

**THE PORTRAYAL OF *FEMALE VILLAIN* BY THE EVIL CHARACTERS
IN DISNEY MOVIES**

FINAL PROJECT

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to Obtain the *Sarjana Sastra* Degree in English Literature**



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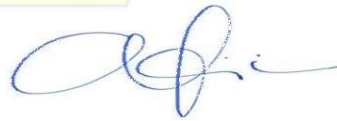
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As a result, I really claim that this undergraduate thesis I prepared does not contain the work of others, save those indicated in the quotations and references, as a scientific study should. If this statement is not made in the future, I fully agree to accept an academic consequence in the form of rejection of my thesis and the degree obtained from the paper.

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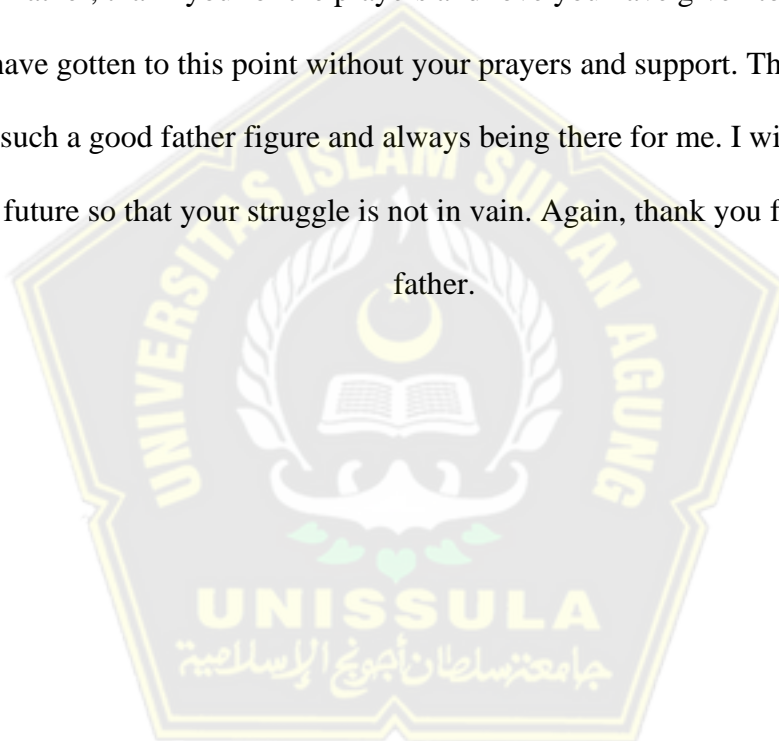


MOTTO:

“All you need to do is take one step a time and do the next right thing. It is better than doing nothing”

DEDICATION:

This thesis is my special dedication to my father and mother who have passed away. Father, thank you for the prayers and love you have given to me. I would not have gotten to this point without your prayers and support. Thank you for being such a good father figure and always being there for me. I will do my best for my future so that your struggle is not in vain. Again, thank you for everything, father.



ABSTRACT

Susanti, Nagi Dwi. 30801800027. The Portrayal of Female Villain by The Evil Characters in Disney Movies. Final Project of Language and Communication Science Faculty. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: Afina Murtiningrum, S.S., M.M., MA.

In this study, the object which had been analysed are The Evil Queen, Maleficent, and Ursula who are known as female villains in Disney movies. The issue that had been analysed is the physical appearances and the roles of female villains. The purpose of this study is to find out whether the characters of The Evil Queen, Maleficent, and Ursula have the characteristics of female villains in terms of physical appearance and to know the role of female villain in Disney movies.

In analysing these movies, this study used a descriptive qualitative method as the type of research because the data are presented as non-numeric descriptions. There were some phases to collect the data, such as watching the movies, reading the movie scripts, identifying the data, classifying the data, and reducing the data. Then the collected data were analysed using the female villain theories by Natalie S. Wellman.

The thesis ends with a conclusion, sums the important results that figured from this study. This study has found two results. First, The Evil Queen, Maleficent, and Ursula as the main female villains has shown the physical appearances of female villain such as ugly or unattractive, wearing bold and dark makeup with jewelry, colour symbolism, and older or middle-aged. Second, The Evil Queen, Maleficent, and Ursula suited the roles of female villain such as strong and powerful, independent, active, and downfall as their ending.

Keywords: Female Villains, Physical Appearances, Female Villain's Role, Disney Movies

INTISARI

Susanti, Nagi Dwi. 30801800027. Penggambaran Penjahat Wanita oleh Tokoh Jahat di Film Disney. Tugas Akhir Fakultas Bahasa dan Ilmu Komunikasi. Program Studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Afina Murtiningrum, S.S., M.M., MA

Dalam penelitian ini, objek yang dianalisis adalah The Evil Queen, Maleficent, dan Ursula yang dikenal sebagai penjahat wanita dalam film Disney. Isu yang dianalisis adalah penampilan fisik dan peran penjahat wanita. Tujuan dari penelitian ini adalah untuk mengetahui apakah karakter The Evil Queen, Maleficent, dan Ursula memiliki karakteristik penjahat wanita dari segi penampilan fisik dan untuk mengetahui peran penjahat wanita dalam film Disney.

Dalam menganalisis film-film tersebut, penelitian ini menggunakan metode deskriptif kualitatif sebagai jenis penelitian karena data disajikan sebagai deskripsi non-numerik. Ada beberapa tahapan untuk mengumpulkan data, seperti menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data. Kemudian data yang terkumpul dianalisis dengan menggunakan teori penjahat wanita oleh Natalie S. Wellman.

Tesis diakhiri dengan kesimpulan, merangkum hasil-hasil penting yang didapat dari penelitian ini. Penelitian ini menemukan dua hasil. Pertama, The Evil Queen, Maleficent, dan Ursula sebagai penjahat wanita utama telah menunjukkan penampilan fisik penjahat wanita seperti jelek atau tidak menarik, memakai riasan tebal dan gelap dengan perhiasan, simbolisme warna, dan lebih tua atau setengah baya. Kedua, The Evil Queen, Maleficent, dan Ursula cocok dengan peran penjahat wanita seperti kuat dan memiliki kekuatan, mandiri, aktif, dan kejatuhan sebagai akhir mereka.

Kata kunci: Penjahat Wanita, Penampilan Fisik, Peran Penjahat Wanita, Film Disney

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Glory be to Allah *Subhaanahu Wa Ta'ala*, the most gracious merciful, who always gives all what we need. Allah has given His gift to me so that I could finish my final project entitled “The Portrayal of *Female Villain* by The Evil Characters in Disney Movies”.


Furthermore, I recognise that this final project would not have been done without the assistance, instruction, and support of numerous people involved. As a result, I'd want to use this opportunity to express my gratitude to the following people, who are always there in every phase that I go through:

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I recognise that this final project is far from perfect. As a result, any suggestions and criticism will be really valuable for this final project. Finally, I sincerely hope that my final project will bring useful knowledge and information to everybody who reads it.

