THE MAIN CHARACTER'S RESISTANCE IDENTITY IN THE FILM *MULAN* (2020)

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
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THESIS

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2025

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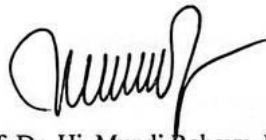The Researcher,

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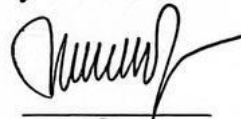   Agung Wiranata Kusuma, M.A.

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MOTTO

Remember Me, and I will remember you. And be grateful to Me and do not

disobey Me.

[QS. Al-baqarah: 152]

DEDICATION

I dedicate this thesis with all gratitude to my family, my beloved mother and
father, Mrs. Jumaroh and Mr. Eko Puji Winarko, for their endless prayers, love,
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this be the beginning of the next big steps.

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In the process of writing this thesis, the researcher is very aware that all these achievements cannot be separated from the help, guidance, support, and prayers of various parties. Therefore, with humility, the researcher would like to express her deepest gratitude to the following people.

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ABSTRACT

Elsania, Nilna (2025) **The Main Character's Resistance Identity in the film** ***Mulan* (2020)**. Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Key words: Resistance Identity, Social Structure, Identity Construction.

This research was conducted to investigate the social phenomena that occur in the film *Mulan* (2020), specifically the formation of a resistance identity. Analyzing the formation of an identity that occurs due to social pressure from the dominant power. The purpose of this research is to find the existence of a resistance identity and its formation strategy in the main character in the film. This research uses a film studies approach that focuses on analyzing the visual elements of *mise en scène* by using the main theory, namely Manuel Castells' Identity Formation Theory. The findings in this analysis are the formation of the main character's resistance identity through social exclusion, gender marginalization, and political repression, as well as her active and passive strategies in the formation of this identity. Hence, the conclusion of this research is to find a resistance identity caused by social pressures that limit identity and the strategies used in forming a resistance identity. Thus, the suggestion for further research is to analyze the formation of resistance identity using other research objects to explore the process of resistance identity formation that occurs in the social system.

ABSTRAK

Elsania, Nilna (2025) **The Main Character's Resistance Identity in the film** *Mulan* **(2020)**. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Key words: Identitas Perlawanan, Struktur Sosial, Pembentukan Identitas.

Penelitian ini dilakukan untuk mengetahui fenomena sosial yang terjadi dalam film *Mulan* (2020) yakni pembentukan identitas perlawanan. Menganalisis tentang terbentuknya sebuah identitas yang terjadi karena adanya tekanan sosial oleh kekuasaan dominan. Kemudian, tujuan dari penelitian ini adalah untuk menemukan adanya identitas perlawanan dan strategi pembentukannya pada karakter utama dalam film *Mulan*. Penelitian ini menggunakan metode pendekatan film studies yang berfokus pada analisis elemen visual *mise en scène* dengan menggunakan teori utama yakni Identity Formation Teori milik Manuel Castells. Temuan dalam analisis ini adalah menemukan terbentuknya identitas perlawanan tokoh utama melalui adanya social exclusion, gender marginalization, dan political repression serta strategi aktif dan pasifnya dalam pembentukan identitas tersebut. Dengan begitu, kesimpulan dari penelitian ini adalah menemukan identitas perlawanan yang disebabkan karena adanya tekanan-tekanan sosial yang membatasi identitas beserta strategi yang digunakan dalam membentuk identitas perlawanan. Dengan begitu, saran untuk penelitian selanjutnya yakni dengan menganalisis pembentukan identitas perlawanan menggunakan objek penelitian lain untuk mengeksplorasi tentang proses terbentuknya identitas perlawanan yang terjadi di dalam sistem sosial.

مستخلص البحث

إلسانيا، نيلنا (2025) هوية مقاومة للشخصية الرئيسية مولان في فيلم مولان (2020). أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المستشار البروفيسور الدكتور الحاج موندي راديو، ماجستير في علم النفس.

الكلمات المفتاحية: هوية المقاومة، البنية الاجتماعية، تشكيل الهوية.

أُجري هذا البحث للوقوف على الظواهر الاجتماعية التي تحدث في فيلم مولان (2020)، أي تشكيل هوية المقاومة. تحليل تشكيل الهوية التي تحدث بسبب الضغط الاجتماعي من قبل السلطة المهيمنة. إذن، الغرض من هذا البحث هو إيجاد وجود هوية مقاومة واستراتيجية تشكيلها على الشخصية الرئيسية في فيلم مولان. ويستخدم هذا البحث منهج الدراسات السينمائية الذي يركز على تحليل العناصر البصرية (mise en scène) باستخدام النظرية الرئيسية وهي نظرية تشكيل الهوية لمانويل كاستلز. وتتمثل النتائج التي توصل إليها هذا التحليل في العثور على تشكيل هوية المقاومة لدى الشخصية الرئيسية من خلال الإقصاء الاجتماعي والتهميش الجندري والقمع السياسي وكذلك استراتيجياتها الفاعلة والسلبية في تشكيل الهوية. ولذلك، فإن خلاصة هذا البحث هي إيجاد هوية مقاومة ناجمة عن الضغوط الاجتماعية التي تحد من الهوية والاستراتيجيات المستخدمة في تشكيل هوية المقاومة. لذلك، فإن الاقتراح لإجراء مزيد من البحوث هو تحليل تشكيل هوية المقاومة باستخدام أدوات بحثية أخرى لاستكشاف عملية تشكيل هوية المقاومة التي تحدث في النظام الاجتماعي.

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CHAPTER I

INTRODUCTION

A. Background of The Study

The film *Mulan* (2020) live-action is an interesting discussion regarding its social issues. The social issues that emerge in this film discuss the social structure that restricts it. A film can represent the audience's perception of certain socio-cultural values, identities, and ideologies conveyed in the process of producing the film (Rahayu et al., 2023). These social issues represented in this film are a social expectation, discussing how a social actor feels restricted by her social environment. The social expectations in question are social pressures that arise and cause resistance, which is formed through the formation of a resistance identity. Previously, social expectations highlighted the collective expectations formed by norms, values, and standards in society that influence the behavior of each individual (Tesar, 2020).

Unfortunately, the identity of resistance formed is a reaction to the pressure of restrictive social expectations, especially in the role of women. This social pressure includes the order in traditional Chinese socio-cultural norms depicted in the film *Mulan* (2020). The reaction to the emergence of social expectations is represented by the main character, Hua Mulan, a girl who grows up under the role of social pressure from the surrounding environment. Hence, the issue in this film discusses the pressure of restrictive social expectations that form the resistance identity carried out by the main character in the film *Mulan* (2020).

In the context of resistance identity formation plays a role in understanding the role of individuals or social actors in social interactions. Social expectations describe what society expects the role of individuals to be in conforming to established social norms. Usually, social expectations are shaped through history, culture, and social structures, with their influence on individual roles socially, such as gender roles, social class, politics, or others (Tesar, 2020). The concept of social expectations can be used to determine the social pressure faced by a social character in the environment, such as that faced by Hua Mulan. That way, the concept of pressure from social expectations is relevant to how Hua Mulan carries out the process of forming a resistance identity. Specifically, the concept of social expectations is used to find out what Hua Mulan faces or the strategies she uses to deal with the pressure of these restrictive social expectations.

Moreover, gender relations also emerge in a film through the relation between social and cultural power or domination that is formed from the norms or expectations of society towards a gender (Muhammad & Rahayu, 2024). Thus, it is known that the pressure in society can form a resistance identity, which is an interesting topic in this research to discuss. It shows how the formation of resistance identity arises because of the pressure of social expectations that limit the role of women in the film *Mulan* (2020).

This research discusses how a resistance identity emerges in a society that adheres to ancient Chinese culture through the social expectations that limit the role of women, especially in the era of "late imperial China". The era where

the time setting of this film is depicted through characterizations, story plots, properties, and others that appear in the film *Mulan* (2020), which shows norms and philosophies related to it.

Thus, through the background of social issues in the film *Mulan* (2020), it is found that the formation of a resistance identity that arises due to pressure on social expectations is relevant to one of the philosophies that is also believed by the Chinese people until now. A philosophy related to community norms and values is a form of social expectations that arise in society. This philosophy is called a Confucianism, a concept of an ancient, timeless school of thought about the value of Confucian beliefs that are still relevant today (Wang, 2024). This Confucian philosophy discusses ideas, theories, and wisdom as a collectivist ideology that emphasizes and advocates peace. In short, Confucianism is a system of philosophy and ethics that teaches and emphasizes harmonious social relations in social, political, and educational structures.

In addition, Confucianism also applies the idea of filial piety as an inculcation of moral values as an obligation, as well as emphasizing loyalty to tradition, obedience, and honor towards the family. The application of these philosophies tends to limit women's freedom or often reinforce women's subordinate role in expressing themselves (Wang, 2024). Therefore, the pressure in social expectations that emerges in the film *Mulan* (2020) subtly through the depiction of Chinese culture is still relevant to the concept of this Confucian philosophy. More precisely, social expectations emerge as a form of ancient philosophy in the Chinese culture depicted in the film. Through the

discussion of the application of Confucian philosophy, it is a representation of Chinese culture. This Confucian philosophy plays a major role in the depiction of social norms in the social environment in films set in Chinese culture. It is concluded that there are social expectations in the film *Mulan* (2020) as a form of reflection of the philosophy of Confucianism that appears in the representation of Chinese culture.

Discussing how this film is philosophical in Chinese culture shows that there are social issues related to it. The social issue related to the general standards set and upheld in a social structure in conducting an action, explaining that social expectations refer to normative expectations that play a key role in compliance with norms in the social environment (Bogdan et al., 2023). The discussion determines the focus on actions taken by social actors to obey and submit to social norms, follow the flow of tradition, and must not deviate (Bogdan et al., 2023). This explanation shows that the concept of social expectations affects the behavior of individuals who carry expectations about the behavior of others or change the level of cooperation individually, concerning the limited space for social norms. This will be relevant to the concept of Confucianism embraced by Chinese society or Chinese culture represented in the film *Mulan* (2020).

Therefore, this film represents the complexity of social relationships with individual decisions in the face of social expectations. This complexity is related to the various kinds of social pressures faced by a character named Hua Mulan in the film *Mulan* (2020). The existence of social pressure creates a

resistance identity within the surrounding community following the Chinese culture, that represented in the film. The pressure of social expectations is a fundamental factor in the causes of resistance identity formation carried out by Hua Mulan. This largely leads to identity conflicts that arise due to pressure from social expectations that conflict with individual views and desires. This causes leading to form a resistance identity in dealing with these matters.

