

CHAPTER I

INTRODUCTION

This This chapter consists of research background, statement of problems, research objectives, research significances, definition of literary terms.

1.1 Research Background

Disney princess is one of the major levels in providing the narrative of fiction for children segmentation. By doing so, Disney princess franchise has taken a place as the tool to influence the meta-narrative and its structure into the segmented level (Azmi et al., 2018, p. 32). The film industry franchise changes at the same rate as the rest of the globe. One of the most well-known production companies in the world is Disney. From Sleeping Beauty to Toy Story, Cinderella to Mulan, Disney consistently provides high-quality entertainment for its viewers. Even today, Disney princesses serve as positive role models for young females. If you want to be beautiful, you need to look like that, says a girl with fair skin, a slim build, and long hair. The depiction of Disney princesses also seems to center on a girl who hopes to improve her lot in life by wedding a charming prince. This idea implies that a woman's happiness and success are dependent on a man. Thus, in such a sentence it leads where the formula about princess is equal with desire add with the guy "Princess = Desire + Guy + (Leitte, 2020, p. 130). This formula for example likes about the story Snow White, her stepmother knew that she was still alive and decided to kill her by giving the poisonous apple.

She died and the dwarfs were so sad, they took Snow White into the coffin and put beautiful flowers around her. One day, a prince came and kissed her, Snow White woke up and free from her stepmother's deathlike spell. Also followed like Cinderella where the formula is about Cinderella started working as a maid for her stepmother and stepsisters when her father passed away. She had to clean the house and prepare the food. When her family received an invitation to attend a kingdom party one day, Cinderella's stepmother forbade her from attending. While crying and depressed in the yard, Cinderella was approached by an elderly woman who inquired as to her whereabouts. The woman was a fairy godmother who assisted Cinderella in attending the celebration by supplying everything she needed, with the

caveat that she returns at midnight. All eyes were on Cinderella when she arrived at the palace. At the conclusion of the narrative, she wed a prince who discovered her glass-made shoes and lived happily ever after. Through this, the duel between protagonist and antagonist is vividly presented in such physical representation and embodied into the social relation among the characters.

By doing so, Disney has significantly changed how they portray their princesses. Examples of the modernized image of Disney princesses include Brave, Moana, and Frozen. Scottish princess Merida aspires to have the freedom to be anyone she wants to be. Moana, the tribal chief's daughter, must retrieve The-heart Fiti's to preserve her people. Elsa and Anna, the Frozen sisters, differ from other Disney princesses in other ways as well. Elsa, who possesses a magical gift, decides to avoid her family because she does not want to hurt them. Indeed, Mirabel who focus the dream to become what she truly is despite does not has supper power like her sisters and brothers, but only the trust to herself. The new Disney princesses appear to actively pursue their goals, in contrast to earlier princesses who were content to wait for change. Through this, the duel between protagonist and antagonist is vividly presented in less such physical representation and embodied into the social relation among the characters, yet in the state of individual space that has no physical form such as issues of mutual trust, mentality, insecurity, and so on.

By doing so, it is genuine claim where Disney princess has devoured the deconstruction upon the hegemony where woman depiction as princess is dependent become independent, and formula about the duel or stage conflict motivation is less into the individual dimension. Those changing narrative has overcome where the claim of the insistence on frameworks and structures as access points to ultimate truth or the one and only exact point of meaning has fallen and arising the sake of the instability of meaning or attention on a work as open-ended, and endlessly available to interpretation and explore.