Semarang, 6th June 2022



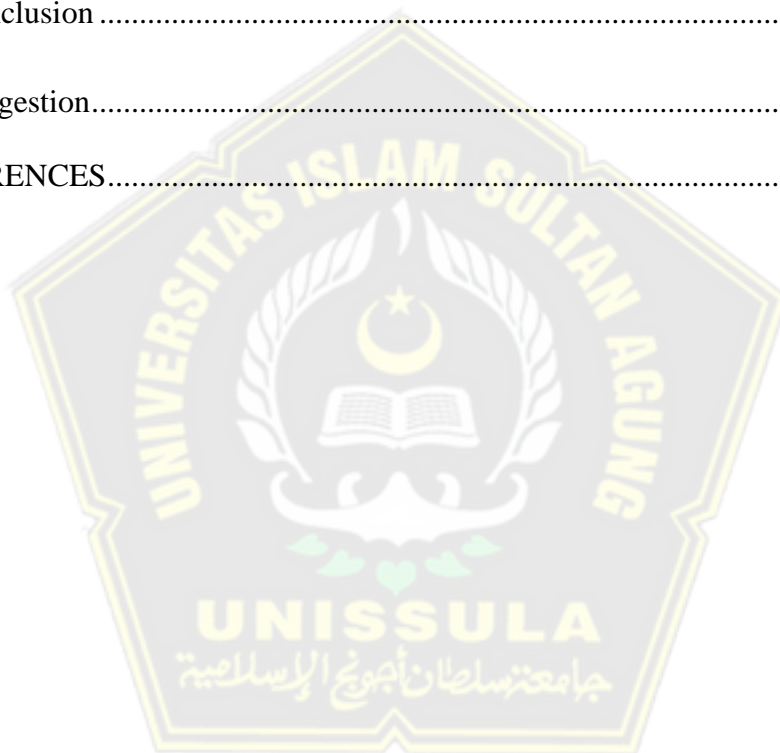
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CHAPTER I

INTRODUCTION

A. BACKGROUND OF THE STUDY

Movie is a literary product that we might find in our everyday lives. Movie may be easily obtained in the modern age, such as today. A drama performance is the first form of it before cinema. Drama performances should only be performed correctly; they could not retake the scene if they did a mistake while performing. They would set the show in a large hall that could accommodate a large mass of people. However, as time passed, the drama performance evolved into a movie that takes its time to deliver a perfect performance for the audience. We may now enjoy drama performances in a new way; we can watch them from the comfort of our own homes or in a more contemporary movie theatre; we no longer need to go to a drama hall to see a drama performance, which may be more expensive. Movies of various genres, such as romance, thriller, comedy, drama, and so on, may be seen and enjoyed by all spheres

Each film is constructed with a certain audience in thought; for example, a cartoon film, which is primarily made up of imagined stories with amusing parts thrown in for good measure, and the viewers are mostly children, or a romance film for teens or adults. People express feelings, moral values, and other values through literary works. Storey stated that film is an expression of an art which is able to bring the moral value to the viewers (3). As a result, the movie producers will not only make a movie with nothing to learn from it, but they will also develop an entertaining movie that everyone can enjoy. A movie's purpose is to provide value

while also entertaining viewers so that they would watch it. Therefore, movies are interesting to enjoy and watch if it is entertaining and also have values to learn. Movies nowadays not only have a story and values, but they also captivate viewers, which is one of the reasons why people choose to go to the movies or remain at home and watch their favourite movies with their friends or family.

Literature actually takes an important role in our live and characters development (Mosher 8: 1). Because movies are a component of literary work, they also contribute in our character development. Because movies are audio-visual creations, what we see and hear may influence how we think and interpret things; hence, movies can be included in it. Movies that unintentionally influence the way we think about life, the way we see things, and so on will become our standard for living.

Disney animated movies produced by Walt Disney have been regarded as the most prominent aspects of children media. Disney princess movies first appeared with the release of *Snow White and the Seven Dwarfs* (1937). *Cinderella* (1950) and *Sleeping Beauty* (1952) were two outstanding masterpieces that followed. These older films launched the Disney princess franchise, capturing the interest of many young girls.

Disney princess animated movies are filled with unrealistic and idealised depictions of the female body and attractiveness, revealing a culture in which physical beauty is highly valued and portrayed in children's media. According to Chyng, "In many films, both human and animal female characters are portrayed as

overly sexual; they typically have unnaturally small waists, large breast, big eyes, and battling eyelashes” (35), creating an impossible expectation for young girls all around the world. Aurora, for example, shows the ideal princess as having an unrealistically small waist, a lovely face, and a big breast. She has long eyelashes and a blushing face, both of which are attractive traits. Furthermore, she is dressed well, implying wealth and status. Moreover, their physical appearances were created to reinforce the concept of an "ideal" female. Many Disney princess movies associate body image and physical attractiveness to specific characteristics. A nice character, such as a compassionate and kind-hearted princess, is described as fair, slim, and attractive. These characteristics give the impression that beauty is determined by these distinct aspects. Disney princess movies also initially appeared at a time when traditional or stereotyped gender norms ruled in society and were represented in the media. The Disney movies, like most other forms of media, contain images that are merely reflections of societal norms. The princesses symbolised the gendered values and aspirations that women ideally aspired throughout the historical period in the first wave of Disney classics. Characters in earlier Disney movies, such as Snow White and Aurora, strongly reinforced discriminatory expectations and stereotypes for females. Women and girls were still stereotyped as homemakers at the time these movies were released. According to Do Rozario’s (2004) statement, “The classic Disney princesses perpetuate stereotypical gender norms by being thin, graceful, young, submissive, and attractive to romantic suitors of the opposite sex”. These youthful, attractive, sweet-natured princesses represent society's standards of females and their gender roles.

They are all assigned responsibilities such as cleaning, cooking, and behaving as a mother figure. Even when Snow White finds the dwarfs in *Snow White and the Seven Dwarfs*, her first reaction is to clean and care for them. Snow White has required the heroism of the prince rather than the prospective heroine—and, sadly, contributed to the historical period's gender stereotypes rather than furthering women's equality. There are many gendered images depicted in these films clearly indicate the time period in which they were created. Even though they have power, women are still required to get it in a way that is in accordance with their feminine nature.

On the contrary, in Disney pictures, wickedness and maliciousness are frequently associated with inferior physical appearance, as is the case with the villain. Moreover, the Disney female villain express attributes that separate them from the traditional realm of beauty. They are frequently depicted as unattractive, overweight, or misshapen. Many have exceptionally pointed/harsh features, such as sharp chins or more defined cheekbones. They are often intended to seem unattractive, warning viewers at first glance that they are dangerous creatures to be dealt with. The female villains were portrayed similarly in terms of looks, noting three out of four female villains are shown as old, ugly, and unattractive (Sharmin & Sattar, 54). Female villains are always interpreted as characters who do not deserve a chance and often meet bad endings in and do not get important enough roles.

However, there is something to be argued for the fact that these villainous women are also among the most intriguing and unforgettable in Disney history,

particularly in the past decade. Disney villainesses unquestionably dominate their individual movies, outshining the Princesses, who are forced to seem boring and uninteresting in contrast. While the physical characteristics of these royal princesses are almost identical, each Disney villain is significantly distinct from the others. Singing and dancing with the heroes, these dominating women construct their alluring web, trapping the audience like flies and demanding their gaze and respect until they are ultimately and completely destroyed. An enormous number of movies and art historical study has cited these women as potent, contemporary reinterpretations of the literary and artistic *female villain*. This female villain characteristics can be seen in the three selected Disney female villains, the Evil Queen in *Snow White and the Seven Dwarfs* (1937), Maleficent in *Sleeping Beauty* (1959), and Ursula in *The Little Mermaid* (1989).

The writer chose *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989) as the object of the study because the Evil Queen, Maleficent, and Ursula are three outstanding illustrations of interesting Disney villainesses. The fact that these women must and always die demonstrates their enormous power and the harm they bring to society. They strive to modify the patriarchal realm and, despite being defeated, they still make changes.