The resistance identity is a form of collective identity that arises as a rejection of the social structure that dominates in society (Castells, 2010). Through the formation of a responsive identity, Hua Mulan hopes that the role of women can have influence and can be expressed more freely in the social structure through her identity of resistance. Thus, this concept has relevance to how Hua Mulan forms a resistance identity to counter social expectations of women's roles, as a form of representation. It is used to build tensions on emerging social pressures or expectations that will affect the role of society, both individually and in groups. So, this research uses film studies to analyze the representation of these social issues. Film studies is an approach concept used in analyzing how a film can represent social and cultural realities such as radicalism, family roles, and others (Rahayu, 2020).

This concept offers an analytical framework to understand how individuals, such as Mulan, can fight and resist social pressure through forming a resistance identity to existing social expectations and create changes to the larger social structure. Through matters related to Hua Mulan's role in shaping the resistance identity, which be analyzed more specifically and thoroughly using Manuel

Castells' theory of identity formation. This emerging issue of resistance identity becomes relevant in the context of traditional Chinese society, not just related to modern society and network society, because it relates to social structures that focus on how to face similar challenges in the struggle against restrictive social structures (Castells, 2010).

According to Castells, identity itself is formed at the individual and collective levels, highlighting the implications of identity as a breakdown or unity of cultural, religious, national, religious, social class, gender, family roles, and social construction processes (Castells, 2010). Through the formation of identity with its categorization, it can become a personally unique attribute related to other people. It is concluded that the formation of this resistance identity is not only specific to the network community but also to the social community in general. In other words, this explanation of identity links personal and social aspects to have a relational role, such as membership in a group and the implications of individual reflection in social structures.

The reflection of individual identity in this social structure relates to a social actor who can have two or more identities, for example, a social actor will acquire a collective identity through socio-cultural processes or life experiences formed from awareness of shared values, goals, and experiences that arise as a reflex of the formation of his social identity (Reicher, 2004). This identity highlights the process of social actors being able to recognize themselves as a collectivity, focusing on their roles related to the categories of sexuality and gender, religion, ethnicity, and nationality, and if problems occur in them. Thus,

the creation of an identity is an important thing that will help in knowing our role as social actors who have the power to enter into the social world, to be able to do something that can change social structures. In conclusion, identity is considered important when social actors can ensure their abilities, needs, interests, and membership are accepted and expressed so they can form an identity within their social structure.

In the film *Mulan* (2020), Hua Mulan's interaction with her social environment illustrates how her collective identity begins to form, but she feels pressure from her role or identity as a woman. It is the pressure on this role that causes resistance to social norms that arise as an action against restrictive social expectations. The goal is to gain freedom, recognition, and express identity amidst the pressure of these expectations. Hua Mulan forms a resistance identity to represent her social identity in the national aspect by carrying out a resistance to fight for her identity. Finally, it is concluded that this resistance identity not only reflects a rebellion against gender norms, but also an attempt to express identity more freely in the social pressure that restricts the role of women both traditionally and modernly in its social structure.

The film *Mulan* (2020) itself is often related to issues of gender equality, feminism, and patriarchy that have been described and discussed in more depth using other literary theories in previous studies. However, this research explores something other than these issues, namely, the formation of a resistance identity, which is an action to fight against restrictive social expectations. By representing the formation of a resistance identity, Hua Mulan aims to be able

to express her identity more widely and freely by resisting the social pressure that arises. Through the formation of this identity, there will be a gap in this research that will be discussed in more depth because in previous studies, this film has been analyzed through issues of feminism, gender equality, and patriarchy, or discussing matters related to linguistic studies in the film Mulan (2020).

Several previous studies have analyzed issues of feminism, gender equality, and patriarchy or discussed other matters related to the film *Mulan* (2020). The research titled *Analysis of Semiotics Representation of Feminism in The Molan Movie 2020* by Sinurya et al. (2022) uses a feminist representation method approach using Roland Barthes' semiotics theory. This study found 6 scenes that display representations of feminism from signs and meanings. In addition, this film also shows an element of breaking stereotypes about women who are considered weak in society.

The research titled *Representation of Gender Discrimination and Patriarchal Culture in the Movie of Mulan 2020 (Roland Barthes Semiotics Analysis)* examines the representation of gender discrimination and patriarchal culture, which both use Roland Barthes' semiotic theory. This research succeeded in finding four forms of representation of gender discrimination, namely subordination, marginalization, stereotyping, and violence. The research by Narti & Sari (2022) also found that the film *Mulan* (2020) portrays the conditions of Chinese society during the Tang dynasty, experienced gender

discrimination and patriarchy dominated by men and weaknesses against women.

Previously, a study entitled *The Gender Empowerment in Disney's Live-Action* Mulan (2020)*: A Feminist Perspective* by Putri & M. Thoyibi (2024) also discusses indicators of gender empowerment using a feminist theory approach that focuses on liberal feminism theory. This study found five indicators of gender empowerment, including economic independence, independence and psychological strength, tactical and strategic capabilities, becoming a warrior leader, and breaking the gender stereotype. These are found in the plot/events, characteristics, settings, and symbols to reflect the strength, courage, and determination of the characters to defy traditional gender roles depicted in the film *Mulan* (2020). As well as research by Ramadhani et al. (2022) entitled *Gender Equality Issues in Disney's Movie Mulan (2020)* also focuses on liberal feminism theory but uses a semiotic approach. The result of this research is that it succeeded in finding gender equality in the film *Mulan* (2020), which is part of culture, including visual and verbal forms using liberal feminism theory to examine it.

Further research on cultural issues, such as research by Qian & Tang (2023) titled *Chinese Elements in the Movie "Mulan (2020)" and Its Intercultural Transmission,* uses Stuart Hall's decoding and encoding analysis method to analyze Chinese cultural elements that appear as an intercultural transmission process using intercultural methods. The result of this research is the coding and translation of various elements as a form of exploration and transmission across

Chinese cultures. These results conceptualize various kinds of audiences for the film *Mulan* (2020) in several regions. In the research conducted by Zhao et al. (2020) entitled *Hybridization of the Cultural Identity in Disney's Mulan*. This research aims to explore and reconstruct the process of transnational cultural identity hybridity from China to America. The research method used is Jameson's cultural identity. The result is that there is a hybridity in cultural identity covering modernization, traditions, and matters related to Chinese cultural identity in that film.

The previous studies that used the research object in the film *Mulan* (2020) discussed the use of pragmatic theory to detect and determine various kinds of dialogue and non-observance observed in the character of Hua Mulan. The study titled *Pragmatics Analysis on Conversational Implicature Used in '*Mulan (2020)*' Movie* by Simaremare et al. (2021). This study uses pragmatic research methods that focus on the film script of *Mulan* (2020). This research successfully found the existence of widened dialog or conversational implicature, which is due to the characters using their words directly rather than specific conversational implicature. Researchers managed to find 17 out of 29 utterance data containing implicatures in the film *Mulan* (2020) and found that there were obscurations, violations, and decisions in speaking not optimally, and no specific information or explanations were found about understanding the implications in the dialogue from the film *Mulan* (2020).

Meanwhile, the research by Azizah et al. (2022) entitled *Action of Adventure Formula in Mulan 2020* focuses more on the representation of the

characteristics of the action and adventure genre using observation and literature study methods, using John G. Cawelti's formula theory approach. This research succeeded in finding elements represented in the film, such as storyline, character, setting, and situation the action and adventure genre which follows the characteristics of the action and adventure genre. These studies discuss matters outside of cultural issues, gender, feminism, and patriarchy, but use the object of research on the film *Mulan* (2020), where the focus, objectives, and results of these studies can help to analyze social identity.

The study, *The Fragmentation of Identity Formation in the Age of Glocalization,* examines Manuel Castells' identity formation theory, with an emphasis on how globalization and glocalization influence individual identity formation. This study examines the process of individual identity development embedded in collective identity, which has evolved from a more solid identification to an unstable and fragmented method of constructing a self-concept. This theory emphasizes the contradiction between cultural homogeneity and cultural heterogeneity, which influences identity development. The findings reveal that identity development in the period of glocalization is marked by fragmentation and conflict. Individual identities grow more complicated and weakened as a result of global and local interactions. This study reveals that identity is a process of being rather than existing, and it is influenced by the needs of the time (Belamghari, 2020).

The next research contains the application of Manuel Castells' identity formation theory conducted by Masoomi et al. (2020) entitled *Naming as A*

Strategy for Identity Construction in Selected 21st-century Nigerian Novels which analyzes the true nature of the futuristic world created by Margaret Atwood in her novel trilogy, *MaddAddam*. The research reveals the representation of network society using Manuel Castells' theory to analyze the social and cultural identities shaped and influenced by the macroeconomic and social policy context in the novel trilogy. The research found that in *MaddAddam*'s novel trilogy, identities are formed through social interactions, and the dominant power becomes unstable, multi-layered, and fragmented.

In other research conducted by Siam (2019) using Manuel Castells' theory to analyze Joan's resistance identity in the novel Pope Joan by Donna Woolfolk Cross. This research uses Manuel Castells' theory to see how Joan builds her identity set in the Medieval Era, not modern society or digital networks, but still relevant. The research with the title, *Joan's Resistance Identity in Donna Woolfolk Cross's Novel Pope Jo* shows that resistance identity formation theory can be used to analyze society in general and not limited to network society. Then, this research found that the main character, Joan, can form a resistance identity to fight against the norms that restricted women.

Thus, the various previous studies described above have provided important insights into the issues and phenomena that have been discussed in the film *Mulan* (2020). Especially regarding gender equality, feminism, and patriarchy, along with research using Manuel Castells' theory of identity formation. This research fills the gap or void from previous studies to be studied in research that focuses on the resistance identity formation in the film *Mulan* (2020). For this

reason, this research on the formation of a resistance identity in the film *Mulan* (2020) explores how this identity is formed as a resistance to rebellion against the dominant power. The problem that arises in this research lies in the process of forming Hua Mulan's resistance identity, so it has the aim of exploring and explaining in more depth a resistance identity that appears in the film *Mulan* (2020). Hence, this research fills the gap by focusing on the main character's resistance identity formation in the film.

