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CHAPTER II

LITERATURE REVIEW

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In Chapter II, the researcher will explain the theoretical basis and framework used in this research. The understanding of ecofeminism as the main theory will be elaborated in depth to support the analysis of *Encanto*'s film.

2.1 Theoretical Framework

2.1.1 Movie Script as Literary Work

In general, literature is a representation of human life expressed through language, both orally and in writing, which includes various genres such as poetry, prose, and drama. Literature is not only a medium of entertainment, but also a means to convey ideological values, principles, and culture. In the modern era, literary forms are not only limited to printed texts, but have expanded to audio-media. One example is film, especially drama that maintains the narrative structure and literary elements such as theme, conflict, and character. Film as a modern literary work combines text and visuals to tell a story, but still adheres to the principles of literary writing. Movies present visuals to the audience, making it look real and making the audience feel as if they are witnessing the actual event (Ramrao, 2016).

In addition, a movie script is also a form of written literary work that will be shown in a movie. As part of modern literary works, movie scripts are usually composed in a dramatic format as in a play script, which is intended to be visualized on screen. Movie scripts include dialog between characters, action cues, and setting descriptions. The function of the film script serves as the main guide for the director, actors, and production crew in realizing the story into audio-visual form. The main elements in literary and movie script are character and characterization. Understanding characterization is very important to convey moral, social, and ideological messages in a work. In the context of an event or object, slots include not only the

characteristics of the event or object, but also its attributes, roles, needs, causes, and results (Sala, 2005).

Characters are figures, both familiar and invented, that need to be understood and interpreted by readers in order to be recognized as figures in the story (Cixous & Cohen, 1974). Characters are also one of the important aspects in analyzing literary works and films. Mirabel, Luisa, Isabela, Abuela, and so on are examples of characters from the *Encanto* movie. In addition, characterization also needs to be understood in order to know the personality, emotions, motivations, and changes experienced by the characters in the story created by the author. Changes in characterization can be depicted directly through dialogue or narration, or indirectly through actions and responses from other characters. Further, the setting not only serves as the place or time of the event, but can also influence the course of the story. It can encourage events to occur, drive the characters' actions, lead them to new awareness, or reveal their deepest characters (Kennedy & Gioia, 2007). In the *Encanto* movie, the setting not only depicts the physical environment such as the house (*Casita*) or village (where the Madrigal family lives) but also reflects the cultural nuances of Colombia.

In analyzing *Encanto*'s movie, a theoretical approach that is able to capture the relationship between the representation of women and nature is necessary. One relevant approach is ecofeminism, a branch of feminism that sees a close relationship between the oppression of women and the exploitation of nature. This oppression not only views women as individuals who experience gender equality, but also as figures who have an affinity with nature through their care. This approach is used as the basis of this research to explore how the relationship between home, emotional, and social roles in *Encanto*.

2.1.2 Ecofeminism

Ecofeminism was first introduced by Françoise d'Eaubonne in 1974 through her book *Le Féminisme ou la Mort* (Feminism or Death). She argued that the oppression of women and the exploitation of nature are interrelated, so women must be the pioneers of an “ecological revolution” for the sake of the earth's sustainability

(Sharnappa, 2016). In the 1980s, ecofeminist thought developed through the contributions of Karen J. Warren, who proposed the concept of the logic of domination, a hierarchical mindset that places men above women and humans above nature (Salleh, 2002). In addition, Val Plumwood adds criticism of Western dualism, which separates humans and nature, reason and emotion, and culture and nature, which is considered the basis for practices of domination (Gaard, 2011). In the 1990s, ecofeminism developed into several approaches: spiritual ecofeminism, which emphasizes women's spiritual connection to nature (e.g., Starhawk), and materialist ecofeminism, which highlights the socio-economic roots of the exploitation of women and the environment (Salleh, 2002).

Ecofeminism is a branch of feminism that is a form of fusion of the women's liberation movement and the ecological protection movement which aims to create a world perspective and action that is not anthropocentric, opposing the existing dualistic cultural practices of rationalism (Ling, 2014). Ecofeminism emerged as a critical response to the intertwined oppression of women and nature. The term ecofeminism was first introduced by Francoise d'Eaubonne in 1974 to call for an ecological revolution led by women.

Ecofeminists argue that a patriarchal worldview encourages dualisms such as male/female, culture/nature, reason/emotion, and mind/body, where the former of each pair is valued more highly than the latter. Plumwood, (1986) Underlines that classical philosophy contributes to a hierarchical dualism, which in turn reinforces the oppression of women and the environment. This dualism is often reflected in concrete policies and ideologies that not only damage the environment, but also ignore the role and knowledge of women, especially in traditional and local cultural contexts.

