

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

SCIENTIFIC ARTICLE

**BY
YESSI DITA ARIYASNI
NIM 0811113163**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2014**

FEMINIST IDENTITY OF MERIDA PORTRAYED IN *BRAVE* MOVIE

Yessi Dita Ariyasni

Study Program of English, Faculty of Culture Studies, Universitas Brawijaya

Abstract

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

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

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

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

Keywords: Feminist Identity Development, Feminism, Brave Movie

REFERENCES

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

http://www.sascwr.org/files/www/resources_pdfs/feminism/Definitions_of_Branches_of_Feminism.pdf

Unknown. *Highland Clearance*. Retrieved on January 24th, 2013, from http://www.absoluteastronomy.com/topics/Highland_Clearances

Unknown. *Scotland History*. Retrieved on January 24th, 2013, from <http://scotlandhistory.net/>

Webster, B. (1997). *Medieval Scotland: the Making of an Identity*, New York City, NY: St. Martin's Press, ISBN 0333567617, p. 58.

Wikia, Pixar (2012). Brave, Disney Pixar. Retrieved on August 13th, 2013, from <http://pixar.wikia.com/Brave>