

**FEMINIST IDENTITY OF MERIDA PORTRAYED IN *BRAVE*
MOVIE**

THESIS

**BY
YESSI DITA ARIYASNI
NIM 0811113163**



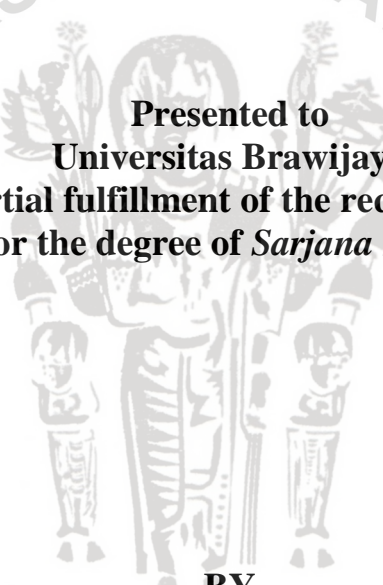
**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2014

**FEMINIST IDENTITY OF MERIDA PORTRAYED IN *BRAVE*
MOVIE**

THESIS

UNIVERSITAS BRAWIJAYA



**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

**BY
YESSI DITA ARIYASNI
NIM 0811113163**

**STUDY PROGRAM OF ENGLISH
DEPARTEMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2014

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Yessi Dita Ariyasni

NIM : 0811113163

Address : Jl. Abdul Razak RT. 13 Nunukan – Kalimantan Utara

Declare that:

1. This skripsi is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
2. If at a later time it is found that this skripsi is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon to me.

Malang, 2 February 2014

Yessi Dita Ariyasni
NIM 0811113163



This is to certify that the Sarjana thesis of Yessi Dita Ariyasni has been approved
by the Board of Supervisors

Malang, 2 February 2014

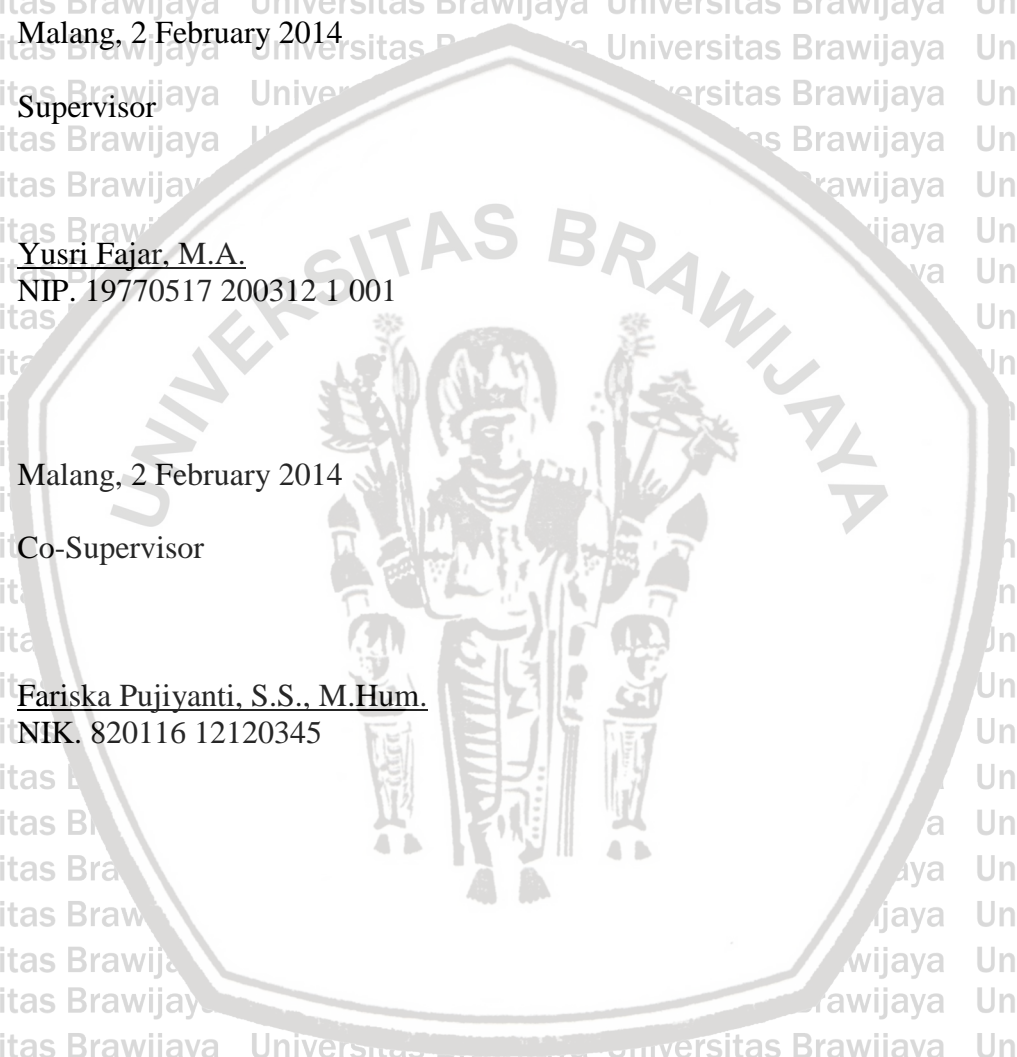
Supervisor

Yusri Fajar, M.A.
NIP. 19770517 200312 1 001

Malang, 2 February 2014

Co-Supervisor

Fariska Pujiyanti, S.S., M.Hum.
NIK. 820116 12120345



This is to certify that the Sarjana thesis of Yessi Dita Ariyasni has been approved
by the Board of Examiners as one of requirements for the degree of Sarjana Sastra

Yusri Fajar, M.A., Chair

NIP. 19770517 200312 1 001

Fariska Pujiyanti, S.S., M.Hum., Member

NIK. 820116 12120345

Melania Shinta Harendika, M.A., Member

NIP. 19840617 201012 2 005

Acknowledged by,
Head of English Study Program

Sighted by,
Head of Language and Literature Department

Yusri Fajar, M.A.
NIP. 19770517 200312 1 001

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001

ABSTRACT

Dita Ariyasni, Yessi. 2008., **Feminist Identity of Merida Portrayed in *Brave* Movie**. Faculty of Cultural Studies, University of Brawijaya. Supervisor: Yusri Fajar; Co-Supervisor: Fariska Pujiyanti

Keywords: Feminist Identity Development, Feminism, Brave Movie

Disney has produced princess characters following the development of Feminism. *Brave* is a movie which shows women existence to get freedom and choose her own path. Moreover, an existence is closely related to identity. An existence will be approved when an identity has been recognized in society. As the main character in the movie, Merida shows the manifestation of Existentialist Feminism values through the development process of her identity.

The writer uses Downing and Roush, Feminist Identity Development Model also Existentialist Feminism and cinematography elements as the supporting theories to analyze this movie. Existentialist Feminism is a theory which emphasizes concepts of freedom, interpersonal relationship, and the experience of living as a human. The writer also uses technique of cinematography elements to show Existentialist Feminism values in *Brave* movie, while Feminist Identity Development Model is used as stages that should be passed by a woman to get her feminist identity.

The writer sees the process of feminist identity development in Merida's character by the five stage of Feminist Identity Development Model. The five stages are Passive Acceptance, Revelation, Embeddedness-Emanation, Synthesis, and Active Commitment. The Passive Acceptance is shown in the begining of the story where Merida was unaware about the differences between men and women, and she just did not really care about it. But, when she knew the tradition that required her to get married, she started to refuse the provision. That is called the Revelation stage. Merida passed the Embeddedness-Emanation stage where she developed relationship with her mother. Relationship developed in order to equate the mind. Unwittingly, Merida succeeded in changing her mother's mind which broke the tradition. All young people are free to choose their own path. The decision was accepted by all people in the movie. It means Merida already passed the fourth stage, Synthesis. Then the society changed overall. It is called as Active Commitment of the stages. And the process shows Existentialist Feminism values in Merida's character. Merida is described as a princess who wants to get her freedom to be herself.

The writer suggests to the next reseacher to use either Phsycoanalysis or Semiotic to analyze *Brave*. It also shows relationship between Mother and Child. Moreover, Psychoanalysis can be employed in relationship between Merida and her mother, and Semiotic can be used to analyze the appearance of Merida as a princess.

ABSTRAK

Dita Ariyasni, Yessi. 2008., **Identitas Feminis dari Merida yang Ditunjukkan dalam Film *Brave***. Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Yusri Fajar (II) Fariska Pujiyanti

Keywords: Pembentukan Identitas Feminis, Feminisme, Feminisme, Film *Brave*

Disney memproduksi karakter putri mengikuti perkembangan feminisme. *Brave* adalah sebuah film yang menunjukkan eksistensi perempuan untuk mendapatkan kebebasan dan memilih jalah hidup sendiri. Selain itu, eksistensi erat kaitannya dengan identitas. Sebuah eksistensi akan diterima ketika identitas diakui di masyarakat. Sebagai karakter utama dalam film ini, Merida menunjukkan nilai-nilai feminisme eksistensialis dan melalui tahapan pembentukan dari identitasnya.

Penulis menggunakan Pembentukan Identitas Feminis milik Downing and Roush serta teori eksistensialis feminisme Simone de Beauvoir dan unsur-unsur sinematografi untuk meneliti film ini. Teori feminisme eksistensialis adalah teori yang menekankan tentang kebebasan, hubungan interpersonal dan pengalaman hidup sebagai manusia. Penulis juga menggunakan unsur-unsur dari teknik sinematografi untuk menunjukkan bagian-bagian dari film *Brave* yang menampilkan nilai-nilai feminisme eksistensialis. Sedangkan teori pembentukan identitas feminis adalah tahapan-tahapan yang dilewati oleh seorang perempuan untuk mendapatkan identitas feminisnya.

Penulis melihat proses pembentukan dari identitas Merida melalui lima tahapan dari Downing dan Roush yaitu *Feminist Identity Model*. Kelima tahapan itu adalah *Passive Acceptance*, *Revelation*, *Embeddedness-Emanation*, *Synthesis*, and *Active Commitment*. Tahap *Passive Acceptance* di tunjukkan di awal cerita di mana Merida tidak sadar tentang perbedaan antara laki-laki dan perempuan dan dia tidak terlalu peduli dengan hal itu. Namun, setelah ia mengetahui bahwa aturan tradisinya mengharuskan ia menikah, Merida mulai melakukan penolakan. Penolakan inilah yang di sebut tahap *Revelation*. Kemudian Merida melalui tahap *Embeddedness-Emanation* di mana ia membangun hubungan dengan ibunya untuk menyamakan pikiran. Merida berhasil merubah pemikiran ibunya dan pendobrakan tradisi pun terjadi. Semua anak muda dapat memilih jalan hidupnya sendiri. Keputusan itu merupakan tahap dari *Synthesis*. Kemudian itu merubah masyarakat secara keseluruhan. Ini disebut sebagai tahap *Active Commitment*. Dan pada proses-proses itu terlihat Nilai-nilai Feminisme Eksistensialis ditunjukkan pada karakter Merida Merida digambarkan sebagai seorang putri yang ingin mendapatkan kebebasan untuk menjadi dirinya sendiri.

Penulis menyarankan kepada peneliti selanjutnya menggunakan teori Psikoanalisis atau Semiotik untuk menganalisis film *Brave*. Psikoanalisis dapat digunakan untuk menganalisis hubungan antara Merida dan ibunya sedangkan semiotik untuk menganalisis penampilan Merida sebagai seorang putri.

ACKNOWLEDGEMENTS

The writer would like to thank to Allah SWT for all the guidance and blessing so that the writer was able to finish this thesis. First of all, the writer would like to express her gratitude to her first supervisor, Yusri Fajar, M.A. for being an outstanding supervisor. He gave advice of content for this thesis. The writer is deeply indebted to him. Also the writer is deeply grateful to her second supervisor, Fariska Pujiyanti, S.S., M. Hum. The writer thanks her for the time and effort in reviewing this work. The writer thanks her examiner, Melania Shinta Harendika, M.A for giving a lot of suggestions and for the time to review this study.

The writer would like to dedicate this thesis to her whole family who have given her support, prayer and help all the time. The writer also thanks all her friends in the Faculty of Cultural Studies, especially the students from English Study Program 2008 for their support and friendship. For all her best friends, the writer would thank them who always give support, prayer, and help at anytime. Finally, the writer gives thanks to her colleagues who have not been mentioned in this acknowledgement.