Talking those changing narrative production. Post-structuralist critic is a school of thought is the suitable and legitimate to propose the theoretical foundation as the corridor of consideration. Because it has responded negatively to structuralism's insistence on frameworks and structures as access points to "truth"(Sya'roni, 2017, p. 12). Poststructuralism, like deconstruction, emphasized the instability of meaning. While

structuralism regarded language as a closed system and analyzing material by examining underlying structures, such as characterization or plot, and attempted to show how these patterns were universal and could thus be used to develop general conclusions about both individual works and the systems from which they emerged, poststructuralism identified an inevitable gap between signifier and signified. In poststructuralism, the reader and not the writer became paramount: the author's intended meaning, because it could never be truly known, was less important than the reader's perceived meaning. Like other postmodern theories that interrogated cultural assumptions, poststructuralists believe in studying both the text and the systems of knowledge that produced that text (Morgan, 2019, p. 45). That is to say it is genuine to approve the standard.

This thesis I also requires rationalization of where this subject of research is worth and required. One shall remember that the massive consumption and its legitimacy to be sentenced in such an award like Disney princess franchise has become popular literature indeed pop culture. However, this thesis also takes the range of times over two decades range, hereby the result of critic will emerge as the critic over each era, which portray the duel protagonist and antagonist in princess narrative. The motivation behind the evolving perception of Disney princesses will be looked at in this thesis. The evolution of the duel and conflict motivation between the female heroine and the antagonist is the primary driver of the transformation. This thesis aims to inform and educate readers about the conflicting roles of women in Disney and the system behind them.

Finally, this background my conclude the consideration to emerge the title of research as follow The Evolution of Woman Protagonist and Antagonist Duel in Disney Princess Franchise 1990-2021.

1.2 Statement of Problems

By the sequences and the urgency of the research background above, this research proposes to arrange the statement problems as depicted down below:

1. How do the evolution of the protagonist and antagonist relationship development in every chosen Disney princess movie from 1990-2021?
2. How is the relationship performativity between the protagonist and antagonist in every chosen Disney princess movie from 1990-2021?

1.3 Research Objective

Thereby, the purpose of the research is to achieve a particular result. Based on the statement of problem above, the purposes of the following research, are as follows:

1. To identify the evolution development of the protagonist and antagonist in every chosen Disney princess movie from 1990-2021.
2. To examine the relationship performativity between the protagonist and antagonist in every chosen Disney princess movie from 1990-2021.

1.4 Research Significance

The result of the study is expected to bring theoretically, the results of this study are expected to be useful for researchers especially for students in academic to the culture and humanity faculty which especially to literary major and other people in general who want to know about the study of popular and contemporary literature. especially about using structuralism. improve the analysis about popular literature in such a big franchise as Disney.

Practically, the researcher hopes that this research can provide benefits or be a reference for other researchers, giving more knowledge to students who study special courses and generally to people in academic and creative practitioner in developing to make the literary product, and directly to the ministry of education and culture to make the policy and program in taking serious of children literature as material and idea.

1.5 Definition of Key Terms

As the necessary to contrast the research, this research provide the highlight term over keywords which can be followed as the core denotation over the research construction. The definition upon key terms can be followed as depicted in such display down below:

1. Evolution: Evolution refers to the gradual changes and development of human societies and cultures over time. It involves the adaptation of social, cultural,

and behavioral patterns to changing environments, as well as the transmission of these patterns from one generation to the next through socialization, education even literarily works.

2. Protagonist and Antagonist: In literature, a protagonist is the main character or hero of a story, while an antagonist is the character or force that opposes the protagonist and creates conflict.
3. Structuralism: Structuralism is a literary theory that originated in the early 20th century and focuses on the underlying structures that shape the meaning of literary texts. Structuralist literary critics believe that meaning is not inherent in a text but is created by the relationships between its various parts, such as characters, plot, symbols, and language. According to this theory, these elements form a larger structure or system that determines the meaning of the text.
4. Disney Princess Franchise: The Disney Princess franchise is a media franchise owned by The Walt Disney Company. It features a line-up of fictional female characters from various Disney animated films who are marketed as "princesses." The franchise was created in the early 2000s and has since grown to include 14 princesses, including Snow White, Cinderella, Aurora, Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, Rapunzel, Merida, Moana, Elsa, and Anna.