GENDER STEREOTYPE MARKERS OF BUNNY AS THE MAIN

CHARACTERS FROM *ZOOTOPIA* (2016), *PETER RABBIT* (2018), AND

PETER RABBIT (2021) MOVIES

(VISUAL SEMANTIC APPROACH)

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*

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Assalamu'alaikum wa rahmatullahi wa barakaatuh

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Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

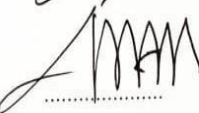Sukoharjo, March 20th, 2023

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DEDICATION

This thesis is dedicated to:

1. My beloved parents

2. My beloved family

3. English Letters 2019

4. English Letters Department

5. My Almamater UIN Raden Mas Said Surakarta

MOTTO

"For indeed, with hardship (be) ease Indeed, with hardship (be) ease"

(Q.S.Al-Insyirah: 5-6)

"If you can"t stand the tiredness of studying, then you must be able to endure the pangs of stupidity."

(Imam Shafi"i)

"Education and knowledge is such an important thing. School does not sucks, school is like amazing actually."

(Tiffany Young – SNSD)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Gender Stereotype Markers of Bunny as the Main Characters as Found from Zootopia (2016), Peter Rabbit (2018), and Peter Rabbit (2021) Movies (Visual Semantic Approach)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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ABSTRACT

Erika Indriyani, 2023, *Gender Stereotypes Markers of Bunny as Found from Zootopia (2016), Peter Rabbit (2018), and Peter Rabbit (2021) Movies with a Bunny as the Main Character (Visual Semantic Approach)*, Thesis, English Letters Study Program, Cultures and Language Faculty.
Advisor   : Dr. Kurniawan, M.Hum.
Keywords : Gender stereotype, animated movies, bunny, visual semantic

Gender stereotypes, one kind of stereotype in general, are a phenomenon that occurs in films. There are animation movies that hold meaningful lessons to break and challenge gender stereotypes; such movies are *Zootopia* (2016), *Peter Rabbit* (2018), and *Peter Rabbit* (2021). Several previous studies have revealed the form of stereotype markers in films; some have even shown the messages in animated films, which are the focus of this research. Based on this reason, this research was conducted to find out feminine and masculine stereotype markers in the main character from a bunny in the movies and to uncover how the film visualizes and narrates the feminine and masculine stereotypes markers based on the theory Caption-based Constraint Generator (CBCG) of a bunny in the movies.

In analyzing gender stereotype markers, the writer uses the theory of Evans and Davies (2009) in the form of masculine and feminine traits in general. Then, in narrating specific scene images that become visual data, the author uses the theory from Srihari and Burhans (1994), which is in the form of types of constraints in visual data. This research also uses Kreidler (1999) theory in connecting the data with the semantic point.

This study uses descriptive qualitative research as the research method. The researcher used image documentation techniques to collect the data from the three animated films. Therefore, the data in this research is in the form of textual and visual data. First, the researcher took screenshots of scenes containing gender stereotype markers. Second, the researcher adjusts the data with the theory in building this study. Third, the researcher describes the data collected by matching the approach used. The validator also needed to validate the data collected.

Based on the analysis, the researcher found 15 types of gender stereotype markers divided into 7 masculine traits and 8 feminine traits. This research found 114 data on gender stereotype markers; the most dominant data is Feminine-Emotionally Expressive in a total of 15 data from *Zootopia* (2016), followed by Masculine-Assertive in a total of 10 data from *Peter Rabbit* (2018), and Masculine-Aggressive in total 9 data from *Zootopia* (2016). The researcher also found only 1 data of Masculine-Decisive as the least data and also noticed that Masculine-Competitive does not exist because the storyline of the movies needs to be mentioned any competition. This research indicates that a small number of data break and challenge the gender stereotype. This study also unveils that all 114 data from the three animated movies are visualized in a contextual constraint by Caption-based Constraint Generator (CBCG) theory. The data also match the sentence-based rule, classifying all data as contextual constraints.

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CHAPTER I

INTRODUCTION

A.   Background of the Study

At this time, stereotypes become a natural thing that happens in society because stereotypes are very culture-specific (Kidd, 2016). Stereotypes also come from a human idea, or they can be called human products that culture may affect. Tyler (2007, p. 47) argues that stereotypes can hide people from their limitations and partiality, which is also the danger of stereotyping. Meanwhile, stereotype images of racial and national groups can emerge only as long as individuals accept the group fallacy attitude toward place of birth and skin color, whether consciously or unconsciously (Katz & Braly, 1933). It means that stereotypes reflect attitudes towards them by ethnic background. An example of ethnic stereotypes can be seen in the Japanese; they are characterized as intelligent and good at the industry. Another example is that the Chinese are in love with their tradition and meditation, also good at numbers. The other one is that Americans are industrious, intelligent, and ambitious.