B. Problem of The Study

This research question aims to discover the problems that arise in this research, including:

1. How is Mulan's resistance identity formed in the film *Mulan* (2020)?

2. What is Mulan's resistance identity strategy applied in the film *Mulan* (2020)?

C. Significance of The Study

This research is intended to contribute to understanding the social phenomena related to the resistance identity. It is formed due to social expectation as a reflection of the causes of resistance identity formation. Then, this research uses a film studies approach to analyze the film *Mulan* (2020). This research analyzes the causes of Hua Mulan's resistance identity, as well as the strategies carried out in opposing social expectations of dominating power, using Manuel Castells' theory. Practically, although in his theory Manuel Castells discusses how network society forms identity, in his book he explains

that forming a resistance identity is based on social and cultural factors and is not specific only within the scope of network society (Castells, 2010). Through this research, it explains the causes of forming the resistance identity and the strategies that emerge through a film studies approach are explained to be a normative research.

The results of this research are expected to be used in determining how the formation of resistance identity appears in the social structure and are expected to provide benefits for further research or for people who are fighting for their identity. In addition, this research applies Manuel Castells' identity formation theory to help other researchers in reviewing and analyzing the phenomenon of resistance identity in similar literary works more effectively. Through this approach, this research can be a comprehensive source and can serve as a basis for further study and understanding of the importance of resistance identity in the dominant structure of society at large.

D. Scope and Limitations

The focus of this research includes the resistance identity formation as well as the strategies Hua Mulan uses in responding to the pressure of dominant power. The scope of this research includes a discussion of Mulan's resistance identity formation and the strategies in facing social expectations in the Chinese culture. In addition, this study examines aspects of Hua Mulan's strategy in making social change, social interaction, and resistance as depicted in the storyline, dialogue, atmosphere, camera composition, characterization, and

others. This is analyzed based on the main character in this film, Hua Mulan, which was released in 2020.

This research also faces the limitation of subjectivity, which is the concept of identity formation. It is used to analyze Hua Mulan's identity problem. However, this research despite the attempt to use a strong theoretical approach, the interpretation results in this research are still influenced by the subjective interpretation and personal point of view of the researcher. By only using previous studies and data from the film *Mulan* (2020) itself as the main data, this research has a scope and limitations. As a result, this research fills these limitations by using an analysis that focuses on Mulan's resistance identity formation to provide a comprehensive view. In conclusion, the scope and limitations of this analysis are a discussion of the resistance identity formation in the *Mulan* (2020) live-action film, and does not include other adaptations such as the 1998 animated version or historical texts about Hua Mulan. Additionally, the study focuses only on the concept of Resistance Identity by Manuel Castells and does not incorporate other identity theories.

E. Definition of Key Terms

1. Mulan: the main character in the film *Mulan* (2020), which was produced by Walt Disney Pictures (Putri & M. Thoyibi, 2024).

2. Resistance Identity: an identity that emerges against a dominant power with the aim of a form of resistance reaction by an oppressed, marginalization, alienation, etc., to protect the values, culture, and strength of social identity to fight against the dominant structure (Castells, 2010).

3. Identity: defined as culture, religion, social class, gender, family roles, and the process of social construction in its categorization. Identity is formed due to the interaction between individuals and other individuals socially (Castells, 2010).

4. Collective Identity: an identity that belongs to a group, usually formed from awareness of social values, norms, goals, and rights as a shared experience. It includes regional identity, group identity, cultural identity, or a more historically specific social group such as clan, tribe, ethnicity, or sociocultural (Castells, 2010).

5. Social Norms: guidelines, standards of behavior, or rules in society that regulate how individuals behave in maintaining social order and determine behaviors that can and cannot be done (Tesar, 2020).

6. Social Expectations: an action that refers to the general standards set and determined by a researcher in the form of social norms is used as a benchmark for community behavior in every action (Bogdan et al., 2023).

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Sociology of Film Studies

The sociology of film studies is an approach that explains film is not just a visual art but reflects social norms, roles, actions, etc. It means the sociology of film is an interdisciplinary approach to reflecting the meaning of the product on a film. The interdisciplinary approach is used to understand what reflections in the film. So, the important aspects that appear in the film can be analyzed from a sociological perspective. Therefore, the sociological aspect combines the social norms, ideology, social class, politics, and others, which appear in the film to be represented (Mayer, 1946).

Films can create a reflection of representation, form opinions, or have a social influence on society. Additionally, Mayer also said that this approach is used in the context of film production, especially in social and cultural backgrounds. The background of a film production has a literal meaning to what is emphasized in the background of a film, so that it can have a certain meaning or ideology. Thus, this approach becomes a tool in understanding the interpretative relationship between culture and society in films.

This sociology of film approach was created to discuss how the relationship between socio-cultural aspects and society becomes an ideology in a film. In addition, through this perspective, films can be used as a tool in certain ideologies or meanings (Mayer, 1946). It means that this approach can be used to show that a film can be a tool to form audience opinions. This shows that

there is a link between sociology and film in the research. In short, through this perspective, it is stated that this research method is interpretative, which emphasizes context, meaning, ideology, and social impact. It is concluded that the sociology of film studies can be an initial foundation in systemic studies as a premise for understanding the relationship between film and the social conditions of society more critically.

Films are cultural products that embrace social aspects and create certain meanings or ideologies relating to society. Therefore, to analyze a film, this approach is directed to describe and explore more than just visual art, but also more than that. Film is not only interpreted as a moving picture, but also represents a meaning. For example, in analyzing a film, to find out what social messages are contained in it or identify what social issues are behind the film, it is necessary to conduct a cinematographic analysis. One of the cinematographic analyses is *mise en scène*. That way, the analysis of visual elements underlines the representation of cinematographic visual elements that become an important tool in conveying a theme, emotion, or symbolic meaning related to the storyline in the film (Cateridge, 2015). In conclusion, this approach is used to find out the representation of how light, color, and camera composition have their meaning, not just an aesthetic function.

B. ***Mise en Scène* and Its Interpretation**

Mise en scène is an approach that explains how the aspects that appear in a film have their interpretation. It is like the visual composition in film; it not only emphasizes aesthetics but also a visual layout in a system that functions to

express a message or convey meaning symbolically (Bordwell et al., 2017). As well as the creation of an atmosphere or emotional nuance through the depiction of color, lighting, and tone. Similarly, brighter lighting, also known as high-key lighting, provides even lighting throughout the frame. This lighting can represent happy, comedic, or other scenes to create an impression of openness. In contrast, low-key lighting provides less lighting that is used to represent scenes of tension, emotion, mystery, or sadness.

In addition, it can be supported through color tones that appear in a scene to build atmosphere or symbolic meanings. For example, blue tones create the impression of cold, mysterious, intense, and melancholy. Then, yellow, orange, to create the impression of warmth, intensity, and reality that is happening in the scene, and also other color tones that have symbolic meanings in them to support and shape the storyline in a film, so that it can be understood and interpreted (Bordwell et al., 2017).

There are also interpretations of the appearance of costumes, props, facial expressions, gestures, of the characters in the movie to guide the audience in understanding the characters and identifying certain meanings. This is also used to build and clarify the development of the inner conflict that exists in the relationship between the characters in the movie (Bordwell et al., 2017). In addition, the setting, props, costumes, and make-up also create meanings related to characteristics, resistance, courage, strength, inner conflict, social status, culture, era, or other aspects that build the reality of the storyline in the film.

There is also a camera composition that shows or organizes the audience's attention and focus on important elements. This concerns how the composition has significant details that function in building symbolic meaning in the film's storyline (Bordwell et al., 2017). Camera composition is also used in conveying the storyline of a film through details, such as focusing on symbolic meanings. For example, like close-ups, this composition is used to focus the audience's attention on the emotions of the character being highlighted in more detail. Furthermore, another example is the placement of the subject in the framing camera used to create impressions or experiences a resistance or others that is highlighted in a particular scene. It is conducted to provide meaning and serves as a function of focus in the storyline of the film.

Similarly, the placement of camera angles has a certain purpose in appearing at a scene in the film. Such as, the angle technique taken from afar or referred to as a long shot. This placement is used to illustrate the difference between the main character as the subject and other surroundings that appears have different meanings. Hence, the placement of camera angles from a close distance it called a close-up shot, this shooting is used to form a visual focus on one object. It is used to represent the meaning of what is being highlighted in the frame. Next, there is a medium shot camera angle placement. The placement of this camera angle is used to form an ideological meaning in a film. The use of this camera angle is taken to not only focus on the main object but its placement is equal to other objects. It is intended to give meaning that the frame's attention through this angle is highlighted to show the object with the surrounding aspects.

Therefore, the placement of camera angles in visual analysis is very important to find out how the symbolic meaning can be conveyed through visuals (Bordwell et al., 2017).

In summary, the combination of these various aspects is used to facilitate the analysis of visual elements in a movie and is used to determine the relationship between what appears in a movie scene and the storyline to form a certain meaning, ideological message, or emotion. Therefore, visual elements or *mise en scène* is a qualitative and interpretative approach that focuses on how a film can present, contain, and construct meaning through these visual components.

C. Identity Formation

Applying this identity formation perspective, Castells explains that identity is not just a personal achievement, but the result of complex social interactions and community. In the book *The Power of Identity*, Castells divides identity into three main forms that focus on describing how individuals build identities: legitimacy, resistance, and project identity. Legitimacy identity, in short, is an identity formed by institutional domination, functioning to maintain the existing social order. Resistance identity is an identity formed as a response from groups that feel marginalized, aiming to fight the dominant social order. Meanwhile, project identity is an individual or group effort to build a new identity that reflects a certain vision, aiming to build social change (Castells, 2010).

Manuel Castells explains the relationship between the formation of these identities in terms of identity itself, which is formed through history, culture,

and social structure, with its influence on the role of individuals socially. The definition of resistance identity in the book also explains that the origin of its formation is from social actors, either individuals or groups, who experience oppression in the social environment, social actors who is not accepted by the surrounding community because of the dominant structure that controls them (Castells, 2010). That way, this resistance identity is formed, which functions as a reaction in fighting against principles that are different or contrary to the institutions of society.

According to this explanation, Castells illustrates that the formation of individual and group identities is strongly influenced by social and political forces that not only apply to network societies but also to traditional societies or societies in general that have problems of alienation, marginalization, or are constrained in dominant social structures. In addition, the assertion that identity is derived from social interaction or referred to as collective identity explains that people interact and how humans build their existence in a broad social structure, proving that this identity applies to society at large (Castells, 2010). The following is an explanation of the three forms of identity construction according to Castells.

1) Legitimized Identity

This identity is implemented by institutions in a social society where the institution has dominant power. In short, Castell states that this identity is formed through social interactions where the structure has dominant power and is formed from social actors involved in a particular organization or institution.