Malang, 2 February 2014

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISORS' APPROVAL	iii
BOARD OF EXAMINERS CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENT (S)	viii
CHAPTER I : INTRODUCTION	
1.1 Background of the Study	1
1.2 Problem of the Study	7
1.3 Objective of the Study	7
CHAPTER II : REVIEW OF RELATED LITERATURE	
2.1 Theoretical Frameworks: General Theory of Feminism	8
2.1.1 Existentialist Feminism	10
2.1.2 Femist Identity	15
2.1.3 Movie Study	19
2.2 Previous Studies	21
2.3 Research Method	22
2.4 Synopsis of <i>Brave</i> Movie	23
CHAPTER III : FINDING AND DISCUSSION	
3.1 Merida's Feminist Identity development processes.....	26
3.1.1 Passive Acceptance	27
3.1.2 Revelation	33
3.1.3 Embeddedness-Emanation	54
3.1.4 Synthesis	57
3.1.5 Active Commitment	60
CHAPTER IV: CONCLUSION AND SUGGESTION	
4.1 Conclusion	65
4.2 Suggestion	67
REFERENCES	69
APPENDIX	71

CHAPTER I

INTRODUCTION

This chapter presents the background of this study and some details that support this study, Background of the Study, Problem of the Study, and Objective of the Study.

1.1 Background of the Study

As the rapid change of social conditions and culture in the meantime, there are movements in literary world. Now literature is more like following the pop culture that exist and remake old literary works into some fresh and more acceptable for today's generation through books, songs, movies and etc. Then what the writer wants to focus here is the development of literary works through movies. As we know movies has played a big role in history. Movies are often used as vehicles for propaganda, ideology and also to bring some issues in the society. In recent years there is movie from well-known production house Walt Disney which brings an old issue about gender with some fresh story based on the old pattern of fairy tale in the newest product of technology. Walt Disney is famous with some of their female characters which most of them are princess characters from their fairy tale movies.

Many animation industry have produce movies based on fairy tales. One of largest media companies in the world is Walt Disney. Walt Disney or commonly known as Disney is an American diversified multinational mass media

corporation that established itself as a leader in the American animation industry before diversifying into live-action film production, television, and travel (Parekh, 2013, p.7). *Disney* produced a ground-breaking movie for fairy tales in 1937. The movie is popular until today, i.e. *Snow White and the Seven Dwarfs*. Most old literary work portrayed women as “the complementary” of the work and play minor role for the story. Especially when it is viewed from feminist perspective.

Women in an old literature mainly played the oppressed roles. A simple example can be seen from the figure of a princess in a fairy tale which is depicted to be beautiful but weak, and fragile character. *Snow white and Seven Dwarfs* was known during the first wave of Feminism. This Disney animation movie shows that patriarchal authority was still on top. At that time, the image of female characters in Disney movies was beautiful, acquiescent, skinny, and able to perform all duties as a housewife. They do not hold jobs of their own and will not disobey direct orders. It can be seen in the following quotation:

“Representations of women in Disney films are due partly to the fact that Walt Disney's personal feelings about family life shaped the Disney Company, and partly to the fact that his attitudes mirrored the patriarchal cultural beliefs of the 1940's about what roles women should play in society (O'Brien, 1996)”.

Disney instituted has very few major plot changes in the fairy tales that adapted to big screen, probably because Disney and its directors generally subscribed to their ideological content, including “clear-cut gender roles that associated women with domesticity and men with action and power.” (Patel, 2009, p. 54). Therefore, women in *Disney* animation movie is always represented as not stronger as men. Women are always beautiful and weak so they need men

to protect and save them from danger. They only play the role that has been provided for them. Female characters are likely sharing the same characteristics.

They cannot be portrayed to be more powerful and more potential than men.

Disney portrays the sociological condition of the era the movie was made, where women did not have opportunity to choose. Women existence in the story is used to support the male characters within the movie. Therefore, it can be concluded the image of woman in Disney animation movie is weaker than man.

After *Snow white and The Seven Dwarfs* become famous in society, Disney returned to produce various animation movie based on fairytale story.

Disney introduced various princess characters on its animation movies. But, the movies did not much change from the movie before. *Sleeping Beauty* and *Cinderella* were the next movie after *Snow White and Seven Dwarfs*. The princess on both movie still potrayed stereotyped princess, which were stronger and brave to rescue themselves. Apparently it got responses from active feminist from one era to another.

“Beginning with the feminist attacks on patriarchy in the late 1960s and the Women’s Movement, feminist critics have had much interest in literature and its socio-historical and cultural context, and the feminist involvement with specifically fairy tales thus falls into two major categories: primary texts, and feminist critique of fairy tales as a genre (Jarvis, 2000: 155-158)”.

Because of many responses from active feminist, princess characters in Disney movie evolve. Disney produced animation movies with new images of princess, which were different from previous movies such as *Beauty and The Beast*, *Princess and Frog*, and also *Mulan*. The princesses had dreams and they

tried to reach their dreams. It is not merely about melodrama. The movies represent evolution and follow the development of feminism.

By considering feminists' views, Disney makes a new princess character that is far from stereotype of princess. According to Pixarwikia (2012), *Brave* is Disney animation movie with fresh appearance of princess character. *Brave* is one of modern fairy tale stories. It is a 2012 American computer-animated fantasy movie produced by Pixar Animation Studios and distributed by Walt Disney Pictures. The story was written by Mark Andrews, Steve Purcell, Brenda Chapman, and Irene Mecchi. It was directed by Andrews and Chapman and it was co-directed by Purcell. Merida is the main character of the movie. Even though she is a princess, but she is portrayed as interpid and rebellious. This character is still lovable because she is still kind-hearted as a woman in general. She just wants to get her freedom to be herself. The setting of *Brave* movie itself is on the highland-Scottish in medieval times. Even though since the ancient times stories of epic battles and mystical legends have been passed through the generations across the rugged and mysterious Highlands of Scotland, but Merida give a new sensation. Even she is a woman and a princess from medieval Scotland she shows a brave and strong personality. As a princess she behaves free and spontaneously, it's clearly contrary to the behavior of princess.

The Scottish highlanders are famous because they have maintained their language and traditions longer than the lowlanders, or simply can be assumed that highlanders were the 'real' Scots and lowlanders were close to being Sassenachs (Brits) since the lowland is closer to England so they acted like the British

(Webster, 1997, p.58). In this movie which is regarded as international movie and supposed to use English as the main language, the identity of highland Scotland was also maintained well and easily noticed from Merida's unique accents.

Medieval Scotland was a patriarchal society, where authority invested in men and women had a very limited legal status (Webster, 1997, p.58). How exactly patriarchy worked in practice is slightly difficult to differentiate (Ewen, 2012, p.273). Women could marry from the age of 12 while for boys it was from 14 and many girls from the social elite married in their teens. High proportions of poor households were headed by widows, who survived based on the profits from selling foodstuffs or ale. Spinning was an expected part of the daily work of medieval townswomen of all social classes (Hall, 2010, p.19). In crafts, women could sometimes be apprentices, but they could not join guilds in their own right. Some women worked and traded independently, hiring and training employees, which may have made them attractive as marriage partners.

As seen from patriarchal society where the story took place, Princess Merida from *Brave* is truly a revolution in Disney princess. The writer sees that this movie has a feminist spirit done by the main character. The existence of female characters is in the minor part of human life and this fact related with existentialism idea, as one of the pioneers of existentialism, Jean Paul Sartre express some degree of consciousness of his existence as an individual; "being in itself", "being for itself" and "being for others". Jean Paul Sartre (1946), according to him, human being "exist" as itself (being-in-itself) with awareness. Thus the "exist" are not interchangeable. This means that man as the creator itself will

never cease to desires. The point is human is responsible for itself. Because the form itself, it has the freedom to choose the good and less good for itself. Choice was its own choice without involving anyone else.

"I am responsible for myself and for anyone else. I am creating a certain image of man of my own choosing. In choosing myself, I choose man" (Hassan, 1996, p.104).

Human creates itself, assume more responsibility than just to itself: but can not find a foothold or dependent who can provide certainty. Therefore, without human freedom would only be a mere essence (Hassan , 1976:106).

The third concept of human above, "being for others" is a philosophy that show relation between people. It means that no one can forced us to take action in anyway because we are absolutely free. So, the writer considers that *Brave* is potrays the Existentialist Feminism, whose main character tries to be herself no matter what happens. And the most proper theory to do the research is feminist theory since it is a theory of rights issues between men and women in all fields (Geofe in Sugihastuti and Suharto, 2002. p.18). It is also considered as a theory about a woman movement in order to get equality with men in life such as politics, social, economic (Tyson, 2006, p.83). Feminism fights for the rights which are not possessed by woman. It focuses on the degree of equality between man and woman. A feminist is a woman who had struggle to get her identity.

Then the identity would make her existence to be recognized in society because identity is a part of existence. So, this analysis reveals how the feminist Identity is reflected by Merida because she tried to get her freedom to choose her destiny and to show her existence as a woman in the movie. Finally, based on the background

above, the writer decided that the research of the thesis is focused on the perspective of Existentialist Feminism and Feminist Identity Development processes found in the main character of Brave movie and uses Princess Merida as the main object of this research.

1.2 Problem of the Study

Based on the background of the study above, the writer has one main problem of the study as the focus of the research, i.e., How does Merida construct her Feminist Identity?

1.3 Objective of the Study

Related to the problem of the study as stated before, the objective of this study is to reveal how the stages of Feminist Identity constructed by Merida, the main character of *Brave* movie. By conducting this analysis, it is expected that this thesis will give contribution to development of literary approach since this thesis is combining two theories i.e., Feminist Identity Development and Existentialist Feminism. Moreover the writer hopes that by reading this thesis the readers will more awareness on the equality between men and women.

CHAPTER II

REVIEW OF RELATED LITERATURE

The writer is going to review some theories related to the study in this chapter. Feminist Identity and Existentialist Feminism are the key theory to analyze the movie since it deals with feminism which decorates most parts of the movie.

2.1 General Theory of Feminism

In this thesis, the writer is interested to analyze the main character of *Brave* movie using Feminism as the grounding theory. Because of the object material of the analysis is a female dominated movie which is portrayed by Merida. According to Humm (2002, p.158), Feminism is the ideology of women's liberation due to the inherent, the approach is the belief that all women experience injustice due to her gender. Feminism is struggling to obtain equality between men and women. The practitioners are known as feminist. Feminist is someone who recognizes herself and recognized other people as a feminist (Humm, 2002, p.156)

Ryan (1999, p.100) said that "Feminism comes up to answer the problem of gender inequality between men and women. This theory talks much about many aspects why women are different from men, not only sex of gender concept but also in the way they live".

Feminist exists when women want to break up the patriarchal tradition and start to doubt their position against men. Some women disagree with their position which is lower than men and they want to be equal. In their daily life, they try to do men's job and anything that actually used to be done by men. This situation brings the problem between men and women, also with the elderly that used to be in traditional way. Both man and woman are different in every aspect of life. They have their own way and act to solve problems. It is not only an aspect of reality but also personal sense, political and engaging stance to the world.

“Feminism examines the ways in which literature and other cultural productions reinforce the economic, political, social, and psychological oppression of women” (Tyson, 2006, p.85).

The quote above means feminism is a collection of movements aimed at defining, establishing and defending equal political, economic, social rights and opportunities for women. Like Stanley and Wise (1983, p.12) also says that feminist studies are the social condition of women in a sexist, male stream, and patriarchal society. It means that generally, feminist provides a critique of social relation with discussing gender inequality and women's rights, interests and issues.

Feminism opened up opportunities for a woman so that she can live with her own way, being herself and get her rights. The society used to build a line to separate masculine and feminine but feminist movement breaks it to prove the equality of woman and man. Movement means a group of working to accomplish specific goals. Its purpose is to make woman able to be responsible in her choices.

But now, modern feminism is not only focused on woman and gender but also how society look at her.

The historical development of feminist theory has many genres, but Tong, in his book *Feminist Thought* (1989) classifies it into three: namely liberal, radical, and socialist feminism, but now comes a new stream as post-modern feminism. Discussion about women has produced a number of interpretation.

Liberal feminism states that freedom and equality are rooted in rationality and the separation between the private and the public world. According to them, every human being has the capacity to think and act rationally, as well as in women. The roots of oppression and backwardness in women is due to an error caused by the women themselves. Women should prepare themselves so that they can compete in the world in terms of "free competition" and has equality with men.