Gender stereotypes, one kind of stereotype in general, are a phenomenon that occurs in films. An animated film, *Moana*, is an example of gender stereotypes itself. The story tells how Moana, as a woman character survives and faces any challenging moments toward her masculine and feminine traits. In dealing with stereotypes, this movie wants to break the gender stereotypes, precisely in the woman character, which pictured Moana as a brave and strong

character. These personalities of Moana break the gender stereotypes that a female character sometimes illustrates as weak.

There are two theories regarding the origin of gender stereotypes: the kernel of truth theory and the social–role theory (Ekşi, 2009). The "kernel of truth" theory states that there are differences in behavior between the sexes and that gender stereotypes, though exaggerated. The social-role theory of gender stereotypes explains that the stereotypes arise from the different social roles typically held by men and women. Gender stereotypes have material effects, influencing how women and men are perceived and how their actions and behaviors are assessed and rewarded, often disadvantaging women and marginalizing those whose gender performance does not align with stereotypical expectations (Dashper et al., 2018). In addition, people acquire gender stereotypes as they acquire information about the world and their roles during the process of socialization. Based on this statement, stereotypes come from human valuation by physical appearance and behavior.

In this current time, animated films are made not only for children but also teenagers and adults. That film consists of a complex story that can entertain the viewers. Harmer (2001:282) defines an animation movie as a series of images projected into a screen to create motion in the form of animation. Zhao (2009) explains that animation films can be very motivating and exciting. There are animation movies that hold meaningful lessons to break and challenge gender stereotypes; such movies are *Zootopia* (2016), *Peter Rabbit* (2018), and *Peter Rabbit* (2021). These animated movies contain gender stereotypes issue towards their main bunny character. The bunny character is pictured as weak, but the three

animated movies mentioned before want to communicate that bunny can show as a strong character.

This research uses the gender stereotype theory by Evans and Davies (2009) which divided in masculine and feminine types, each type has 8 traits, as follows:

1. Masculine-Aggressive

    Aggressive is actions and motives intending to hurt or frighten; it imparts hostile feelings.

2. Masculine-Adventurous

    Adventurous is actively exploring the environment, be it natural or imaginary.

3. Masculine-Argumentative

    Argumentative is belligerent; verbally disagreeable with another.

4. Masculine-Assertive

    Assertive is taking charge of a situation, making plans, and issuing instructions.

5. Masculine-Competitive

    Competitive refers to challenging to win over another physically or intellectually.

6. Masculine-Decisive

    Decisive is quick to consider options/situations and make up his/her mind.

7. Masculine-Risk taker

    Risk-taker is willing to take a chance on personal safety or reputation to achieve a goal.

8. Masculine-Self reliant

Self-reliant is defined as can accomplish tasks or handling situations alone with confidence.

9. Feminine-Affectionate

Affectionate is openly expressing warm feelings, hugging, touching, and holding.

10. Feminine-Emotionally expressive

Emotionally expressive is allowing feelings to show, including temper tantrums, crying, or laughing.

11. Feminine-Impetuous

Impetuous is quick to act without thinking of the consequences; impulsive.

12. Feminine-Nurturing

Nurturing is actively caring and aiding another"s development, physically or emotionally.

13. Feminine-Panicky

Panicky is the reaction to the situation with hysteria, crying, shouting, and running.

14. Feminine-Passive

Passive is following another"s lead and not being active in a situation.

15. Feminine-Tender

Tender is handling someone with gentle sensitivity and consideration.

16. Feminine-Understanding

Understanding is seeing and comprehending a situation from another person"s perspective; showing empathy.

Zootopia film as one of the research objects is chosen because it pictures a female bunny character that aims to break and challenge gender stereotypes. Judy, the main character, survives as a police officer that is unusually pictured by a female character. She is rounded working by many male animal characters, which always underestimate her capability. Nevertheless, Judy appears as a brave female character to show that she can do a police job; break and challenge the gender stereotypes in labor cases. This movie also can be the point of view of seeing something unusual, especially related to gender roles.

The other movie object of this research is *Peter Rabbit* (2018), which has a male rabbit as its main character. The reason to choose this movie is that movie wants to break and challenge the gender stereotypes marker toward the bunny male character. Peter, the main character, is pictured as adventurous, but sometimes he also shows his feminine traits. This movie is about Peter Rabbit's family that had been evicted from their land because of a human, so Peter wants to get back his land because he thinks it is his right. Unfortunately, in getting back his land, Peter meets many challenges related to gender stereotypes.

The third animated movie object is *Peter Rabbit 2* (2021), a live-action comedy and adventure movie sequel to *Peter Rabbit* (2018). As the same as *Peter Rabbit* (2018), this movie also wants to break and challenge the gender stereotypes toward a bunny male character. This sequel tells about Peter's adventure when his human friends married, and Peter is getting well-known by society through the storybook made by his human friends. Then, the story is more emotional than the first film, so it relates to the gender stereotypes marker.