The legitimacy of this identity nationalizes the source of structural domination. In its formation, Castells argues that there are racial movements and racialist movements that are based on the desire to get validation in the political structure in the dominant social situation (Castells, 2010). It is concluded that this identity legitimacy is an attitude, behavior, or action that follows the source of structural domination.

Thus, in the process of forming this legitimized identity, Castells has its way of building or showing this identity through a group, racial community, or indigenous people to know the influence of the media on the views of society. The formation process is carried out in various ways, such as through symbols, rituals, norms, behavior, and how to speak or convey messages (discursive practices). In the process of building this identity, Castells found that there is a narrative that becomes an important topic in building and strengthening a shared identity. The narrative is usually in the form of speech or text used to explain problems, goals, and hopes for the future, usually related to experiences of oppression or other things. It is said that the process can be used as a tool in knowing the form of views or overviews made by dominant groups in existing social structures (Castells, 2010).

In addition, Castells also emphasizes the importance of cultural aspects, such as music, art, or other forms of expression that are useful in showing identity, creating a sense of community, and conveying a view of the world from their position in it, in determining the formation of this legitimate identity. Overall, Castells provides an in-depth analysis of how these legitimizing

identities are formed, especially in the context of dominant social structures through important topics such as narrative and the involvement of these cultural aspects. In this way, legitimizing identity is used as a tool to find out where identities come from and how dominant groups struggle to gain recognition of strong power in the wider social structure (Castells, 2010).

It is summarized that this legitimizing identity is created by dominant institutions in society, such as governments, companies, religious institutions, or others, with the aim of strengthening dominant power and forming a strong social structure. Legitimized identities are also often manifested in forms such as rules, norms, and policies that uphold stability and order. In other words, legitimized identities create social structures by maintaining the power of dominant groups.

2) Resistance Identity

The definition is that this identity is formed to resist the dominant forces that suppress the social system. This identity is formed by social actors who experience stigmatized, marginalized, devalued, discriminated against, or have principles that contradict the logic of domination (Castells, 2010). The principles that come from these social actors form a resistance identity in the social structure as a reaction to the differences created by dominant power. The difference is usually present in several forms of causes and strategies that explains in more depth below.

a)   The Causes of Resistance Identity

The cause of the formation of this resistance identity is based on identities that are formed or defined through history, geography, or biology. As well as social and cultural marginalization as a form of social actors who feel their identity is not recognized. This marginalization is the inaccessibility of recognition, social roles, and resources because they are considered different or threaten the dominant power in the social system (Castells, 2010).

It has various kinds of conditions, such as social exclusion. Social exclusion is one of the causes of resistance identity formation. It means that social actors feel excluded from involvement in social participation. This is due to a social system that cannot accommodate identity, so social inequalities exist. In short, this condition is a form of a weak cultural system. Concerning social actors who feel they do not have freedom, limited opportunities, or are not given equal rights in education, economics, health, and politics. Hence, actors who are excluded from a resistance identity can participate or gain their rights in the social system (Castells, 2010).

Furthermore, it is caused by a condition called cultural devaluation. This occurs when the dominant power narrates that there is a group that is inferior, dangerous, backward, or alienated from civilization. The narrative creates resistance, leading social actors in the group to form their own identity (Castells, 2010). In essence, it happens when a culture is ignored or even marginalized because it is not considered important by the dominant power. As a result, social actors who experience that cultural devaluation

can form a resistance identity to maintain their culture and be accepted by the social system.

Historical experiences of racial oppression, colonization, or imperial domination are called colonial and postcolonial legacies. This aspect can cause the formation of a resistance identity because it is constructed from the existence of a dominant power that dominates a group. This is carried out through long-term oppression. The oppression in question is colonialism, when a group identity is not recognized, which causes the formation of a resistance identity as a form of symbolic power to maintain its existence (Castells, 2010).

Besides, there is gender and sexual marginalization, this exclusion is an expression of a condition that occurs when a social actor feels unsuitable, incompatible, or forced to conform to the norms that apply around them (Castells, 2010). It usually takes shape in feminist, LGBTQ+, and queer culture movements. Therefore, marginalization refers to a condition in which social norms, cultural values, or political systems in a social system do not accommodate their gender or sexuality, so that some social actors experience separation or alienation to create resistance identity.

Furthermore, there is political repression, which is one of the causes of the resistance identity formation. It happens because the dominant regime or institution tries to silence, restrict, and eliminate social actors who are expressing their identities and rights in political interests. This aspect occurs when the dominant institution actively oppresses social actors who are

considered to threaten the status quo (Castells, 2010). It is concluded that political repression is a powerful reaction carried out to restrict and oppose socio-political movements to maintain the existing social system.

Religious suppression is shaped because social actors, especially religious adherents, are suppressed, excluded, and ridiculed, and so they form a resistance identity. This is a form of protecting their spiritual autonomy. The suppression occurs because the dominant system limits the expression of social identity in the form of faith (Castells, 2010). That way, when social actors in certain religions perceive that expressions in the form of their beliefs are ridiculed, attacked, excluded, insulted, or prohibited, they can form this resistance identity to defend these spiritual values.

Lastly, Globalization and hegemonies can also lead to the formation of a resistance identity. This happens because social actors try to resist the domination of global values themselves. However, this oppression is an action that seeks to get rid of or replace a culture with Western influence (Castells, 2010). For this reason, a resistance identity can be formed as a reaction to this oppression.

b) The Strategies of Resistance Identity

Previously, strategies referred to how deliberate actions were taken to resist or oppose dominant structures. Castells explains that strategy does not explicitly mean passive (defensive) and active (offensive). Castells describes that this movement in identity formation can come from movements that are carried out without communication as well as

movements in the social that feel social domination through exclusion of social norms, traditional values, religious beliefs, ethnicity, nation, and others (Castells, 2010). However, the actions in forming a resistance identity that do not attempt to make a major change, which is called a passive strategy. It happens because there is almost minimal communication between groups or social actors in forming a resistance identity. This passive strategy is protective, isolating, and limiting oneself by defending. Thus, this strategy is a form of resistance that is carried out implicitly, the goal is to remain united without any movement to change the dominant system.

Meanwhile, the active strategy can be interpreted as a free, open, and proactive resistance movement. This strategy uses media or technology to fight the domination that occurs. It means that this strategy continues to move out to carry out resistance or fight for the freedom that oppresses it in the social system, intending to bring about change in the dominant system. Therefore, it can be concluded that the existence of passive and active strategies can be a differentiator in movements or actions that are deliberately carried out in forming a resistance identity (Castells, 2010).

Consequently, the causes and strategies in the formation of this resistance identity are an important construction for an identity in the face of intolerable marginalization in the social structure. The existence of boundaries in human space, norms, history, geography, biology, or those based on nationalism, such as different ethnicities in a social group, and others, forms a resistance identity

(Castells, 2010). The formation of resistance identity itself as a function of self-protection against the prevailing dominant system.

The dominant system can take any form, such as differentiating the roles of women and men in power and social norms, leading to a reaction against this pressure. For example, a response to the dominant structure in a group that alienates other groups is the feminist movement against patriarchy or gender differences. This is to become a passive response within its social structure because it fights against a system that considers norms. So, it becomes social pressure for those who feel alienated. In conclusion, the concept of resistance identity becomes a platform for alienated groups and a movement of resistance that reacts to the social pressure that arises.

Moreover, resistance identity is a system that develops according to or adjusts to the circumstances, conditions, and needs of a movement that is intimidated by the dominant group (Castells, 2010). The resistance identity can change over time, political situation, circumstances, conditions, and needs according to the circumstances of the parties who feel pressured by the dominant group in their social structure. This identity is also formed through narratives, media, and the involvement of social members or groups who experience pressure, marginalized, and alienated in their social structure so that they have space to express resistance. Thus, this concept can provide a comprehensive framework for understanding how resistance identities can be formed to resist dominant power and create alternative spaces of expression.

It is concluded that this resistance identity arises when social actors experience oppression, marginalization, alienation, or non-recognition of their identity by dominant power. Moreover, social actors who experience problems in expressing their identity freely socially, politically, religiously, and culturally struggle against injustice in the social structure (Castells, 2010). In this way, resistance identities not only function as a reaction to marginalization but also as a space for social actors who experience pressures from the dominant system. Drawing from the causes that allow resistance identities to be formed through social, cultural, political, and other means, it is concluded that the formation of resistance identities will remain relevant to society more generally, not just to the network community.

3) Project Identity

This Identity is similar to Castells' statement, which will continue to change and develop over time, so the role of this project identity is a place to rebuild the identity. The development of this identity project has a function as an adjustment to the position in the social structure by forming other identities. Project identity can change the existing social structure in a cultural tradition according to the times. According to Castells, identity-related matters will continue to develop and move where people will continue to form and change their identities according to the times and social situations (Castells, 2010).

Because of this, the role of this identity project emerges and becomes an integral part of political power. It provides a useful framework for analyzing the complex ways in which identities can be constructed and transformed in

contemporary society. Project identities are also often raised by social movements or individuals who want to shape society based on new principles, such as equality, the environment, or individual freedom (Castells, 2010). In project identity, there is an attempt to transform existing social, cultural, and economic structures to better suit the new vision and goals of the groups.

Ultimately, it emphasizes the formation of complex interactions between individuals and social factors that include cultural, social, and political, making it not just a static attribute, but also a form of response that continues to evolve according to the social context faced by individuals or social actors themselves. So, project identity is a type of identity that attempts to redefine a group's position within the social structure by establishing new, progressive values and goals. Provides knowledge that this view has a broad perspective in understanding the social construction of identity and that identity has an important role in the formation of social actions, beliefs, and understanding of the larger reality both individually and in groups.

CHAPTER III

RESEARCH METHOD

A. Research design

This research uses a qualitative descriptive approach that focuses on film studies. This research uses a film studies approach because it aims to explore and understand the formation of resistance identity in the film *Mulan* (2020) more clearly and comprehensively. Film studies is an approach to reveal the ideologies hidden in the film through narrative and visual interpretations. Previously, film studies was an approach used in analyzing films that focus on the description of *mise en scène*, which includes visual elements such as camera composition (position, action, and expression), setting (place, time, and set), lighting (color, tone, low-key or high-key), property (costume and make-up), camera movement (pan, tilt, zoom, and tracking). So, this research did not use camera movement because the data can not be analyzed with this method. This film studies approach is to represent how culture, aesthetics, and ideology appear in a film, so that the film is not only an entertainment but can represent social, cultural, and other realities (Cateridge, 2015).

