THE STRUGGLE OF WOMEN'S CHARACTER AGAINST PATRIARCHAL TRADITION IN QUEEN CHARLOTTE BY TOM VERICA

Afifah Nur Rizki Fauziah[1] Abd. Hanan, EF[2] Hasbi Assiddiqi[3]
[1]UIN Sunan Gunung Djati Bandung
[2]UIN Sunan Gunung Djati Bandung
[3]UIN Sunan Gunung Djati Bandung

Corresponding Author: Afifah Nur Rizki Fauziah E-mail: affhrzky@gmail.com

ARTICLE INFO	ABSTRACT
	This study examines the resistance of female characters against patriarchal traditions in Queen Charlotte: A Bridgerton Story. The research explores how gender, race, and social status shape the struggles of Queen Charlotte, Lady Danbury, and Princess Augusta in navigating patriarchal constraints such as social expectations, legal limitations, and political hierarchies. Employing a qualitative descriptive method with close reading and thematic analysis, this study investigates the characters' different strategies of resistance—negotiation, rejection, and manipulation—within the monarchical system. The findings reveal that while Queen Charlotte negotiates power within the constraints of patriarchy, Lady Danbury outright rejects traditional gender roles, and Princess Augusta manipulates the system for survival. The study also highlights how the series reconstructs history through a modern feminist lens, emphasizing gender agency and racial inclusivity over strict historical accuracy. This research contributes to feminist literary criticism by demonstrating how historical fiction serves both as a critique of systemic oppression and as a medium for narratives of resistance, reinforcing the ongoing discourse on gender equality and intersectionality in media representation.

1. INTRODUCTION

Patriarchal societies have long shaped social norms and expectations that restrict women in various aspects of life. Within such social structures, women are often positioned as the Other—figures who exist outside the center of power and authority held by men (de Beauvior, 2013, p.15). Men are considered the primary subjects who wield power, while women are placed in a subordinate position, expected to conform to the system established by male-dominated social structures. This is especially evident in monarchies, where power and succession are often centered around men, leaving women with limited roles and control over their own lives. Even noblewomen, despite their higher social status compared to commoners, are still bound by rules that restrict their freedom in politics, marriage, and domestic roles. Ratna (2022) stated the struggle of women is a form of feminism movement. Feminism itself is a movement to reject all forms of humiliation of

161

women by existing culture such as in politics, economics, social and culture. In reality, the goal of feminism is to dismantle oppressive structures, allowing women to be valued for their education, contributions, and ideas. For women to gain respect for their perspectives, they often have to work twice as hard. This phenomenon is also depicted in various films, novels, stories, and other literary works.

One representation of women's struggle against patriarchy within a monarchical system can be found in the Netflix series Queen Charlotte: A Bridgerton Story which released in 2023. As a prequel to Bridgerton, the series follows the journey of Queen Charlotte, a woman of color who marries King George III in 18th-century England. As queen, Charlotte faces numerous challenges, including gender expectations, social pressures within the monarchy, and resistance to her status as a queen who does not come from a traditional English aristocratic lineage. Beyond Charlotte, other female characters such as Lady Danbury and Princess Augusta also experience their own struggles as they navigate their roles within a patriarchal royal society.

What sets Queen Charlotte apart from other royal narratives is its dimension of intersectionality. Intersectionality, introduced by Crenshaw (2013), explains how various identity factors—such as gender, race, and class—interact in shaping an individual's experience of social injustice. In the context of Queen Charlotte, Charlotte not only faces challenges as a woman in a patriarchal system but also as a woman of color in a monarchy predominantly ruled by white aristocrats. Thus, the series offers a new perspective on the representation of women in monarchy, illustrating how racial inclusivity plays a role in shaping the dynamics of power and social status for women in hierarchical systems.

Furthermore, the series portrays how women employ various strategies to navigate the patriarchal system. Queen Charlotte, for instance, demonstrates intelligence and resilience in maintaining her position as queen, defying gender expectations that see women as mere companions to kings. Lady Danbury, who becomes widowed at a young age, must fight for her independence without male protection, while Princess Augusta employs political strategies to safeguard the royal dynasty while still adhering to patriarchal values.

This research employs a descriptive analytical approach with a qualitative method, utilizing close reading and thematic analysis to examine the portrayal of women's resistance in Queen Charlotte: A Bridgerton Story. By applying feminist theory and intersectionality, the study investigates how gender, race, and class influence female characters' struggles within the patriarchal monarchy. This study aims to contribute to feminist scholarship in the context of popular culture and historical fiction while enriching discussions on the representation of women within complex patriarchal systems.