These three animated movies show how stereotypes mentioned above exist and try to break gender stereotype markers. The example of gender stereotypes in the animated movie based on Evans and Davies (2009) can be seen by this picture:

Figure 1.1 Example of Gender Stereotype

This scene and dialogue show that Judy has a masculine side that is self-reliant. She challenges by her chief to do a meter maid task, and the target is 100 tickets, but she can do that job with over-target tickets. According to Evans and Davies (2009), self-reliance is accomplishing tasks or handling situations alone. This theory matches the scene picture in that Judy handled the meter-maid task alone and is done. This example proves that this film wants to break and challenge the gender stereotypes of Judy as a police officer.

And then, in connecting the gender stereotype markers, the researcher uses the visual semantic theory by Srihari and Burhans (1994) about Caption-based Constraint Generator (CBCG). According to Srihari and Burhans (1994), the constraints divided into four types which called as Caption-based Constraint Generator (CBCG), they are:

1. Spatial constraints

   This constraint is related to the "geometric or topological constraints, such as left-of, above, and inside".

2. Locative constraints

    This constraint expresses information about the "location of objects in the picture", but the object is implicit.

3. Characteristic constraints

    This constraint defined as "describes the properties of objects".

4. Contextual constraints

    This constraint defined as "the setting of the picture and the objects expected to appear"; sometimes, it is mentioned in the caption.

    The researcher screenshots the movie scene to be analyzed in visual semantic information. In this research, the researcher focuses on the main character"s dialogue sentence that appears on the screen, so the data collected is classified based on the scene context. An example of visualization constraint can be seen in this scene:

Figure 1.2 Example of Visualization Constraint

    This scene indicates contextual constraint based on the sentence dialogue and the element of contextual itself. The element in contextual constraint is the setting of the picture and objects that appear based on Srihari and Burhans (1994). In this scene, the setting is when Judy"s friend gets bullied by Gideon, and the objects are Judy and Gideon in one frame. Based on this reason, the scene above is classified as a contextual constraint.

Several previous studies are also used as the references in conducting this research. Some are that already exist have been inspired to build this research. The first previous study is "*Saussure semiotic of Animals in Zootopia (2016)*" by Krisna Novendra Haris, Mia Fitria Agustina, and Ririn Kurnia Trisnawati. Second, "*Deconstruction Analysis of Characters in Movie Script Zootopia*" was written by Aina Sa"adah Batubara. Third, "*Messages Related to The Conflict in Zootopia Jared Bush and Phil Jhonston*" written by Nadya Stephanie Sucipto. Fourth, "Disney's *Portrayal of Nonhuman Animals in Animated Films Between 2000 and 2010*," written by Oana Leventi-Perez. The fifth previous study is "*Women Discrimination as Reflected in Zootopia's Film by Byron Rich and Howard Moore*" by Pina Pitria.

Some previous studies above have the same object that is animation movies „*Zootopia*" as the most. Then, the differences between the previous studies and this research are the variable and the topic that be found. The topic discusses here is gender stereotypes markers toward bunny characters, and the variable is about the data found in the animation films. The animation films that are used as the objects of this research are *Zootopia (2016), Peter Rabbit (2018),* and *Peter Rabbit 2 (2021).* Because of that, this research entitled as "*Gender Stereotypes Markers of Bunny as the Main Character from Zootopia (2016), Peter Rabbit (2018),* and *Peter Rabbit 2 (2021) Movies (Visual Semantic Approach)*".

## B.	Limitation of the Study

Based on the background study above, this research focuses on the main character of the animation film only, which is divided into two categories, they are

gender stereotypes markers; and the way films visualize and narrate the stereotypes markers. These limitations are used to ensure that this research cover a specific scope. Since stereotypes are things that are often found, so this research takes that topic. Also, the films that observed are raised the issue of stereotypes in the plot.

The *Zootopia* film that is observed is one of the three objects of this research. This film has a prominent female bunny character that tries to break and challenge gender stereotypes marker toward her adventure. The female character that sometimes pictured as weak but in this movie pictured as vital, so this is the reason to analyze it on gender stereotypes markers. The following two objects are *Peter Rabbit 1* and *Peter Rabbit 2*, which is appearing a male bunny character that is sometimes pictured as a strong character with masculine traits. In reality, these movies bring a story that a male character can be sad or cry as feminine traits. The three films mentioned above contain gender stereotypes marker of a bunny as the main character. This marker is crucial in animation films because the viewers are also kids. Because of that, gender stereotypes markers being the thing that is analyzed to show how stereotypes also occur in a kid's show.

Then, the theories used in this research are about gender stereotypes in masculine and feminine traits by (Evans & Davies, 2000); and film visualization by (Srihari & Burhans, 1994). According to the gender stereotypes theory, the theorist divided gender stereotypes into two traits they are masculine and feminine traits, and each trait is also divided into eight aspects. Meanwhile, the film visualization theory in visual information should be accompanied by the text and constraints on the object by the screen. The constraints are divided into four types

they are spatial constraints, locative constraints, characteristic constraints, and contextual constraints.

C.   Formulation of the Problem

Based on the limitation of the study, there are two problems are formulated, as follow:

1. What feminine and masculine stereotypes markers are found in the main characters from bunny in the movies?
2. How do the films visualize and narrate the feminine and masculine stereotypes markers based on the theory Caption-based Constraint Generator (CBCG) of bunny in the movies?

