

## ANALYSIS OF MASCULINE WOMEN IN "BRAVE" ANIMATED MOVIE

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### ABSTRACT

This study aimed to find out women characters and masculine women in Brave Animated Movie Script. Brave tells the story of Princess Merida who breaks the rules and opposes her mother in the kingdom. Her mother placed a strong emphasis on developing her masculinity. Merida's masculinity may be more overt, but that does not lessen her femininity.

Merida still has a feminine appearance. This study used the descriptive qualitative method. Lajos Egri's theory of women's characters and Judith Halberstam's concept of masculine women were both used in this research. Women characters found were dimensions are physiology, sociology and psychology. Representation of the Masculine in Symbols of Female Pretender and Male Mimicry was discovered. According to the research, Merida's masculinity is not innate; rather, it is created by her mother's influence and her father's encouragement.

*Keywords: Women Characters, Masculine Women, and Brave.*

### INTRODUCTION

Pixar Animation Studio released the animated film Brave on June 10, 2012. Merida's existence as a princess in a kingdom is depicted in the film. All rules must be followed by her. One of Disney's animated movies was released, and this is one of them. Animation offers significantly more representational latitude than non-animated movies in terms of image, scale, movement, color, lighting, and continuity, according to Lee Artz's Animating Hierarchy: Disney and the Globalization of Capitalism.

The animated movie Brave has a different characterization from other animated films which makes researchers interested in analyzing it. Princess Merida plays a powerful female character that defies convention in this movie. Princess Merida is unwilling to follow the laws and customs that have been established in the kingdom. Princess Merida is prone to acting in ways that enrage Queen Elinor. when it was forbidden for her to hunt inside the forest or practice archery, she would constantly dispute with her mother. However, her mother, Queen Elinor, did not want her daughter to behave like a male. She wanted Princess Merida to behave properly as a good princess. Merida was consistently given advice by Queen Elinor to act appropriately, serve as a positive role model for the community, and be a decent person. She constantly advised the princess to rise and shine, not sleep in, play an instrument, keep herself clean, be careful, be patient, and be a perfect person. Then, the researcher formulated the problem statement into two questions, How are the women characters described in Brave Animated Movie Script? and What are the symbolic representations of masculinity found in the Movie Script?

## LITERATURE REVIEW

### Character

Character, plot, setting, and a host of other factors are only a few of the movie's many components. In the meantime, the script's characters play a crucial part in helping readers comprehend the story's premise simply and plainly. Readers can comprehend, visualize, and experience the mood of the film script by reading the character conversation. Characters are therefore an integral aspect of a story and play a crucial function in the film script since they may convey to readers the moral lesson that the story carries.

According to Egri (1985), a character's three dimensions are a crucial aspect. Physiology, sociology, and psychology make up these dimensions.

#### 1. Physiological Dimension

According to Egri (1985), the physiological dimension describes a character's bodily attributes, such as looks and overall health. The physiological characteristics of a character are assessed based on gender, age, or physical characteristics including body type, level of attractiveness, skin tone, and hair color.

#### 2. Psychological Dimension

Egri (1985) Psychological aspects relate to characteristics, such as behavior, emotions, sex life, abilities, life attitudes, frustrations, and character thinking.

According to Egri (1985), sociological aspects affect how a character's world is defined. Sociological factors can be efficiently assessed through the character's social life, such as place of residence, employment, education, religion, nationality, and social standing.

### Masculinity

Kimmel and Aronson (2002) stated that masculinity is a concept that regulates social roles, behavior, and certain meanings related to men in certain situations. Men are not born with an inherent sense of masculinity; rather, their environments shape them. In other words, what determines masculinity and femininity is culture. Connell (2005) stated that masculinity is gender relations, which involve men and women in the certain practices and implication for physical experience, nature, and culture.