This study focused on analysing the *female villain* figures that are depicted in *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989) using is the concept of *Female Villain* by Natalie S. Wellman. This study focused only on analysing three Disney female villain characters to describe

the figure of villain that they have shown. Then, it continues to the analysing of *female villain* characteristics depicted by the Evil Queen, Maleficent, and Ursula.

B. PROBLEM FORMULATIONS

1. What are the characteristics of *female villain* in terms of their physical appearances?
2. What are the characteristics of *female villain* in terms of their roles in the movies?

C. LIMITATION OF THE STUDY

This study limited and only focused on analysing how Disney villain characters are depicted that are found in *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989) Disney movies as well as to find out the *female villain* characteristics that are depicted by the three selected Disney female villains.

D. OBJECTIVE OF THE STUDY

Based on the problem formulation above, this study formulates the objective of the study into the following objectives:

1. To show the characteristics of *female villain* in terms of their physical appearances.
2. To describe the characteristics of *female villain* in terms of their roles in the movies.

E. SIGNIFICANCES OF THE STUDY

This study demonstrated how female villains in Disney depict the characteristics of *female villain* and if this term still exists today through this study. Because many women nowadays want to portray tough and strong images in order to avoid being underestimated. Aside from that, the readers are asked to think critically on the portrayal of a woman in society, particularly how the *female villain* is portrayed in the media, and how society creates how a woman should be and act.

F. ORGANIZATION OF THE STUDY

This study consisted of five chapters. In Chapter I, there are Background of the Study, Problem Formulations, Limitation of the Study, Objectives of the Study, Significance of the Study and Organization of the Study. Chapter II will explain Review Literature that consists of Synopsis of *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989), and the Portrayal of *Female Villain*. Chapter III will explain Research Methods that involve Type of Research, Data Collecting and Analysing the Data, Chapter IV consists of Finding and Discussion, while Chapter V includes Conclusion and Suggestion.

CHAPTER II

REVIEWS OF RELATED LITERATURE

A. SYNOPSIS OF THREE SELECTED DISNEY MOVIES

A.1 *Snow White and The Seven Dwarfs (1937)*

Snow White and The Seven Dwarfs is a film which released at 1937. It is the first princess' story which was produced by Disney. This movie was the first full-length feature in history, and it was inspired by Grimm's fairy tale. The movie revolves around Snow White, a very beautiful young girl whose skin as fair as snow, and her step mother, the nameless Evil Queen. The Evil Queen is obsessed with being the fairest lady in the kingdom, but because Snow White's beauty outshines the queen's, the Evil Queen devises a scheme to murder Snow White in order to become the most beautiful woman in the kingdom. When she asks her magic mirror (1937), "Magic Mirror on the wall, who is the fairest one of all?" (Hand), and the mirror says that Snow White is the fairest maiden in the kingdom, the Evil Queen, then, send her huntsman to bring Snow White into the forest and murder her. The huntsman, however, is unable to murder Snow White and instead he decided to release her and order her to flee. Snow White follows the huntsman's advice and go into the forest, where she discovers a small hunt belonging to the seven dwarfs and choose to hide there. Here, the dwarfs agree to let Snow White stay in their hunt and pledge to protect her from the Evil Queen. However, the Queen discovers that the huntsman has failed to kill Snow White and she also find out that Snow White lives with the dwarfs. Still trying to be the fairest in the

kingdom, the Evil Queen devises a second scheme to kill Snow White. By drinking a potion that she made, she later turns herself into a smaller, older, and scary-looking apple seller woman to trick Snow White and murder her. With the temptation of the Evil Queen, she succeeds to make Snow White eat the poisoned apple she made and Snow White, then, falls asleep forever because of the curse. Not long after that incident, the dwarves return to their hut and found Snow White already lying on the floor. They also chase the Evil Queen until they reached a cliff. The Evil Queen tries so hard to climb up those cliffs that there was no longer any path for her to pass. However, just as the Evil Queen is about to drop a very large rock to bring down the dwarves, the Evil Queen falls off because the cliff she is standing on is hit by lightning. In the end, the Prince comes and arrives in front of Snow White's glass coffin and kisses her. Unbeknownst to them, the kiss breaks the Evil Queen's death curse and Snow White wakes up from her sleep. Snow White and the Prince then get married and they live happily ever after.

A.2 *Sleeping Beauty* (1959)

Sleeping Beauty is a well-known fairy tale. *Sleeping beauty*, a 1959 animated Disney classic, is an adaptation of Charles Perrault's story. The Brothers Grimm's collection of *Sleeping Beauty* was an oral transmission of the original literary tale released by Charles Perrault in 1667. *Sleeping Beauty* (1959) is a movie which about a Princess who is cursed by the witch named Maleficent. The story begins with the entire kingdom rejoicing the birth of a girl named Aurora to King Stefan and his wife. Flora, Fauna, and Merryweather, the three good fairies, give

magical gifts on the baby as part of the ceremony. Maleficent, the strong witch, appears just as Merryweather is ready to give her gift to the princess. Maleficent expresses her disappointment at not being invited to the ceremony, as well as Merryweather's harsh statement. As a result, a dissatisfied Maleficent curses Aurora to die before sunset on her 16th birthday after pricking her finger on a spinning wheel's spindle. When Maleficent is about to leave, King Stefan's soldiers rush to apprehend her, but Maleficent's tremendous power causes them to freeze in dread. Merryweather's magic replaces Maleficent's curse as a last gift to Aurora, changing the curse from death to sleep forever, and the spell will be removed with a true love kiss. To keep Maleficent away from Aurora, the three fairies bring Aurora to their log cottage in the forest. Maleficent's domain, the Forbidden Mountains, can be seen roaring with lightning as she is furious and frustrated that her terrible prophesy has not been fulfilled. She has no idea where Aurora is, and she searches for her for 16 years without success. Her anger is increased when she discovers that, over those 16 years, her servants have been searching for other new-borns rather than Aurora. Maleficent then uses tremendous lightning magic to punish them. Finally, Maleficent sends her faithful pet to find Briar Rose, alias Aurora. When Maleficent finds of Aurora's whereabouts, she goes to encounter her and succeeds to fulfil her evil prophesy, notably when she fools Aurora into pricking her finger on a spinning wheel's spindle and Aurora falls asleep. Maleficent succeeds to kidnap Prince Phillip and imprison him in an underground prison after successfully exposing Aurora to a curse. The three fairies, on the other hand, are managed to save and release Prince Phillip. Maleficent's beloved pet, who comes to the prison to check

on the Prince, discovers that Prince Phillip and the three fairies trying to escape. The bird then flies off to call Maleficent's warriors to pursue Prince Phillip. Maleficent's warriors try to stop Prince Phillip several times, but their efforts are always failed because of fairies' magic. When Maleficent's beloved bird tries to tell Maleficent of Prince Phillip's escape, Merryweather chases him and turns him into a statue. Maleficent, who hears the sound of her beloved bird, rushes out, and startled to realise it has turned into a statue. When Maleficent sees Prince Phillip trying to escape with his horse, she walks to the end of her castle and uses her lightning magic to try to stop them, until she creates a forest of thorns along the route to King Stefan's palace. She rushes to fight Prince Phillip after seeing him make it through her crafted thorny forest. She changes herself into a powerful and terrifying dragon using her incredible evil power. But as she is about to slay Prince Phillip, the fairies thwart her and Maleficent, in the end, killed by Prince Phillip's magical sword. Maleficent falls from the cliff and vanishes, leaving her black robe pierced by the sword. At the end of the story, Aurora wakes up and is released from the curse after Prince Phillip kisses her.