D.   Objectives of the Study

Based on the problem statement, the purposes of this study are:

1. To find out feminine and masculine stereotypes markers in the main character from bunny in the movies
2. To uncover how the film visualize and narrate the feminine and masculine stereotypes markers based on the theory Caption-based Constraint Generator (CBCG) of bunny in the movies.

E.   Benefits of the Study

According to this research, hopefully there are two kinds of study benefits; they are theoretical benefit and practical benefit, such as:

1. Theoretical Benefit

   Hopefully, this research give further information about gender stereotypes markers and visual semantics understanding by the film, especially animation films for students who learn English. Also, this study is one of the references which explain gender stereotype markers using by visual semantics approach.

2. Practical Benefit

   For the researcher, this study provides a further understanding of stereotypes and how to narrate the film visualization through visual semantics approach. Then, for the reader, hopefully, this research makes understanding of stereotypes, especially gender stereotypes.

F. Definitions of the Key Terms

In order to make clear understanding of this study, here are some definitions of the following terms:

1. Semantics and Visual

   Semantics is the systematic study of meaning and how languages organize and express meanings (Kreidler, 1998). Visual information refers to knowledge about objects that are required to detect them in a scene. Then, visual semantics plays a critical role in allowing scene descriptions to be constructed from descriptive text, according to Weymouth (1986).

2. Gender stereotypes

   Gender stereotypes influence how women and men are perceived; and how their actions and behaviors are assessed and rewarded, often disadvantaging women and marginalizing those whose does not align with stereotypical expectations, according (Butler, 2011; Rudman & Glick, 2001).

3. Animation

   Harmer (2001:282) stated that an animation movie is a series of images projected into a screen to create motion in the form of animation. Meanwhile, Zhao (2009) stated that an animation film could be very motivating and exciting.

4. Film

   Film is a story recorded as moving pictures to be shown on television or at the cinema according to Hornby (1995: 434). Meanwhile, Coulson (1978: 622) stated that a film or movie is a story or incident that is recorded on film in moving pictures.

CHAPTER II

LITERARY REVIEW

A. Theoretical Background

1. Visual Semantics

In the book "Introducing English Semantics," Kreidler (1998) stated that "Semantics is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings." Linguistics is part of the systematic study of "meaning" besides psychology and philosophy. Linguistics is concerned with identifying the meaningful elements of particular languages in order to comprehend how language functions. Linguistics is also concerned with the meanings expressed by modulations of a speaker's voice as well as the processes by which hearers and readers relate new information to previous knowledge.

When two or more people communicate, semantic knowledge is required to make their thoughts, feelings, and intentions known to other speakers. Each speaker was required to pronounce and recognize each item of vocabulary during this process. They understand how to use production vocabulary in meaningful sentences and how to understand the sentences of others. The semantic knowledge of any speaker is made up of ten components, which are as follows (Kreidler, 1998):

a) Speakers have a general sense of whether something is or is not meaningful in their language.

b) When two sentences have essentially the same meaning, speakers of the same language generally agree on it.

c) When two words in a given context have essentially the same meaning, speakers generally agree.

d) Speakers can tell when the meaning of one sentence contradicts the meaning of another.

e) When two words have opposing meanings in a given context, speakers generally agree.

f) Synonyms and antonyms must share some element of meaning in order to be the same or different. Words can have meaning without being synonymous or antonymous.

g) Some sentences have multiple interpretations; they can be interpreted in two ways. Speakers are aware of this because they enjoy jokes that rely on two-way interpretation.

h) Speakers understand how language is used in social situations. If someone asks a question or makes a remark, there are numerous possible answers to the question or responses to the remark.

i) Speakers understand that two statements can be related in such a way that if one is true, the other must be true as well.

j) Speakers understand that two statements can be related in such a way that if one is true, the other must be true as well.

Visual information in a computer vision system refers to knowledge about objects required to detect them in a scene. Using the visual semantics approach, every scene in a computer vision plays a key role because it construct interpretation by the component seen (Srihari & Burhans, 1994). While in American Encyclopedia: 536, semantics is the study of meanings. It is concerned with the relation between words or other symbols and objects or concepts to which they refer. Based on this theory, the same aspect in visual semantics and semantics is meaning or interpretation. In visual semantics, the interpretation is based on the picture shown. While semantics, the interpretation is based on the word, sentence, or phrase. Visual semantics consists of the following components:

- A lexicon for integrating linguistic and visual information.

- The representation of visual information as a set of constraints that can be applied to a picture.

- A systematic procedure for processing a caption to generate visual constraints.