Of the three views on feminism, they do not directly emphasize on the question "who are the women?" rather than to reveal questioning women's relationship with the environment around them (the State, the policies, the political system of socio-cultural-economic, and others). Not many scientific studies explicitly seek to explain the existence of the subject of women in the context of their lives. Perhaps, the approach flow through Existentialist Feminism is fairly precise. Existentialist Feminism theory itself belongs to the Feminism Socialist Theory.

2.2 Existentialist Feminism

When we hear the term "Existentialist Feminism" our memory will focus on two major figures in 20th century French origin, namely Jean Paul Sartre and

Simone De Beauvoir. Sartre was an important figure in the existentialist movement of thought through copies of "Being and Nothingness" and "Existentialism and Humanism", while Beauvoir was known as the first woman who sparked a movement of thought and resistance of women, known as "Existentialist Feminism". Both thinkers mutually contribute to theories, although until now there is no clarity of who is affected and influenced. Relationship between the two theories become very intimate when the two merged into a single unit of thought that is Existentialist Feminism.

As we all know feminism is an ideology that moves to "buy" women's rights, while the existential is defined as a theory that sees all phenomena with the stems to human existence. The purpose of human existence itself is how people will be acknowledged by others in this worlds. Existentialist theory is a theory that sees things from the point of human existence, the theory that assesses how people are in the world with consciousness. According to Sartre (1946) there are three modes in humans, being in itself, being for itself, and being for others. Being in itself is the existence of a perfectness and used to describe the object which are non-humans. While being for itself refers to the presence of moving and conscious, which is categorizes as a human characteristic.

Sartre's concept which is close to feminism is being for others. This is the philosophical study that saw human relations. Just as men/women relationship which becomes the main focus of feminism. Many of the values espoused into ideals of women. Each value contains a projection of subjectivity and perception of men, and collected into an ideals. For example, women's beliefs that the

physical beauty of a woman which needs to be built is the beauty of male's version. It includes long hair, white skin and slender body. Moreover, the pattern of behavior of the character and attitude of women are also arranged. Ideal woman in the eyes of men is the woman who is polite, refined, and gentle. Those values should be attached to woman as a means of recognizing her existence.

To avoid alienation, women need to be firm in accepting the position as an object. Firmly in question here is, women should understand and rethink every value that received from men and argue subjectively as women. This is the starting point of the existence of women who try to translate about their existence in this world. There is no exception regarding their relationship with men.

In line with Simone de Beauvoir, about the relationship of women and men, women become "the other" in the eyes of men as "self". If "other" is a threat to the "self", the woman is a threat to men. Therefore, if a man wants to remain free he must subordinate women. According to Beauvoir, men can dominate women by creating the myth that women are willing to sacrifice themselves for them.

According to Margaret A. Simons (1983), there are two elements in the concept of feminist existentialist Simone de Beauvoir. The first, gender is socially constructed, the result of childhood socialization of women. Beauvoir said that it is not destiny, economic, biological, and psychological determine the human figure, but civilization (civilization). During this time women are constructed in a manner to be desired by men. Once again, women just become objects in various aspects, in its various forms.

Second, gender is a process of becoming, because it implies choice and change. Gender is open to the process of social action and individual choice.

Judith Butler calls this second element as the element that is most representative of Simone de Beauvoir's Existentialist feminism.

So, the theory is the study of existentialist feminism that saw the recognition of women's inequality. Presence of women is an object for men.

Women are considered the "second sex" then it can not get equality rights as men.

The existence of women is only assessed on their skills of doing the domestic work and following the existing construction in the community, especially regarding femininity. Existentialist feminism argues that woman is not born a woman but "woman". Why is that, because of the values that must be owned by women, such as tenderness, friendly, or good at domestic chores are not all born with but taught by the society in which she lives.

Femininity, according to de Beauvoir is the values which bind women.

Women should not be feminine to be considered as real women because not all women have the same ability, they may work in domestic sphere as well as public sphere.

De Beauvoir (1989, p.40) showed awkwardness received by women.

Women have always been considered as the underdog or lower than man. To gain recognition women shall do rebelling stuff, or showing their abilities.

According to Beavoir (1989) Extentialist Feminism is as follows:

"In existentialist feminism, human beings are essentially free as free, even the man is freedom itself. Freedom in Sartre is human freedom in the choice of life. Humans are not bound and ostensibly negates God. This result does not force God rules, values and

norms in society in him. However, the man himself and norms that create value for their own lives. In the social level, women are required to behave generally nice, polite, gentle, and beautiful. But the existentialist feminism that does not apply. Be declared free of any woman you want. They have full power to determine its own status and role despite having to break the order of values and social norms that have long-established and recognized in the community”.

Based on the quotation above, it can be outlined that existentialist feminism encourages women to resist all forms of oppression whether through cultural, social, or economic, which may limit women's rights and freedom so that it can eliminate the presence/existence as human beings. In the context of the relationship of women and men in society as it is today, it needs to be done to support women in its subjective side. It would look almost impossible because a woman, even men, in the process of interaction to relate to others, unable to escape from the position of the object. Because only by being subjective side we can perform a series of conscious action in choosing life choices. All about where and how our life goes, is a question which can be answered only by people who have matured in managing a subjective side. Likewise with the question “who are the women?”

Every woman, without exception, will be able to solve the puzzle of her life, when they are first realized that, they are also a human who has the freedom to choose and determine the direction of life. They are not a robot that is controlled remotely, within which are difficult to reach, but their life were so close to. At any time, whenever and wherever, they can interacts well with people, this is in accordance with de Beauvoir's sentence: “One is not born, but rather becomes a woman.” Women life is a series of processes to be. Their experiences

are the experience of women as subjects, who try to experience as well as try to be.

2.3 Feminist Identity

After the first wave of feminism in the United States, feminist identity often become a topic to be talked. Identity becomes something important that humans need to have for certain. Identity is considered a significant problem and is positioned and positioning. Identity is an option. Feminist perspective of identity also diverse political cause something called politic of identity. This will remain relevant if women do not get equality and freedom. But, it is temporary, it is a polemic in the struggle for women's movements raised the interest of women in general and for the personal interest of a group.

The founder of Feminist Identity Development, Erikson says that identity is a phenomenon that connects the perception of self as with self-perception of the social environment (Josselson, 1987). Identity can be defined as the process of defining self-characteristics to others and feminist itself means people who embrace feminism. So, the writer makes conclusion about Feminist Identity is a self-portrait of people who embraced feminism shown it to be accepted and recognized in society.

Establishing Identity can occur at any point in a person's life, but is most likely to originate during young adulthood (Chickering & Reisser, 1993). Feminist identity is a woman's collective or social identity that involves adopting feminist attitudes and identifying as a feminist (Eisele & Stake, 2008). It is similar to Erikson's (1959) self-image and Chickering and Reisser's (1993) definition of

identity, as it requires a strong sense of self and acceptance of, in this case, her gender. Helms (1990), Josselson (1987), and Downing and Roush (1985) developed theoretical models of womanist and feminist identity that are most commonly cited within the field of women development.

There are many elements that contribute to development of Identity and many theory are discussed about it. One of them is the Downing and Roush (1985) Theory of Feminist Identity Model. Downing and Roush argued that to achieve positive feminist identities, women must recognize and struggle through their feelings of gender prejudice and discrimination. From this premise, they developed the Feminist Identity Development Model (FIDM), which delineates the stages a woman moves through in establishing her feminist identity. The model is derived, in part, from Cross's (1971) *Theory of Black Identity Development* and is based on the premise that women who live in contemporary society must first acknowledge, then struggle with, and repeatedly work through their feelings about the prejudice and discrimination they experience as women in order to achieve authentic and positive feminist identity. Downing and Roush identifies five stages in categorizing different level of Feminist Identity Model, they are:

1. Passive acceptance

Women in this stage are either unaware of her position or choose to reject sexism individual and social. So, it describes the woman who is ignorant of the prejudices against her. She is either unaware of these instances or is in denial of their existence. A woman in this stage accepts the dominant White male system and the traditional sex-role stereotypes that accompany it. The woman do not see

much point in questioning the general expectation that men should be masculine and women should be feminine. It is describe the movement through ignorance, to recognition of prejudice and discrimination.

2. Revelation

The second stage still describes the movement through ignorance, to recognition of prejudice and discrimination. Revelation signifies a contradiction in a woman's previous belief system. A pattern of events or a significant event occurs that challenges her acceptance of the male dominated system. Women aware of their oppression through one or a series of awareness-raising experience.

More recently, I read something or have an experience that triggers a deeper understanding of sexism. Downing and Roush suggested that women who had experienced an apocalypse as a direct result of one or more events that raise awareness to make them aware of the widespread oppression of women. The Revelation stage of Downing and Roush's (1985) model can be difficult for women to enter. After they recognize the prejudice they have experienced, they may feel anger or guilt for participating in their own discrimination. Although perceived to have a more positive feminist identity, women at the Revelation stage actually develop what is called a—pseudo- identity (p. 700), turning against the male dominant culture instead of affirming their own feminist culture.

3. Embeddedness-emanation

There are two sub-stages in this stage. Women who reach this stage first embed themselves within the feminist culture. They visit women's centers and support groups, take women's studies classes, and develop close relationships

with similar women to affirm and strengthen their new identities. However, this transition is usually very difficult for women, as most are deeply submersed within the dominant male culture through work, marriage, and children. As Gurin (as cited in Downing & Roush, 1985) stated, —no other subordinate group has such an intimate relationship with the dominant group (p. 701). Upon embedding themselves within the feminist culture, women may reach emanation. Emanation, as described by Downing and Roush (1985), occurs when women realize that their —pseudo- identities (p. 700) are as rigid as the identities they assumed during Passive Acceptance. In Synthesis, women find sisterhood and develop close relationships with other women. For example: I just feel like I need to be around women whom I can share with my point of view.

4. Synthesis

This stage represents women who have come to value woman without devaluing men. Women in the Synthesis stage value the attributes of their gender and integrate them into their own positive and realistic identity. They no longer turn against the male dominant culture or use stereotypes to evaluate men, but they do recognize and respond to experiences of oppression. Few women actually reach Downing and Roush's (1985) final stage of feminist identity development.

Green and Taormino (1997) said that “these are the women who are likely to write underground zines, quietly go about being who they are and not fear their own feminism. For example; although many sexist are men, I have found that some men support women and feminism.

5. Active commitment

The final stage is Active Commitment. This stage depicts women who have committed to actively bringing about social change. Active Commitment involves a lifelong dedication to social change, striving to end the oppression of women. It involves the consolidation of feminist identity and commitment to measures aimed at creating a non-sexist world. For example, I was willing to make certain sacrifices to effect change in the community to create a nonsexist peaceful place where people have the same opportunity.

The writer will try to analyze the material by applying the stages of Feminist Identity Development Model. Because the writer see the Feminist Identity Development of Merida in that movie. Women may move through these stages in any order to stay within one stage, or to return to earlier stages. Progress is determined by a woman's readiness and the context of her life, including both environmental and interpersonal factors.

2.4 Movie Study

Movie is different from literary text. Film study is about historical, theoretical and critical approaches about movie. Usually, every thesis that use movie as the object of the study will use movie study as one of supporting theory to analyze the movie. According to Corrigan (2004, p.7), film study has several significances, such as to help student to take connection between a movie and other areas of culture in order to illuminate both of the culture and the movie it produces. He also said that "trying to think about, explaining and analyzing are

the ways to enjoy the movie (Corrigan 2004, p.3). So, in this study, the writer is applied this study in analyzing *Brave* movie that shows feminism ideology.

In this part, movie study is used to make some additional information in order to give description about the parts of scenes in the movie that show the efforts of the main character to get the feminist identity, but in this thesis the writer only uses the camera angle, framing and dialogue to analyze this movie.

1. The Angles

Camera angle is the angle at which the camera is pointed at the subject. there are five basic angles in the cinematographic techniques; first is bird's-eye view, high angle, the eye level, low angle and last is oblique/canted angle (Giannetti (2002, p.15)) but in this thesis the writer only used one of the basic angles i.e., the eye level where the camera will be placed approximately five to six feet from the ground. in this basic angle, eye level is considered as neutral shot because the object of the movie is human as camera focused.