Through this approach, this research examines the film *Mulan* (2020) by focusing on how the film can be understood, represented, and accepted by analyzing its visual elements. Therefore, this approach provides a clear picture of a phenomenon based on data collected narratively in a film to be analyzed more specifically using these elements as a whole (Cateridge, 2015). The focus on *mise en scène* can be collected into several data points specifications to

explore how the film *Mulan* (2020) has an ideology about resistance identity. That way, through the identification of the main patterns or themes that emerge from the data, an appropriate descriptive explanation based on the information and phenomena available in analyzing the real and clear perspectives in the film. Thus, the film studies method is suitable for use in this research, which aims to understand how a social phenomenon occurs without the need to conduct a complex theoretical analysis on analysis of the film *Mulan* (2020).

The film studies approach is used to analyze the representation of the properties, lighting, camera composition, setting, facial expression, and other visual elements. It is relevant to explore how the visual elements represent the topic of the study is reflected and constructed through the researcher's interpretation. Besides that, this research uses a representative paradigm with a focus on social phenomena that reveal subjective interpretations related to the topic of this research. This paradigm is suitable because it emphasizes the process of subjective understanding of the meaning contained in the research data, namely the film *Mulan* (2020). In conclusion, the use of these methods of film studies is used to explore, represent, and find the relationship between the formation of resistance identity by analyzing the visual elements or *mise en scène* that arise in the film *Mulan* (2020) in a more in-depth and relevant manner.

B. Data Source

The primary data used in this research comes from the film *Mulan* (2020), an American fantasy action drama film produced by Walt Disney Pictures and

released on September 4th, 2020. This film is an adaptation of the 1998 Disney animated film *Mulan*, taken from the Chinese folklore story *Ballad of Mulan*. The film airs on the Disney+ streaming platform with a duration of 115 minutes, directed by Niki Caro, and written by Rick Jaffa, Amanda Silver, Lauren Hynek, and Elizabeth Martin.

C. Research Instrument

The researcher's main duty is to analyze the causes and strategies of the main characters' resistance identity formation that arises in this film. Additionally, the researcher is the main instrument used to perform some analysis tasks, including data collection, theory application, and reference gathering. According to Manuel Castells' "Identity Formation" theories, the researcher also assists in identifying and compiling information from visual elements in the film *Mulan* (2020) to provide a comprehensive and lucid study of the resistance identity.

D. Data Collection

The data collection in this research focuses on visual elements or *mise en scène* that give rise to a resistance identity in Hua Mulan. By using primary data and secondary data as a reference in analyzing, collecting, identifying, and classifying data related to the research topic. The first step in collecting this data is watching the film *Mulan* (2020) by accessing it through the Disney+ streaming platform. Second, watching the film repeatedly and thoroughly to understand more deeply the dialogue, plot, characteristics, and elements of the film, to find social issues to be analyzed.

Third, taking notes on the details in the film that are needed in the analysis to ensure that there are important elements that are relevant to social issues related to the resistance identity formation. Finally, the recorded data was categorized into the concept of resistance identity formation based on the main objective of this research. It is used to find the existence of resistance identity in the film through the analysis of social phenomena that arise in it. These processes in data collection help to make it more structured and facilitate analysis.

Furthermore, data collection is taken from elements in the film, such as scenes, camera composition, dialogue, lighting, and properties, or visual elements that focus on how the film forms social, cultural, and identity meanings of resistance. Data collection is done through the analysis of the visual elements of the film, which explores to find the process of Hua Mulan in forming a resistance identity. The visual elements analyzed to identify matters relating to social relations of certain scenes included as additional data. These elements are analyzed to support the interpretation and strengthen the findings related to how Mulan's resistance identity is formed and represented in the film. Using these data, this analysis explore the visual elements in several scenes to find relevant contexts related to social phenomena through Manuel Castells' identity construction theory.

E. Data Analysis

This method of identifying and collecting research materials through collection and description includes categorization of data to identify social

concerns that form the basis of the formation of Hua Mulan's resistance identity. The selected data were categorized into the causes and strategy of resistance identity formation to be analyzed, explored, or represented using the theoretical framework. Those data provide insight into the representation of resistance identity in Manuel Castells' *Identity Formation* theory. It is the theory that starts with looking for the social phenomenon to find resistance identity, which is the methodical basis for organizing the study. The goal of several analyses is to identify and fully understand the social processes that are represented through identity construction.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This section examines the data that reveals the causes of resistance identity formation and the strategies that were applied to Mulan's resistance identity. The exploration includes analyses that focus on *mise en scène* or visual elements that describe the causes and strategies of resistance identity that appear in the film *Mulan* (2020). Therefore, this section analyzes some of the data included through screenshots and certain frames to find the answer to the research questions that explain the causes of resistance identity formation and Mulan's resistance identity strategy.

A. Mulan's Resistance Identity

Castells explains that forming the resistance identity can undergo various and complex causes. This section describes formation of Mulan's resistance identity is created and developed through the definition of Castells (2010) in the theory of *Identity Formation*. These analyses serve as an elaboration of the causes of forming the resistance identity and explore how Hua Mulan forms the resistance identity under social exclusion, gender marginalization, and political repression. Furthermore, this analysis shows the evidence on the visual elements to analyze the camera composition (position, action, and expression), setting (place, time, and set), lighting (color, tone, low-key or high-key), property (costume and make-up), etc. to find out an ideology about the causes of Mulan's resistance identity formation.

The emergence of pressure in this social domination causes Hua Mulan to experience oppression of the social norm and form a resistance identity. Mulan has been completely controlled and determined by this dominant power, especially in her identity. In this case, Castells explains that in the formation of a resistance identity, a social actor realizes that there are problems with the identity that cannot be accepted by social domination (Castells, 2010). Thus, this research explores of Mulan's resistance identity formation, which causes by three things, through the data below, as follows:

1. Social Exclusion

   Datum 1

Figure 1. Mulan is chasing the chicken
Mulan (2020): (0:02:35)

This shot of long-shot composition is used to represent the exclusion by placing the camera far from Mulan and taking it from below to form an interpretation as the center of attention visually. It represents exclusion by the camera composition framing her at the top of the other to highlight the exclusion within her and the society. This aligns with Bordwell et al.'s (2017) theory of film art, which explains that the framing in the shooting is a symbolic meaning of how the main character is placed far away from other supporting characters. It concluded that it is a social exclusion because it is

represented by how the camera composition shows the citizens gathered to see Mulan from below. In addition, the shooting technique that shows Mulan smaller than other objects represents exclusion to highlighting her behavior goes against the social norms around her.

The camera composition also emphasizes the existence of modality or how lighting is created. Colors or tones with high contrast, called high-key lighting, create a tense atmosphere to support Mulan's action, which is a representation of the opposite of the social norms around her. It can be seen from how the surrounding residents gathered to see her chasing chickens on the roof tiles, which are not following existing social norms. Hence, this lighting composition is used to illustrate the difference in atmosphere between Mulan and the people around her. This is supported through the placement of the camera on the object from a distance to form a representation of the exclusion. According to Bordwell et al.'s (2017) theory of film art, the lighting composition also create symbolizes meanings that support the plot of the story.

Moreover, the framing composition of the camera shows a distinct Chinese environmental setting through the properties that appear, such as the traditional Chinese house and the traditional clothes used by Mulan and the people around her. This is a depiction of the cultural and social conditions formed in this scene. The reality created in the scene is illustrated through the camera composition, lighting, setting, and property serves as a tool to represent the exclusion in the action performed by the main character.

It aligns with Bordwell et al.'s (2017) theory of film art, which explains that place settings and properties can illustrate the socio-cultural context. Thus, the relationship between culture and social norms is formed around it.

It is concluded that in this scene, there is social exclusion through the visually and symbolically excluded. According to Castells (2010), there is a social actor who feels that social norms make them unacceptable, which is considered social exclusion. In addition, through the analysis of properties and settings, it was found that there is a connection between time and space that represents the Chinese culture in shaping how social norms are formed in Chinese society. Therefore, through the interpretation of these visual elements, it shows the existence of exclusion. In conclusion, the visual element analysis conducted in this scene causes the atmosphere to form the plot in which Mulan's resistance identity formation occurs through social exclusion.
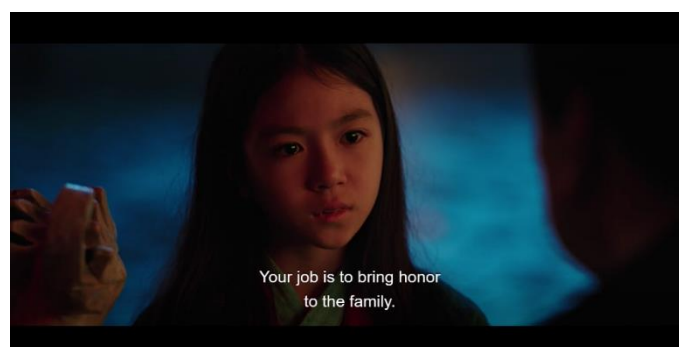
Datum 2

Figure 2. Mulan's father told her to hide the strength *(chi)*
Mulan (2020): (0:06:04)

Furthermore, this scene also shows social exclusion through the framing that puts Mulan in the center of the frame. The framing represents an

exclusion because of the interpretation through Mulan's facial expression when talking with her father. It is a representation of a sense of disapproval, that Mulan experiences social norms that cannot accommodate her identity. The sense of disapproval is created to illustrate the exclusion; it shows the camera composition displays a focus on Mulan's face with an empty background. This is also suitable with Bordwell et al.'s (2017) theory of film art that framing composition can create a sense of its relation to shape a certain atmosphere in the scene of the film. Therefore, the shot of a close-up that underlines Mulan's facial expression is related to creating a sense of symbolic meaning about the representation of exclusion.

According to Bordwell et al.'s (2017) theory of film art that the analysis of the camera composition can show the meaning of facial expression. This scene takes the framing to represent the irony that exists within her facial expression. The look in Mulan's eyes also shows how depressed she feels. So, the camera composition that underlines Mulan's face and places her in the center position represents an important emotion in the plot of the story, related to the feeling of being excluded in the social system.