Janet Saltzman Chafetz (1978) divide masculinity into seven categories:

1. The physical image, requires that men have the strength within them, for example, male, athletic, strong and brave.
2. The function in life, as a person who has great responsibility for both himself and his family.
3. The sexual aggressiveness, experience in building relationships with Women.
4. The emotions, can control or hide the emotions they feel.
5. The intelligence, have an intelligent, logical, rational and objective thinking.
6. The interpersonal, conditions that turns a man to be responsible, independent, has leadership and dominance.
7. The other personality characteristics concerning with ambitious, proud, egoistical, trustworthy, competitive, and adventurous.

The four types of masculinity that Connell writes about are hegemonic, complicit, subordinate, and marginalized. The factors that differentiate these forms of masculinity are the ability or desire to adhere to hegemonic standards, the inability or lack of desire to adhere to these standards, and the interaction of social hierarchies outside of gender, namely class, race, and ethnicity, with the gender hierarchy.

a. Hegemonic

The predominant kind of masculinity in a society is hegemonic masculinity, which is mostly held by heterosexual, middle-class, white men. Only men with physical prowess and emotional restraint can embody hegemonic masculinity, the lauded and idealized type of masculinity in Western culture.

b. Complicit

Complicit masculinity is a term developed by R.W. Connell to describe men who exist more passively under the umbrella of hegemonic masculinity, benefitting from it without being able or willing to fill every aspect of the roll of normative/hegemonic masculinity

c. Subordinated

A person who exhibits subordinate masculinity lacks many of the traits of hegemonic masculinity while simultaneously exhibiting traits that are the reverse of hegemonic masculinity. For instance, it can entail behaving in a feminine manner, displaying excessive emotion, or not being heterosexual.

d. Marginalized

A form of masculinity known as marginalized masculinity is one that cannot adhere to or benefit from hegemonic masculinity. The term "marginalized masculinity" may be used to describe a lack of certain hegemonic masculinity traits, such as being disabled or non-white.

## **Masculine women**

According to Halberstam's (1998) study on female masculinity, gender is not established by sex but rather by role, personality, and experience. Therefore, both men and women can be both masculine and feminine depending on which role is more dominant. We can define female masculinity as a phenomenon in which female bodies undertake actions often associated with men.

Gender is a socially manufactured concept that distinguishes between men and women; it is not the same as sex, which is a biological property of both sexes. Men are born macho and women are born feminine; society creates these gender classifications (Tyson). Each person should have two attributes, either feminine or masculine; eventually, it will be determined which attitude is more predominate among those people that will determine the identity. Women, in some way, also require masculinity in their lives in order to possess the spirit of independence and leadership.

According to Parvez (2021), Physiological and psychological characteristics of masculine women include:

a. Physiological traits

The base level of male hormones like testosterone is higher in masculine women.

Their physiology exhibits this in a number of ways.

1. Masculine face

An attractive female who exudes masculinity typically has a manly face with square jaws, a pronounced jawline, and a broad forehead. Their face shape is more squarish than roundish, and they are likely to have heavy eyebrows. Additionally, they could have smaller eyes but larger chins, ears, noses, and chins.

## 2. Male gait

Masculine and feminine gaits are different from one another. Women that are feminine often walk in fluid motions. They take little, swaying steps while keeping their arms close to their bodies. The walk of feminine guys tends to be more masculine. They avoid hip swaying, take larger steps when walking, and lack walking fluidity. Their gait appears to be less elegant and more strained.

## 3. Deep voice

Similar to men, strong-willed women frequently have deep voices. They frequently verbally dominate those around them by talking loudly.

## 4. Psychological traits

Hormones are also in charge of a masculine woman's psychological characteristics. However, psychological features allow for some degree of adjustment, in contrast to physiological traits, which cannot be altered. Even if one internally feels the contrary, one can strategically choose to exhibit behaviors that are gender-specific.

## 5. Dominance and aggression

Male characteristics like aggressive and dominance may also be present in masculine women. A masculine lady is overpowering to others because of these characteristics. She might enroll in martial arts lessons and, if necessary, use force physically.

## 6. Masculine interests

Masculine women frequently have interests that are associated with men, such as sports, bodybuilding, cars, bikes, fishing, and camping. Feminine folks, they struggle to follow these hobbies. They, therefore, prefer to socialize with men. This explains why strong women often have a large number of male friends.