A.3 The Little Mermaid (1989)

Disney's *The Little Mermaid* is an animated fairy tale that released in 1989. This story is about a wavy red-haired mermaid princess named Ariel who tries to be human because she falls in love with the handsomeness of a human prince. She is the youngest among the King's daughters. She desperately tries everything as long as she can be a human. She, then, finally meets an evil witch, named Ursula,

who can help her fulfil her wish. But, of course, as an evil witch, Ursula will not help her without conditions. Ursula offers Ariel a life change where she can become human and walk on legs but she should sacrifice her voice. She must also obtain Eric's love and only a true love kiss will make her become human forever. If Ariel fails to get Eric's true love kiss in three days, she must return to the sea and become Ursula's slave and Ursula is sure that Ariel will not be able to fulfil the conditions she gave. At first, Ariel doubts to accept Ursula's offer but Ursula tries hard to manipulate and making everything seem less dangerous. Ursula also convinces Ariel that she doesn't need her voice, since her appearance is so good-looking and has everything going for her. For the sake of her love, Ariel accepts the offer and the risk she will get. When Ariel and Eric almost kiss at the end of the second day, Flotsam and Jetsam which are Ursula's two devilish pets succeed to thwart them. Ursula, knowing that Ariel almost got her wish, is angry and she disguises herself as a beautiful young woman named Vanessa to thwart Ariel's dream. Vanessa/Ursula appears and is sing on the seashore in Ariel's voice to get Eric's attention. Eric, who recognizes the voice and the song, is provoked and Vanessa/Ursula manages to cast a hypnotic spell on Eric to make him forget about Ariel. The next day, news about Eric and Vanessa/Ursula's wedding is heard by Ariel. Vanessa/Ursula who sees Ariel sad, feel herself successful with her evil plan. The day that Vanessa/Ursula gets married with Eric has arrived, but it fails because Ariel comes with her reinforcements, there are birds and other animals, to disrupt the wedding and attack Vanessa/Ursula. When Ursula's nautilus shell necklace is broken, Ariel's voice returns and the magic against Eric also disappears. Eric, who

realizes that Ariel was the saviour, immediately kisses Ariel, but failed because the sun was setting so that Ariel turns back into a mermaid and Eric knew Ariel's true form. Ursula transforms back to her original form and kidnaps Ariel. Triton comes and confronts Ursula, but is unable to break her contract with Ariel. Triton chooses to become a poly in order to save his daughter. Ursula takes Triton's crown and trident, as she had planned from the beginning. Ursula laughs, changes into a giant, and creates a maelstrom that brings multiple ships to the surface, one of which is led by Eric. When Ursula is about to use her trident to kill Ariel, Eric, who is in command of a ship, aims the tip of the broken bowstring at Ursula. Ursula is stabbed and hit by lightning which she wanted to use to kill Ariel, causing herself to disappear into the ocean. Ursula's strength and power disappeared and the polyps in Ursula's garden including Triton returned to their original form. At the end of the story, Ariel and Eric are married.

B. Review of Related Theories

B.1 Women Ideal Beauty

The criteria regarding beauty standards that have developed in society from the past to the present have shifted and changed according to the trends that developed at that time. This could not be separated from the role of culture which is quite influential on the formation of the criteria for beauty. The ideal beauty as a form of a person's body image can be formed through a process of perception from both women and men through the media. The mass media raises an image or figure

of someone who is considered to have beauty so that public perception is awakened from the figure of a person who is always displayed in various mass media.

The view of beauty that is created in society is much influenced by the mass media which is one part of a culture. The mass media has an important role in creating a view of beauty in society. The mass media often displays the ideal body shape and size for both men and women. Thus, a social norm will be formed about the standard and ideal body size in society (Grogan, 1999). The media's representation of beauty ideals frequently revolves around whiteness, stressing specific types of physique and characteristics that indicate youth, such as slim body, large eyes, full lips, flawless skin, and high cheekbones.

The beauty ideal presented by media in the Western world is a woman that is excessively thin and lean, with a small waist, long legs, flat stomach, and narrow hips (Groesz, Levine, & Murnen, 2002). Furthermore, the body type that emphasises curves has led to the development of a beauty standard in society. Other writes claim that, in addition to thinness, which is important in achieving the beauty ideal, there are various other factors to consider, such as flawless skin and beautiful facial characteristics, while attempting to fulfil the beauty ideal. Beauty, according to Salim (1991), is an expression for facial beauty and is usually used for women. Facial beauty is considered quite important in describing a beauty. However, according to Kasiyan (2008) in the book *Manipulation and Dehumanization of Women in Advertisements*, "Women's bodies are categorized as beautiful not only based on facial beauty, but also synonymous with white, smooth, and firm skin".

The role of whiteness has been addressed as the universal aesthetic standard of beauty (Fowler and Carlson, 2005).

It means that the Western beauty ideal is mainly revolving around attractive face, thinness, and firm and white skin that signifies youthful. It demonstrates how beauty has been extensively defined as an aesthetic term by society, philosophy, and culture. On the other side, the aspects of beauty are inscribed into a culture and passed down through several factors throughout time, including family, peers, teachers, and the media. With such an assumption that many women are trying to meet the standards of beauty that is developing in society. The phenomenon of beauty trends that exist in society causes the emergence of a view of beauty that is used as a standard for a woman to be said to be beautiful. Based on Hurlock's (1999) statement, "When someone is attractive, they are usually treated kinder or better. On the other hand, if someone is mediocre and even tends to be bad, they are treated less sympathetically". So, it causes many women try to make their physical appearance according to the standards prevailing at that time in order to be said to be beautiful.

B.2 Gender Roles

Gender roles refer to the behaviours that men and women are expected to act based on their gender. According to Anselmi and Law, gender roles are “socially and culturally defined prescription and beliefs about the behaviour and emotions of men and women”. Thus, the male gender role and female gender role is like a rule

that should be obeyed by men and women to fulfil their parts in acting masculine and feminine (Brannon 168).

Women have traditionally been seen to be more nurturing than men in many Western societies. As a result, the conventional understanding of the feminine gender role specifies that women should behave in nurturing ways. One option for a woman to engage in the traditional feminine gender role is to nurture her family by working full-time within the home rather than working outside of the house. Men, on the other hand, are assumed to be leaders by established gender roles. As a result, the traditional view of the masculine gender role says that men should be the heads of their houses, providing financial support and making critical family matters. As Pilcher and Whelehan (2004) has stated:

Developing especially since industrialization, a 'traditional' domestic division of labour is that in which men have primary responsibility for the necessary financial provision of their family household (via labouring/working outside the home in exchange for a wage), and women have primary responsibility for the management and performance of housework and caring work (such as cleaning, laundry, shopping, cooking, and caring for children).

Wives are always serving their husbands, doing housekeeping, and caring for their children. It also happens to men who are supposed to be household leaders and make income for the family's well-being. That is, as a woman and a man, they each have their own duty or task. Because of how society constructs gender, there

is a standard known as traditional gender role, which casts or forces a man to be masculine and a woman to be feminine.