In this study, using visual semantics is the approach in objecting animation movies to topics of gender stereotypes marker. The data collected is based on the movie scene and connect with the caption or the subtitled dialogue that appears. The subtitled dialogue determines the dynamically interpreted as constructed by the movie scene exactly. This research uses a theory by Srihari &

Burhans (1994) in explaining film visualization. Based on the theory, visual information should be accompanied by the text and constraints on the object by the screen. The constraints divided into four types which called as Caption-based Constraint Generator (CBCG) from the Natural Language Processing (PSI) module, they are:

a) Spatial constraints

This constraint is related to the "geometric or topological constraints, such as left-of, above, and inside". The example of this constraint is taken from Srihari and Burhans (1994) as seen below:

Figure 2.1 Example of Spatial Constraint

The picture is a photograph which tells that an actor, Sean Penn, is on the left of Robert DeNiro and Toukie Smith.

b) Locative constraints

This constraint expresses information about the "location of objects in the picture", but the object is implicit. The example of this constraint is taken from Srihari and Burhans (1994) that if a person said "A chair in the corner", so the picture shows a setting of place in entire screen and there is a chair in the corner.

c) Characteristic constraints

This constraint defined as "describes the properties of objects". The object model of the characteristic constraints is implicit. The example of this constraint relates to the example of Figure 2.1. The picture is accompanied by textual information that Sean Penn, Robert DeNiro and Toukie Smith are together on a frame. The characters on the frame indicates the characteristic constraints.

d) Contextual constraints

This constraint defined as "the setting of the picture and the objects expected to appear"; sometimes, it is mentioned in the caption. Contextual constraints are made up of instantiated objects and a general scene context that has been asserted. Based on Srihari and Burhans (1994), people present (given in the description), whether it is an outdoor setting, and general scene context apartment, airport, etc) are some examples.

To drive the semantic "parsing," the CBCG was written as a rule-based system. When specific concepts are instantiated, the rules are invoked. There are three major categories of rules:

a) Word-based

Single words are frequently used to indicate spatial and characteristic constraints. Examples of the spatial words are

left, right, above, and below; meanwhile the characteristic words include hair color and titles such as President.

b) Phrase-based

Directive phrases are frequently used to indicate locative and characteristic constraints. The two examples are "between the two buildings" and "wearing the striped shirt".

c) Sentence-based

Contextual constraints can generally be inferred at the sentence level, taking into account the various objects mentioned as well as their relations and properties. The "SVOPP" rule is the example of this, if the sentence has the form subject-verb-object-prepositional-phrase, and both the subject and object represent humans, and represents a time and/or location, then propose that both the subject and the object are in the picture.

2. Stereotypes

At first, stereotypes were seen as the product of faulty, rigid, and irrational thinking and often used interchangeably with prejudice, as Fishman (1956) stated. Nevertheless, stereotypes are now seen as an expression of normal and universal functioning. Stereotypes describe national and ethnic groups, which reflect their attitude based on Katz and Braly (1933). The 'picture' refers to the traits that include varying acceptance levels, as Bar-Tal and

Teichman (2022) argued. Stereotypes have some functions in society; they are societal channels of communication, social institutions, and cultural products (Bar-Tal & Teichman, 2022).

Stereotypes are not always seen as negative perspectives, but they can be helpful in a particular context, especially as a societal phenomenon. Gender stereotypes, as one of the stereotypes phenomenon, also occur in reality. Gender stereotypes influence how women's and men's actions and behaviors are perceived, assessed, and rewarded, often disadvantaging women and marginalizing those whose gender performance does not align with stereotypical expectations, according to Butler (2011); Rudman & Glick (2001). This theory tells that stereotyping is human expectations of gender performance in action, even if it will marginalize who is different from others. These stereotypes usually negatively impact a person that is controlled by stereotypical expectations. A person cannot show their personality if their environment is expecting much. The phenomenon of gender stereotypes also occurs in animated movies which are made not only for teenagers and adults but also for children, so it stimulate and influence children to do the same as they see in the movie.

Stereotype markers that are being discussed in this study be divided into several types of gender stereotypes markers. Brescoll (2016); Ellemers (2018); Heilman (2001) stated that women and girls are expected to be kind, caring, helpful, and

concerned about others, whereas men and boys are believed to be more agentic, independent, decisive, and aggressive. While Evans and Davies (2009) divided gender personality traits into two aspects, they are masculine and feminine traits, as seen below with the definition and example. The masculine traits are:

a) Aggressive

Aggressive is actions and motives intending to hurt or frighten; it imparts hostile feelings. This personality trait can be seen in Gru‟s characterization in *Despicable Me 2* as a male character (Shehattah, 2021):

Figure 2.2 Example of Aggressive

This scene shows Gru soaking Jillian, an annoying female acquaintance of his, with water using a water hose. This behavior is classified as aggressive because Gru‟s caused hostility between him and Jillian (Shehattah, 2021).

b) Adventurous

Adventurous is actively exploring the environment, be it natural or imaginary. This example of personality trait can be seen in Hiro character in *Big Hero 6* movie (Shehattah, 2021):

Figure 2.3 Example of Adventurous

These scenes shows that Hiro actively adventure when he got test for Baymax"s newly developed armor suit. It appears that Hiro flying with Baymax inside a train tunnel, flying between power turbines hanging in the sky, and flying over skyscrapers and the ocean. By this reason, it is classified as adventurous side of personality trait.