## 7. Independence and self-reliance

Women who identify as masculine place a high value on independence and self-reliance. They view dependence as a sign of weakness.

## 8. Assertiveness

Men are direct in their communication, as opposed to feminine women. Their male friends frequently compliment them on how straightforward they are. They make strong requests for what they desire. They're likely to initiate contact with a person they like.

## 9. Courage

Boldness is a trait of masculine women. Risky activities are a result of high testosterone levels. a strong, opinionated woman who doesn't hold back. They do not shy away from fighting.

## 10. Ambition

Ambitiousness is more common among masculine women. They prioritize themselves and work to improve their social standing. They are motivated individuals who complete tasks swiftly and effectively.

## 11. Rationality

Women who are more like men are more logical than emotional. They place greater emphasis on analysis than intuition. They control their emotions and don't allow them to rule them.

## 12. Competitiveness

It's conceivable that a masculine lady will be more competitive than the typical woman. She might strive to outperform everyone, whether it be in school or at a job, by receiving

outstanding grades and promotions.

Based on the explanation above, the researcher concludes that a woman is biologically masculine if she has masculine physiological characteristics. But this isn't always the case. A woman may possess male traits psychologically, but not physically.

### **Judith halberstam's female masculinity concept**

Halberstam provides a cautious taxonomy that distinguishes many types of masculine women, including passing women, butches, and the transmittal liminal category, who no longer identify as female. Her research on contemporary drag kings has received attention from ethnographic solidarity and includes a subject of color that is often absent from discussions about alternative gender formations. In her research on the Drag King contest which was very popular in America at that time, Halberstam divided into 5 categories of Drag King participants referring to the concept of female masculinity, which include Denaturalized Masculinity, Fag Drag, Male Mimicry, Butch Realness, and Femme Pretender.

#### a. Butch realness

Butch realness focuses on the concept of reality and places emphasis on the line that separates butch and transgender individuals. In other words, a butch realness might be an authentic female who can easily pass for a man. Women who give off the impression of being butch real are motivated to masquerade as guys.

#### b. Femme Pretender

Performativity masculinity, or Femme Pretender, avoids having a naturally male appearance. It has a stronger preference for masculine behavior than manly appearance.

#### c. Male Mimicry

Masculine imitation demonstrates how women attempt to replicate a recognizable aspect of male masculinity. The primary trait of male mimicry is the training women go through to be able to behave like males.

#### d. fag drag

The term "fag drag" refers to a woman who fetishizes gay male culture by mocking homosexual males who are macho. They frequently adopt the "Castro clone" look, a subset of metropolitan homosexual men who are well-known for wearing leather or denim in masculine fashion.

#### e. Denaturalize Masculinity

Denaturalize masculinity may be more of a flashy manliness than a butch realness.

Denaturalized manliness, on the other hand, looks into elective masculinities as opposed to those exhibited through male mimics.

## **METHOD**

The researcher's method of choice for this study is qualitative. According to Creswell (2009), qualitative research is a method used to investigate and comprehend the significance that a person or group of people has in relation to a social or human issue. The qualitative research method is one method that can be used to investigate a problem and can be applied through a deep understanding of something. The meanings, concepts, definitions, traits, metaphors, symbols, and descriptions of things are all included in qualitative research (Berg, 2001).

In analyzing the data, the researcher uses a conversation that contains the characteristics of the brave animated movie in the script and finds masculinity in the script.

The script titled Brave served as the main material for this investigation. The script was taken from a website called Disney Princess. <https://disneyprincess.fandom.com/wiki/Brave/Transcript>. Secondary data will be collected from sources other than primary data, such as literature books, theses, papers, journals, and websites relevant to the study. Transcripts are used by the researcher as a secondary source for data collection. Simply put, the researcher used data transcription to gather the data.