B.2.1 Patriarchy and Matriarchy

Patriarchy is a set of social relations which has a material base and in which there are hierarchical relations between men and solidarity among them which enable them in turn to dominate women. The material base of patriarchy is men's control over women's labour-power. That control is maintained by excluding women from access to necessary economically productive resources and by restricting women's sexuality. Men exercise their control in receiving personal service work from women, in not having to do housework or rear children, in having access to women's bodies for sex, and in feeling powerful and being powerful" (13). Simply put, patriarchy means "rule by fathers," and it refers to a type of social order in which males dominate females. Some men are significantly more advantaged than others under a patriarchy, but in average males have greater social resources than females. This phrase also emphasises the fact that patriarchy is not essentially biased toward women, as not all men are equal and not all women are equal.

Patriarchy is a social structure in which the male is the major authority figure central to social organisation and the central positions of political leadership, moral authority, and property management, and in which fathers have power over their children and family. It encompasses female subordination as well as male control and privilege institutions. Many patriarchal societies are also patrilineal,

which means that property and titles are passed down through the male bloodline. It is also characterised as a type of social structure in which the father is the highest authority in the family clan or tribe and descent is counted in the male line, with children belonging to the father's clan or tribe.

Whereas, matriarchy has been defined as “that form of social organization in which descent reckoned through the female line, where the mother is the head of the household and the children belong to the maternal clan” (Lobban 341). In simply, a society is a system of interrelationships that ties one being to another in a shared culture. And matriarchy is a system in which women played the most important roles in society. Matriarchal societies are centred on clans and are founded on motherhood. Motherhood is the most important part in every society since it generates the new generations that will be the society's future. People in matriarchal societies live in huge kinship groups created according to the matriline principle; that is, kinship is recognised only in the female line. The clan's name, as well as all social and political roles, are passed down through the mother's line.

What is most significant is that women have dispositional influence over the clan's goods and houses, particularly over the clan's sources of nourishment: fields and food. All things are handed to the clan mother, the matriarch, who shares them fairly amongst her children and grandchildren as the mother of all clan members. This distinguishing attribute gives women such a powerful position that cultures are "matriarchal." And here we see the importance of motherliness, which pervades

economic and social institutions and serves as a source of tranquilly for the entire society.

B.2.2 Masculinity and Femininity

Gender differences highlight the concerns of male and female; masculine and feminine, male linked with masculinity and female related with femininity. Femininity and masculinity exist in social life as specified patterns, ideal visions of what women and men are and should be, orders of assigned behaviours, and, eventually, ideas about their social roles and cooperation. As Burke and Stats has claimed, “Masculinity and femininity refer to the way society’s perspective in how a man be a man and how a woman be a woman. Society will decide in how someone can be called as a man or woman. Males will generally see themselves as masculine figure while females see themselves as feminine figure. But it is also possible for one to be female and choose herself as masculine or to be male and choose himself as feminine” (100).

In the realm of patriarchy, society at large plays a critical role in assigning gender roles according to an individual's sex. Femininity and masculinity are social constructions. People develop a set of opinions about what is feminine and masculine. They generate stereotypes of femininity and masculinity and are made up of ideas about appearance, as well as physical attractiveness in both men and women. They decide how men and women should behave, what tone of speech they should have, how they should walk and dress, and so on. They include elements associated with physical attributes, social roles, and occupations. Therefore, it can

be said that masculinity and femininity is a strong identification of male and female with their roles. For instance, women's best suited role is to be a mother or a house caretaking while men's perfect role is as a bread winner for the family.

In western culture, as Terman and Miles has claimed, "men is defined as creatures that are aggressive, competitive and instrumentally oriented while women is defined as creatures that are passive, cooperative, and expressive" (133). Berry (1999) added as quoted in Fidyanni, that masculine characteristic can be described as a strong individual figure, firm, and brave. Individual that identified as masculine creature have an independent nature, steadfast, strong spirit of curiosity, self-confidence and also the courage of take the risk" (14). However, masculinity does not necessarily benefit all men; for many, it causes dissatisfaction and disappointment. A tall, white, well educated, powerful male, for example, will always have an advantage over a male who lacks these characteristics. Femininity, like masculinity, is the result of patriarchal ideologies. Femininity is the contrary of masculinity. Nurturing and loving behaviour, compassion, expressiveness, and submissiveness are traits that belong to femininity. However, these traits are not always carried by all women everywhere. The idea of femininity, like masculinity, drags many women down since they do not fit to the respective traits. A slim, fair, and family-oriented girl, for instance, is rewarded more than those who lack these traits. However, masculinity does not just belong to men, but women may have it as well. Women are commonly the type who is femininely kind or the good one who possesses submissive attitude, fragile, and submissive to man. Women, on the other hand, who lack those traits and have masculine traits instead are known for

bad reputation or the evil one. Hence, there are many kinds of women who lack feminine traits, one of them is the *female villain*.

B.3 Female Villain

Disney's villains are an interesting part of the movies to study. Female villains in Disney are frequently depicted as exhibiting non-traditional beauty standards. In every Disney movie studied, the villains are larger than the princesses. Furthermore, in six of the eight Disney movies, female villains exhibit characteristics that distinguish them from the usual realm of beauty (Wellman 6). She added that “Many of the female villains (five out of eight) also have extremely pointed/harsh features such as pointed chins or more defined cheekbones” (6). Sharmin and Sattar also stated that “They are frequently depicted as unattractive, overweight, or misshapen. This associates female villains with unattractiveness and undesirability especially, comparing to the slenderness, fairness, youth of female heroines who are almost essentially portrayed as the epitomes of beauty” (54).

Disney villains are portrayed as wearing heavy, dark makeup, and many of them wear bright red lipstick with heavy eyeshadow (Wellman 6). Furthermore, all of the female villains are dressed in both black and purple clothing (Wellman 5). Black also often associated with evil. Not only that, they often adorn purple clothing or skin. The colour purple is usually related with power and wealth, highlighting the female villain dominance and desire to live a lavish lifestyle. As a result, the villains' power is strengthened by clothing colour since it reveals negative aspects about their characters nonverbally (Wellman 5).

Female villains in Disney movies are physically powerful than the princesses. None of the princesses are able to defeat the villain on their own, if they even help at all. Disney movies also create a nonverbal power distance between the princesses and villains through their height, size, and abilities (Wellman 11). Women who are powerful on their own, on the other hand, are characterised negative traits by both Disney and society. This image of female villains also reinforces the notion that powerful women are the most dangerous individuals in the world. The only female characters in Disney films who can behave entirely independently are the villains. As a result, girls who admire the princesses do not perceive autonomous role models. This has the potential to establish a society in which strong and independent females are valued less than those who require support from others.

Even though female villains have tremendous power (which is not insignificant, to aim their goals in life), they would still be unable to achieve their goals because to a coordinated attempt to dismiss them, and they would be unable to win in the end. This is not because they are docile women without capabilities, but because everyone is against them. They strive to alter the patriarchal realm and, although being defeated, they nonetheless implement changes.

CHAPTER III

RESEARCH METHOD

A. Types of Research

In this study, the writer employed a descriptive qualitative method as the type of research because the data are presented as non-numeric descriptions. Qualitative approach focuses on description and explanation and might result in the production of new concepts or theories, or in the assessment of an organisational process. As it has been quoted that according to Zohrabi (2013):

Qualitative research is a form of social action that stresses on the way people interpret, and make sense of their experiences to understand the social reality of individuals. It makes the use of interviews, diaries, journals, classroom observations and immersions; and open-ended questionnaires to obtain, analyse, and interpret the data content analysis of visual and textual materials, and oral history.

Based on the definition above, this study used qualitative research because the researcher analysed the data descriptively and presented the result in a form of explanation of words which would be supported by data assisted in the form of table.