c) Argumentative

Argumentative is belligerent; verbally disagreeable with another. Example: In the *Moana* movie, Moana argues with her father about fishing beyond the reef, as seen in this scene (Ramadhan, 2019):

Figure 2.4 Example of Argumentative

Moana raises her voice to show her disagreement, showing a rebellious side of her character. As Evans and Davies stated, this scene reflects Moana's argumentative side in masculine traits.

d) Assertive

Assertive is taking charge of a situation, making plans, and issuing instructions. Example: In the *Moana* movie, Moana‟s assertiveness is shown in her action toward Maui in this scene (Ramadhan, 2019):

Figure 2. 5 Example of Assertive

This scene shows that Moana holds up her paddle toward Maui. Even though Moana initially seems scared, she manages to overcome it and force Maui to help her. This case shows that Moana is the one who is in charge and instructs Maui, so this case matches the assertive definition by Evans and Davies.

e) Competitive

Competitive refers to challenging to win over another physically or intellectually. This example can be seen by the Hiro character in *Big Hero 6* movie (Shehattah, 2021):

Figure 2.6 Example of Competitive

This scene shows Hiro has participated in the robot fighting competitions. His face looks aggressive when he is holding the control unit of his robot to start the fighting game. And then, the next scene shows that Hiro wins the competition. This scene shows that Hiro‟s behavior is classified as competitive because he can win over another intellectually.

f) Decisive

Decisive is quick to consider options/situations and make up his/her mind. Example: In the song of *Moana* movie, when she sets on her journey and leaves her village as written below (Ramadhan, 2019):

♫ *There's a line where the sky meets the sea and it calls me / But no one knows how far it goes / All the time wondering where I need to be is behind me / I'm on my own, to worlds unknown / Every turn I take, every trail I track / Is a choice I make, now I can't turn back / From the great unknown, where I go alone, where I long to be / See her light up the night in the sea, she calls me / And yes, I know, that I can go / There's a moon in the sky and the wind is behind me / Soon I'll know, how far I'll go* ♫ *(30:48-32:00)*

The above excerpt shows a decisive side of Moana precisely in the line, "Every turn I take, every trail I track / Is a choice I make, now I can't turn back." This line also highlights Moana's determination to start her journey even though she

is all by herself, so it matches the decisive definition, as Evans and Davies stated.

g) Risk-taker

Risk-taker is willing to take a chance on personal safety or reputation to achieve a goal. Example: The song of *Moana* movie written in the previous category shows how brave Moana is and that she is also a risk-taker (Ramadhan, 2019). It can be seen in the line "*From the great unknown, where I go alone, where I long to be*," so it matches the risk-taker definition by Evans and Davies.

h) Self-reliant

Self-reliant is defined as can accomplish tasks or handling situations alone with confidence. Example: In the *Moana* movie, the self-reliant side has shown when Moana manages to survive on the sea, which indicates independence by this scene (Ramadhan, 2019):

Figure 2.7 Example of Self-reliant
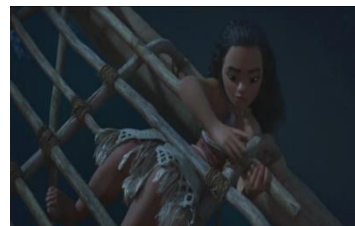
Moana becomes more independent and skillful in directing the boat, so she can handle the situation calmly when alone on the sea. According to Evans and Davies, this scene indicates that Moana has a self-reliant side.

Meanwhile, the feminine traits based on Evans and Davies (2009) consists of:

a) Affectionate

Affectionate is openly expressing warm feelings, hugging, touching, and holding. Example: This can be seen in *Moana* movie when she hugs her parents to express her warm feelings in this scene (Ramadhan, 2019):

Figure 2.8 Example of Affectionate

Moana is hugging her parents after going on a very long journey. This scene shows she loves her parents, and it is classified as affectionate, as Evans and Davies stated.

b) Emotionally expressive

Emotionally expressive is allowing feelings to show, including temper tantrums, crying, or laughing. This example of personality can be seen by Gru"s characterization in the *Despicable Me 2* movie (Shehattah, 2021):

Figure 2.9 Example of Emotionally-expressive

This scene shows that Gru uses violence to express his anger. He is depicted as furious because he fails to ask Lucy out on a date, so he aims his fire gun at the phone placed on his desk and burns it. This behavior is classified as emotionally expressive because showing anger in part of this personality trait.

c) Impetuous

Impetuous is quick to act without thinking of the consequences; impulsive. This personality can be seen in *Disney Mulan* live-action through Mulan as the main character:

Figure 2.10 Example of Impetuous

These scenes show Mulan actively chasing the chicken when all of her neighbors are working around. Her dad reminds her to stop hunting, but Mulan does not listen.