The researcher collects the data in this research is based on the steps, they are:

1. The film script was read by the researcher. This stage assisted the researcher in selecting the subject and included a list of script excerpts.
2. The researcher reviewed and analyzed the script's dialogue, paying particular attention to the exchanges between the brave and other female masculine characters and their male counterparts.
3. The female masculinity concept will be used to analyze the data from the movie script.
4. The researcher uses some data that includes variables related to masculinities.
5. The researcher then uses the analysis to develop a conclusion.

The researcher employed the three-step theory from Miles, Huberman, and Saldana (2014) to assess this data: condensing data, presenting data (data display), and making conclusions or confirming them (conclusion drawing and verification).

## FINDINGS AND DISCUSSION

### Findings

The researcher discovered twenty-three extracts in Brave Animated Movie Script. There are three types of characters and two types of masculine women found, which will be explain in this section.

### Women Characters Described In Brave Animated Movie Script

#### a. Physiological Dimension Aspect

##### Extract 1 :

*Elinor: Just...Remember to smile.*

In this extract, where Queen Elinor dresses Princess Merida with clothes that are tight and uncomfortable, but according to Queen Elinor the clothes that Princess Merida uses are very suitable and beautiful, but in contrast to what Princess Merida feels, Princess Merida feels uncomfortable with the clothes that Queen Elinor gives, Queen Elinor tells Princess Merida to smile. in Elinor's sentence that says **remember to smile**. This shows that Merida's behavior has been changed by Elinor to make her smile.

#### b. Psychological Dimension Aspect

##### Extract 2 :

*Elinor: I blame you. Stubbornness is entirely from your side of the family.*

In extract 2, Princess Merida has a very hard character. Merida doesn't want to listen to her parents and Merida is very difficult to manage. as seen in the sentence **I blame you. Stubbornness is entirely from your side of the family**. Queen Elinor was talking to her husband in the room. Queen Elinor was very tired and annoyed with Merida's behavior who did not want to listen to her mother's words. Merida always denied and opposed what her mother said to her. Merida is adventurous, likes to climb high cliffs, drink from waterfalls, and shoot archery. but it is different from her mother's principle which strictly forbids what Merida does because Merida is a royal princess and will be engaged to the eldest son of

another kingdom who will take part in a competition to get Princess Merida.

**Extract 3 :**

***I don't want to get married! I want to stay single and let my hair flow in the wind as I ride through the glen, firing arrows into the sunset.***

In extract 3, the researcher found that the above data included the physiological dimension. seen from the sentence **I don't want to get married!** Merida's words, demonstrated by her mother, in the sentence emphasize that Merida does not want to be engaged and does not want to get married. she always told queen Elinor that she didn't want to talk about marriage. Merida doesn't want to be controlled, she wants the freedom of being a young girl away from the rules. seen from the sentence **I want to stay single and let my hair flow in the wind as I ride through the glen, firing arrows into the sunset** in that sentence Merida doesn't want to be controlled by her mother by forcing her to get engaged, Merida also says she wants her hair her long hair flew in the wind and she also wanted to enjoy the sunset, play archery and ride her favorite horse.

**Extract 4 :**

***Elinor: You just embarrassed them! You embarrassed ME!***

In extract 4, there is a debate between Queen Elinor and Princess Merida. we can see in the sentence **You just embarrassed them! You embarrassed ME!** Queen Elinor was very angry and embarrassed by Princess Merida's behavior because Merida did things that she shouldn't have done during the competition. Princess Merida doesn't care what she has done in front of everyone that embarrassed her mother. With her emotions, Princess Merida took her arrow and shot the target in front of her. Putri Merida was annoyed that none of the clans could shoot properly and on target. After Merida shot with her arrow, Merida was pulled by Queen Elinor to her room and they chatted in an annoyed tone because what Merida had done had made Queen Elinor very embarrassed in front of the crowd.