2. LITERATURE REVIEW

The subordination of women is a result of socially constructed factors that have been institutionalized through cultural norms and patriarchal ideologies. Various myths and ideological beliefs have historically positioned women as secondary to men, reinforcing rigid gender roles that limit their autonomy. These norms have persisted across cultures and historical periods, manifesting in different social structures, including monarchy. Patriarchal traditions within monarchical institutions often dictate women's roles in ways that uphold male authority while restricting female agency.

Simone de Beauvoir (2013) argued that women's subjugation is not a natural or biological inevitability but rather a consequence of systemic social construction. In The Second Sex, she asserts that men establish societal norms and values, while women are relegated to the Other—a category defined in opposition to the dominant male subject. Consequently, women must actively negotiate their identity and autonomy within the constraints of patriarchal structures. Radical feminism expands upon this concept by emphasizing how women's oppression is rooted in the control of their sexuality and reproductive roles within both private and public spheres (Apriani, 2013). This theoretical framework provides a lens through which to analyze Queen Charlotte: A Bridgerton Story, where female characters navigate systemic gender constraints within a patriarchal monarchy.

2.1 Patriarchal Tradition

Patriarchy is a social system that positions men as the primary authority in various aspects of life, including family, government, and culture (Tong, 2009). In this system, biological differences between men and women—such as chromosomes, anatomy, and hormones—are used as the foundation for constructing rigid gender identities. Masculinity is associated with power and authority, while femininity is linked to obedience and domesticity. This structure not only creates gender inequality but also perpetuates norms that confine women to private spheres.

In feminist studies, Beauvoir (2013) explains that women are constructed as the Other, where social values are determined based on male experiences, while women are merely perceived as complements to masculinity. Male dominance in a patriarchal system is not natural but rather a product of social construction that is continuously reinforced through cultural norms and social practices. This concept is highly relevant in the context of Queen Charlotte: A Bridgerton Story, which portrays how female characters in a monarchical system face restrictions imposed by patriarchal structures.

Patriarchy within monarchies has also been examined by Millet (1970), who argues that men in royal environments have access to political and social power, whereas women are defined by their domestic roles as wives and mothers. In Queen Charlotte, aristocratic women are expected to fulfill reproductive functions and ensure the continuity of the royal bloodline, with little control

over their own lives. Queen Charlotte, despite holding the title of queen, remains bound by societal expectations that her primary duty is to arrange strategic marriages among the nobility to maintain the kingdom's political stability.

Additionally, the series illustrates how patriarchy operates within monarchical traditions. These traditions not only regulate women's roles in domestic spheres but also limit their access to power and decision-making. Lady Danbury, for instance, struggles to gain autonomy after her husband's death, as aristocratic structures do not accommodate female leadership without male affiliation. Meanwhile, Princess Augusta, despite striving to maintain the kingdom's stability, must still adhere to patriarchal rules that dictate her position as a woman within the monarchical hierarchy.

Studies on patriarchy in popular culture suggest that films and television series often reproduce long-standing gender hierarchies (Risna Sofia et al., 2024). However, Queen Charlotte presents a more complex approach by highlighting the dimension of intersectionality, where women face discrimination not only based on gender but also on race and social class. Thus, the series does not merely depict how patriarchy functions within a monarchical system but also explores how women from diverse social and racial backgrounds navigate the limitations imposed by patriarchal norms.

2.2 Intersectionality in Patriarchal Structures

Kimberlé Crenshaw (2013), in her essay Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color, discusses the relationship between race and gender through the concept of intersectionality. She explains that intersectionality is a useful framework for understanding how racism and patriarchy interact to oppress women, particularly women of color. According to Crenshaw (2013), I have used intersectionality as a way to articulate the interaction of racism and patriarchy generally. I have also used intersectionality to describe the location of women of color both within overlapping systems of subordination and at the margins of feminism and antiracism. In other words, women of color experience dual oppression—both as women within patriarchal systems and as racial minorities marginalized by broader social structures. When race and gender are explicitly considered in the context of violence against women, intersectionality serves as a tool to map how racism and patriarchy shape conceptualizations of violence against women, highlighting the unique vulnerabilities of women of color to these overlapping systems of oppression, and exposing their marginalization within both antiracist and feminist discourses (Crenshaw, 2013). Furthermore, the devaluation of women of color is also linked to how they are represented in cultural imagery. Crenshaw (2013) emphasizes that scholars across various disciplines increasingly recognize the centrality of representation in reproducing racial and gender hierarchies in the United States. However, contemporary debates on representation continue to overlook the intersection of race and gender

in the cultural construction of images of women of color. Therefore, an analysis of what can be called 'representational intersectionality' must examine how these images are produced through the convergence of dominant racial and gender narratives, as well as recognize how contemporary critiques of racist and sexist representation continue to marginalize women of color. (Crenshaw, 2013, p.1283).