2. The Framing

Based on Giannetti(2002, p.11) there are 6 basic in framing or shot length. they are Extreme Long Shot, Long Shot, Medium Long Shot, Close Up, Extreme Close Up and Deep Focus. In this thesis, the writer would use several of them that related with the study, they are :

a. Long Shot; this framing is kind of generally one which shows the full shot of the entire human body with the head near the top of the frame and the feet near the bottom. It focused on the characters but the plenty background detail still emerges.

b. Medium Shot; it is normally used in dialogue scenes. the camera focus on the characters and the dialogues while the background detail is taken minimally. can be said that the medium shot shows the detail of action where it is taken from knee or waist up.

c. Close Up; Close up shows a specific detail of the scenes. It focuses on face of character because it is used to show the great detail of the character's face. Normally, this shot shows the emotions, reactions or feelings of the actor. The most shot is usually when the actor in state of sadness, happiness, or madness.

3. Lighting

In cinematography, the use of light can influence the meaning of a shot. For example, film makers often portray villains that are heavily shadowed or veiled and using silhouette. Techniques involving light include backlight (silhouette), and under-lighting(light across a character form)

4. Dialogue

Dialogue is one of the important things of movie because movie is multimedia work or audio visual product and it is need dialogue as information to more understand about the details beside the picture. Language in film can be more complex than in literature (Gannetti (2000, p.232) because the words are spoken. It will be difficult to understand without dialogue.

2.5 Previous Study

There are no journals or thesis do the research of *Brave* before. Only some articles that have discussed or give comments about this movie. Some articles agree that *Brave* shows the spirit of feminism. But, the data is not enough to help

this research. The articles does not given more details about feminism in *Brave*.

The writer found one thesis considered will help the writer to enrich the knowledge in using feminism theory. The thesis by Heni Nur Amala entitled “Manifestation of the spirit Of Feminism As Reflected In Barbie And Fairy” in 2012. She focused on femininity and equality of Barbie related to the spirit of feminism. She found Barbie characters in the movie has different role in carrying the spirit of feminism of equality. Barbie is woman, but she can save her boyfriend without changing herself like man to be equal. Heni shows how barbie becomes the main character as a product of feminism movement and cultural change in the society although the movies are fairy tale or fiction. She also has identified that there is a shifting role between male and female characters in a fairy tale movie which is different with ordinary stories that exist for ages. Heni uses Third Wave Feminism, Patriachal System combined with Traditional Gender Role, and Gender Equality.

However this study helps writer to enrich the knowledge in using feminist theory as the grounding theory to analyze Merida, the main character of *Brave*.

Brave is a fairy tale movie that has same main character like Barbie. The writer considers Merida is potrayed as the spirit of feminism developed in movie. But, in this study, the writer uses Feminist Identity Development Model combined with Existentialist Feminism to analyze the processes of Merida to get her freedom.

2.6 Research Method

This study uses qualitative model of research. The writer uses Feminist Criticism theory especially two supporting concepts as the main theoretical

framework to uncover the object of the study. The concepts is Existentialist Feminism which is combined with Feminist Identity Model. Each has particular role to help the writer doing the research. The process of data collection and identification will use the concepts which has been explained above.

The first concept will be used is Existentialist Feminism to show Merida's characteristic of action related to its concept. Then, the writer connecting the concept with Feminist Identity Model which has five stages to analyze Merida.

With these stages, the writer tries to find the Feminist Identity reflected by Merida. To support the study, the writer also analyzes the movie cinematography.

The writer uses Giannetti theory about cinematography techniques. But, the writer only use the camera angle, framing and dialogue to analyze this movie. These theory will help the writer to find out the acts of Merida that shows Feminist Identity.

Brave is watched more than three times in order to make the writer more understand and make sure that the concepts is right to be applied in this study.

After watching the movie, the next steps are collecting and categorizing the data.

The concepts above will hopefully facilitate the writer to find and finally figure out the processes of Feminist Identity done by Merida, the main character in the movie as stated in the problem of the study.

2.7 Synopsis of *Brave* Movie

Brave is an animated fantasy adventure movie that raised woman as hero.

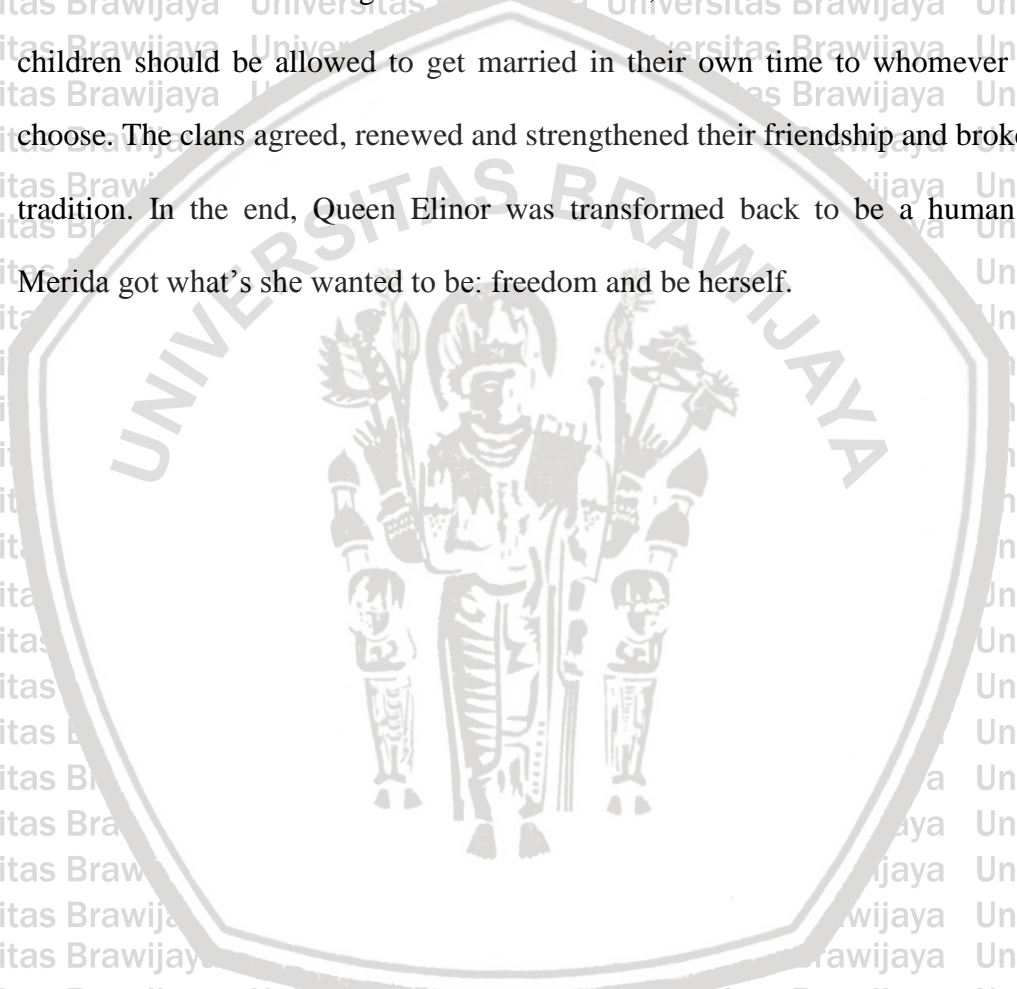
Based on Pixarwikia (2012), It is a 2012 American computer-animated fantasy film produced by Pixar Animation Studios and distributed by Walt Disney

Pictures. The story was written by Mark Andrews, Steve Purcell, Brenda Chapman, and Irene Mecchi. It was directed by Andrews, Chapman and co-directed by Purcell. Brave has two premieres, first premier was on June 10, 2012 at the Seattle International Film Festival and second premier was on June 22, 2012. The premieres got positive reviews and box office success then the movie won some awards, that is Academy Award for Best Animated Film, the Golden Globe Award for Best Animated Feature Film, and the BAFTA Award for Best Animated Film.

This movie was set in the mystical Scottish Highlands and revolved around a young princess named Merida. Merida is a skilled archer and impetuous daughter of King Fergus and Queen Elinor, the King and Queen of Dunbroch. In childhood, a bear named Mordru was invade Dunbroch Kingdom. King Fergus lost his leg when he had fight Mordru. Some years later, Merida was growing up as a princess with a skilled archer. She grown up being a un-feminine woman. She determined to carve her own path in life. Based on an old-age sacred tradition, Merida who is a first descent princess must getting married with one of eligible bachelors in the land but merida refused it. Merida also complained about the standards to be a princess because that's not who she was. She just wanted to live freely. A tournament was held to choose the man who would become Merida's husband. However, the tournament ends with Merida's chaotic action. The incident made Queen Elinor angry. Merida ran into the forest and met an old witch. She asked the witch to change her mother's decision. However, the witch did a mistake about the spell. Her mother really changed, but changed into a bear.

Because of the mistake, Merida must summon the courage to atone for her mistake and prevent a past tragedy from destroying any hope for a peaceful future.

This mistake also made Merida discovered the true bravery in order to undo a beastly curse before it's too late. The situation made her mother learned much of Merida. With the encouragement of her mother, she stated to the clans that the children should be allowed to get married in their own time to whomever they choose. The clans agreed, renewed and strengthened their friendship and broke the tradition. In the end, Queen Elinor was transformed back to be a human and Merida got what's she wanted to be: freedom and be herself.



CHAPTER III

FINDING AND DISCUSSION

In this chapter, the writer discusses a movie entitled *Brave*, the discussion is dealing to Merida's Feminist Identity development processes by Downing and Roush Feminist Identity Development Model connected to Existentialist Feminism and Cinematography Elements used as supporting theory.

3.1 Merida's Feminist Identity Development processes

The founder of Feminist Identity Development, Erikson, says that identity is a phenomenon that connects the perception of self as with self-perception of the social environment (Josselson, 1987). Identity can be defined as the process of defining self-characteristics to others and feminist itself means people who embrace feminism. So, Feminist Identity is a self-portrait of people who embraced feminism and show it to be accepted and their existence recognized in society.

Following Downing and Roush (1985) theory of Feminist Identity Model (Downing and Roush, Ashley I. Fowler's Thesis, 2011, p. 18) there are five stages should be passed by Merida in order to achieve her goal. They are Passive Acceptance, Revelation, Embeddedness-Emanation, Synthesis, and Active Commitment. By the stages, Downing and Roush describe that each stages shows the process of development of feminist identity. The writer found some parts that show the processes of the development in the movie. Moreover, in the

development processes, there are values of Existentialist Feminism contained in it because identity is a part of an existence.

This research went through some cinematography analysis as the supporting elements due to the facts that cinematography elements are the keys in a movie production to bring the story alive. In film and video production the cinematographer sets the camera shots and decides what camera movement is necessary for a scene. Every aspect in cinematography should be able to give an explanation about certain circumstances in the story, as in books everything can be explained by words but in cinema or a movie, visual languages are the main vehicles to tell the story. A movie rely on visual more than any other elements, in another words can be said that cinematography is the term used to describe the ways that meaning is created in film or movie. In this chapter the writer will analyze each stage which shows the process of development of feminist identity through the elements of cinematography on some scenes which are relevant to it.

3.1.1 Passive Acceptance

Passive Acceptance describes the woman who is ignorant of the prejudices against her. She is either unaware of these instances or is in denial of their existence (Downing and Roush, 2011, p.19). It means women do not see much point in questioning the general expectation that men should be masculine and women should be feminine. Merida passed this stage in the beginning of the movie. Where Merida still accepted her role as a princess even though her attitude did not reflect a princess in general or she simply did not see much point in questioning the general expectation that men should be masculine and women

should be feminine, but at later stage she did not care much about why her mother thought that a princess must behave perfectly and feminine, and began to questioning why only men were considered strong and masculine. Even though she didn't like it but she follows the rules and did not actively fight against it and can be considered that she preferred to deny her own existence. Here are some scenes which describes the passive acceptance stage:



Figure 3.1 Merida sat down on the grass with a bow in her lap. (Source: *Brave*, DVD, 2012, minute: 00.01.51)



Figure 3.2 Merida with her parents. (Source: *Brave*, DVD, 2012, minute: 00.03.35)

In figure 3.1 and 3.2 above the camera angle looks **down upon a subject**.

A character shot with a high angle will look vulnerable or small it is to show that Merida was still weak and vulnerable and then followed by low angle which make the character of Merida's parents look more powerful. From this, it can be inferred

that Merida still depended on her parents and was still easy to shape into what her parents wanted to but she preferred to be like her father rather than her mother.

Merida was just a little cheerful princess, but her attitude was far from what can be expected from a princess which tends to act feminine. She was already interested in archery and she loved to try her father's bow, it is shown on the picture above.

