

RESISTANCE TO FEMALE STEREOTYPES IN THE ANIMATED FILM MULAN (1998)

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Abstract

The resistance efforts made by women against men, form attitudes and behaviors that refer to efforts to fight and oppose stereotypes against women. It is common for these efforts to be carried out with careful strategists. This research revealed the existence of resistance to female stereotypes carried out in a different way, namely through the animated film *Mulan* (1998) directed by Tony Bancroft and Barry Cook. The research used descriptive qualitative. Data collection in this study used montage technique and data analysis of Miles and Huberman model. The results of this study show various forms of stereotypes against women that refer to standardization. Stereotypes of women include beautifying themselves to get the right partner; behaving well to their partners and parents; having white skin like a delicate and pale lotus flower; having a small waist; being able to pour tea gracefully, calmly and humbly; being elegant; polite; gentle; not embarrassing; carrying out their duties calmly and respectfully; always thinking in their actions; being authoritative, to bring honour to their family. Mulan as an important character in this movie shows that she indirectly fights against female stereotypes.

Keywords: resistance, female stereotypes, film, character, family

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INTRODUCTION

Issues around gender are widely discussed by feminists, especially regarding gender inequality and discrimination. This forms an effort to construct gender roles to achieve balance, especially between men and women. Gender differences are the background of women's problems with the injustices they receive (Hanum, 2018). It is this injustice that makes women, limited in their rights and freedoms. Manifestations of these injustices can take the form of marginalization, violence, workloads, perceived insignificance in political decisions, negative labels and stereotypes (Fakih, 2012). The marginalization of women by male superiority in social, economic, political, religious, and cultural life indirectly shapes stereotypes.

Stereotypes, whether realized or not, can be found in everyday life. Usually stereotypes refer to perceptions and experiences that can be grouped, such as stereotypes of women or men.

The discussion on stereotypes is currently echoed by women, where stereotypes of women cannot be separated from stigmas, such as women must be beautiful, gentle, whiny, materialistic and dominant in the domestic sphere. Such things need to be removed from the mind, because what is in the mind about women in particular is not entirely justified. It is not necessarily the case that stereotypes of women in this way correspond to the facts in society, or even from the existence of unconscious stereotypes, both by women and men, there have been efforts to resist in an indirect form.

Stereotypes that then form the construction of negative stigma against women in society will add to the problems for women. Through the labeling attached to women, it puts them in a position as if they have no rights over themselves and their bodies. The appearance of the beauty of her body seems to be judged by men. This is in line with the reality of patriarchy, that beauty and beauty form the terminology

associated with women (Budiarti, 2021). As a result of this stereotype, women are in a subordinate position. This does not make women shackled to what happens to them. Through the feminism movement, it is the beginning of women fighting against various gender injustices. Feminism is a movement in fighting for and against the objectification of women (Munaris & Nugroho, 2021). Efforts to fight for all of this can be made directly or through literary works such as films.

A film contains social phenomena that can be interpreted in many ways. Films as entertainment to relieve boredom, tedium and fatigue have a great potential for interpretation and interpretation. Films contain messages and values through deep interpretation. The ability and power of film to reach social segments and a great opportunity for film practitioners to influence, even shape the views of the audience through the messages contained in it. This cannot be separated from the film process, which records the reality of society, both its development and growth, which is projected in a visual form (Majid, 2019). Films have a great opportunity to contain the construction of stereotypes through the setting, the choice of images, the choice of characters' dialogues, and the storyline. Film as a form of media can influence stereotypes in society (Perdana, 2014).

Through media such as film, issues surrounding women are represented with clear visuals. Films have a great opportunity to contain problems, which viewers use as lessons. Although film is considered a work of fictionalization, the stories presented in it contain the reality in society. Through this research, will focus on a film entitled *Mulan*. The animated film *Mulan* was first produced by Walt Disney Feature Animation on 5 June 1998. The film is based on a Chinese legend, namely about Hua Mulan, written by Robert D. San Souci, directed by Tony Bancroft and Barry Cook. Mulan is one of the few female characters Disney has created who is not a princess or a beautiful woman, like most of its films. Mulan is presented with a strong and assertive character. All the characters in the film are depicted with Chinese art nuances. The presence of animal characters as Mulan's friends presents a new nuance,

considering most stories with animal characters as antagonists.