In the context of Queen Charlotte: A Bridgerton Story, this concept of representational intersectionality is highly relevant. Queen Charlotte, as a woman of color in a fictionalized British monarchy, is portrayed as a figure of authority and influence, yet she still faces social limitations based on her gender and race. This representation reflects how popular culture often attempts to showcase racial inclusivity while simultaneously reproducing patriarchal structures that constrain women's roles.

Additionally, this concept can also be applied to Lady Danbury, who, despite her aristocratic status, must navigate the racial and gendered constraints imposed by the predominantly white aristocracy. While she holds a high social position, her racial identity still renders her vulnerable to marginalization within the aristocratic system. Thus, analyzing Queen Charlotte requires not only a patriarchal critique but also an examination of how popular culture represents women of color within structures influenced by colonial and imperialist European values.

2.3 The Struggle of Women's Character in Patriarchal Systems and Popular Culture

The concept of struggle has been widely examined in sociology, psychology, and feminist studies. The Oxford Dictionary (2015) defines struggle as the effort to achieve or attain something despite difficulty or resistance. Sutrisno et al. (2023) described struggle as an intense process of resistance against oppression, requiring significant effort to overcome systemic constraints and achieve autonomy.

Karl Marx (as cited in Tong, 2009) introduced the concept of class struggle, arguing that oppression is embedded within structural systems and that resistance is necessary for social transformation. Feminist scholars have adapted this framework to examine gender struggles, where women resist patriarchal norms that subordinate them in various aspects of life. Beauvoir (2013), in The Second Sex, conceptualizes women as the Other, arguing that men define social norms while women are relegated to secondary status. She emphasizes that women's subjugation is not biologically determined but socially constructed, making their struggle against patriarchy a fundamental aspect of feminist movements.

Beyond structural oppression, the psychological impact of patriarchy also shapes women's struggles. Adler (as cited in Tong, 2009) argues that patriarchal society maintains male privilege by imposing psychological constraints on women, leading to internalized inferiority and emotional distress. This aligns with feminist critiques that highlight the mental and emotional burdens imposed on women who attempt to assert autonomy in male-dominated spaces.

Literature and media often reflect real-world gender oppression while also serving as platforms for feminist discourse. Sofia et al. (2024) note that while media frequently reinforces gender hierarchies, it can also provide alternative narratives that challenge traditional gender roles. Vitayala & Candraningrum (2016) examined female struggles in Bridgerton: The Duke and I (2000) through Mary Wollstonecraft's liberal feminism, identifying five key inequalities: stereotypes, marginalization, subordination, violence, and burden. Their study highlights women's resistance within aristocratic society, yet it focuses on the novel rather than its visual adaptations. Similarly, Kulak (2022) analyzed historical reinterpretations in the Bridgerton series, noting that while it promotes racial inclusivity, it does not fully explore the intersection of race and gender in female struggles. Rahman (2018) explored women's struggles in family, education, and work environments during the Victorian era, providing a historical framework for understanding gender oppression in period dramas. Maharani (2024) and Qibtiyyah & Rumilah (2024) examined cultural and historical dimensions of patriarchy in Cigarette Girl and Entrok, demonstrating how traditional gender norms restrict women's agency across different cultures.

While these studies contribute to discussions on women's struggles in historical fiction, they do not specifically analyze how gender, race, and class intersect in the monarchical setting of Queen Charlotte. Previous research has explored female resistance in aristocratic and historical narratives, but little attention has been given to how intersectionality influences women's struggles in a racially inclusive monarchy. Therefore, this study seeks to fill that gap by examining how female characters in Queen Charlotte: A Bridgerton Story resist patriarchal norms while navigating racial and social class discrimination. Through an intersectional feminist lens, this research will contribute to a broader understanding of women's agency in historical fiction and the complexities of patriarchal oppression within monarchical structures.