B. Data Collecting

B.1 Data Collecting Method

These are the phases of collecting the data of the study:

B.1.1 Watching the Movies and Reading the Movies' Scripts

The first phase of the data collecting method is watching the selected movies repeatedly and reading the movie scripts intensely. It aims to completely comprehend the contents of the movies and to develop the fundamental comprehension of the related issue.

B.1.2 Identifying the Data

After watching the movies and reading the movie scripts, in this study, identifying potential data in a sequential order becomes an important phase. The identified form of data in this phase are the dialogue, monologue, and descriptive or narrative. Sentences that are considered of containing prospective data are then highlighted to help the data identification at an advanced phase. This phase attempts to distinguish between data and non-data. Obviously, in this approach, only prospective data relevant to the two problem formulations would be reviewed.

B.1.3 Classifying the Data

In this phase, appendices or a table of inventory data are required, the appendices highlight the gathered data related to the issue and come together with the references and explanation from the researcher. In details, appendices are in shape of table that compromised of numbers, quotes from the movie scripts, page, type of analysis, type of data, references, and comments. They are listed in table to ease readers to understand the answer of the problem formulation.

B.1.4 Reducing the Data

Through elimination and selection methods, this phase tries to complete classified data. It means that identical or weak data is removed in attempt to optimise and reduce the data. Only strong and relevant data are widely used for solving the problem formulations at this phase. The final data supporting each problem formulation are saved in the completed data table and will be employed to aid the analysis in Chapter IV.

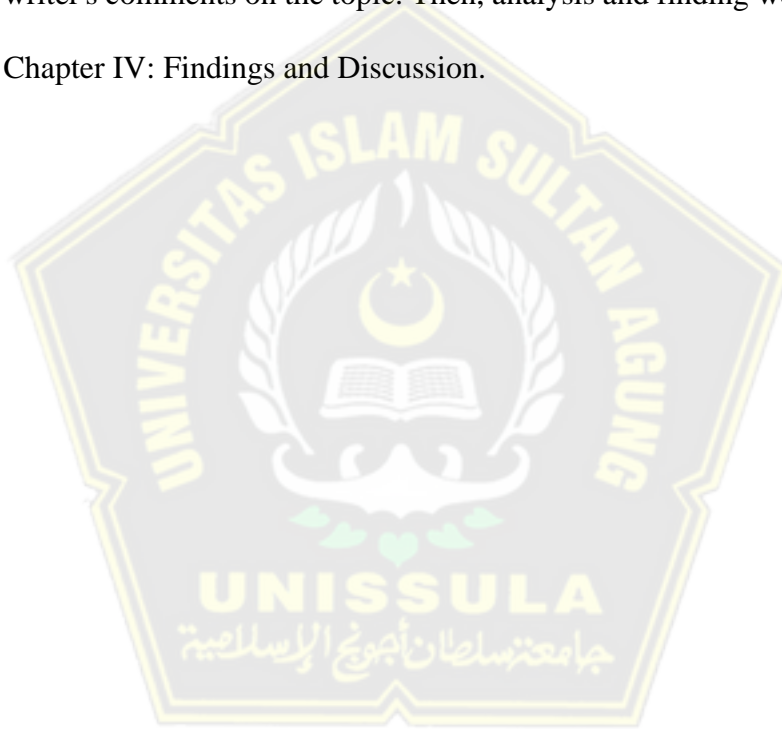
B.2 Type of Data

1. The primary data is the data obtained from the object study, *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989) and the movies scripts. It was taken in form of monologues, dialogues, and as well as narratives.
2. The secondary data is the references obtained from national and international journals, essays, articles, and websites to help the writer figure out some information about *Female Villain* and to strengthen the study.

C. Analysing Data and Reporting Findings

Analysing finalised data and reporting the data analysis are the last phase of this study. The study's specific approach is a qualitative descriptive method that is employed to analyse the data. Because the study relied on library observation or document citation, the implementation of this

approach to the acquired data is provided in statements, citations, and descriptions developed through explanation dealing with *female villain* as the main issue in the study. The data was presented in the form of monologues, dialogues, and narrations. They were included in appendices to offer a clear analysis. The appendices were neatly arranged, with columns of data evidences, references, and additional information, similar to the writer's comments on the topic. Then, analysis and finding were reported in Chapter IV: Findings and Discussion.



CHAPTER IV

FINDINGS AND DISCUSSION

This chapter will provide answers to the two problem formulations presented in Chapter 1. It would show what are the physical characteristics and the roles of *female villain* by the Evil Queen, Maleficent, and Ursula in three selected Disney movies, *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989).

A. The Physical Characteristics of Three Evil Characters as *Female Villain*

A.1 Ugly or Unattractive

The evil characters as *female villains* are constantly portrayed as expressing non-traditional beauty standards (Wellman 3). Based on Sharmin and Sattar statement “They are frequently depicted as unattractive, overweight, or misshapen.” (54). These female villains, in all of the Disney movies studied, are bigger than the princesses. Moreover, in the three selected movies, *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989), female villains have attributes that separate them from the women ideal beauty. This can be seen through the figure and narrative below:

Queen: “Now, **a formula to transform my beauty into ugliness**, change my queenly raiment to a peddler’s cloak. Mummy dust to make me old. To shroud my clothes, the black of night. To age my voice, an old hag's cackle. To whiten my

hair, a scream of fright. A blast of wind... ..to fan my hate! A thunderbolt...to mix it well. Now, begin thy magic spell.”

(Snow White and the Seven Dwarfs 49:33 – 50:32)



Figure 4.1 The Evil Queen is holding a glass of magic potion

(Snow White and the Seven Dwarfs 00:50:37)

Because of her jealousy of Snow White's beauty, the Evil Queen planned to kill her by drinking a magic potion (fig 4.1) and turning into an old peddler to trick Snow White into eating the poisoned apple.



Figure 4.2 The Evil Queen in old hag disguise

(Snow White and the Seven Dwarfs 01:09:50)

In her old peddler disguise, she has enormous green eyes rimmed by thick eyebrows, grey hair, and even a wart on her huge nose. She also seems smaller, older, and scary-looking women (fig 4.2). She definitely fits Wellman's statement of female villain where she makes herself uglier than Snow White. She is said to be unattractive because her face and appearance do not meet the standards of beauty like the Princesses.

Furthermore, another proof of ugly or unattractive of female villain is portrayed by Maleficent in *Sleeping Beauty* (1959) and *The Little Mermaid* (1989). It can be seen from the figure below:



Figure 4.3 Maleficent is laughing (*Sleeping Beauty* 00:09:17)

Maleficent from *Sleeping Beauty* is a female villain who reinforced through her gloomy, unsightly appearance. She is a tall, thin, pale-green skinned woman with yellow eyes. Her facial characteristics have sharp shade. She has pointed chins, and defined cheekbones (figure 4.3). This proves that Maleficent is depicted with a bad appearance because her face shape is not symmetrical, her skin is greenish, and her body is extremely thin that she does not meet women ideal beauty like the Princesses.



Figure 4.4 (*The Little Mermaid* 00:42:41)

Ursula is composed of six octopus tentacles and two human arms. Her resemblance to a non-human, monster-like creature further dehumanizes her and emphasizes her ugliness. Her body is overweight with large breasts and a large body (figure 4.4). Even, she is described as “grotesque parody, who expands, suffocates, and overwhelms as an overweight, ugly woman” (Rozario 44). This proves that Ursula does not meet women ideal beauty because her body and appearance are not slim like the Princesses.