Merida : Can I shoot an arrow? Can I? can I? can I? can I?
please, can I?

Dialogue 3.1 Merida was begging to her father. (Source: *Brave*, DVD, 2012, minute: 00.01.50)

The dialog above tells about the time when Merida's father, King Fergus, put his bow on the table, then Merida took it up and asked to use it. She was very enthusiastic. On the dialog, she repeatedly said "can I?" to her father, it shows how big her will to shoot an arrow, so she tried to beg her father. At that moment, Merida still did not understand about her status or her princess identity, yet she was aware of what she wanted and what things that made her happy such as bow. She loved it even that it was a man's weapons which was not supposed to be used by woman. But at that time Merida was not understand about the gender issues and simply accepted what her father gave her which is a bow, while her mother who is cared enough for Merida's development as a princess still considered that shooting arrows was fairly acceptable because at that age Merida was a little princess who is just doing what kids supposed to do which is play with anything just for fun. At later stage of the story Queen Elinor strictly prohibited Merida playing around with her bow just because she wanted Merida to be the princess as she expected.

The notion like “a weapon is man’s goods” existed in the culture where the story took place. It can be proved in the implied meaning from what Queen Elinor said, ‘but she’s a lady’ it means that weapon is not for women. An identity as woman becomes such a burden at that time because woman could not be equal to man. The status of being woman then is likely associated with reproductive tool for man. Woman was figured as a person who had to take shelter under male’s protection and woman always defined as an object while the male was the subject.

This notion is taken from the background of the story itself which took place in highland Scotland; Scotland highlander was famous for their patriarchal system.

Hence, women were always depicted far weaker than men and need man in their lives. However, in this movie a small ferret-like princess Merida already showed the wish and the desire the same way as what men did. She was interested in bow although it was a weapon which was not properly held by a woman, but in this stage Merida passively accepted what her parents gave her; she did not fight for her own existence and king Fergus played a big role in the development of Merida’s character because he was the one who support Merida’s passion in archery and gave her, her very own bow. Somehow it can be concluded that Merida was a little girl who did not question gender issues and just passively accepted what given to her. In this case King Fergus gave her a bow which later built her character.



Figure 3.3 Merida's trying to shoot an arrow. (Source: Brave, DVD, 2012, minute: 00.02.06)

Figure 3.1.2 above is taken from long-shot position so that the camera focuses on the human character in the frame. Each character indicates a different expression. It is clearly seen that Merida was trying to focus on the target of her arrow, her dad was next to her to teach her about how to do it right. While his mother stood behind and looked worried. The character of King Fergus in the movie depicts a male character who did not strictly force women to be “whole” females. He even gave a bow while she was only a little Princess. Merida's mother, Queen Elinor, more looked like a product of the patriarchal society. Queen Elinor still held the “right” order by her role as a woman so that she looked so worried about what her daughter had done. Queen elinor is considered as The Mystic in Beauvoir's view. There are three traits of women called Malafide by Beavoir, The Prostitute, The Narcistic and The Mystic. The Mystic means a category of women who consider themselves better than other women because they obey the tenets of the prevailing norms and values in society so that they claimed to be the ideal woman.

In the Existentialist Feminism, women have full powers in determining the status and role of its own although it breaks the values and the social norms that have been ingrained in society. E.g. Merida, as a daughter of a King, she should be described as gentle and pretty princess, but in this movie little Merida was interested in goods that belonged to men, like his father's bow. Although her mother argued that she was a princess and was not supposed to have a bow, her father let her to learn archery. It was not a common way for a woman to behave moreover using weapons since at that time weapons were identical to men, power, violence, and danger; while women were stereotyped as weak and soft beings, especially for a princess like Merida, she should not have been playing around with weapons.

She should be turned into a Princess with a good personality, politeness, and gracefulness to follow her nature. Queen Elinor always tried to set Merida to be a perfect princess by doing everything perfectly. As shown in the monologues below:

Queen Elinor : A princess must be knowledgeable about her kingdom. She doesn't doodle.

Queen Elinor : A princess doesn't chortle.

Queen Elinor : doesn't stuff her gob.

Dialogue 3.2 Queen Elinor asked Merida to did what she said.

(Source: *Brave*, DVD, 2012, minute: 00.05.57)

The monologue above tells about which are the good personality must be owned by a princess. On the contrary, Merida grew up like ordinary girl instead of a princess. Her red curly hair was untied casually, her face was plain without make up and she grew into an amazing girl in archery. Her fascination of archery

since childhood turned out to be not only the interest of a minor child but part of her life.

3.1.2 Revelation

This stage is describing that women are aware of their oppression through one or a series of consciousness-raising experience (Downing and Roush),

Downing and Roush suggested that women who had experienced a revelation as a direct result of one or more events raise awareness to make them aware of the widespread oppression of women.



Figure 3.4 Merida, the princess was walking to sit with her mother and father. (Source: Brave, DVD, 2012, minute: 00.05.29)

As it is seen in the figure 3.4 this scene is taken by long shot of camera technique where the object is focused on the character but the plenty background details still emerges (Giannetti, 2002, p.11). This technique aimed to show that

Merida was walking with a flat expression to show how innocence she was. The guards as the background were standing on the right and left. She did not care about how the people around her would judge. The lighting used was dark with dull color which means Merida was not enjoying the moment but at least she was trying to be a princess and even though she was aware of her own existence, she

denied it by following what her mother planned for her. This part is filled by a narration that shows Merida's Revelation stage. Its part is filled by a narration that shows Merida's passive acceptance stage. The narration that supports this stage can be seen in the following statement.

Merida : I'm a princess. I'm the example. I've got duties, responsibilities, expectations, my whole life is planned out preparing for the day I become. Well, my mother. She's in charge of every single day of my life.

**Dialogue 3.3 Merida was explaining her status as a princess.
(Source: *Brave*, DVD, 2012, minute: 00:05:16)**

The statement reflects Revelation stage. Merida knew who she was, what's her fate, and what she should do. Related with Sartre's types of human, it is called as "being for itself" where awareness as a human is being stated in Merida's mind.

She knew that she was "masters" of her own fate. This awareness is one of Existentialist Feminism values shown in this movie. She accepted the rules without any rejection. Actually, she felt annoyed but she just tried to follow the rules and did not actively fight against it.

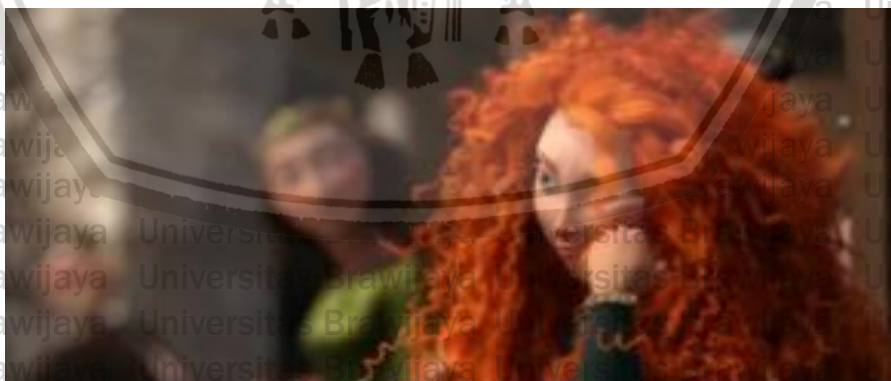


Figure 3.5 Merida feels annoyed. (Source: *Brave*, DVD, 2012, minute: 00.05.37)

Figure 3.5 was taken with the technique of framing called eye level or Close up with Depth of field. It contains of just **one character's face**. This enables viewers to understand the actor's emotions and also allows them to feel empathy for the character. This is also known as a personal shot. In this scene, Merida had just entered the room and sat down with her father and mother. While walking to her seat, she walked childishly far from how a princess should be. Merida was annoyed with her mother's gaze as a protest of her act. She sat with her chin propping up her face and showed her disapproval toward the way the queen treated her. Her expression showed that she did not like to be arranged. She always claimed to be aware of her status as a Princess. She should not be acting weird, she should manage her attitude and it contradicted to her inner self. She wished to be able to do whatever she wants without carrying the princess things along with her. A woman who realizes that she has the desire and the ideals is a part of the Existentialist Feminism values and at this stage Merida clearly shows the revelation stage, because she started to complain her mother but she remained accept her role as princess even it was far from who she really was.



Figure 3.6 Merida's practicing how to speech. (Source: *Brave*, DVD, 2012, minute: 00.05.43)

Figure 3.6 was also taken with the technique of framing, called eye level or a **close-up**. It contains just one character's face. This enables viewers to understand the micro expressions and also allows them to feel empathy for the character. We can see the uninterest feeling of Merida's expression when her practice a speech. She did it with unseriously feeling. Her expression showed that she could not enjoy her role as Princess. Another expression is shown in the next scene below.



Figure 3.7 Merida's getting bored. (Source: Brave, DVD, 2012, minute: 00.05.40)

A Dutch angle is used to demonstrate the confusion of a character. In this scene Merida learnt to read a poem, and based on the shot it implies that actually Merida was thinking of something else while she was forced to read the poem. By using this angle, Merida's expression show a rebel soul growing on her heart. Can not be seen only from the angle, but also the lighting shows a very important aspect for shaping meaning in the movies. It brings a massive boost in term of building the atmosphere and certain mood in the movie. The lighting technicians in a film crew have the task of creating lighting to suit the mood and atmosphere of each scene, as seen in the following scenes:



Figure 3.8 (Source: *Brave*, DVD, 2012)

Lighting play important role in this movie which are portrayed in figure 3.8. The part when Merida was doing stuff with her mother has a dark atmosphere with dull color, but when with her father it was bright with cheerful color. Women can freely choose her way of life living alone without bound by rules, laws, values and norms that are cornering the existence of women because women are actually able to do what is done by men. As a woman, Merida knew what she wanted in

her life so that she became a rebel one. She was never excited when she had to follow the rules that bound her. The rules are far from her true identity. Here is another expression of Merida who appears in some scenes when she had to learn to be a princess with a personality that can be used as a role model for her people.



Figure 3.9 (Source: *Brave*, DVD, 2012, minute: 00.07.04)

Figure 3.9 shows when she was doing what she love like archery the light is bright and use cheerful color.

Merida said in monologue:

"There is a day when I don't have to be a princess. No lessons, no expectations. A day where anything can happen. A day I can change my fate"

Dialogue 3.4 (source: *Brave*, DVD, 2012, minute: 00.05.15)

Merida's statement above shows who she really was and what she wanted to. Here, feminist image is disclosed. A princess like Merida who lived in the mystical Scottish kingdom of DunBroch must act and behave like a stereotyped princess who loved to be feminine and follow the rules as it should be. She talked about fate so much. She wanted to be able to determine her own fate. A woman who behave like this is a feminist. Merida at this stage was trying so hard to be the real princess and attempts to deny her own existence even the desire to be herself

eating her from the inside she remains accept the regular activity set by her mother.



Figure 3.10 Merida's shooting an arrow. (Source: *Brave*, DVD, 2012, minute: 00.07.02)

Close up framing is used to indicate a serious expression of Merida while aiming for a target with an arrow. The way she held the arrows seems so good.

Archery was a talent born within her. She devoted to it to grow up. The type of women like this is a reflection of a feminist. Woman like Merida realized that she had full power over herself. They've got freedom in living a life by refusing all the assumptions that they are women, they are weak, men are more powerful. Then this is what is referred to Existentialist feminism. The rate for women is equal with the man.

Merida's character is also portrayed as a powerful young girl. She could do what men did which would have never been done by stereotype princesses.

The power can be seen in following figure.



Figure 3.11 Merida's riding her horse and shooting an arrow.
(Source: *Brave*, DVD, 2012, minute: 00:07:12)

The use of Long-shot framing is very suitable in describing the courage of Merida. The images show the figure of a brave fighter with her bow clearly, her glance sharpened lead on target. She rode a horse with curly red hair flying carried by the wind. The picture is far from the picture of a princess, at least not the ideal figure of a princess like cinderella or snow white. Usually, a prince character will not show the attitude like the scene above. Moreover, there is other great scene that shows Merida's power and bravery. She climbs a cliff.