3. METHODOLOGY

This research employed a descriptive qualitative research method to analyze Queen Charlotte: A Bridgerton Story, a Netflix series directed by Tom Verica. According to Creswell (Creswell, 2009), Qualitative research is an approach used to explore and understand meanings ascribed by individuals or groups to social or human problems. It involves an in-depth examination of non-numerical data, focusing on interpretative analysis rather than statistical measurement. Descriptive research, as defined by Downs (1990), involves fact-finding and systematic investigations aimed at explaining a phenomenon as it currently exists. This study follows a descriptive qualitative approach, which is suitable for literary and cultural analysis as it emphasizes textual interpretation, thematic exploration, and contextual understanding (Creswell, 2009).

Data for this study is collected through literary studies, which involve gathering and analyzing academic sources, such as books, journal articles, and theses, that are relevant to the research question (Creswell, 2009). The material object of this study is the Netflix series Queen

Charlotte: A Bridgerton Story, while the formal object is the struggle of female characters against patriarchal traditions. The primary data consists of the series itself, focusing on dialogues, character interactions, thematic elements, and plot developments related to women's resistance against patriarchal norms. Meanwhile, secondary data includes academic literature, journal articles, books, and theoretical materials that support the analysis, particularly those related to feminism, patriarchy, intersectionality, and gender representation in historical fiction. The data collection process involves documenting relevant dialogues, scenes, and thematic elements using techniques such as close reading, note-taking, and textual analysis (Creswell, 2009).

The data analysis follows a qualitative content analysis approach, which involves interpreting textual and visual data to identify patterns, themes, and representations (Creswell, 2009). The analysis is conducted through several stages. First, data reduction is carried out by selecting and categorizing relevant dialogues and narrative elements related to female resistance against patriarchal norms. Second, data display involves organizing the findings into themes such as forms of patriarchal oppression, strategies of resistance, and the intersection of gender and race in the series. Finally, conclusions are drawn by interpreting the findings using feminist theory (de Beauvior, 2013), intersectionality (Creswell, 2009), and patriarchal theory (Tong, 2009) to provide a critical understanding of the representation of women's struggles in Queen Charlotte: A Bridgerton Story.

4. RESULTS AND DISCUSSION

Women's Resistance in a Patriarchal Monarchical System

The patriarchal monarchical system restricts women's freedom by establishing rigid gender roles and positioning men as the central holders of power. Within this system, aristocratic women, despite their high social status, remain bound by patriarchal norms that limit their rights and agency. These restrictions are reinforced through social expectations, legal structures, and cultural norms that construct women's roles as subordinate to men. Queen Charlotte: A Bridgerton Story presents three main female characters—Queen Charlotte, Lady Danbury, and Princess Augusta—who resist patriarchy in different ways. Queen Charlotte and Lady Danbury, as women of color, experience double oppression: they must struggle not only against a gendered system that subjugates them but also against a racial hierarchy that restricts their access to power. Meanwhile, Princess Augusta, as a white woman, faces gender-based oppression alone, meaning that her form of resistance differs from that of the other two characters.

Although Queen Charlotte: A Bridgerton Story is set against the historical backdrop of the British monarchy, the production itself originates from the United States, reflecting Hollywood's approach to the representation of women of color. In his essay, Payton Creamer (2022) argued that Hollywood has historically excluded people of color, particularly women, from major storylines. When they are included, they often serve as secondary characters who reinforce common

stereotypes. Sandman stated that, Black women in media are frequently portrayed through recurring tropes, such as characters who are more sexualized than romantic, multiracial individuals with tragic narratives, darker-skinned women who take on motherly roles for children who are not their own, and welfare mothers (as cited in Creamer, 2022). Thus, while Queen Charlotte: A Bridgerton Story features women of color in positions of influence, further analysis is needed to determine whether the narrative successfully challenges or merely reproduces the long-standing stereotypes embedded within the entertainment industry.

This section examines how women's resistance in the patriarchal monarchical system varies based on class, race, and social position. Their struggles reflect the broader feminist discourse on agency, power, and resistance, showcasing how women navigate and challenge patriarchal norms in distinct ways.

4.1. Queen Charlotte: Negotiating Power within' Patriarchy

Queen Charlotte's resistance is characterized by negotiated defiance, where she challenges patriarchal expectations while still operating within the constraints set by the system. Her resistance is first evident when she topples a statue after witnessing her brother signing her marriage agreement with the British Crown without her consent. This symbolic act reflects her frustration at being treated as a political pawn rather than an autonomous individual. However, despite her defiance, she ultimately complies with the marriage, reflecting Beauvoir's (2013) argument that women within patriarchal structures often oscillate between resistance and submission due to social constraints.