The feeling of being excluded also arises from her father's dialogue, saying that *"Your job is to bring honor to the family. You need to hide your chi"*. This dialogue explains that Mulan must hide her *chi* or strength. This is due to the social norm that instructs women to maintain the honor of their family, a norm that Mulan needs to uphold by hiding her strength. It can be said that her father's instruction regarding Mulan's behavior when she was

a child shows the existence of social stigma or inequality. Meanwhile, the analysis of Mulan's facial expressions shows that there are contradictions within her feelings. This represents that there is a social exclusion that arises from inner conflict when Mulan feels incompatible with the instruction. It also aligns with Bordwell et al.'s (2017) theory by the involvement of visual elements indicates that framing by focusing on the main object in the film can illustrate the state of affairs or inner conflict.

Hence, the sense of social exclusion is intensified by the lighting composition that appears in this scene. According to Bordwell et al. (2017) describes that cold or high key lighting gives a sense of intensity to a scene in a film. This scene shows high key lighting and gives a blue tone to create the impression of intensity and melancholy. In addition, the blue tone that dominates this scene represents a mysterious and intense atmosphere. The point is that this low-key composition lighting creates one of the most important aspects that builds the plot of the story, namely, the melancholy atmosphere to support or build an intense atmosphere in representing the expression on Mulan's face.

Additionally, the visual element analysis of the properties that appear in this scene shows the absence of makeup. The use of makeup that is not visible in this scene indicates that the time setting that appears shows Mulan is still in the child or young phase. Then, the property on the costume worn by Mulan is traditional Chinese clothes with the appearance of hair that

looks untidy. This is also aligned with Bordwell et al. (2017), the state of the property or appearance can illustrate the socio-cultural context.

It is concluded that the analysis of the camera position underlines Mulan's face with a gloomy facial expression. In addition, it is supported by lighting that displays a cold atmosphere with Mulan's appearance in this scene, which represents pressure or inner conflict, referring to her father's dialogue to interpret an exclusion by the social norms. According to Castells (2010), there is a social actor who feels that social norms make them unacceptable, which is considered social exclusion. In conclusion, through the analysis of these visual components, it is found that an atmosphere conducive to social exclusion is created, which causes Mulan to form a resistance identity. This is due to the visual elements that illustrate the limitation of opportunities and freedom to have a social role, but are hindered by the norm.

2. Gender Marginalization

   Datum 3

Figure 3. Mulan got some news about her arranged marriage

Mulan (2020): (0.14.14)

This scene shows a representation of gender marginalization by how the framing interprets marginalization through the facial expression. Hence, the use of medium-shot that underlines the facial expressions is emphasized through the camera composition to represent the marginalized. According to Bordwell et al. (2017), the use of framing provides ideological meaning through the placement of the subject as the center of visual attention. This framing of this scene focuses on Mulan's face with a blank stare to represent pressure because she heard that her mother had found a man to marry her. It illustrates when the framing highlighted Mulan's face when she heard the news from her mother about her arranged marriage.

According to Bordwell et al. (2017), the framing has its ideological meaning may provide interpretation to make it easier for the audience to understand the plot of the story through camera composition. Hence, the camera composition in this scene shows that Mulan is standing in front of a window with a stunned look to represent marginalization. It is also shown at Mulan's placement on the right side of the frame, by showing the left side of her body, which represents marginalization.

The atmosphere of dissimilarity or disapproval through her looking depressed or stunned over the arranged marriage is also a part of what represents that Mulan experiences gender marginalization. The atmosphere in this scene is created by warm lighting with a dominant orange color. The warm lighting comes from the window to show realism. The representation of realism in this warm atmosphere forms a story plot that supports the

experience of marginalization. It is aligned with Bordwell et al. (2017) film art theory on how lighting composition creates warm light to represent reality in the plot of the story.

Additionally, this scene also shows her traditional Chinese costume. Just like when she was a child, Mulan still wears traditional Chinese clothes but with a neater hairstyle. This represents that Mulan has grown up. Furthermore, through the setting, it represents an expression to create the atmosphere of loneliness and emptiness within Mulan. It is shown by how the camera composition focuses on shooting Mulan's face with a wide background. This composition places Mulan right in the center of the frame with a broad background that gives the impression of solitude. This is used to illustrate the ideological meaning in the scene as a form of representation of marginalization. This composition shows the marginalization of a woman who stands as the subject with an empty background and underlines the look in Mulan's gaze, which means a frontal stance against gender inferiority. It also aligned with the theory of film art by Bordwell et al. (2017) that compositions of visual elements can shape ideological meanings.

Therefore, her mother has prepared a matchmaking event following the social norms about women in her social environment. The arranged marriage is something that must be done by an adult woman in her social environment. It is one of the social norms that instructs an adult woman to immediately make an arranged marriage and get married to bring honor to the family. The existence of these normalized norms shows that the time

setting of this film is ancient China. Thus, the culture of arranged marriage is still very strong in ancient Chinese society, as seen from these social norms. This arranged marriage is one of the social norms of Chinese society for young women to do as a symbol of family honor. It also aligned with the theory of film art by Bordwell et al. (2017) that setting or visuals in the film can illustrate socio-cultural context.

In this case, Mulan feels that she does not have the power to refuse the arranged marriage, so she feels forced, inappropriate, and incompatible with the existence of social norms related to gender. Hence, it is related to the theory of Resistance Identity's Castells (2010), gender marginalization is when social norms of women, making social norms that cannot accommodate gender. In conclusion, the analysis through camera composition on facial expressions and camera placement positions related to the arrangement of light creates ideological meanings of gender marginalization. Thus, the analysis in this scene shows the existence of gender marginalization that forms a resistance identity because Mulan is forced to adjust to a social system that does not accommodate her gender as a woman. It is related to when Mulan is forced to conform to these social norms because it makes Mulan feel separated from the atmosphere in the scene. The conclusion is that through the analysis of the visual components in this scene, it is found that Mulan's resistance identity is formed through gender marginalization, where Mulan experiences exclusion in her gender by its symbolic meaning.

Datum 4

Figure 4. Mulan secretly practices her strength
Mulan (2020): (0.47.34)

This scene shows gender marginalization through how the visual component illustrates Mulan secretly practicing her powers with the close-up shot. The use of a shot by placing the camera to focus on Mulan's body with a blurred background creates a separate framing to symbolize ideological isolation. It is related to how the visual elements in the film can illustrate ideological meaning (Bordwell et al, 2017). Furthermore, this camera composition and framing interprets the center of visual concern to Mulan to emphasize the action performed by Mulan in the scene. This composition visually translates to highlight the ideological isolation when the social norm can not accommodate Mulan's identity.

Other than that, the setting, which shows her in a deserted field in the morning, creates high-key lighting. The lighting interprets a real atmosphere of solitude through the slightly gray tone, through the presence of the morning fog. This is a representation of marginalization through how Mulan is positioned alone in a large place with this background. Furthermore, the lighting used in this scene also creates an atmosphere to shape Mulan's inner emotions. This statement is also relevant to Bordwell et al.'s (2017) film art

theory that lighting composition is used to form a supporting atmosphere and illustrate inner feelings.

According to Bordwell et al. (2017), as is known that the perspective in camera placement can underline something to create ideological meanings. Hence, in this scene, Mulan's position, framing of how the placement in the center represents isolation or solitude, by focused on a medium shot. The shot used to show this position is intended to represent the reality of isolation when Mulan cannot do these things in society. It is concluded that through the visual analysis of this scene, gender marginalization is represented by social norms that cannot accommodate her gender, according to Castells' (2010) theory, so that Mulan experiences marginalization in society.

More specifically, Mulan, as a woman, has power, but according to the social norms around her, as a woman, she must hide her strength. However, the interpretation of Mulan's actions is a resistance by practicing her strength secretly. It represents marginalization, where the visual elements are formed to strengthen the link between Mulan's condition in contrast to the existing social norms, because social norms cannot accommodate gender. Thus, it is known that gender marginalization is the cause of the formation of Mulan's resistance identity, from how social norms prevent her as a woman from hiding her strength according to Castells' (2010) resistance identity theory. In conclusion, through visual analysis that

interprets the ideological meanings in this scene, it shows the existence of gender marginalization in the formation of Mulan's resistance identity.

Datum 5

Figure 5. Mulan takes her father's sword
Mulan (2020): (0:44:52)

Furthermore, this scene represents gender marginalization, which can be seen from how the camera composition shoots Mulan when holding her father's sword. The use of a close-up shot is central representation by placing the camera at a low angle. According to Bordwell et al.'s (2017) film art theory, the camera composition creates an illustration of the action of symbolic meaning. It is depicted in this scene when the camera composition focuses on Mulan's hand. It has a meaning that Mulan's action while holding the sword is a representation of resistance for her courage to oppose the social norm. Although it is not visible from Mulan's facial expression.

The use of camera placements visually translates to supports the plot of the story by showing that Mulan takes her father's sword. This aligns with Bordwell et al.'s (2017) that camera placements can be the guideline to create some links on the plot of the story. Additionally, the placement focuses on the property that appears in this scene. It is a sword that is only

owned by a man to fight, according to the storyline. Therefore, the use of placement is to represent Mulan's resistance to taking on the high responsibility of a man. Hence, gender marginalization becomes a cause in the formation of Mulan's resistance identity because she perceives herself as a woman excluded from the social system. This statement is also aligned with Castells' (2010) resistance identity theory.

Additionally, according to Bordwell et al. (2017) that framing has ideological meanings to illustrate some aspects. So, the framing of this scene symbolizes the ideological meaning of Mulan's hand. It represents that Mulan rejects the existence of social norms about women who should not use swords or their strength. It relates to how the storyline underlines this part. This represents a rejection or resistance by Mulan because of the social norms that prohibit women from using swords.

However, the use of lighting composition in this scene focuses on Mulan's hand, which is holding a sword. The salience of the use of this emerging lighting composition depicts the color orange. The tone is represented as a perception of strong emotions. This is also shown through the low-key lighting structure, which is a manifestation of a sense of responsibility with strong conviction. It aligned with the Bordwell et al. (2017) that lighting rarely serves to symbolize underlying narrative conflict. Therefore, through the analysis of these visual elements, it is known that Mulan's action represents courage to go against the social norm by the atmosphere that is created in the lighting composition.

The gender marginalization found in this scene shows that Mulan forms her resistance identity to fight the dominant system that restrains women. This statement refers to Castells' (2010) resistance identity, which emphasizes that a social actor forms a resistance identity because he/she feels that social norms cannot accommodate his/her gender, so that he/she experiences gender marginalization.