Karren J. Warren describes ecofeminism as a multifaceted theory that connects feminism and environmentalism in historical, conceptual, spiritual, and political dimensions (Glazebrook, 2002). She emphasized that environmental issues cannot be adequately addressed without considering the systemic oppression of women. (Saave, 2022) Said, from an intersectional feminist perspective, the

essence of her critique is that women's fascination with nature is often generalized, which in turn creates overlapping patterns of domination that impact women in diverse, sometimes conflicting ways.

Over time, ecofeminism has developed into several branches. One of them is cultural ecofeminism, which emphasizes the special bond between women and nature, based on biological and spiritual aspects. In this view, women are considered to be naturally close to nature, like a mother who nurtures and preserves life. However, another approach called materialist ecofeminism contradicts this view and argues that the relationship between women and nature is not innate, but rather the social and economic structures that oppress both. Materialist ecofeminism emphasizes that gender equality is part of larger social relations, and women are often materially and symbolically placed as the link between humans and nature. This is called mediation, in which women play an important role in managing bodily labor, biological time, and ecological responsibilities—often without equal recognition or reward (Mellor, 2000).

One of the most prominent figures in ecofeminist theory is Vandana Shiva, who emphasizes the importance of women's traditional ecological knowledge, especially in rural and indigenous communities. According to (Sinha, n.d.), Vandana Shiva highlighted that women's ecological knowledge is crucial for environmental sustainability, especially in traditional societies. In short, ecofeminism offers a rich and diverse theoretical lens that critiques the intersection of gender and ecological issues. Whether through spiritual, socio-political or economic perspectives, ecofeminism underscores the need to challenge systemic injustices that simultaneously affect women and nature.

2.1.3 Position of Men and Women in Ecofeminism

Within the framework of ecofeminism, the position of women is not only understood as oppressed objects, but also as subjects with great potential in building fair relationships between humans and nature. Women's relationship with nature is not based on biological essence, but arises from their rich experiences of care, sustainability,

and emotional connection. According to Françoise d'Eaubonne, ecofeminism is a revolutionary movement that unites the struggles of women and the environment. She asserts that the patriarchal system has simultaneously destroyed nature and oppressed women. Therefore, women must lead the ecological transformation movement by transforming power dynamics and building a sustainable world (d'Eaubonne, 2022a).

The concept of dominance logic was introduced by Karen J. Warren, which refers to a hierarchical mindset that legitimizes oppression against “other” groups such as women and nature. In this system, human value is measured based on usefulness and productivity, not existence. Warren advocates replacing this system with relational ethics, which places love, sensitivity, and mutual dependence as the basis of human and environmental relationships (Glazebrook, 2002).

Meanwhile, Val Plumwood criticizes the patriarchal structure of thought built on hierarchical dualism. She highlights that women and nature are always positioned as inferior opposites to men and culture, for example, nature compared to culture, emotions compared to reason, and the body compared to the mind. Plumwood calls this transcendent hierarchical dualism (Plumwood, 1991), where the masculine is considered superior and the feminine or nature is considered weak and in need of control. He states that “the treatment of women and nature is very similar; both are valued solely for their usefulness to others.” (Plumwood, 1986).

Finally, Starhawk presents a spiritual ecofeminist approach, which sees women's power in caring, healing, and building communities as a form of inner strength. She emphasizes that spirituality connected to the earth can be a tool for ecological and social healing. Women's practices such as cooking, caring, and praying are not seen as burdens, but as forms of resistance and spiritual enlightenment (Fry, 2000).

2.1.4 Position of Nature and Culture in Ecofeminism

One of the main criticisms of ecofeminism is its way of thinking that separates and hierarchizes nature and culture. In modern patriarchal culture, culture is considered rational, productive, and civilized, while nature is considered wild, emotional, and must be controlled. This separation creates a system of domination that justifies the exploitation of nature, women, and all forms of life that are considered “weak.”

Val Plumwood explains that this way of thinking is not neutral, but rather the basis of oppression. She calls this hierarchical transcendental dualism, in which one element is placed as superior (e.g., men, culture, reason), while the other is considered inferior (women, nature, emotion). In this system, culture feels entitled to conquer nature, just as men feel entitled to control women (Haug, 2024). Thus, the position between nature and culture in ecofeminism is no longer a relationship of domination, but rather a dialogical relationship. Nature is not a dead object that can be exploited, and culture is not an instrument of power, but both are seen as part of a network of life that sustains each other. This is the basis for criticism and, at the same time, a proposed solution in ecofeminism to the ecological crisis and gender inequality that are occurring simultaneously in the world today (Plumwood, 2002).