Charlotte's dissatisfaction becomes more apparent in her confrontation with King George, where she explicitly voices her grievances, *"I am seven and ten years old, and suddenly I am queen in a strange country... You do not understand because this is who you were born to be. I cannot do whatever I like."* (Verica, 2023b, 00:15:52-00:16:21)**.**

This data underscores the illusion of female power within a patriarchal monarchy—while she holds the title of queen, her agency remains restricted. From an intersectional perspective (Crenshaw, 2013), Charlotte faces oppression not only as a woman but also as a woman of color placed in an aristocratic structure dominated by white elites. Her status as queen does not eliminate racial prejudice; instead, it places her within a social experiment (The Great Experiment), where her existence is tested as a tool to foster racial unity within the monarchy. This reflects the intersection of race and gender in shaping her lived experience, demonstrating that power for women of color is often contingent upon broader political and societal expectations.

Despite these limitations, Charlotte engages in small acts of defiance to assert control over her life, such as ordering Brimsley to summon her lady-in-waiting, despite this being forbidden by royal protocol, *"I can. I will. You shall not tell me what I am allowed to do."* (Verica, 2023b, 00:24:00-00:24:07)**.** From a radical feminist perspective (Bell Hooks, 1984), this act reflects a

rejection of patriarchal control over women's autonomy, as the monarchy isolates and regulates the queen's every move.

Furthermore, her final confrontation with King George represents a critical moment of defiance, *"You cannot force me away. I will not go!"* (Verica, 2023d, 00:07:55-00:08:54). This scene highlights Charlotte's refusal to conform to the passive role expected of her, asserting her right to emotional validation and agency within her marriage. This struggle for recognition aligns with feminist calls for women to be seen as full participants in their relationships rather than as subordinates.

4.2. Lady Danbury: Rejecting Traditional Gender Roles

Lady Danbury demonstrates a more radical form of resistance by directly rejecting the gender norms that require women to depend on men. As a widow, she faces the threat of losing her social status due to the absence of a husband who could protect her. Unlike Charlotte, who negotiates power within the monarchy, Lady Danbury outright refuses to adhere to patriarchal expectations. When she attempts to meet with a solicitor to defend her legal rights, her servant, Coral, warns her, *"Do you think a solicitor will come to see a woman?"* (Verica, 2023d, 00:16:54-00:17:04). Lady Danbury understands that the patriarchal legal system does not recognize women as autonomous individuals with economic and social rights. To circumvent this, she cleverly signs the letter only with her last name, hoping the solicitor will assume she is a man.

Beyond challenging the legal system, Lady Danbury also rejects marriage as a means of security for women. When Adolphus proposes to her, she acknowledges that marrying him would provide stability, yet she ultimately refuses, saying, *"I never want to be married again. I spent my life breathing someone else's air... Now it is time that I learn to breathe all on my own."* (Verica, 2023e, 01:07:40-01:08:32) Her decision aligns with feminist critiques of marriage as a patriarchal institution, as Beauvoir (2013) argues that marriage within patriarchy often positions women as the Other, whose significance is tied solely to their husbands.

4.3. Princess Augusta: Manipulating the Patriarchal System as a Survival Strategy

Unlike Queen Charlotte and Lady Danbury, who resist patriarchy directly, Princess Augusta strategically manipulates the system to maintain her position within it. After her husband's death, she realizes that securing her son George III's reign is the only way to maintain her influence. She states, *"I need not be content to surrender to the uselessness of female pursuits. Instead, I secured my son as King. I found a way to control my own fate."* (Verica, 2023e, 00:43:03-00:43:18). In Crenshaw's (2013) intersectional framework, white women like Augusta possess more privilege than women of color, allowing them to use the patriarchal system as a means of gaining power rather than solely as a tool of oppression. Therefore, Augusta does not attempt to change the system; instead, she leverages it to maintain her status.

Through these narratives, the study reveals that while patriarchal oppression remains deeply ingrained, women find ways to resist and reclaim agency. Using Simone de Beauvoir's theory of the Other, the research shows that these characters challenge their status as mere extensions of men and strive to shape their own destinies. The significance of this study lies in its contribution to feminist discourse by demonstrating how historical fiction can critique systemic oppression while inspiring narratives of resistance. The struggles of these characters serve as a reflection of real-world gender dynamics, reinforcing the relevance of feminist thought in contemporary society.