These scenes show Mulan's reckless side, which is classified as an impetuous trait.

d) Nurturing

Nurturing is actively caring and aiding another‟s development, physically or emotionally. Example: In the *Moana* movie, Moana saves Heihei (animal) in this scene (Ramadhan, 2019):

Figure 2.11 Example of Nurturing
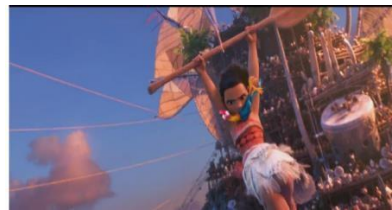
Villager: "I'm curious about that chicken eating the rock. He seems to lack the basic intelligence required for pretty much everything. Should we maybe just cook him?"

Moana: "Sometimes our strength lies beneath the surface. Far beneath in some cases. But I'm sure there's more to Heihei than meets the eye."

The dialogue shows that her love is towards other people and animals. Moana „defends‟ her chicken in front of other people, which is nurturing. This case is classified as nurturing side based on Evans and Davies's theory.

e) Panicky

Panicky is the reaction to the situation with hysteria, crying, shouting, and running. This example can be seen through Mulan characterization in *Disney: Mulan* live-action:

Figure 2.12 Example of Panicky

This scene shows Mulan running as her panic reaction when her father fell to receive a letter dynasty. Her father is pictured as an older man who had to walk with crutches. The last war dynasty caused it, so Mulan's father's leg is physically defective.

f) Passive

Passive is following another"s lead and not being active in a situation. This example of a personality trait can be seen in "*Snow White*" by the Grimm Brothers. Throughout the story, Snow White is pictured as passive because she never does anything to change her destiny. It was only her beauty that saved her from every situation that threatened her life. She relied entirely on male characters such as hunters, dwarves, and princes (Sharif, 2016). It proved when Snow White came to the dwarfs" house, but they could not be cruel to the beautiful princess and lets her stay with them in

some conditions. The dwarfs asked her to cook and wash, make the beds, sew and knit, and keep everything tidy and clean, so Snow White allowed staying at the dwarfs" house. This context shows that Snow White is passive in her condition.

g) Tender

Tender is handling someone with gentle sensitivity and consideration. This example can be seen through Mulan characterization in *Disney: Mulan* live-action in these scenes:

Figure 2.13 Example of Tender

Both scenes are about Mulan, that is trying to tell her father about her feelings. Mulan imagines that her father would not have to come to the dynasty war if she were a son. This scene shows that Mulan holds the situation with gentle sensitivity to her father, which is classified as tender.

h) Understanding

Understanding is seeing and comprehending a situation from another person"s perspective; showing empathy. This

example can be seen toward Mulan in *Disney: Mulan* live action:

Figure 2.14 Example of Understanding

These scenes show when a spider is in front of Mulan's sister, who's afraid of the spider, and then Mulan understands what her sister feels. Mulan has moved the teapot from the center of the table to kill the spider when the family gathers. It is how Mulan's empathy side is shown to help her sister.

The movie scene in each example shows the setting and the dialogue for constructing interpretation using gender stereotypes markers. From these types, the data collected is based on the 16 types of each masculine traits and feminine traits.

3. **Animation**

Animation combines film and picture, so the scene result looks like the real component object and live. According to Harmer (2001:282), an animation movie is a series of images projected into a screen to create the illusion of motion in the form of animation. Based on this theory, the animation is made from several pictures,

which are called a storyboard, to object something in the form of an animation product. Also, movies can bring cultures and traditions from any country that viewers can watch. Cultures and traditions included in a movie have their own value by meaning. Sometimes, an animated movie aimed at children contains several negative values, which are citizen habits that are stereotypes.

4. *Zootopia* **(2016) Movie**

Zootopia is a movie where various animals live together and thrive in a Zootopia City, from the giant elephant to the smallest shrew. The main character, Judy Hopps, becomes the first female rabbit to join the police officer from the small city called Bunnyburrow. She has a big goal to make a better world where all the animals can live together in harmony. When Judy becomes a police officer, she faces a mysterious case and wants to solve it even though she has to debate with her chief. The movie raised a topic about gender stereotype markers toward Judy, the female main character, who appears to work a man's job. It is why her chief underestimates her to do a real police job, so Judy proves to her head that she can do anything that bunny never did before.

This movie was first released in theaters on March 4, 2016, with a duration is 1 hour and 48 minutes. This movie was produced by Walt Disney and directed by Byron Howard and Rich Moore. The writer of this story is Jared Bush and Phil Johnston, and the

producer is Clark Spencer. This movie is also recommended for families and kids because it's served comedy and adventure in animation form.

5. *Peter Rabbit* **(2018) Movie**

Peter Rabbit's movie tells about Peter and his three sisters named Flopsy, Mopsy, and Cotton-Tail. In this movie sequel to Peter Rabbit, they enjoy spending their days in Mr. McGregor's vegetable garden. This movie starts the conflict when one of McGregor's relatives, named Thomas, suddenly moves in, but he does not want to have rabbits to be in his house. After that, McGregor's relatives and Peter Rabbit's family battle to fight over the place and the garden. Over the war, Peter, a male character, seems that he has a feminine side. It can be seen when he can cry, feel sad, and give nurture to his sisters as the movie visualize it. When this scene appears, it contains gender stereotype markers, so the film tries to break and challenge the stereotype itself to the audience.