Figure 3.12 Merida almost fell down. (Source, *Brave*, DVD, 2012, minute: 00:07:53)

Figure 3.12 was taken using the technique of long-shot aimed to show that Merida was in the place supposed not to be visited by a princess like her. Merida climbed that high cliff without showing any fear at all. In that scene, she

continued to climb up to the hill to drink water from a waterfall. Merida showed behaviors that were far from the impression of a Princess. This scene shows a spirit of feminist. Women are no longer glued on certain social level. Merida was not only good at using weapons and riding horses, but she was also a brave woman. The picture above shows that Merida was climbing the cliff. She was so brave to do the act. This behavior is rarely found within a princess. Moreover she is a princess who lives in ancient kingdom of highland Scotland.



Figure 3.13 Finally, Merida reached the top of cliff. (Source: Brave, DVD, 2012, minute: 00:08:10)

This scene was taken by long shot; i.e taking pictures with the distance/position, the camera is far away from the object aimed to give the full effect of visual object so as to capture the focus and the background. It is intended to provide delineation activity/situation of a complete scene. The scenes intend to show Merida's bravery to do what men do. She was climbing the cliff even when she almost fell down but she did not give up. Her efforts to reach the top of cliff was the same with men's strength. She did not look like a princess, but rather like a fighter or adventurer. The picture above shows how Merida treated herself and these all are the manifestation of feminist. It can be considered that a woman who wants herself to choose her own fate without any instructions from other is one of

the manifestations of feminism. The bravery to fight for her rights is not carried out by stereotyped princess. The scenes above described that Merida trying to fight her role as a woman in general and as princess in specific by doing manly things. Revelation is also seen when her mother told her to follow the tradition, she would marry one of the sons of the clans. Merida was shocked and rejected that notion and she's mad at her mother. This part can be seen at this following picture:



Figure 3.14 Merida and her parents are talking about the invitation which is accepted by the clans. (Source: *Brave*, DVD, 2012, minute: 00.11.02)

The use of Medium close-up framing is very suitable since Medium close-up framing is to shoot one or two (sometimes three) characters, generally framing the shoulders or chest and the head. The term can also be used when the camera frames the characters from the waist up (or down), provided the character is right to the forefront and fills the frame, An Medium close-up of two or three characters can indicate, a coming together, an intimacy, and a certain solidarity. In this scene there are three important characters who bring important notes to the development of the story. And here is the supporting conversation:

Merida : Who's accepted what, mother? What did I do now?

Queen Elinor : Your father has a something to discuss with you, Fergus?

Fergus : Er..Merida..

Queen Elinor : The lords are presenting their sons as suitors for your betrothal.

Merida : What?

Queen Elinor : The clans have accepted!

Merida : Dad..?!

King Fergus : What.. I.. she.. Elinor..?

Queen Elinor : Honestly Merida, I don't know why you're reacting this way. This year each clan will present a suitor to compete in the games for your hand.

Merida : I suppose a princess just does what she's told?

Queen Elinor : A princess does not raise her voice.Merida this is what you've been preparing for whole your life.

Merida : No! It's what you've been preparing me for my whole life. I won't go through with it. You can't make me!.

Dialogue 3.5 a conflict happened in dinning table between Merida and her mother. (Source: *Brave*, DVD, 2012, minute: 00.11.02)

Dialogue 3.5 is a dialogue at the dining table which uncovered the truth that Merida should marry one of the sons of the clan who sent the letters. Marriage was not the things she wanted. She said that she didn't want to do it and her mother could not force her to do that and she preferred to reject it. She preferred to be herself rather than having to be tormented in the future by following the existing rules.

If seen from the viewpoint of feminism, Merida is a feminist who is fighting for her rights. As said by Barbara Berg;

Feminism as a broad movement embracing numerous phases of women's emancipation. it is the freedom from sex determined role, freedom from society's oppressive restrictions, freedom to express her thought fully and freely to convert them into actions. A

feminist will not hesitate to express her thoughts, issued his opinion on everything.

Merida felt she was free to express her thoughts completely so she was not afraid to express her opinion so she rejected rules that exist.



Figure 3.15 Merida was getting mad when her mother told her that she must marry a son of the clans invited. (Source: *Brave*, DVD, 2012, minute: 00:11:55)

Figure 3.15 uses Medium close-up framing with depth of field effect this framing show close-up of two characters, generally framing the shoulders or chest and the head. This can indicate a coming together, an intimacy, and certain solidarity. While this scene aimed to show Merida's mad expression when her mother told her that she must get married. She started to feel uncomfortable with the rules, especially for her mother's decision to let her marry at that time. She realized that she was a princess who merely did what had been planned by her mother. In the situation, Merida seemed like disbelieve about what she heard recently. Based on the old tradition, she must marry one son of the clans. She was surprised and felt uneasy. This following picture shows how surprised Merida was when she hears her mother's statement about marriage.



Figure 3.16 Merida shows disbelief of the situation (Source: *Brave*, DVD, 2012, minute: 00:11:49)

Merida shows disbelief of the situation in figure 3.16 above. This emotion is shown by the use of close up framing and also not so bright light. It is aimed to show the bad situation and mad emotion of the character in this movie. Merida was surprised of her mother's statement about marriage. This was the first time Merida confronted her mother directly. Merida had to act strong because she had to defend her if or she would lose her freedom.



Figure 3.17 Merida was protesting. (Source: *Brave*, DVD, 2012, minute: 00:12:07)

This scene is taken using medium close with depth of field effect, which the focus is on Merida and also lower angle so Merida looks powerful in this scene.

As it can be seen on the picture above, Merida was getting so mad to her mother.

Her expressions and reaction show the Revelation. She said that she would not go through with the traditional role. She stated that her mother couldn't make it for her. Revelation stage of Merida can be seen in this following dialogue. This following dialogue is the first conflict between Merida and her mother.

Elinor : The lords are presenting their sons as suitors for your betrothal.
Merida : What?!
Elinor : The clans have accepted!.
Merida : Dad!
Fergus : What? I.. You.. She.. Elinor?
Elinor : Honestly, Merida , I don't know why you're reacting this way. This year, each clan will present a suitor to compete in th games for your hand.
Merida : I suppose a princess just does what she's told?!
Elinor : A princess does not raise her voice. Merida, this is what you've been preparing for your whole life.
Merida : No! It's what you've been preparing me for my whole life. I won't go through with it!. You can't make me!. (Merida left the room)
Elinor : Merida!

Dialogue 3.6 A conflict between Merida and her mother, Queen Elinor. (Source: *Brave*, DVD, 2012, minute 00:11:35)

The first conflict is when Merida was angry to her mother about the decision to matchmaking her with sons of the clans. She refused the decision. She felt that all the things were her mother's will not hers. If this thing is associated with the stage, the awareness and the refusal of the oppression from her mother is relevant. Merida was aware of the oppression. Merida said that the decision was not fair for her, but her mother always had arguments toward Merida's rejection. The dialogues which support this statement can be seen in the following sentences.

Elinor : The clans are coming to present their suitors.
Merida : It's not fair!

Elinor : Oh, Merida. it's marriage. It's not the end of the world.

Dialogue 3.7 A debate between Merida and her mother.
(Source: *Brave*, DVD, 2012, minute: 00:13:15)

Her awareness about the oppression of the old tradition that required her to marry a son of the clans made her feel disappointed because it was not fair to her.

She considered that the marriage will make her life over because she knew that marriage would bring another bound to her. Merida just wanted her freedom without any intention of hurting her mother. Merida realized that in her very own life, she could get her rights to chose her own fate. She spoke to her horse and promises that the marriage was not going to happen or in other words she was going to break the tradition.



Figure 3.18 Her mother was talking to Merida.
(Source: *Brave*, DVD, 2012, minute: 00.13.09)

Later on, when Elinor entered Merida's chamber, Merida became the oppressed one since she could do nothing against her powerful mom. Figure 3.18 was taken by low angle technique to see how weak Merida was and how powerful her mother was. Here is the conversation between Merida and Queen Elinor at that time:

Queen Elinor : I understand this must all seems unfair. Even I had reservations when I faced betrothal. But we can't run away from who we are.

Merida : I dont want my life to be over. I want my freedom

Queen Elinor : but are you willing to pay the price your freedom will cost?

Merida : I'm not doing any of this to hurt you

Queen Elinor : if you could just try to see what I do. I do out of love.

Merida : but it's my life.. im just not ready..

Dialogue 3.8 This conversation was taken at different place but connected to each other. (Source: *Brave*, DVD, 2012, minute: 00.14.48)

Beauvoir says that "There are a certain number of women who exalt menstruation, maternity, etc. and who believe that one can find a basis there for a different sort of writing. I am absolutely against all this, since, in my opinion, it means to fall once more into a masculine trap.... there is no reason to fall into some wild narcissism and build on the basis of these given a system which would be the culture and life of women." According to Beauvoir, women should be given the same freedom with the freedom given to men to define their own lives.

Merida's brave behavior in the movie embodies the meaning of the phrase by Simone de Beauvoir that women are aware of their freedom; they will be able to freely determine the course of their lives. Women can go to work and make a self-

actualization; women can be educated and not have to worry about her ability when viewed from biological limitations. Merida was aware of what she wanted to do. She wanted her freedom to be herself. As human she was trying to find herself in the world and define the meaning of existence. In defining the meaning of this, humans have the freedom that no other creature have, but the freedom in question is responsible freedom. Humans are responsible for determining the free choice of their lives (responsibility for choices) and are responsible for the consequences of those choices.



Figure 3.19 Merida with her sad expression says that she wants her freedom. (Source: Brave, DVD, 2012, minute: 00:14:77)

Figure 3.19 is captured using medium framing to show Merida's expression and depression so she talked to a horse because she had no one else to share about her problem and the lighting used was dark and gloomy to show that she was cornered by the situation.

King Fergus : (Pretending to be Merida) I dont want to get married. I want to stay single and let my hair flow in the wind as I ride through the glen firing arrows into the sunset.

Queen Elinor : Merida, all this work all the time spent preparing you, schooling you giving you everything we never had. I ask you, what do you expect us to do?

Merida : Call off the gathering. Would that kill them. You're the queen. You can just tell the lords the princess is not ready for this. In fact, she might not ever be ready for this, so that's that. Good day to you. We'll expect your declarations of war in the morning.

Queen Elinor : I understand this must all seem unfair even i had reservations when i faced betrothal. But we can't just run away from who we are.

Merida : I don't want my life to be over. I want my freedom. But it's my life, it's.. I'm just not ready..

Merida : (speak to Angus) I swear Angus, this isn't going to happen. Not if I have any say in it.

Dialogue 3.9 A dialogue between Merida and her mother in seperated place. (Source: *Brave*, DVD, 2012, minute: 00:14:04)

The statements above states that Merida was not ready with the decision.

She realized she could not do the thing. The meaning of revelation is attached to this act. Then, when the tournament determining who would later marry her was held, Merida was trying to fight by joining the tournament. Merida realized that marriage was never be what she wanted. She put up a fight and promised that it would never happen.

The conflict has not been completed. The next conflict happens when the clans were competing to be Merida's Husband. In the middle of the competition, Merida stated her resistance. She joined the competition under the rules, i.e., only the first descendants could follow the competition. Merida felt that she was a first descendant. So, she joined the archery competition set by herself before. This act made her mother so angry. But Merida was not afraid. The following picture shows Merida's resistances:



Figure 3.20 Merida introduced herself. (Source, *Brave*, DVD, 2012, minute: 00.25.00)

In Figure 3.20 a low angle is also intended to show the strength of Merida after she chose to be herself and proved her ability in front of many people. It shows that Merida showed her existence. It is supported by the following monologue:

Merida: I am Merida. Firstborn descendant of Dunbroch clan.
And I'll be shooting for my own hand.

Dialogue 3.10 (Source: *Brave*, DVD, 2012, minute: 00.25.00)

Monologue above shows Merida's bravery to show herself. She said "I am Merida" which shows that she tried to show her identity and the same time her existence was shown. Here, Merida wanted to use her rights as "first descendant" to resistance the rule. This act is described as "being for others" in Sartre's classification of types of human. Her character shows that no one could force to each other to take action in any way because everyone has freedom and rights. Merida's act made her mother angry. It is shown in the following picture:



Figure 3.21 the conflict happened between Merida and her mother. (Source: *Brave*, DVD, 2012, minute: 00.26.11)

Figure 3.21 was taken by An eye-level angle is used to show that there is no difference in term of power. Merida has her own power at that stage and was dare to confront the Queen. Both of them had equal power. It showed madness of Queen Elinor and rebellion from Merida. Conflict came to the story between Merida and Queen Elinor. Here is the dialogue of the conflict:

Merida : This is so unfair!
Queen Elinor : Unfair??
Merida : You never there for me. This whole marriage is what you want.do you bother ask what I want? No.you walk around telling me what to do, what not to do. Trying to make be like you. Well I'm not going to be like you. I'd never be like you! I'd rather die than be like you!