In conclusion, this analysis found gender marginalization by the visual elements that create an atmosphere to build the plot of the story. The atmosphere aimed at creating a representation of resistance and courage in Mulan's action when holding her father's sword. This is because the sword is a tool of war that is only owned by a man to fight. Meanwhile, the social norms in Mulan's social environment state that women should not hold swords. Therefore, Mulan experiences marginalization due to gender differences in the surrounding social system refers to Castells' (2010) resistance identity theory. The conclusion is that the analysis of camera composition, lighting, and the representation of properties that appear in this scene has a symbolic meaning, which shows the existence of gender marginalization in the formation of Mulan's resistance identity, referring to Bordwell et al.'s (2017) film art theory.

3. Political Repression

Datum 6

Figure 6. Mulan walks out from her family's ancestors
Mulan (2020): (0.25.54)

This scene shows political repression through the framing that shoots Mulan's action, who is walking outside the house wearing the armor. This framing places the camera at a long shot. By placing the camera far from Mulan and placing her in the center, it is an interpretation of how the composition highlights ideological meaning. It is aligned with Bordwell et al.'s (2017) film art theory of the camera position shows perspective to illustrate ideological meaning. Hence, the use of long shots visually translates that Mulan restricts the institution.

This gives a symbolic meaning, according to Bordwell et al. (2017) is used to interpret resistance by placing the camera shot on Mulan as she walks out of her home to fight against her institution. The institution was made to prevent a woman from joining the war, related to the storyline. This caused Mulan to experience political repression because the dominant institution or regime silenced her identity, so she resisted. It is also aligned with Castells' (2020) theory that one of the causes of the formation of resistance identity is due to political repression.

Additionally, through the analysis of visual elements such as the properties that appear in this scene, there is the armor, there are also red

lanterns, wooden windows, *hanzi* writing on wall hangings, ancient wooden tables with several candles on them, and then several chairs on the right and left sides. This shows that the setting in this scene is a Chinese prayer place that represents the artistic setting of the Chinese community. Thus, through the analysis of the property and setting, it shows that Mulan is in a Chinese social environment where the dominant institution limits her identity. This statement is also relevant to Bordwell et al.'s (2017) theory of how properties and settings that appear in a film have meaning for the social and cultural context.

This proves the existence of resistance through camera composition apart from the two visual components above. The camera composition places Mulan right in the middle of the frame, with a walking position towards the outside. This is a representation of resistance where Mulan, as a woman, wears armor and joins the war. Therefore, this analysis finds that the camera composition that shows Mulan's entire body shows a representation of political repression to form a storyline that Mulan is carrying out an act of resistance. This visual translates as a representation of resistance, referring to Bordwell et al.'s (2017) theory that the camera composition can illustrate something related to the storyline.

In addition, the visual elements analysis in the time setting in this scene, which is the morning from a small angle on the wooden window behind Mulan, which shows a slightly dark blue color. However, this contradicts the lighting composition that appears in this scene. The lighting in this scene

is low-key, from the lanterns and candles from the props, to create a dark tone. The dark tone is used to represent a serious and tense atmosphere. That way, through the creation of the lighting composition, it forms a deep visual impression of the story plot in this scene. It aligned with the Bordwell et al. (2017) that lighting rarely serves to symbolize narrative conflict.

Hence, Mulan's serious facial expression shows that she is confident in this action. It is also aligned with the Bordwell et al.'s (2017) theory that focusing on the camera placement is used to illustrate of Mulan's attempt to express her identity. This happens because Mulan's identity is restricted by the dominant institution. This identity restriction occurs because Mulan feels that she is capable of joining the war, but her identity is socially blocked by the regime. In this way, the depiction of Mulan's action, who bravely wears complete armor and leaves her house, is a representation of opposition to the dominant institution.

The conclusion is that through the analysis of visual elements in the scene, it is illustrated through actions, camera shots, props, and atmosphere in the scene to represent resistance. This situation shows that Mulan does not comply with the rules of the dominant institution that regulates or limits her according to the Castells' (2010) resistance identity theory. The dominant institution is the prohibition of a woman from joining the war, and only allows one man in a family to join the war. Thus, it is concluded that through the analysis of the visual elements has a symbolic meaning so, it is

found that causes of Mulan's resistance identity is political repression, because Mulan fights against the dominant institutions that limit her.

Datum 7

Figure 7. Mulan in the war zone wearing the red dress
Mulan (2020): (1:06:10)

Furthermore, in this frame, there is political repression by the framing that the medium shot to show Mulan, as a woman, is in the middle of the war zone. However, the framing is a medium shot to construct that Mulan's appearance as a woman with a red robe contrasts with her surroundings, representing a resistance. According to Bordwell et al.'s (2017) theory that the shot is used to form an ideological meaning. Therefore, the camera angle visually translated with Mulan carried out this resistance to oppose the dominant regime. It included that this scene shows political repression, with the perspective used in this scene depiction Mulan running through the war zone.

Additionally, through the analysis of the visual element on how the camera composition highlights Mulan with the background of people who are fighting to create a storyline in this scene that looks more real. Especially, to create a salience that the dominant regime or institution tries to limit Mulan's rights or identity in terms of participating in the war.

Although in this scene Mulan uses a red robe, the property that appears beside that is the armor used by the people behind her. The other properties that appear besides Mulan's red robe and the armor of the people behind her are swords and spears. This is visible from the composition of the shot, which places Mulan on the left side of the frame by leaving a wide space on her side so as to show some people who look like they are fighting to illustrate the symbolic meaning through her action. So, this statement, aligned with Bordwell et al.'s (2017) film art theory, explains that the camera placement or medium shot can create symbolic meanings.

According to the camera composition in Borwell et al. (2017), it also explains that low lighting is achieved with the use of the color tone can illustrate the atmosphere of the scene. The color tone created with the lighting composition slightly brownish gray tone to represent an atmosphere of a chaotic situation. However, the state of Mulan's appearance with waving hair is a contrast to this situation. The atmosphere created by Mulan through her very existence represents a resistance, even though the color tone looks chaotic, and the atmosphere is created in this scene to represent a resistance.

In addition, another visual analysis in this scene that shows political repression besides Mulan's reappearance as a woman is the setting of the war. It is a representation of courage because the meaning of Mulan's action is to create a situation that contrasts with the pressure of the regime in the social system. This is a visual translation referring to Bordwell et al. (2017),

which explains that analyzing the visual components in a film scene can provide symbolic meanings, such as representations of courage through how the setting, props, and framing appear in the film. Hence, it can be seen from how the dominant regime or institution tries to limit Mulan's rights or identity in terms of participating in this war. Therefore, the visual analysis in this scene that emphasizes Mulan's appearance, which looks very contrasting and different from the people around her, represents resistance. In addition, Mulan's face with a serious expression shows that she is mature and able to join the war, but is hindered by the dominant institution according to Castell's (2010) resistance identity theory, it relates to when the social actors experience political repression due to the dominant institution hindering their identity.

It is concluded that through the analysis of visual elements in camera composition, props, lighting, atmosphere, as well as the representation of Mulan's action, it shows a reaction to the regime that restricts her. The depiction of the representation of the visual element analysis is a resistance act to fight against the institution that limits her identity from joining the war. The conclusion is that the analysis of visual elements in this scene has a symbolic meaning to show that the cause of Mulan's resistance identity formation is political repression due to the symbolic meaning created by the visual elements in this scene.

The conclusion is that through analyzing the visual elements which has some symbolic meaning in some of the data, it shows that data 1 and 2 represent

a social exclusion. It means that Mulan's experience is incompatible with or different from the existence of these roles. The analysis carried out in data points one and two finds limitations of opportunities and freedom to have a social role, and is hindered by the norm. Therefore, social exclusion was found in this analysis because Mulan was experiencing it; her behavior or identity was limited by the social norms of acting like a woman and hiding her *chi* or strength. Hence, through this analysis, it was found that the cause of Mulan's resistance identity formation is social exclusion.

Afterwards, in data 3, 4, and 5, she began to be marginalized because of social norms that differentiate the roles between men and women. It means that social norms can not accommodate her gender. The data is represented by Mulan's experience perceives a difference in roles between men and women through the visual elements analysis. It represents woman does not have the right to fulfill these obligations even if she has the strength, and she can not replace her father in the military services because of it. In conclusion, found that the cause of Mulan's resistance identity formation is gender marginalization because social norms can not accommodate her gender to join the war without exception.

Furthermore, data 6 and 7 represent political repression because these scene shows Mulan was joining the war. The analysis of these data explains that Mulan is fighting for social domination by dominant institution that restrict her rights. The dominant institution restricts her rights by not allowing a woman to join the war, while Mulan has the power to fight against this. As a result,

through the restrictions on identity or rights created by dominant institutions, the analysis of these data found that the cause of Mulan's resistance identity formation is political repression because she fights against the regime by joining the war.

B. The Strategies of Mulan's Resistance Identity

This section explores the strategies applied by Mulan in forming a resistance identity. Castells (2010) explains that the formation of this resistance identity is not only in the form of resistance to the dominant social system but also involves real strategies or actions. The strategy in question is on how the actions or behaviors carried out by social actors form a resistance identity. Following the explanation in the book, *The Power of Identity* states that the identity of resistance arises because social actors experience alienation, marginalization, exclusion, or discrimination carried out by the dominant social structure (Castells, 2010).

Castells also explained that the movement in the formation of this identity can come from movements that are carried out implicitly and that are carried out in reality. This movement is used to determine the passive strategy or active strategy used in forming a resistance identity. Strategy itself is an action that is deliberately carried out as a form of resistance or opposition to dominant forces in the social system. Similarly, Mulan carried out a movement as a form of resistance in forming her resistance identity. Hence, this analysis explores the strategies employed by Mulan in shaping her resistance identity.

- Passive Strategy

Datum 8

Figure 8. Mulan introduces herself as Hua Jun
Mulan (2020): (0:30:25)

This scene represents a passive strategy by the composition that places Mulan in the center of the frame. This is a medium shot according to Bordwell et al. (2017) when the camera angle is shot to not only focus on the main object, but also its place equal to other objects. The framing builds to draw attention from an interpretation passive strategy where Mulan shows with others when she introduces herself as Hua Jun. Seen from how Mulan's dialogue *"Hua Jun, Commander"* shows that this action is a resistance to dominant power that is carried out implicitly. It is due to the analysis done in this scene that lies in how visual elements have a symbolic meaning in creating the storyline.

This refers to how the framing component builds camera composition, it shows the framing component shot of Mulan's action while introducing herself in the war has symbolic meaning, is to representing courage through Mulan's facial expression. The focus on Mulan's facial expression fearlessly says that she is Hua Jun or a man, to prove that Mulan is disguised as a man. This action is included in the passive strategy because Mulan performs a movement or action implicitly by disguising herself as a man or

hiding her true identity. It is aligned with Castells' (2010) resistance identity theory explains the passive strategy.

