to her emotional well-being than several earlier events. In the midst of this trying but not critical situation, the actress displays an exaggerated facial expression.

The viewer may feel as he watches that the actress's expression is not consistent with the previously exhibited pattern of behavior. He is likely to conclude that the expression of the actress is inappropriate to the character she is portraying in the film. However, if the heroine appears from the beginning of the

film as someone who is emotionally unstable, an extreme facial expression might be accepted by the viewer as appropriate even if that behavior had not been exhibited by the character earlier in the film. The expression of the actress could be considered generally inappropriate. Within the context of the character's pattern of behavior, however, this extreme expression is appropriate to the heroine's emotional makeup. The viewer should always remember that the appropriateness or inappropriateness of a character's behavior should be judged in relation to the setting of the particular scene and the overall make-up of that particular character.

4. Lighting

To the film director, lighting is more than illumination that enables the viewer to see the action. Lighting, like the other aspects of mise-en-scene, is a tool used by the director to convey special meaning about a character or the narrative to the viewer. Lighting can help define the setting of a scene or accentuate the behavior of the figures in the film. The quality of lighting in a scene can be achieved by manipulating the quality and the direction of the light. When the director manipulates the quality of the lighting, or the relative intensity of the illumination, he can control the impact of the setting or the figure behavior has on the viewer [and can emphasize the intended central focus of the frame]. By using lighting that creates clearly defined shadows, the director can suggest a strong division between two spatial areas of a scene. For example, if the setting contains a definite area of shadow, it would be easy for the director to create a feeling of suspense by having one of the figures in the film move into the shadows. In this

scene not only does the mood of the setting become intense, but the behavior of the figure may seem exaggerated. Whereas hard lighting creates crisp edges around images and between spatial areas of the scene, soft lighting produces a diffused illumination. If the director is concerned with emphasizing a source of confusion for a character or the lack of clarity of a particular element of the narrative, he will usually use lighting that tends to blur contours and textures of objects in order to stress the lack of contrast between two extreme locations or postures.

Take, for example, two characters, one good and one evil, portrayed in a scene in which the director has chosen to use soft lighting. In this scene the director can send the viewer two messages about the relationship between good and evil in his film. By eliminating the crisp edges of shadow and light, the director may suggest that distinguishing between good and evil people is not an easy task in the view of the world presented in his film. Likewise, the director may suggest that situations as well as people may be difficult or impossible to analyze in terms of all good or all evil. At any rate, it is important to keep in mind that hard and soft are relative terms which designate two extreme conditions of illumination. Actually, most lighting arrangements are variations of hard or soft lighting. When the director concerns himself with the path of light from the source to the object illuminated, he controls the direction of the light. A carefully controlled direction of lighting allows the director to set the mood of a particular scene. There are five primary types of directional lighting: frontal lighting, side lighting, back lighting, under lighting, and top lighting. Frontal lighting is used

when the director wants to eliminate shadows from a scene. It is especially useful when a scene takes place outdoors at high noon or in an indoor location such as a business office. Side lighting is often used when the features of a character or an object play an important role in the development of the narrative. Sidelight causes the features of an object to cast sharp shadows. A director might use sidelight to emphasize the shadows cast by the lips of a character who has been revealed as a habitual liar. Back lighting illuminates only the edges of an object. This type of lighting is used when a silhouette effect is desired. For instance, if a director wishes to conceal the identity of a particular character in a scene, he backlights the figure to allow the viewer to see only the outline of the character's body. Under lighting comes from below the object and tends to distort the features and shape of the object. If the viewer is shown a haunted house in a film, the director probably used under lighting to create the eerie image used in the scene. Top lighting, lighting which shines from directly above the object, can be used to direct the viewer's attention toward an area above the objects in the scene. Take, for example, a character in a film who is lost in the desert. The director could use toplight in the film to stress the deadly effects of the blazing sun on this hopelessly lost individual. Though any of the directional types of lighting can be used alone in a scene, two or more types may be used in combination to create a special effect.

Based on *mise-en-scene* elements, in this study the writer will also use setting, lighting, costumes, and the Ravenna's act in providing detail analysis. These elements will help the writer to analyze "Snow White and The Huntsman".

2.2 Previous Studies

The writer finds some previous studies that are concerning the application of feminism approach. The first study is conducted by Katriza Andika Putri (2013) entitled "*The Changes of Women's Image Represented by Snow White Character in Mirror Mirror Movie*". In her thesis, Putri conducted a study about the changes of gender role reflected in the movie *Mirror Mirror*. Putri uncovers Snow White experience in the changing of gender role and image of women. In this thesis, it is shown that women are no longer imaged as a weak character. They are now imaged as strong and brave women, they can make decision and be the leader, and they don't need men to solve their problem.

The second is "*Woman's Struggle in Politics As Reflected in Margaret Thatcher's Character in The Movie The Iron Lady*" by Afshochul Munyroh (2013). In this study, it is revealed that Margaret Thatcher is successful to break the male domination on women in political field of England. This study used feminism approach to analyze how Margaret Thatcher struggles to improve woman's position in politics in England.

Although applying the same theoretical framework, feminism and women subordination, this study is different from the previous studies. It is different from the two previous studies because this study uses different object material, that is the movie titled *Snow White and The Huntsman*. Moreover, the writer emphasizes her analysis on how Ravenna took over the kingdom from her husband and rule the kingdom under her throne.

2.3 Research Methods

In conducting the research, the writer uses qualitative research in order to get a scientific result. Rahardjo (2010, para.1) said that "the main goal of qualitative research is to understand social phenomena that focus on the complete description of the phenomena that examine rather than elaborate interrelated variables". So to get the result, the writer uses four steps as follows:

1. Deciding Object Material

The writer watched many films, then the writer is interested in the folktale film of *Snow White and The Huntsman*. The interesting thing is that this film has different plot with the original story by Grimm.

This story shows how a woman can lead a kingdom under her throne.

2. Employing Feminism Theory

The discussion of this research is to observe Ravenna's character.

This study is relevant with feminism theory about women subordination which women's position is always under men throne.

Feminism theory is used to analyze the study.

3. Analyzing and Interpreting the Data

In this part, *Snow White and The Huntsman* is watched several times to observe the movie that focus on the important character, i.e.

Ravenna. Feminism theory is used to analyze and interpret the detail efforts of the main character of the movie. In this case, women

subordination is a phenomenon as a result of patriarchal system. There

are also some evidences in the movie which support the studies.

4. Drawing Conclusion

After observing, analyzing and interpreting the data based on the theories and some evidences from the movie, the writer finds the conclusion of the study and gives suggestions for the next researcher.