While Queen Charlotte: A Bridgerton Story presents a compelling narrative of resistance, its portrayal of patriarchy differs from historical reality. The series incorporates racial inclusivity and gender agency that were less prevalent in 18th-century Britain. Queen Charlotte's racial background remains debated in history, and her political influence was limited by monarchical expectations. The show's depiction of her as an active challenger of gender norms aligns more with contemporary feminist ideals than historical accuracy. Similarly, Lady Danbury's independence is an anachronistic portrayal, as widowed aristocratic women had few means of sustaining power without remarrying. The series reconstructs her as a self-sufficient figure, emphasizing modern feminist narratives over strict historical fidelity.

Furthermore, while the series promotes an idealized version of gender and racial inclusivity, the historical reality of women, especially women of color, was far more constrained. The Great Experiment, as depicted in the show, does not reflect historical policies that genuinely elevated marginalized groups within the British aristocracy. Instead, racial and gender barriers remained intact, limiting women's autonomy. These discrepancies reveal how historical fiction often reinterprets the past to align with modern social ideals, making feminist narratives more visible but at the risk of distorting historical realities.

The struggles depicted in Queen Charlotte: A Bridgerton Story resonate with contemporary feminist movements, particularly concerning women's autonomy and intersectionality. The characters' defiance mirrors real-world feminist advocacy for greater representation, agency, and structural change. Queen Charlotte's fight for recognition reflects ongoing discussions on gender equity within leadership roles. Lady Danbury's rejection of marriage parallels modern debates on the institution of marriage as a patriarchal construct. Princess Augusta's ability to manipulate the system highlights the complexities of navigating patriarchal structures to secure power.

Moreover, the representation of women's resistance in the series contributes to broader feminist discussions on historical fiction. It raises questions about whether feminist narratives should prioritize historical accuracy or reimagine history to highlight resistance and agency. By centering women's struggles within a monarchical setting, the show challenges the common tropes of historical fiction that often depict women as passive figures. Instead, it asserts their influence

within patriarchal systems, whether through direct defiance, strategic negotiation, or adaptation to power structures.

Ultimately, the show serves as a lens to analyze feminist resistance across historical and social contexts, demonstrating the enduring struggle for women's agency within patriarchal institutions. Its portrayal of racial and gendered struggles expands conversations about historical representation in media, encouraging discourse on how past inequalities continue to shape present feminist movements.

5. CONCLUSION

Queen Charlotte: A Bridgerton Story presents a nuanced exploration of women's resistance within a patriarchal monarchical system, demonstrating how gender, race, and social status shape their struggles for agency. Through the characters of Queen Charlotte, Lady Danbury, and Princess Augusta, the series portrays different modes of resistance—negotiation, rejection, and manipulation—each reflecting broader feminist discourses on power and oppression. While Queen Charlotte navigates her limited authority within a patriarchal and racialized structure, Lady Danbury directly rejects traditional gender roles, and Princess Augusta strategically exploits the system to maintain influence.

By applying feminist theories, including Beauvoir's concept of the Other, Hooks' radical feminist perspective, and Crenshaw's intersectionality framework, this study highlights the multifaceted nature of women's struggles against patriarchal constraints. The findings suggest that power for women, particularly women of color, is often conditional and shaped by societal structures that reinforce gender and racial hierarchies.

However, while the series presents a compelling feminist narrative, its portrayal of historical realities remains idealized. The depiction of racial inclusivity and women's agency within 18th-century Britain reflects modern feminist ideals rather than strict historical accuracy. The Great Experiment, as shown in the series, does not align with actual policies that elevated marginalized groups, and the autonomy granted to women like Lady Danbury is an anachronistic reinterpretation of history. These elements highlight the ongoing tension between feminist storytelling and historical fidelity in period dramas.

Ultimately, the struggles of the female characters in Queen Charlotte: A Bridgerton Story resonate with contemporary feminist movements, reinforcing the enduring fight for gender equality and intersectional representation. The series not only reimagines historical narratives to amplify women's voices but also raises critical questions about the role of media in shaping feminist discourse. By examining these fictionalized portrayals, this study contributes to the broader discussion of how historical fiction can serve as both a critique of systemic oppression and an inspiration for narratives of resistance.

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