The film *Mulan* (1998) tells the story of Mulan's journey in replacing her father, as a man who has a duty to maintain his honors by fighting. A Mulan feels compassion for her father who is sick and must volunteer for war to face the Hun troops led by Shan Yu. Seeing that her father's condition did not allow him to fight, Mulan replaced him secretly. Mulan's attempt to replace her father is a contradiction to the stereotype of women in maintaining their honor and family. Where, a girl in maintaining her honors by carrying out her duties that are dominated by the domestic sphere, while fighting is the duty of men, this is one form of stereotyping.

The stereotyping of women in this case raises new issues. Usually, a prevailing stereotype is subject to deliberate resistance. The result cannot fully determine its success. Basically, stereotypes are the influence of public perceptions in the form of disproportionate judgement on a group of people. Stereotypes in this case as a representation of a group frankly that reduces a person to have a distinctive character (Barker, 2004). It is clarified through (Samovar et al., 2016) statement that stereotyping is a perception that equates the depiction of the behavior of a particular group based on membership in the group and cultural identity. Through the above statement, it can be briefly explained that stereotypes are a way of looking at a certain group or an individual.

According to Johnson & Johnson (1991), stereotypes are reinforced in four ways. First, the thoughts and actions of an individual or group are influenced by stereotypes. Second, the image created by stereotypes about a person or group of people assumes that the group has the same behavior or characteristics. Third, social problems can be caused through stereotypes. Fourth, stereotypes are considered to be true. But the perspective of the people who make a stereotype is not fundamental. That is because the presence of stereotypes is due to the minds of people who have not or do not even know deeply about groups or individuals. Therefore, through the four points above, there is an opportunity for resistance.

Resistance is an effort with the aim of showing an attitude in defense by fighting, opposing, or opposition efforts (Indriani & Zulhazmi, 2021). This is because there is power that faces resistance, in relation to social. Resistance is a form of defense by opposing and resisting, by using strength or through the resources possessed (Maghfiroh & Zawawi, 2020). Resistance has a close relationship with injustice and discrimination against gender. Resistance as an effort through a response to reject or oppose laws, stigmas, stereotypes, which can marginalize and subordinate feminists. Resistance in this case does not require justification of women's weaknesses but requires a positive movement to show the existence and strength of a woman. The resistance carried out in this case can be either secretly or frankly.

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Research with topics around resistance has been done before. Adnani et al., (2016) focuses on women's resistance to tradition in *pesantren*, which shows the existence of resistance discourse in the domestic and public spheres. Resistance is also shown by women against cultural construction due to patriarchy (Kurnianto, 2016). The next relevant research to this paper was conducted by Indriani & Zulhazmi (2021) with the research title *Women's Resistance in the Secret Superstar Film*. The results of this research show the form of women's resistance in the film *Secret Superstar*,

which is carried out openly and secretly, which is caused by discrimination by the ruler to the lower or weaker people. The rulers with a higher degree than the weak make them behave arbitrarily to the weaker group. Therefore, groups or weak people can carry out a resistance in fighting for human rights.

Events like this also make women resist in open and closed ways. Furthermore, Susilowati (2019) outlined resistance by women carried out openly and secretly. Deeper research on women's resistance in film works directed by women shows different perspectives. Resistance is shown through the victim's suffering, anger, and resistance. Not only that, violence against women is not only shown through normative, legal, and social propriety perspectives, but also through the placement of women in the position of survivors, and crimes against women are crimes against humanity (Dayanti, 2011). Anggraini's research (2016) entitled *Stereotypes of Women in the Film Get Married Roland Barthes Semiotics Analysis*. The results of this study show that the film *Get Married* denotationally tells the story of four friends without a job and the story of a Betawi woman looking for a mate. The results show that connotation reveals that the understanding of finding a mate is narrowly interpreted. This is shown in the film *Get Married* through the search for a mate who can determine his child to a more serious level, namely marriage. Lessons in the film *Get Married* through the meaning of loyalty, friendship, and behavior to tomboy women. Because this film contains myths about the nature of real Betawi women, even though a woman likes a man, the woman still waits for the man to come to declare love first.