Karen J. Warren adds that domination over nature and women occurs through a moral logic that justifies control over everything. This system separates humans from the environment and ignores the value of reciprocal relationships. Warren's proposed solution is an ethic of interconnection, a way of thinking that places culture and nature in a mutually supportive relationship rather than one of domination (Salleh, 2017). Ecofeminism calls for an approach based on interconnectedness, respect for life, and the principle of long-term sustainability. The ideal culture is one that is not built on the oppression of nature or women, but on ecological and social justice (Glazebrook, 2002).

According to Françoise d'Eaubonne, modern culture based on capitalism treats nature and women's bodies as objects of production and consumption. She emphasizes that socio-ecological transformation is only possible if human culture is no longer built on exploitation. She calls for women to lead the change in building a culture that works in harmony with nature, rather than exploiting it (d'Eaubonne, 2022a). Furthermore, within the framework of spiritual ecofeminism, Starhawk rejects the separation between nature and culture. She believes that culture should celebrate the cycle of life, respect the earth, and restore humanity's spiritual connection with nature. According to Starhawk, a healthy culture is one that is not only technologically advanced but also spiritually rooted in the land and community values (Fry, 2000).

2.1.5 Pinciples of Ecofeminism

2.1.5.1 The connection between women and nature

In ecofeminism, women have a historical and deep connection with nature. This does not mean that women are limited to the "natural realm," but rather that women's experiences, such as giving birth, breastfeeding, caring for others, and even farming, give them a higher sensitivity to environmental suffering and the urgency of nature conservation. As Vandana Shiva points out, women are truly the "guardians of life" because of their role in maintaining the sustainability of daily life (Sinha, n.d.). In line with this, Françoise d'Eaubonne also highlights women as the primary drivers of ecological change, as their connection to the cycles of life gives them the power to lead change toward sustainability (Ling, 2014).

2.1.5.2 Rejection of Western Dualism

Ecofeminism rejects dualistic thinking that divides the world into conflicting and hierarchical categories. Val Plumwood is one of the key figures in ecofeminism who criticizes Western thought systems, particularly the hierarchical dualism that underlies structures of domination. According to (Plumwood, 1986), this system divides the world into polar opposites such as

humans vs. nature, men vs. women, reason vs. emotion, and culture vs. nature. In this structure, the sides associated with “feminine” and “nature” are usually placed as inferior, thus becoming the basis for the oppression of women and the destruction of the environment.

(Plumwood, 1996) adds that women are often associated with nature and the body, which are considered to be in the realm of immanence, that is, a static existence bound to the physical. Conversely, men are often associated with reason and culture, which are in the realm of transcendence, considered to be higher. This division is the root of the practice of oppression against women and the destruction of nature, as both are positioned as “the other” and considered inferior to the dominant subject.

2.1.5.3 Women as Agents of Change

(Sharnappa, 2016) asserts that women play a key role in the “ecological revolution” as described by Françoise d'Eaubonne. Women not only reject the logic of domination that separates humans from nature, but also lead community-based sustainability efforts. This principle shows that ecofeminism does not stop at criticism, but also offers an alternative path through concrete actions carried out by women in various contexts. Thus, ecofeminism views women as important agents of change in creating a more just and harmonious relationship between humans and nature.

2.2 Review of Previous Research

In this previous study, the film *Encanto* (2021) has been the subject of various studies that highlight the representation of women, language, and feminist values, including ecofeminism. One of the studies by Salamina & Tawami, (2023) analyze the concept of feminism in this film, identify the values of liberal feminism, socialism, and ecofeminism reflected in the female characters, especially through Mirabel's actions that show courage and concern for the surrounding environment.

Wardaniningsih & Kasih, (2022) analyze women's identity in *Encanto* using a semiotic approach based on Stuart Hall's representation

theory and Christian Metz's cinematic analysis method. The results show that Mirabel's character experiences marginalization and subordination in the Madrigal family which reflects the challenges faced by women in a patriarchal society. This research highlights the importance of awareness of gender representation in the media, especially in animated films aimed at children, as it can influence their perceptions of gender roles and identities.

Based on research conducted by Vaidya & Osman, (2024), Disney characters are seen as moral role models, including Mirabel in *Encanto*, who is portrayed as a symbol of resilience and inclusiveness, reflecting the values of feminism and ecofeminism. Eprilia & Rahmi, (2022) also discusses subtitling strategies in the film *Encanto*, which can provide insight into how environmental and feminist messages are translated and understood by different audiences.

Previous studies have tended to focus on general analysis of feminism or linguistic aspects in films, without linking them in depth with the concept of ecofeminism and the role of individual main characters in that context. The main objective of this study is to analyze the female characters in *Encanto* as a representation of ecofeminism. There is no research that comprehensively examines how the characterization of women and nature in *Encanto* reflects the principles of ecofeminism. This research can fill this gap by exploring the relationship between female characters and the environment in *Encanto*, and how these dynamics reflect contemporary ecofeminism issues.