A.2 Wearing Bold and Dark Makeup with Jewelry

Disney female villains are portrayed as wearing bold and dark makeup with jewelry. As Wellman has stated, “Disney villains are portrayed as wearing heavy, dark makeup, and many of them wear bright red lipstick with heavy eyeshadow” (6). It can be proved from the figure below:



Figure 4.5 (*Snow White and the Seven Dwarfs* 00:48:53)

The Evil Queen is depicted with dark eyeshadow, clearly drawn eyebrows, bright red blush circle and red lipstick. In contrast to Snow White's makeup which looks natural. The Evil Queen is also seen wearing jewelry in the form of an outsized golden crown and necklace.



Figure 1.6 (*Sleeping Beauty* 01:01:08)

Maleficent is seen wearing heavy and dark makeup. She wears dark eyeshadow with bright red lipstick. Her eyebrows are thin, arched, and raised. For the jewelry itself, Maleficent is seen wearing a ring and a magic wand made of gold.



Figure 4.7 Ursula wearing her red lipstick (*The Little Mermaid* 00:39:51)

Not much different from the makeup depiction of the Evil Queen and Maleficent, Ursula also wears heavy and dark makeup. Her face has heavily applied dark eyeshadow and it's always accompanied by bright red lipstick. Ursula also uses jewelry in the form of a shell necklace and earrings.

A.3 Colour Symbolism

The Disney movie adaptations of these literature demonstrate undeniable evidence of White privilege and a binary colour symbolism that, according to Hurley (2005), “often associates white with goodness and black with evil”. All of the selected female villains are dressed with black accompanied with purple colour. Some of the study argues that both black and purple colour has been associated with mourning. The female villains also live in the dark places that emphasise their evilness. As a result, clothing colour enhances the strength and evilness of female villains by nonverbally conveying negative characteristics about their characters. It can be seen from the proof below:



Figure 4.8 (*Snow White and the Seven Dwarfs* 00:48:57)

Disney depicts the Evil Queen with a long purple dress, black cape with a high-cut white collar, and a black tight fabric covering every part of her body except her face who lives in a black castle that has black rats, a dangerous black forest containing black bats, and black owls. Moreover, the Evil Queen is devoured by black vultures.

In addition, another proof of female villain associated with colour symbolism can be seen from Maleficent and Ursula's figure below:



Figure 4.9 Maleficent suddenly appears in the castle (*Sleeping Beauty* 00:08:51)



Figure 4.10 Maleficent' Castle in the Forbidden Mountain (*Sleeping Beauty* 00:15:39)

Maleficent is dressed in an oversized, black, and purple robe, which hides her true body shape (Fig 4.9). She has a black crow-like bird as a companion. She is also accompanied by dark hunch-backed creature and dark warthogs that do her evil bidding. Maleficent is accented with horned headdress, which symbolises her dark, evil magic. She also lives in a black castle that surrounded by a dangerous forest containing black bats and owls (Fig 4.10).



Figure 4.11 (*The Little Mermaid* 00:39:32)

The evil Sea Witch, Ursula, has purple skin and dressed with long black dress. The background and atmosphere in Ursula's place also look dark and scary.

A.4 Older or Middle-Aged

All of the three selected Disney female villains depicted as older or middle-aged women. According to Perry, “female villainesses who exhibited many of the negative stereotypes of aging” (203). Everything is being bartered for the sake of eternal youth, beauty, and social and political power. Although culture reflects society, several of Disney's full-length animated films reflect society's double standard when it comes to ageing. This can be seen from the proof below:



Figure 4.12 The Evil Queen before becoming an old woman (*Snow White and the Seven Dwarfs* 00:03:18)



Figure 4.13 The Evil Queen in her old woman disguise (*Snow White and the Seven Dwarfs* 01:14:10)

From the beginning of the tale, the Evil Queen is portrayed as a lonely old woman. Old here is more of social age, for it is only perceived in light of Snow White's much younger age. Her age and fading beauty make her a personification of evil. In order to become the most beautiful in the land, the Evil Queen drank a potion she made and then turned even older than before. She looks old, wearing a black robe, her hair is white, and her body is slightly bent.

The female villain physical characteristic as older or middle-aged is also portrayed through the proof below:



Figure 4.14 (*Sleeping Beauty* 00:09:17)



Figure 4.15 Maleficent is furious to her subordinate men (*Sleeping Beauty* 00:15:56)

Maleficent depicted as a mature and unmarried woman who challenges younger woman as a threat. With an asymmetrical face and prominent cheeks, she looks like an old woman. Even though her body doesn't show that she is an old woman, her magic skills are better than any younger character's skill, so it can be seen that Maleficent is an old witch.



Figure 4.16 (*The Little Mermaid* 00:40:35)

Ursula is portrayed as an old woman who has wild and white hair (an indicator of old age). Physically, Ursula's old age is reflected in her obese body that stands in open contrast to Ariel's slim physique.

B. The Roles of Three Evil Characters as *Female Villain* in the Movies

B.1 Strong and Powerful

Disney female villains are shown as evil and dangerous due to the influence they have over characters of the same and opposite sex, but their threat and prowess is also highlighted by the collaborative communal effort needed to destroy them. There is never a powerful and strong alternative character, man or female, animal, animate or inanimate object, or magical creature in the movie who can overcome the female villain of the story alone. The female villains in Disney

are obvious – the evil Queen of *Snow White and the Seven Dwarfs*, Maleficent of *Sleeping Beauty*, and Ursula of *The Little Mermaid*. It can be proved from the figure and monologue below:

Queen: “**Dip the apple in the brew. Let the sleeping death seep through.** On the skin! The symbol of what lies within. Now, turn red to tempt snow white. To make her hunger for a bite. Have a bite? It’s not for you! It’s for snow white. When she breaks the tender peel to taste the apple in my hand, her breath will still, her blood congeals. Then I’ll be fairest in the land.”



Figure 4.17 The Evil Queen is making the poisoned Apple for Snow White (*Snow White and the Seven Dwarfs* 01:02:43)

The Evil Queen is a powerful female figure who has power and rules the kingdom herself. She acts out her hunger for acknowledgement through her maniac pursuit of beauty. To achieve her goal, she creates potions with magic to become an old granny who looks like an old witch. She then made a poisoned apple to kill Snow White. The Evil Queen is said to be strong because of her knowledge of black magic.

Another proof can be shown from the figure and monologue below:

Maleficent: “And to show I bear no ill will, I, too, **shall bestow a gift on the child**. Listen well, all of you. The princess shall indeed grow in grace and beauty, beloved by all who know her. But, before the sun sets on her 16th birthday, she shall prick her finger on the spindle of a spinning wheel and die” ()



Figure 4.18 Maleficent gives curse to Aurora (*Sleeping Beauty* 00:09:05)

While the curse may appear to be a petty outburst, it is Maleficent's merciless opposition to the land's patriarchal ruler. When King Stefan prevents Maleficent from attending and participating in the important event, King Stefan publicly questions Maleficent's role as an authoritative authority within their community. As a result, the curse is vengeance for being humiliated in front of the whole kingdom and its neighbours. Furthermore, the curse is a portrayal of her entire power and a reassertion of her authority as she confronts King Stefan's patriarchal control by threatening to kill his bloodline. Her curse upends the patriarchal society, both because of her independence and because she threatens the royal line of succession. While Maleficent's desire to overthrow societal order is certainly deviant, it is her

determination to take revenge on the kid that displays the full level of her wickedness, as seeking to kill a child contradicts all maternal impulses that women are meant to possess.