Through a review of previous research, it can be seen that resistance focuses on deciphering women's resistance in public and domestic discourse; patriarchy-induced culture; open and closed resistance; and resistance through normative, legal, and social propriety perspectives, which places women in the position of survivors. In addition, previous research has components that can be incorporated into this research. Two components between the research of Zulhazmi (2021) and Anggraini (2016) become one topic of

discussion in this research. The first research focuses on the issue of women's resistance in the film *Secret Superstar* using the Roland Barthes semiotic approach. The second research focuses on the study of signs and messages that create and stereotype women in the film *Get Married*, through Roland Barthes' semiotic approach using two graded meanings (denotation and connotation). Therefore, by referring to research on the topic of women's resistance, it will be different from the research that will be conducted, because resistance in this study refers to the existence of female stereotypes. Resistance to female stereotypes has not been discussed by previous research.

Research using the corpus of the animated film *Mulan* (1998) has been conducted by several researchers. Previous research focused on discussing the modification of cultural elements by Walt Disney in the animated film *Mulan* (Adnyana & Lestari, 2021). This was done to make it easier for audiences outside the Chinese community to easily understand the content of the story. Research on the animated film *Mulan* was also carried out with the aim of exposing female gender stereotypes in the film. The film *Mulan* shows its preference for women, which is represented by female heroism. The point of view of imaging through patriarchal culture, which makes the heroic story different and will not be equal to men (Amanda, 2019). The film *Mulan* also shows the representation of the image of Eastern women and nationalism, which is inseparable from the basic concept of the film adapted from Chinese culture. As the film is produced by the West, the result is that the inferiority of the East is highlighted (Rawis, 2021). There are also representations of liberal feminism and existentialism in the animated film *Mulan*. This is shown through the strong patriarchy and discrimination against women. But through *Mulan*'s efforts to behave and act, she proves that women can bring honour to their families by being themselves (Suparman, 2022).

Previous research that has relevance to this study, especially in the use of the same corpus, shows differences in discussion. The research that has been done, focuses on describing the existence of cultural modification, the point of view of imaging

through patriarchal culture, the representation of the image of Eastern women and nationalism, Eastern inferiority, and liberal feminism and existentialism. Therefore, it is important to examine the animated film *Mulan* more deeply, especially about women's efforts in facing the dynamics of the problem. This research contains novelty with the topic of resistance to female stereotypes in the animated film *Mulan*. This research is important to complete the study of the animated film *Mulan* to add to the treasures around women and women's efforts to solve every problem. This is clearly different from the research that has been done. This study contains two research questions, namely (1) How is the form of stereotypes against women in the animated film *Mulan* (1998)? (2) How is resistance to stereotypes of women in the animated film *Mulan* (1998)?.

METHOD

Research Design

This research is descriptive qualitative. Descriptive qualitative research is used in this study to explore and portray the problems and efforts of women living in the midst of stereotypes. Through qualitative research that produces data in the form of words, written or spoken, can be used in research with the corpus of the animated film *Mulan* (1998). Focus on social phenomena in the collection and analysis of data captured through human interaction in the animated film *Mulan*. Through qualitative research, it aims to gain an understanding of what is studied (Utami et al., 2022).

Source of Data

The data source as well as the corpus in this research is the animated film *Mulan* (1998) directed by Tony Bancroft and Barry Cook. The animated film *Mulan* (1998) is one hour, twenty-four minutes and thirteen seconds long. The animated film *Mulan* was first released on 5 June 1998 and can still be watched today on Disney+ Hotstar.

Unit of Analysis

The unit of analysis is one of the components of qualitative research, which is

fundamentally closely related to the problem in the research. Has a close relationship with someone in the problem being studied (Yin, 2014). Thus in this study, the unit of analysis is resistance to female stereotypes. The research subject that illustrates the problem of resistance to female stereotypes can be seen through the character Mulan.

Research Instrument

Research instruments are the tools used to collect data. Ardiansyah et al., (2020) stated that in qualitative research it is possible to position the researcher as the executor, data collector, analyst, interpreter and reporter of the research. In this case, the researcher can be considered as one of the research variables. In addition to the researcher, the animated film *Mulan* (1998) is the main instrument that becomes the medium of discussion in interpreting the existence of resistance to female stereotypes. Therefore, the efforts made by the researchers to obtain data with the film corpus, to present visuals in the form of written works, were captured in several images. This was done in order to facilitate the identification of visual signs by taking into account the temporal sequence of the film. The number of images captured is determined by the pattern of narrative structure interpreted by the researcher.