Dialogue 3.11 (Source: *Brave*, DVD, 2012, minute: 00.26.32)

Related to Beauvoir statement “Reared by women within a feminine world, a woman’s normal destiny is marriage”. A woman, from the very beginning, is taught to be valuable she must try to please, she must make herself an object for men and so she should renounce her autonomy. She is treated like a live doll and have no liberty. Merida’s mother forced Merida with her own

essence. She applied herself as a role model to change Merida into a woman like her. All this time women are constructed in such a way to be a woman who are “wanted” by society. Women only become object in various aspects. In terms of feminism women have always been an object, especially in the world that are highly patriarchal. Therefore Simone de Beauvoir said that the women’s world are always going to be included into the men’s world as evidence of mastery of men against women.

The conflict was not been completed. The next conflict happened when the clans were competing to be Merida’s Husband. In the middle of the competition, Merida stated her resistance. She joined the competition under the rules, i.e., only the first descendants can follow the competition. Merida felt that she was a first descendant. So, she joined the archery competition set by herself before. This act is made her mother so angry. But Merida was not afraid. She quarelled with her mother. The following picture shows the madness of Merida.



Figure 3.22 Merida snap her mother. (Source: *Brave*, DVD, 2012, minute: 00:26:48)

This scene was taken with medium close up so that Merida’s face expression could be captured, and the lighting is not more darker even though the

situation is rough, this is because Merida finally found her brave to show who she really was. In the picture, Merida seemed really mad. She refused the decision of marriage because she did not want it. Her expression was really serious and she firmly rejected the marriage. To support this picture, the following dialogue will show the quarrel between Merida and her mother, Queen Elinor.

Queen Elinor : You're acting like a child.
Merida : And you're a beast. That's what you are!
Queen Elinor : Merida!
Merida : I'll never be like you!
Queen Elinor : No, stop that!
Merida : I'd rather die than be like you!
Queen Elinor : Merida, you are a princess and I expect you to act like one!.

Dialogue 3.12 The second conflict between Merida and her mother. (Source: *Brave*, DVD, 2012, 00:26:16)

Based on the dialogues and scenes of the movie, this action shows revelation stage done by Merida. Merida's reaction to the awareness of this oppression keeps on to rebel. She tried to make her mother cancel the decision to follow the old tradition with rebellion.

3.1.3 Embeddedness-Emanation.

Women who reach this stage first embed themselves within the feminist culture. Upon embedding themselves within the feminist culture, women may reach emanation. Emanation, as described by Downing and Roush (1985), occurs when women realize that their —pseudo-identities! (p. 700) are as rigid as the identities they assumed during Passive Acceptance ((Fowler, 2011, p. 20). At this stage, women discover sisterhood and develop a close connection with similar women (The Journal of Social Psychology, p. 562). Merida unconsciously built a relationship with his mother. Since her mother was transformed into a bear, she

had a lot of time with mom. Correspondingly with that, she revealed all her views and then slowly made her mother begin to understand about Merida. The parts of the movie that shows it are:

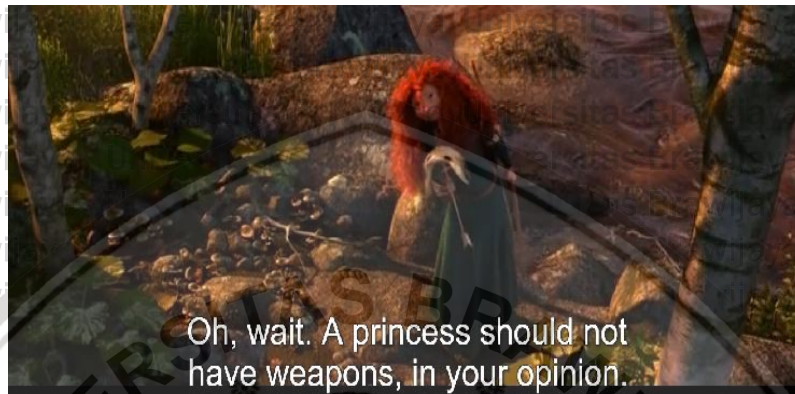


Figure 3.23 Merida caught fish using a weapon. Her mother is amazed then she says what her mother had said about a princess should not have weapons. (Source: Brave, DVD, 2012, minute: 00:51:58)

Figure 3.23 above is the part of Embedded-Emanation done by Merida. It was taken by eye level angle. She told everything about herself to her mother with her action. As seen in the picture, she gave food to her mother taken by her bow. Her mother was amazed then Merida was trying to be sarcastic by recalling what her mother had said about a princess who should not have weapons. In this scene the light is bright, the color are bursting green since Merida finally “win” from her mom and can prove that her ability is useful in certain situation. The supporting dialogue is shown in the following dialogue below:

Merida : Oh, wait. A princess should not have weapons, in your opinion.
Queen Elinor (bear) : Uh-huh..
Merida : There you go. (giving the fish) go on.
(Elinor don't like it because it have not to be cooked yet.)

Merida : How do you know you dont like it if you wont try it? (merida have copied her mom words)

Dialogue 3.13 A dialogue when Merida tries to shows herself to her mother. (Source: *Brave*, DVD, 2012, 00:51:58)

Based on the dialogue 3.10, Merida tried to return her mother words spoken before. This stage describes that women find sisterhood and develop close relationships with other similiar women. For example; “I just feel like I need to be around women who share my point of view now”. Merida expressed her views through the acts forbidden by her mother previously. She pointed out that the hobbies and habits were not as bad as what her mother thought so far. Women should not be wrong to master the things that show masculinity. Unconsciously, Merida constructed a new relationship with her mother. This is then reflected to the four stages of process of reaching feminist identity of Merida.



Figure 3.24 Merida and Queen Elinor seemed happy. (Source: *Brave*, DVD, 2012, minute: 01.20.49)

At the last scene was taken by an eye-level angle. There are no more different angle of both picture above. Merida is equal with the queen now. The queen had her charisma, beauty and elegance but more brave than before to express herself. While Merida shows her freedom there. She had bravery to show

herself beside her mother because they had equal principle. It means that everyone is unique, only the one who are brave enough to look into themselves who will find their existance.

3.1.4 Synthesis

Women admitted the positive aspects are female in this stage. They have developed a self-concept that is balanced and tend to evaluate people on the base.

For example: "Although many sexist men, I have found that some men supporting women and feminism"(The Journal of Social Phsycology, p. 562). In this movie, it can be seen at the current stage when Merida announced the decision of the queen that broke down traditional kingdoms; from now on the tradition of arranged marriage was no longer valid. The men and women were free to choose when and with whom they were married. It turned to be welcomed by the men.

The dialogues and pictures which support the statement can be seen in the following pictures and sentences.

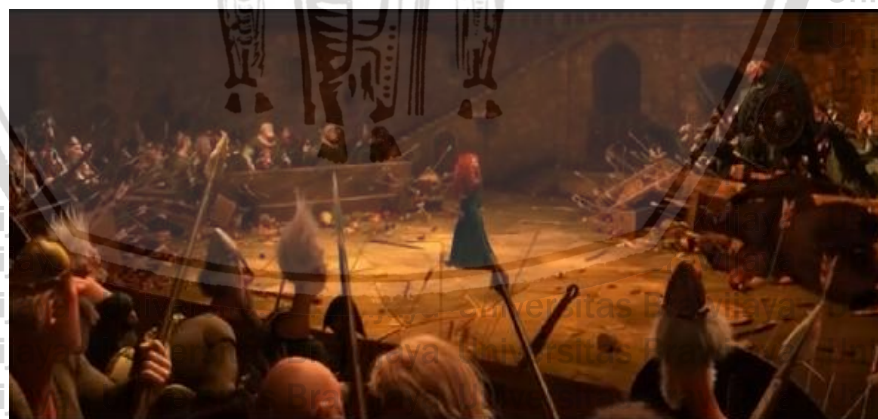


Figure 3.25 Merida entered into the chaotic situation. (Source: Brave, DVD, 2012, minute: 01.00.02)

The use of full shot framing is very suitable since a full shot contains a complete view of the characters. From this shot, viewers can take in the costumes

of characters and may also help to demonstrate the relationships between characters. The scene above intended to show the courage of Merida to enter into the chaotic situation. The scene is taken using the technique of long-shot to show all existing object, where merida was situated in the middle of group of men looking to fight. In Beauvoir view, a woman is not always powerless and does not always need to be dependent in a male-female relationship. Merida preferred to be herself, which was highlighted by the Existentialist feminism, where women should be firm to determine their own fate and they should be able to responsible for their own choices.



Figure 3.26 Merida tells that breaking the tradition will be to all clans. (Source: *Brave*, DVD, 2012, 01:04:36)

The pictures shows that Merida tried to convince everyone about breaking the tradition would make everything better. Merida told all clans that breaking tradition sometimes became the right path to solve a problem. By the use of lighting it can be seen that the focus is on Merida, the bright side only on her while the other part are dark. In this scene it can be seen that Merida was the only woman while others were man, and she was the only one brave enough to break the tradition and to speak the truth about what she wanted. The children could

choose their own fate while the clans could maintain and establish the friendship with each other. Merida announced that from then they had rights to choose their own fate. Merida seemed confident to announce the decision to all clans.

Merida : The story of this kingdom is a powerful one. My dad rallied your forces and you made him as your king. It was an alliance forged in bravery and friendship and it lives to this day. But, I've been selfish. I tore a great rift in our kingdom. There's no one to blame but me. And I know now that I need to amend my mistake. And mend our bond. And so, there is the matter of my betrothal. I've decided to do what's right. And..and.. break tradition. (everyone surprised). My mother, the Queen feels, uh.. in her heart. That's I.. that we be free to write our own story. Follow our hearts and find love in our own time.

Dingwall : (compassionate) that's beautiful.

Machintos boy : A grand idea! Give us our own say in choosing our fate.

Dialogue 3.14 The announcement of Merida about breaking the tradition to the Clans. (Source: *Brave*, DVD, 2012, minute: 01:01:48)

The Dialogue above told that all clans accepted Merida and her mother's decision to break the rules. All clans seemed happy and excited with the idea. No one did refusal of the decision. The acceptance is called as the synthesis in feminist identity development stages.

From the dialogue and pictures above, Unbelievably, the men in this movie agreed with the decision. All men agreed with decision and support it instead they actually wanted the same thing. It shows that men do not always want to dominate the society with their rules. As a woman, Merida has developed a self-concept that is balanced and tends to evaluate the people on the base.

Especially men, they are usually known by their sexist image, but some of them apparently do not oppose women decision.

3.2.2 Active Commitment

A happy ending story is always be the favorite plot to end the movie. This stage is the last stage of Feminist Identity Model by Downing and Roush. It depicts women who have committed to actively bringing about social change.

Active Commitment involves a lifelong dedication to social change, striving to end the oppression of women (Fowler, 2011, p. 20). This stage is shown at the time when Merida and her mother made a big decision to change the old traditions of their land. In the end, it all ended well. Men and women had the same right to determine their destiny. Merida could be herself. She got her freedom to do whatever she such as archery, horse riding and adventure that should rarely be done by a princess in general. Not only Merida and the society, but Queen Elinor also changed. Queen Elinor changed her appearance and mindset. The scenes which support the statement can be seen in the following picture.



Figure 3.27 Merida and Queen Elinor ride the horse. (Source: Brave, 2012, DVD, minute: 01:20:51)

Merida and Queen Elinor ride the horse, Finally Merida's mother could accept the way Merida lived her life and she supported her. This scene was taken with medium shot and shows the equality between the queen and the princess while the light is bright and cheerful. Merida's acts of this movie clearly portray the construction of Feminist Identity. She made through the stages by theory Feminis Identity Model of Downing and Roush. Even though the story is not dominated by men's oppression to women but Merida's actions can be clasified as the process of constructing feminist identity because Feminist Identity is a self-portait of people who embraced feminism show it to be accepted and recognized in society and Merida does it. She just showed the way she was. She wanted the society and the tradition to accept her ways. For example: there is no prohibition about using the weapons anymore. Even though she was a princess, she had rights to do everything that she wanted as long it is a positive behavior. Using weapons was not intended to hurt others, because she loved it. She was a skilled archer. Not only men can be a skilled archer, but women also can be. Then here is a supporting monologue :

Merida : There are those who say fate is something beyond our command. That destiny is not our own. But I know better. Our fate lives within us. You only have to be brave enough to see it.