**Extract 5 :**

***Merida: How do you feel?***

In this extract, Princess Merida lies to Queen Elinor and gives a cake that has been given a special potion by a witch that she and her horse met in the forest. Princess Merida's behavior towards her mother was very wrong. Judging from the sentence ***How do you feel?*** Princess Merida here asks Queen Elinor's feelings and intends to find out whether the cake from the witch has worked for her mother. Here Princess Merida wants her mother to change her mind about her engagement to the clans. Putri Merida did not know that the cake she gave to her mother contained a potion and a spell that would turn her mother into a bear. At that time, Merida only thought about herself and did not think about what would happen to her mother after giving the cake from the witch. Putri Merida thought the witch she met in the forest at that time would help her change her destiny. Her attitude towards his mother is very ambitious and not good.

### **3. Sociological Dimension Aspect**

**Extract 6 :**

***“Merida: [sarcastically] That's a nice story.***

***Elinor: It's not just a story, Merida. Legends are lessons and they ring with truths.***

***Merida: Ach, mommy!***

***Elinor: I would advise you to make your peace with this. The clans are coming to present their suitors.***

*Merida: It's not fair!*

*Elinor: Oh, Merida! It's marriage, it's not the end of the world. [Elinor walks out of Merida's room and Merida slams the door shut in anger]"*

In this extract, Queen Elinor is talking to Princess Merida. In the end, it can be seen in the sentence **It's not just a story, Merida. Legends are lessons and they ring with truths**, Queen Elinor tells the story of an ancient kingdom that was destroyed in ancient times due to feuds between brothers, namely the envy between brothers and sisters. Then the kingdom was destroyed and the older brother of the ancient kingdom became a big and evil bear. The story is a story passed down from generation to generation that is believed by people in all kingdoms. And one of those stories is about a marriage that a Princess must marry a prince from another kingdom. But Princess Merida doesn't like that and the tradition.

**Extract 7 :**

*Merida: I choose... Archery.*

In this extract, we can see that this is an example of a sociological dimension because it can be seen in the sentence "To win the fair maiden, they must prove their worth by feet of strength or arms in the games", Ratu Elinor stated that the clans who will be proposing to princess Merida must do something to get the princess from the kingdom. Merida's mother held a competition to challenge the royal Princess's suitors. If one of them can pass and successfully pass the challenge, then the suitor will be engaged to the Princess of the kingdom. In the sentence **I choose... Archery**, here Princess Merida shows her social status to everyone present at the meeting, that she is a royal Princess who has the right to choose what challenge she will give to the applicants.

**Symbolic Representations of Masculinity Found in The Movie Script**

**1. Femme Pretender**

**Extract 8:**

*Elinor and Merida escape on horseback*

In this extract, the Fergus family is attacked by a bear while they are in the forest. Queen Elinor and Princess Merida left King Fergus to fight the Bear on horseback. Can be seen in the sentence **Elinor and Merida escape on horseback**. Horse riding is usually done by men. The depiction of riding a horse by Queen Elinor is indicative of a femme pretender or male attitude. This is also considered an attitude of independence and not depending on others *Independence and self-reliance*, where her husband and the guards are fighting against Mor'du. And the attitude of riding a horse that she took to save her son and herself.

**Extract 9:**

*taking her bow and arrows, running downstairs to her horse, Angus, and riding off]*

In this extract, Princess Merida thinks that once in a while she doesn't have to be a Princess. In the sentence **taking her bow and arrows, running downstairs to her horse, Angus, and riding off**, Merida immediately took her bow and arrow and ran towards her horse and then left. Where the activity of taking a bow to play and riding a horse is an activity carried out by men. The depiction in which Merida takes a bow and arrow and rides a horse is indicated as a *femme pretender* or acting like a man. This is also considered as an attitude not to hope to anyone where Merida said *there's a day when I don't have to be a princess and no lessons, no expectations. A day when anything can happen. A day I can change my fate*, This illustrates that Merida wants to change her fate with her own efforts.