Procedures of Data Collection

The data collection technique in this research is carried out by means of documentation through film footage in the form of images that can be used in answering the formulation of research problems. This refers to the montage technique. Montage technique is a term in the world of cinema that can be interpreted as cutting, sorting, and connecting images into one whole (Minderop, 2013). The montage technique is used in this research to obtain data in the form of fragments of images obtained through the film. The fragments obtained can later explain the form of stereotypes built in the animated film *Mulan* and resistance to female stereotypes. Not only one image will be used for the research data, but several images will be presented in each data, so that it will be able to explain each scene process.

Data Analysis

The data analysis method uses the Miles & Huberman (1992) model through the description of the qualitative data analysis process which includes data collection, data reduction, data presentation, and data verification. The method of analysis is carried out continuously throughout the research in order to obtain valid data. This has been done in the data collection stage by selecting scenes, dialogues and monologues that contain stereotypes and resistance to stereotypes of women in the animated film *Mulan*. The next stage is to reduce the data in the form of scenes, dialogues and monologues to make it more concise, but still able to explain the phenomenon under study. In the final stage, efforts were made to verify the findings through repeated listening to the research corpus. Reduction was carried out on data in the form of video fragments and dialogue between characters that had relevance in answering the problem formulation. After data reduction, the data was presented in the form of pictures and narratives. Data needs to be verified during research activities to get valid data.

FINDINGS AND DISCUSSION

Through the research that has been conducted, it shows that there is resistance to female stereotypes in the movie *Mulan* (1998). Through the character of Mulan, it shows that female stereotypes can be aborted (no longer applicable). This will be described through the sub-chapters of stereotypes and the existence of resistance efforts against female stereotypes in the animated film *Mulan* (1998).

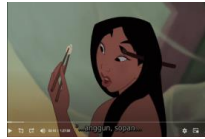
Table 1

Sequence		
Image		Connotation



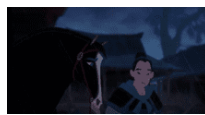
03:08-03:30

Stereotypes against women are created by Mulan. Women have to face Matchmaker to get a mate. There are many requirements to become an ideal woman. Mulan's strategy is to try to meet the standards of women before she meets Matchmaker.



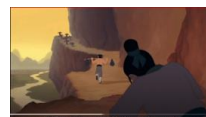
19:03-20:16

Mulan's indirect form of resistance to female stereotypes. By disguising herself as a soldier to replace the ailing Fa Zhou, Mulan secretly travels to the war training ground. A decision that will result in a death sentence.



36:33-41:07

At the war training centre, Mulan had to present herself as a man. Mulan's indirect form of resistance to female stereotypes is shown through her hard work in training for war. Although Mulan initially fails in her training, through her determination and hard work, Mulan is able to show her strength through heroic actions.



53:06-
1:27:50

Through Mulan's heroic actions in joining the war and replacing Fa Zhou, it indirectly forms a resistance strategy against female stereotypes. Women who will be sentenced to death if they perform tasks done by men, do not apply to Mulan. Mulan managed to help and protect the kingdom from the threat of the opponent. As a result, Mulan was honoured by the king.

maintaining the honors of himself and even his family. This stereotype intensifies and becomes a problem when Fa Zhou, as Mulan's father and the only man in the family, must go as a warrior to defend his people from an attack by Hun soldiers. Considering Fa Zhou's old age, this is not possible. But as a man who is responsible for maintaining his and his family's honor, preparations are made by Fa Zhou to go to the battlefield.

I am ready to serve the emperor. You can't go, Father. Mulan! I beg you, Lord, my father has fought bravely.... You must teach your daughter to speak carefully in the presence of men. Mulan, you're embarrassing me. It's an honor to defend our country and our family. So, I will die for honor.

This stereotype even applies to men who have joined the war. This is shown through Mulan's statement, if Fa Zhou has participated in the war, at an age that is no longer young and his condition is not always healthy, this stereotype seems to be embedded in every man. When speaking of a man's duty in carrying out his obligations through the emperor's orders, one must be careful, even though Mulan contradicted herself with reason. But she is considered to be humiliating Fa Zhou, even her family. In addition to masculine stereotypes, there are feminist stereotypes found in the following quote.

Mulan, you should be in town. We're expecting you.... To preserve the family honor, replied Mulan. A girl can give her family honour in one way, by finding the right partner. Men want a woman with good taste. Men like beautiful, calm, obedient, hardworking, good family, slim waist. Like a lotus flower that is soft and pale, no one can refuse you.