Figure 4.19 Maleficent punishes her subordinate men (*Sleeping Beauty* 00:17:00)

Not only can give curses, Maleficent also has another proof that she exactly has extraordinary magic power. Seen when she was angry with her men who failed to carry out the task of Maleficent. Maleficent punishes her men with purple lightning magic that looks so scary.



Figure 4.20 Maleficent in her dragon form (*Sleeping Beauty* 01:09:18)

At the end of the story, when she was fighting Prince Philip, she turned herself into a giant dragon that was so strong and cruel. Maleficent's power seem to be part of her being and it's not something she acquires through knowledge. She possesses it

as part of her being. True to the *female villain* characteristic, Maleficent is a menacing, deviant woman who threatens social order by challenging patriarchal rule.



Figure 4.21 Ursula is making a magic potion for Ariel (*The Little Mermaid*

00:43:51)

The octopus with magical powers, Ursula, is a powerful, adept, and professional conspirator and a witch who seeks for power and dominion. Ursula, first, harmfully tricks Ariel into sacrificing her voice by manipulating her. Ursula uses her magic to help Ariel become human even though Ariel is trapped.



Figure 4.22 Ursula making a potion to become a beautiful girl named Vanessa

(*The Little Mermaid* 01:02:47)

Then, Ursula who knows that Ariel has almost succeeded in getting Eric's love, makes a potion with magic to turn herself into Vanessa (her beautiful figure) and manages to thwart Ariel.



Figure 4.23 Ursula creates a whirlpool and a massive storm (*The Little Mermaid* 01:14:28)

In the end, Triton who doesn't want Ariel to be poly, offers himself to replace Ariel, so Ursula manages to get Triton's crown and trident. Ursula became very strong, where she turned into a giant and created a whirlpool and a massive storm to murder Ariel and Eric.

B.2 Independent



Figure 4.24 (*Snow White and the Seven Dwarfs* 00:07:22)

The Evil Queen leads as an independent woman, without the support of a husband or other powerful male figure. She rules the kingdom by herself. The absence of a male authority figure is crucial, and the huntsman (the only actual guy in the narrative) is presented as a servant who is fascinated and awed by the powerful queen while yet feeling pity for Snow White. He is unable to carry out any (major) activity. The purported King (Snow White's father) is already deceased by the beginning of the Disney version of the narrative, the Prince cannot be posited as an authoritative figure, and the dwarfs are shown as troublesome youngsters who must be ordered about to wash, and Snow White must clean after them as well as cook for them. Furthermore, they are powerless to defend her against the Queen. As a result, the only authority figure is the Evil Queen, who governs alone and has no equal in any position.

Another proof of female villain role as an independent woman can be seen from the figure below:



Figure 4.25 Maleficent is talking to her pet (*Sleeping Beauty* 00:17:24)

Maleficent leads as an independent woman. All the actions Maleficent takes she decides to do for herself. She does not follow any orders and while she does have

helpers in the story, the main part of the actions to achieve her goal she undertakes herself or she orders others to do



Figure 4.26 (*The Little Mermaid* 00:39:33)

Ursula is an independent female villain. From the beginning to the end of the movie, Ursula does everything herself. Although she has pets who are always obedient to her, they don't play much of a role.

B.3 Active



Figure 2.27 The Evil Queen is searching for a recipe for the poisoned apple (*Snow White and the Seven Dwarfs* 00:51:43)

She actively pursues her goal and in this takes authorship in her own. She does whatever it takes to get what she wants, which is to become the most beautiful woman in the kingdom.



Figure 4.28 (*Sleeping Beauty* 00:17:32)

Maleficent was very active in achieving her goal. However, the queen's goal is not to stop the princess from reaching her goal; she has her own goal and her own motivations. Her goal is about power and domination. In order to get it, Maleficent tries to get rid of her enemies, Aurora dan the Prince, and never stops before completing her goal.



Figure 4.29 Ursula is using her spell to become Vanessa (*The Little Mermaid* 01:02:55)

Ursula is very active in achieving her goal, which is to dominate the entire sea kingdom. She plans and carries out her plans until she gets the power she wanted. She also does not hesitate to get rid of those who want to stop her.

B.4 Downfall as the Ending



Figure 4.30 The Evil Queen is falling off (*Snow White and the Seven Dwarfs*

01:17:14)

As a result, with no one to prevent her, the Wicked Queen appears to be on her way to victory. Actually, this is the case since she brings about her own destruction. She organises her own downfall to achieve eternal beauty (which, in itself, is a failed purpose). Her desperation and severe acts do not help her find what she wanted most, as her inner wickedness actually expresses itself on her body when she changes herself into the terrible, hideous, abject hag: a physical appearance from which there is no going back in the storyline. The Evil Queen falls to her death off of a cliff when the dwarfs try to chase her. She falls off because the cliff she is standing on is hit by lightning.



Figure 4.31 Maleficent is stabbed by the Prince sword (*Sleeping Beauty* 01:10:18)

Maleficent is killed by being stabbed with the sword of the prince who had been given strong magic by the good fairies. Maleficent is defeated in the film's final battle scene by good fairies rather than a prince or king. She is a powerful and furious lady who cannot be tamed or conquered, and whose rage was sparked, according to the myth, by not being invited to the new-born princess's party.



Figure 4.32 Ursula is stabbed by the pointed end of the ship (*The Little Mermaid* 01:14:52)

Even though Ursula managed to gain strength and power over the ocean, but at the end of the story, Ursula is killed by Eric who stabbed the end of the ship in Ursula's stomach.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Snow White and the Seven Dwarfs (1937), *Sleeping Beauty* (1959), and *The Little Mermaid* (1989) are Disney movies which reveals the physical characteristics and the roles of female villain. The female villains (The Evil Queen, Maleficent, and Ursula) are antagonists who are very dangerous in the movies. This study is focused to the matter of the female villain in the movies.

The physical characteristics of the three female villains are not much different. They are always portrayed as an ugly figure, where they do not meet the ideal standard of female beauty. Their appearance is not only bad, but also described as someone who looks old or middle-aged. They always wear black clothes accompanied by purple, where the colour is associated with strength and luxury. The black colour symbolizes evil and sorrow. The three selected female villains are wearing jewellery as well.

As the female villains, The Evil Queen, Maleficent, and Ursula, show that they play the role of a *female villain* figure in the movies. They are shown as strong and powerful female villain figures, where no one can beat them alone. In Disney movies, these *female villain* figures are always portrayed independent. They always make decisions and act on their own. Even though they have animals or subordinates, but from the beginning to the end, the animals or their subordinates do not take too many roles, but they themselves do all the important roles without

help from anyone. In achieving their goals, they actively do things and will get rid of anyone who tries to get in the way of their goals. However, even if they get or achieve their goals, they will still be faced with a tragic or sad ending, namely death.

In brief, The Evil Queen, Maleficent, and Ursula are outstanding illustrations of interesting Disney villainesses. Their physical characteristics and their roles suit the *female villain* figure. They have their own goals which can be considered as the reasonable ones.

B. Suggestion

Based on this study, several suggestions can be given to the readers.

The following suggestions are:

1. *Female Villain* theory by Natalie S. Wellman could be applied to other Disney movies, such as *Tangled* (2010), *Brave* (2012), and *Frozen* (2013)
2. *Sleeping Beauty* (1959) can be analysed using the same theory but with different research objects. The research object can be changed to the fairy grandmother.
3. *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959) and *The Little Mermaid* (1989) can be used as an object of analysis by using another branch of feminism theory.

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