**Extract 10:**

***Merida: I climbed the Crone's Tooth and drank from the Fire Falls.***

In this extract, Putri Merida tells Queen Elinor and King Fergus that she climbs a cliff and drinks water directly from a waterfall which is quite famous for its myths where only ancient kings dared to drink water there. The attitude taken by Princess Merida is included in masculine women, namely brave, *courage* according to Parvez, Masculine women tend to be brave. High testosterone levels lead to risky behavior. An outspoken and opinionated masculine woman. They are not afraid of conflict. To go through these obstacles and challenges is just a pleasure for her. In the sentence **I climbed the crone's tooth and drank from the fire falls**, this is indicated as a masculinity type of *femme pretender* where women have a tendency to do activities like men, namely climbing.

**2. Male Mimicry**

**Extract 18:**

***[he presents her with a small bow]***

In this extract, King Fergus put his bow on the table and Queen Elinor was a little angry and said no weapons should be on the table, and finally Princess Merida ran to the table and took King Fergus' bow and asked her father to be allowed to play with her father's arrows. But King Fergus gave a bow that was in accordance with the size of a child, it can be seen in the sentence **he presents her with a small bow** indicating that he supported Princess Merida to be able to play with arrows like her. The attitude taken by Merida is a characteristic of masculine women, namely *Masculine Interest*, namely women who tend to have interests such as sports. This is indicated as a masculine female type of Male Mimicry, in this case, Princess Merida has been trained by her father since childhood to be able to play archery like herself. The main characteristic of male mimicry lies in how women are trained to behave like men.

**Extract 19:**

***Fergus: Leave her be! Princess or not, learning to fight is essential.***

In this extract, Princess Merida came and immediately put her bow on the table, so Queen Elinor rebuked her for Princess Merida not to put the bow on the table, even Queen Elinor said that a Princess should not have weapons. But King Fergus opposed Queen Elinor, it was seen from the sentence **Leave her be! Princess or not, learning to fight is essential**, King Fergus supported Princess Merida to fight because according to King Fergus a princess or not, fighting was important for self-defense. This is indicated as a type of masculine woman, namely Male Mimicry where a woman is trained to behave and act like a man. The attitude taken by Princess Merida is a characteristic of masculine women, namely *Assertiveness* where masculine women directly communicate, Putri Merida said only that it was just a bow.

**Extract 20:**

***Elinor: I am the QUEEN! YOU listen to ME!***

In this extract, Queen Elinor is angry with Princess Merida because Princess Merida is doing things out of bounds in front of many people but Princess Merida doesn't care and tells Queen Elinor to listen to her. But Queen Elinor would not listen to Princess Merida. According to Ratu Elinor, the only queen that must be listened to is herself, it can be seen in the sentence **I am the QUEEN! YOU listen to ME!**, Queen Elinor's attitude is the hallmark of masculine women, namely *Competitiveness* where she wants to beat everyone in

everything. thing and only he wants to be heard. This is indicated as a type of masculine woman, namely Male Mimicry, how she is trained to lead and her words must be listened to, dominating behavior.

### Discussion

This study found that there are three dimensions of character, namely the dimensions of physiology, sociology and psychology. The researcher found three types of characters in the script, namely the dimensions of physiology, sociology and psychology. The theory of masculine women used in this study is Judith Halberstam, where in this theory there are five types of masculine women, namely: Denaturalized Masculinity, Fag Drag, Male Mimicry, Butch Realness, and Femme Pretender. In this study, the researcher found two types of masculine women, namely Femme Pretender and Male Mimicry.

### CONCLUSION

The researcher concludes that Brave Animated Movie Script uses three characters dimensions. The researcher found that there are three dimensions of character, namely the dimensions of physiology, sociology and psychology.

This study makes use of Judith Halberstam's theory of female masculinity. Through this theory, this study analyzes are the symbolic representation of masculinity found in the movie Script. according to the study the researchers received, Princess Merida's display of masculinity is not innate but rather the result of societal construction. The repression of Princess Merida's mother and the encouragement of her father helped to shape her manhood. Despite the fact that Princess Merida's manly personality is more dominant, her feminine identity is maintained. Her manliness also makes women heard and also gives women the opportunity to show what they want. She is capable of flouting social rules. The female masculinity idea examines how men and women are portrayed.

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