Stereotypes in the Film *Mulan* (1998)

Stereotypes in the animated film *Mulan* refer to both men and women. Male and female stereotypes are portrayed in tandem through the different tasks performed by men and women. Thus, the stereotypes that are built for men are not done by women, and vice versa. Therefore, this section will describe the forms of male and female stereotypes in order to explain the resistance to stereotypes of women being limited in activities outside the domestic sphere.

A man's role as a warrior who can defend and defend his country is an honor for men. We must all serve our emperor, who guards us from the Huns. A man with a weapon, a girl with a son. The limitations that Father has, in order to maintain the honor of a man.

The masculine stereotypes developed in the animated film *Mulan* (1998) show the necessity for a man to serve as a warrior. The stereotype is based on the strength that men have because they are stronger than women. Through a man's participation in the war, he is

Feminist stereotypes point to a woman's obligation to maintain the honor of herself and her family by finding the right partner. Therefore, a woman is required to make efforts to beautify herself with predetermined standards. These

standards include a woman's good behavior towards her partner and the parents of her partner, having white skin like a lotus flower that is soft and pale, having a small waist, and being able to pour tea gracefully. It must be fulfilled by proceeding to the exam with a person who is an expert in the field. Therefore, women in the animated film *Mulan* (1998) have very limited task activities in the domestic sphere and make women have different tasks from men. This makes it difficult for Mulan as a woman who grew up with a male nature. In addition, stereotypes are shown through a fragment of a scene through montage and dialogue, as follows.



Carry out your duties quietly and honorably. Think before you eat... Act! This will bring honor and glory. Pouring cups of tea to make your future in-laws happy, you must show authority... and refinement. You must also not be embarrassing, and silent. You are a disgrace. You may look like a bride... but you will never bring honor to your family!

Stereotypes of women in the animated film *Mulan* (1998) are seen through the scene showing Mulan before meeting The Matchmaker. The stereotypes built in the film show that a woman should be quiet (calm) and humble, graceful, polite, gentle, tasteful, and not embarrassing. These stereotypes are present before Mulan meets The Matchmaker, the person who standardizes and finds a man for Mulan. Stereotypes towards women are also shown through The Matchmaker. In carrying out her duties, a woman must carry out her duties calmly and respectfully, always thinking in action, pouring tea for prospective sons-in-law, authority, subtlety, must not be embarrassing, and silence, to give honor and glory to the family. However, these female stereotypes are not found in Mulan, thus, making The Matchmaker insult Mulan as a woman who has the physical

appearance of a prospective bride, but will not make her family honorable. The data above shows that the film *Mulan* through a significant character, Mulan, has indirectly presented a female character who does not always live with the stereotypes prevailing in society.

Resistance to Female Stereotypes in the Film *Mulan* (1998)

Resistance is an effort to show the position of the attitude in behavior to survive, fight, oppose, and opposition. Referring to Foucault (Dosi, 2012) explains that power gets resistance efforts in social relations. Resistance is an attitude that refers to the behavior of surviving, trying to fight, opposing other forces in the social class in society (Adnani et al., 2016). Mulan's resistance to female stereotypes is shown through her disguise as a warrior, her heroic actions in training and joining the war to replace Fa Zhou, and her success in saving the Empire, which is explained as follows.

Mulan's Disguise as a War Soldier

Through this research, the form of resistance to female stereotypes is not always carried out with an effort to oppose or fight, but resistance occurs by chance, which is shown through Mulan. Stereotypes are shown in the film, which then form the construction of a negative stigma against women in society, making women incapable of taking on the duties of men in war. This creates new problems for Mulan. Through the labels that are put on women, it puts them in a position where they have no rights over themselves and their bodies, it puts women in a subordinate position. There are too many restrictions and obligations placed on women. As a new effort with the presence of the animated film, Mulan shows a movement in the form of resistance to female stereotypes.



Figure 1. Mulan Becomes a War Soldier

The resistance through attitudes and movements carried out by Mulan was not

merely planned and formed a strategy to fight or oppose stereotypes about women. This happened because of her compassion for her father who had to become a war soldier to defend his country. Seeing the condition of her father, Fa Zhou, who was already old, Mulan rushed to replace him, and went to the battlefield, leaving home silently. Forming a movement that makes feminists have limitations in movement, especially through stereotypes against women, if they fight and perform as well as replace men's duties, they will be sentenced to death. Meanwhile, women's duties were predominantly in the domestic sphere.