Additionally, the analysis of visual elements in the camera composition in this scene, according to Bordwell et al. (2017), focuses not only on Mulan but the surroundings. This frame, which places Mulan in the center of the frame, is intended to underline the hairstyle, clothes, and make-up used by Mulan and other characters. It also shows the properties that appear in this scene are armor, wood, traditional Chinese clothes for men, and white tents behind them. Therefore, it is known that the setting in this scene is a military barracks. This represents that the costumes, setting, and properties are used to build visual meanings that support the plot of the story. It also aligned with the theory within this analysis can be found the socio-cultural context.

The analysis carried out on the time setting, which is in the morning, pays attention to the cool blue color tone. This tone is used to build a bright lighting composition to represent the reality of an optimistic atmosphere in building the plot or storyline in the movie. This representation is an implicit movement made against the dominant structure to support the reality that Mulan's action is a passive strategy. This statement is also following Bordwell et al. (2017), explaining that lighting composition can illustrate colors to build reality in the plot of the story on film. It is because of her efforts in disguising herself as a man and being included in the movement that is carried out secretly or implicitly.

Additionally, through the analysis that found a silent action or one implicitly done by Mulan, it is a movement to fight against the dominant power. This movement is a deliberate action in resisting the power of domination secretly by disguising itself as a man, so that it is included in the passive strategy to represent that Mulan performs resistance secretly by disguising herself as a man. It is one part of the movement carried out by social actors in fighting for freedom that oppresses them in the social system, silently. It is aligned with Castells' (2010) resistance identity theory to form this identity with the implicit movement called passive strategy. It is concluded that through the analysis of the visual elements in this scene, through lighting, acting style, facial expressions, place setting, atmosphere, and time, to illustrate the passive strategy in shaping Mulan's resistance identity formation is illustrated. The conclusion is that the analysis of visual elements carried out in this scene builds an interpretation of a passive strategy in the formation of Mulan's resistance identity.

- Active Strategy

  Datum 9

Figure 9. Mulan is holding an arrow in the war.
Mulan (2020): (1:08:01)

The composition in this scene interprets an active strategy through the shot of Mulan holding the sword. The use of a close-up shot focuses the object's placement into the center of the frame. According to Bordwell et al. (2017), explaining that the use of this camera composition is to underline the actions that build up in the plot of the story. Hence, this frame was carried out within this shot to represent free or proactive movement. It is an active strategy because Mulan illustrates an active movement, as the perspective of the framing has a symbolic meaning of resistance through an in-depth analysis of its visual elements.

Additionally, it can be seen from how the camera composition places Mulan in the center of the frame to underline the impression of personal intensity through Mulan's facial expression. It refers to Bordwell et al. (2017), which focuses on camera composition to illustrate symbolic meaning. Hence, the camera composition in this scene is positioned on the archer in Mulan's to represent resistance due to the movement. Subsequently, the visual analysis of the properties used in this scene, namely arrows, a red robe costume with natural makeup, which is used to illustrate that Mulan is in a war due to the setting. It also aligns with the theory of film art by Bordwell et al. (2017) to visually translate as a representation of resistance.

Therefore, the depiction is also created through the atmosphere, which can be seen from the composition of bright or low-key lighting. The lighting shows that the time setting in this scene is daytime. Therefore, the

atmosphere created in the bright color tones in this scene shows an atmosphere of calmness in the action that Mulan is doing to interpret the reality of the storyline. According to Bordwell et al.'s (2017) theory explain that lighting composition illustrates the color of reality or creates some atmosphere to support the storyline.

Hence, the analysis of the visual elements in this scene shows an active strategy in the formation of Mulan's identity, which has a meaning in the representation of a proactive and free movement against the dominant forces in her social environment according to Castells' (2010) theory. It is concluded that through the analysis of visual elements in this scene, it also displays Mulan's appearance as a woman in the war. The conclusion is that the analysis of visual elements in the scene builds an active strategy in the formation of Mulan's resistance identity through Mulan's proactive action in opposing domination.

Datum 10

Figure 10. Mulan walks towards the empire.
Mulan (2020): (1:25:17)

Furthermore, this scene shows the camera composition places Mulan right in the middle of the frame to underline the movement that illustrates

an active strategy. The long shot used in this frame places Mulan far away from the camera. This is intended to represent the resistance that Mulan is doing through how the camera composition captures the scene. According to Bordwell et al. (2017) the long shot is focused on forming a visual meaning that is different from the usual interpretation. It is because capturing the scene in this way does not directly focus the object or the main character directly in the frame. This framing is aimed as a form of illustration of resistance from the movement of Mulan, who is running towards the Kingdom with a sword. Therefore, this scene shows an active strategy through the camera positioning of Mulan far away.

In addition, the camera composition in this scene also shows various kinds of property such as swords, red robe, and places or kingdoms with ancient Chinese nuances. This shows that there is socio-cultural involvement as a contextual setting that appears in this scene. That way, this statement is relevant to Bordwell et al.'s (2017) art film theory, which explains that these components, or the selection of settings and properties that appear in a film, have meaning in the social and cultural context of a film.

The lighting composition that appears in this scene is high-key lighting, which is formed from the daytime setting. This can be seen from how the visual components in the scene show the time setting through bright lighting to build a representation of the tension of Mulan's resistance. The atmosphere is relevant to the interpretation of bright color tones in the scene

as a form of reality in shaping the plot of the story. According to Bordwell et al. (2017), this is also very relevant to the explanation that lighting composition can have a relationship in the plot of the story to build an ideological meaning, namely, the reality of the resistance action.

Therefore, the movement depicted in this scene is an active strategy. According to Castells (2010), Mulan's proactive movement is a symbol or form of resistance against the dominant power, and the element of visual analysis shows the proactive movement carried out by Mulan. In addition, the movement in question is an active strategy carried out by Mulan in shaping her resistance identity. It is concluded that through the analysis of the visual elements that appear in this scene, there is a depiction of meaning in the movement made by Mulan, which is included in the active strategy.

In conclusion, this section reveals a passive strategy and an active strategy in the formation of Mulan's resistance identity through the analysis of visual elements in these data. In data 8, a passive strategy is found in the formation of Mulan's identity due to the movement carried out implicitly against the dominant force. In data 9, an active strategy is found due to the proactive and free movement carried out openly through the recognition of Mulan's true identity as a woman on the battlefield. Finally, datum 10 also found an active strategy through Mulan's action when holding an arrow, which is a representation of proactive movement against the forces of social domination.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

This study was conducted to analyze the resistance identity theory that includes the main character's resistance identity and the strategy. Using Manuel Castells' (2010) resistance identity theoretical framework, the analysis focused on the main character's resistance identity and the strategies that apply in Mulan's resistance identity. Based on the results of data analysis, it was found that the dominant social structure appears in this film within the norms of women's domestic roles as a social expectation that is shaped in the social environment. This research found that Mulan's resistance identity was formed by social exclusion, gender marginalization, and political repression. It shows that Mulan's resistance identity is shown as a reaction to the dominant power that restricts her by analyzing the elemental visuals that appear in these scenes.

Furthermore, this research also found that the strategy of Mulan's resistance identity is a passive and active strategy. It shows the passive strategy-related data when the movement is found in the formation of Mulan's identity, due to the movement being carried out implicitly. Moreover, the active strategy was found in the data related to the proactive and free movement carried out openly and freely according to Castells' (2010) resistance identity theory.

So, these research findings are in line with several previous studies that found the existence of resistance identities in disruptive social structures in literary works. As well as research conducted by Siam (2019) and Masoomi et

al. (2020) found a resistance identity in social interactions and the dominant forces that disturb it. However, this study has a significant difference in research conducted by Ramadhani et al. (2022) and Putri et al. (2024), where the research found gender empowerment and equality in the film *Mulan* (2020).

Thus, this research has a clear novelty and contribution in the analysis of resistance identity in the film *Mulan* (2020). This research finds processes and strategies in those scenes to analyze the visual elements. The analysis also has a difference from previous studies that tend not to analyze aspects of film studies or visual elements in the film. The focus of this research is the formation of resistance identity by analyzing the visual elements has not been done much in film studies of a literary work. The research conducted on the visual elements in these scenes provides theoretical and methodological contributions.

Although this research provides valuable insights, it also has some weaknesses. First, the data in this study is limited to the film *Mulan* (2020), and only focuses on the resistance identity of the main character, Hua Mulan. Hence, the results of the analysis of this study do not fully represent the resistance identity that may appear in other contexts or characters. The results of this research analysis also cannot be generalized to all causes and strategies on resistance identity formation. Second, this study only uses Manuel Castells' Resistance Identity theoretical framework (2010). Although the theory is helpful in the analysis process, the analysis is limited to visual elements *mise en scène* only. This research does not pay attention to the other identity formations, such as the legitimizing identity or the project identity. It is the

analysis of resistance identity theory, so the analysis in this study is still not in-depth about others' identities.

Overall, this research concludes that Mulan's resistance identity has an important role in understanding the social phenomenon, especially to the identity itself. Through representation analysis, it can be understood that the causes of resistance identity appear because the social actor feels restricted within a dominant power, but it is the result of deliberate strategies carried out against the dominant power. The writer uses film studies to represent links between scenes and the theory that guides the reader in understanding the main message, while the resistance identity helps to strategically arrange information about the resistance identity's theory, strongly and more impactful in the social environment.

B. Suggestions

Based on the results, findings, and weaknesses of this study, several suggestions are made for future research. Firstly, future research is suggested to explore the theoretical framework more extensively in various datasets. The theoretical framework can be used for analysis in multiple characters, scenes, and identities. Then, by analyzing several different characters or research objects, researcher are expected to find more causes and strategies of the resistance identity theoretical framework. The addition of these aspects provides a more comprehensive knowledge of how resistance identities can be formed from various kinds of dominant power in the social environment that threaten an identity.

Secondly, future research can utilize the causes and strategies in the theory of resistance identity through the film studies approach, Castells (2010), and Bordwell et al. (2017) for the analysis of visual elements in film. Further researchers are advised to use more variations in the analysis of resistance identity in film research objects by exploring aspects that are lacking in this analysis. Therefore, a more comprehensive framework is needed to enrich the analysis and provide better and more in-depth interpretation results. Finally, future researchers can consider a comparative study between cultural identity, project identity, legitimizing identity, or social identity to see how the identity formation theory is used differently to expand the scope of cultural studies and film studies analysis.

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