Dialogue 3.15 (Source: *Brave*, DVD, 2012, minute: 01.20.49)

The monolog above strengthen the scenes above. It shows how Merida understood about fate. She and her mother showed their existence.

Merida prefered irregularity. She did something without having to think about other people's opinions about it. Merida enjoyed all things differently. She

laughed out loud, she ate without table manner, jumped and ran without having to think about manner. Merida chose to be that way though her mother continued to fight it, she continued to defend her opinions and to become herself. What Merida did was an aware of her existence. She realized the potential that she had. Merida had the potential in terms of archery. She was so good at doing it so in some cases she did it better than any man in the kingdom.

Ryan (1999, p.100) said that

“Feminism comes up to answer the problem of gender inequality between men and women. This theory talks much about many aspects why women are different from men, not only sex of gender concept but also in the way they live”

The quotation above says about the emergence of savvy feminists because of the many aspects that differentiate men and women even their way of life. It was revealed on the day on which she did not have to be the daughter that means that day she could be herself, the day in which she could do whatever she wanted to, a day in which she could change her destiny, feminism theory with this expression shows the desire of the self-actualization of a woman without worrying about the limitations that exist. Merida was aware that she was free to determine her way of life the day she broke all the rules to break free from her essence and seek for her existence. She rode her horse wherever she wanted to; trained her ability in archery, climbed rock and even drank water from a waterfall. Below are the other parts of the movie that shows the courage of Merida in doing common activities performed by men but not for a woman moreover a princess.

Many female characters in modern fairy tales have strong images and being heroes in their own story, but they are still dressed and acts beautifully as a

princess. For example; Alice In Wonderland, Mulan, Barbie and etc. Merida is totally different. Feminism open opportunities for woman so that she can live in her own way, being herself and get her rights.

Feminist exists when women want to break up the patriarchal tradition and starts to doubt their position against men. Some women disagree with their position which is lower than men so they want to be equal. In their daily lives, they try to do men's job and anything that actually used to be done by men.

Merida did this. She could do what men do, such as archery, rock climbing, horse riding and all, although her mother always rebuked her.

So, Merida was a woman who increased understanding of herself in order to get freedom. This is the right of women to make the choice to be a role she plays. Whatever she wants to be a wife, mother, or other roles. Merida chose to be herself. She liked to do extraordinary things despite making her image far from princess image supposed to be. Because as humans, women have the freedom to determine the existence and responsible for the consequences of choices she had taken. In the end though bitter experience can teach women to proceed to a better direction. As Beauvoir says that " One is not born, but rather Becomes a woman".

Being a woman is always in the process of becoming. Beauvoir saw further that the political, legal, economic, social and cultural co- inhibiting women. Therefore Beauvoir suggested that women can take a firm decision to determine their own destiny even though it was realized that there was no possibility of a positive choice and women are required to be responsible for their decisions. From this thing, the story of the movie shows that Merida represents the manifestation of

Existentialist Feminism and her resistance is shown while she was against the traditional rules about marriage. She fought for her rights. These action are parts to reach her feminist identity in her image as a kick-ass princess to be approved in the society.



CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the research, which are based on the findings and discussion in the previous chapter. This chapter also presents the suggestion for the further research.

4.1 Conclusion

Identity has relation with existence because they were related to each other. Identity is the status, while existence is the realization. An existence would not be recognized if there was no identity. The writer uses Feminist Identity Development Model and collaborates it with Existentialist Feminism to analyze Merida's character in *Brave* Movie.

Feminist Identity Development is composed by five stages: Passive Acceptance, Revelation, Embeddedness-Emanation, Synthesis, and Active Commitment. While, Existentialist Feminism followed by Sartre three types of human: being in itself, being for itself and being it for other.

The first stage, Passive Acceptance, is linked to how women just accepts the rules in a society. They do not see much point in questioning the general expectation that men should be masculine and women should be feminine. In the movie, Merida was unaware about the differences between men and women, and she just did not really care about it. She played her roles as a princess with her ways. She followed any instruction from her mother to be a real princess even

though she did not like it. That action shows the unwanted conditions that she should pass through but she did not oppose it.

The second stage, Revelation, women starts to aware of their oppression through one or a series of awareness-raising experience. According to the tradition, Merida must get married with one of sons of kingdom relatives. The rule made her doing a refusal. She was aware that she was in an oppression. She was getting rebel because that marriage was not her willing. She just wanted to be herself. So, in this stage, Merida showed her refusal about the rules. She defended herself. This stage also shows the types of human "being for itself", where a woman is aware about her existence. Everyone have the same freedom to choose. Here, Merida knew about her existence and tried to keep it up.

The third stage, Embeddedness-Emanation, relates with women who reach this stage first embed themselves within the feminist culture and develop close relationships with other women to affirm and strengthen their new identities. Merida built deeply relationship with her mother when her mother became a bear. Merida showed her mind and ability which often complained by her mother. It made Merida's mother comes to understanding about her daughter and changes her mind about the marriage.

The fourth stage, Synthesis, relates with a deal of a decision. Where a woman made a big change of a rule and accepted by all people. Merida succeed change her mother mind and it made the tradition became break. The decision to break the tradition was accepted by society without any exception for the men. They supported the decision.

The last stage, Active Commitment, means that women who have committed to actively bringing about social change. Merida's action previously brought a social change to the land. Therefore, the manifestation of Existentialist Feminism values stated here. Every young people could be free to choose their own love and their own path. No one can forced us to take action in anyway. We are absolutely free and our future is completely open.

According to findings and discussion, the writer can infer that feminist identity of Merida is constructed with five stages of Feminist Identity Development Model and Merida shows the manifestation of Existentialist Feminism values. By writing this thesis, the writer learns that Identity and existence are two different definition lives in one package. Identity cannot be separated with existence because identity development is a factor of an existence. What happens to Merida as the object of the study proves that Merida's identity made her existence recognized. This existence showed how a woman had bravery to show her identity in a patriachal society.

4.2 Suggestions

This study uses Feminist Identity Development Model and colaborates it with Existentialist Feminism in analyzing Merida's Character. The writer relizes that this research still needs a lot of elaboration. The writer suggests the next researchers to use either Phsycoanalysis or Semiotic in using *Brave* movie as material object of the research. *Brave* also shows relationship between Mother and Child, the appearance of Merida as a princess. Moreover, Psychoanalysis can be employed in relation between Merida and her mother, and Semiotic can be used to

analyze the appearance of Merida as a princess. The writer expects the next study will come up more subtle result or findings by applying that perspective.



REFERENCES

- Alaqhbary, Gibreel Sadeq (2013). *A Feminist Counter-Reading of Indian Women*, International Journal of English Linguistics, Canadian Center of Science and Education, San Diego State University
<http://www.heritage.org/research/reports/2012/09/defending-the-dream-why-income-inequality-does-not-threaten-opportunity>
- Alexandrova, Marina (2009). *Disney and the American Princess: The Americanization of European Fairy Tales*, MA Thesis, American Studies Program, Utrecht University
- Collins, Denise (2001). *Feminist Identity*, Blacksburg, Virginia
- D' Souza, Arun Prakash (n.d), *Feminism: an Existential Perspective*
- Hall, M. A (2010). "Women only? Women in Medieval Perth", in S. Boardman and E. Williamson, *The Cult of Saints and the Virgin Mary in Medieval Scotland* (London: Boydell & Brewer), ISBN 1843835622, p. 109-p. 110.
- NG, Sik Hung (1995), *Feminist Identities and Preferred Strategies for Advancing Womens's Positive Self-Concepts*, The Journal of Social Psychology
- Nemri, Rhonda (2012). *Simone de Beauvoir, Existentialist Feminism and The Second Sex*. Retrieved on October 23rd, 2013, from <http://feministtalk.wordpress.com/2012/03/22/simone-de-beauvoir-existentialist-feminism-and-the-second-sex/>
- Parekh, Ishan (n.d). *Brand Management Walt Disney*. Retrieved on December 15th, 2013, from <http://www.slideshare.net/ishanparekh/brand-management-walt-disney-case-study>
- Patel, Henal (2009). *Gender Roles Indoctrinated Fairy Tales in Western Civilization*. Department of History
- Purnell, LaTayna M (2006). *I Think I am a Feminist: A Study Of Feminist Identity Development of Undergraduate College Women*, Indiana University
- Sawyer, Nicole (n.d). *Feminist Outlooks at Disney Princess's*, James Madison University
- Suharto, Sugihastuti (2002). *Kritik Sastra Feminis: Teori dan Aplikasinya*, Pustaka Pelajar, Yogyakarta
- Unknown (n.d), *Feminist Theory: Examining Branches of Feminism*. Retrieved on March 17th, 2013, from http://www.sascwr.org/files/www/resources_pdfs/feminism/Definitions_of_Branches_of_Feminism.pdf
- Unknown. *Highland Clearance*. Retrieved on January 24th, 2013, from http://www.absoluteastronomy.com/topics/Highland_Clearance

Unknown. *Scotland History*. Retrieved on January 24th, 2013, from <http://scotlandhistory.net/>
Webster, B. (1997). *Medieval Scotland: the Making of an Identity*, New York City, NY: St. Martin's Press, ISBN 0333567617, p. 58.
Wikia, Pixar (2012). Brave, Disney Pixar. Retrived on August 13th, 2013, from <http://pixar.wikia.com/Brave>



Appendix: Berita Acara Bimbingan Skripsi



KEMENTERIAN PENDIDIKAN NASIONAL
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA

Jalan Mayjen Haryono no. 169 Malang 65145

Telp. (0341) 551611 Pes. 309 Telex. No. 31873 Fax. (0341) 565420
 Telp. (0341) 575822 (direct) Fax. (0341) 575822 direct

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Yessi Dita Ariyasni
2. NIM : 0811113163
3. Program Studi : S1 Sastra Inggris
4. Judul Skripsi : Feminist Identity of Merida Portrayed in *Brave* Movie
5. Tanggal Mengajukan : 9 Maret 2013
6. Tanggal Selesai Revisi : 5 Februari 2014
7. Nama Pembimbing : I. Yusri Fajar, M.A.
II. Fariska Pujianti, S.S., M.Hum.
8. Keterangan Konsultasi

No	Tanggal	Materi	Pembimbing	Paraf
1	9 Maret 2013	Menyerahkan Bab I	I	
2	20 Maret 2013	Menyerahkan Bab I-II	I	
3	5 April 2013	Konsultasi Bab I-II	I	
4	15 April 2013	Konsultasi Bab I-II	I	
5	20 Mei 2013	Konsultasi Bab I-II	II	
6	31 Mei 2013	ACC sempro	I	
7	27 Juni 2013	Revisi setelah sempro	I	
8	3 Juli 2013	Revisi setelah sempro	II	
9	10 Juli 2013	Konsultasi Bab III	I	
10	18 Juli 2013	Konsultasi Bab III	I	
11	21 Juli 2013	Konsultasi Bab III-IV	I	
12	22 September 2013	Konsultasi Bab III-IV	II	
13	26 September 2013	Konsultasi Bab III-IV	II	
14	2 Oktober 2013	Konsultasi Bab I-IV	II	
15	4 November 2013	Konsultasi Bab I-IV	II	
16	10 Desember 2013	Konsultasi Bab I-IV	II	
17	15 Desember 2013	Konsultasi Bab I-IV	II	
18	24 Desember 2013	Konsultasi Bab I-IV	II	
19	16 Januari 2014	Menyerahkan Bab I-IV	I	
20	17 Januari 2014	ACC semhas	I	

21	22 Januari 2014	Revisi setelah semhas	I	
22	24 Januari 2014	Revisi setelah semhas	II	
23	27 Januari 2014	ACC Ujian	I	
24	4 Februari 2014	Revisi setelah ujian	II	
25	5 Februari 2014	Revisi setelah ujian	II	
26	5 Februari 2014	ACC Jilid	I	

9. Telah dievaluasi dan diuji dengan nilai: B+

Dosen Pembimbing I

Malang, 5 Februari 2014

Dosen Pembimbing II

Yusri Fajar, M.A.
NIP.19770517 200312 1 001

Fariska Pujiyanti, S.S., M.Hum.
NIK. 820116 12120345

Mengetahui,
Ketuan Jurusan

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001