Mulan and Heroic Action

Mulan's indirect form of resistance to female stereotypes is shown through her heroic actions as a member of the army. Although she is a woman, Mulan initially faces obstacles in physical activities, through effort, determination and hard work, Mulan shows her strength through heroic actions in preparation for battle.



Figure 2. Heroic Soldiering

The montage above shows that resistance is done indirectly through Mulan. The process of Mulan's formation, which leads to resistance to stereotypes, is shown through disguise in replacing male positions in war. The process does not just happen, but in the film, Mulan is depicted as weak in training and threatened to be sent home. The incident made Mulan do the training seriously, so that she was able to do obstacle after obstacle in the training. Through the montage, it shows that Mulan indirectly through her disguise as a man has tried to resist the stereotypes of women.

Through the heroic actions taken by Mulan in helping Captain Li and other soldiers attack the Huns shows that indirectly, Mulan has proven that women are not always in a weak position. In addition, Mulan managed to save the palace and the emperor who was almost killed. This incident

is a form of resistance to stereotypes of women in doing activities that men should do. Even the consequence that Mulan will get is the death penalty. But the emperor's policy is contrary to the existing stereotypes. The emperor appreciated Mulan's efforts and hard work in defending her people from the Hun attack.

Protecting the Kingdom From Threats

Mulan's heroic action in fighting to save the kingdom, yielded good results. Even though Mulan's actions resulted in her being sanctioned with the death penalty for doing activities done by men, while as a woman in the film, her position is in the domestic sphere. The death penalty does not apply to Mulan, which is shown through the honour given by the king to Mulan.



Figure 3. Successfully Protect the Kingdom

Mulan's indirect form of resistance to female stereotypes is shown through her heroic actions in saving the kingdom. Although in this case Mulan violated male stereotypes, her success saved her from the death penalty. The punishment given to women for violating and participating in the war, while building the stereotype of women in the film, places women in a position opposite to Mulan's attitude.

Mulan succeeds in showing that women who cannot meet the beauty standards of Chinese women can also get a good companion or man. This is shown when Captain Li Shang meets Mulan at the end of the story. Through Mulan's action and determination, it is not merely planned, but has a background because she feels sorry for Fa Zhou as a single man and is required to fight. Mulan's heroic actions can not only help Fa Zhou but also challenge the stereotypes of the feminine. Not only that, through Mulan, it illustrates that being a woman who has good taste as a builder of feminine stereotypes at the beginning, is also not fully justified. This is shown through Mulan's relationship with Li Shang, in which case, the stereotype of beauty standards is not solely

Mulan's, but rather an avoidance that gives a new color. Meanwhile, the opposition of stereotypes occurs in war activities carried out by women will get the death penalty.

CONCLUSION

Through the findings and discussion of the research on the animated film *Mulan* (1998), it is shown that Mulan is an important character who indirectly forms a resistance effort against female stereotypes. Mulan shows the other side of the female stereotypes constructed in the film. Mulan cannot fully demonstrate or meet the standards of women through the stereotypes, but on the other hand, through Mulan's efforts to replace her father's position and break the stereotypes of women and men defending the country and giving honour to the family through war. Indirectly, this proves that the film *Mulan* is an attempt to provide an overview of the resistance of stereotypes against women. Especially in the stereotype of women, if they resist and do masculine activities, the consequence is death. Seeing stereotypes of women who are dominated by activities in the domestic sphere. The stereotype is subverted by Mulan's heroic actions in helping Captain Li attack the Huns.

Through Mulan is the best attempt to present a heroic female character with her intelligence in a film. Mulan proves that strength cannot be measured in physical form. However, the production of the animated film *Mulan* is basically from a Western point of view, through a traditional Chinese legend from the royal era. The premise is that Mulan disguises herself as a man to replace her father in the war. Mulan's disguise as a war volunteer tends to be rationally awkward. However, this cannot be divorced from the issues at hand, particularly the stereotyping of women that limits them and the setting of standards for women that are felt to be unfair. Therefore, through the portrayal of Mulan and the plot of the film, it is an attempt at criticism in the form of resistance to stereotypes of Chinese women.

Throughout this research, there are still flaws or limitations that researchers have found. Especially in trying to analyse the character of Mulan, who has different characteristics from

most women. The character of Mulan, who is presented as a strong woman, clearly cannot be separated from several periods of ancestral descent. This can be used as a starting point for further research using a psychoanalytical approach to reveal the character of Mulan.

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