This movie is recommended to families and kids because it contains comedy and adventure but has some rude humor and action. *Sony Pictures Entertainment produces Peter Rabbit (2018)* with the duration is 1 hour 35 minutes. The first release date of this movie is at February 9. 2018. Gluck is the director and producer of this movie, accompanied by Zareh Nalbandian.

6.   Peter Rabbit 2: The Runaway (2021) Movie

Peter Rabbit 2: The Runaway (2021) is the second sequel of Peter Rabbit (2018), which describes Peter, his three sisters, and his sibling, Bea, and Thomas as the family. In this movie, Peter faces a conflict about his bad reputation, so he wants to go outside without his family. The things that happened to Peter make his family worried about him, but in the end, Peter should determine what kind of bunny he wants to be. The movie also shows that Peter still has a feminine side because the film is getting so emotional.

This movie was first released on June 10, 2021, with a duration is 1 hour 33 minutes. As the first sequel in 2018, this second sequel is recommended for families and kids because it contains comedy and adventure but still has rude humor and action. The director is still the same as the first sequel, and the producers of this movie are Will Gluck, Zareh Nalbandian, Catherine Bishop, and Jodi Hildebrand. The story writers of this movie are Will Gluck and Patrick Burleigh. Sony Pictures Entertainment and Columbia Pictures are the distributors for distributing this movie.

B. Previous Studies

In conducting this research, there are ten previous studies related to this topic. The five previous studies are mentioned in the Background of the Study of Chapter 1. Then, the five previous studies are mentioned in this part to complete the ten previous studies. The urgency of the earlier studies is to see the differences, gaps, and similarities in objects, topics, and the theory used. The first previous study conducting this research is "*The Hero's Journey Analysis of Judy Hopps in Zootopia Movie (2016)*" by Sulistyowati. She is from the State Islamic University of Sunan Kalijaga, Yogyakarta, in 2017. Her research investigated the elements of heroism in the animated movie "*Zootopia*" with a qualitative method. The theory of Heroism by Joseph Campbell is used in analyzing the *Zootopia* movie. This research uses the picture screenshot for about 16 pictures to collect the data. This research found that heroism has 3 phases: departure, initiation, and return. Then, there are nine stages based on this research: call to adventure, refusal of the call, crossing first threshold, supernatural aid, belly of whale, the road of trial, apotheosis, the ultimate boon, and freedom to live. Then, the result shows that the application of heroism aspects by Joseph Campbell has suitable for the main character in Zootopia movie.

The second study is a thesis by Tuti Alawiyah Panjaitan entitled "*An Analysis of Slang Language in Zootopia Movie*". She is from State Islamic University Maulana Malik Ibrahim, Malang, in 2017. From her research, she identifies how slang language is represented in that movie by

using qualitative methods. In analyzing types of slang, she uses Eble's and Partridge's theories and Partridge's theory to investigate the function of slang. This research collected the data and analyzed it into five categories: the slang word, the meaning of the slang word, the types of a slang word, the function of the slang word, and the background of characters of slang users. Then, sixteen pieces of data were found based on theories of slang. This research also found the type of slang words based on Partridge and Eble's theories. The Partridge theory only found one data type, while the Eble theory found three types.

The third study also comes from a thesis entitled "*An Analysis of Moral Values in Zootopia Movie*" by Maulidia Humaira from Ar-Raniry State Islamic University Darussalam, Banda Aceh, in the year 2018. In analyzing the data, the research writer used the qualitative method. As a result, some moral values in *Zootopia* movies include respect, responsibility, justice, tolerance, wisdom, helping each other, altruism, cooperation, courage, and confidence. She also uses Johnston's (2002) theory about moral values.

The fourth study is a journal article in title "*Analysis of Current Gender Stereotypes*". The research is made by Rosario Castillo-Mayen and Beatriz Montes-Berges which published in October 2014. In that research, they identifies current gender stereotypes that are independent of sociodemographic characteristics, such as age or sex. They also highlight that, although part of the results involve progress on the achievement of

equality, traditional stereotypic characteristics are still referred to each gender, which perpetuate discrimination.

The last previous study or the fifth research is "*The Representation of Gender Stereotype in English Textbook for Tenth Grade (A Qualitative Content Analysis)*" by Umrotun Nida. She is from the Syarif Hidayatullah State Islamic University, Jakarta, in 2021. She used a qualitative method content analysis design. The result shows that gender stereotypes are still portrayed in English textbook *Be Smart in English 1*. It proven that the frequency of men and women characters is imbalanced, male characters are more dominant in the dialogues of firstness category, the occupations for male and female characters tend to be unequal and restricted based on masculine characteristics for men and feminine characteristics for women, and men are more described with adjective of physical state and intelligence while women are more described using adjective of emotionality.

Based on these previous studies above, the similar thing between this research and the previous studies above is the object of animation movies, *Zootopia* (2016) and the topic of gender stereotype. Then, the difference between this research and the previous studies varies. The topic of the first previous study is the analysis of a hero"s journey, which is different from this research topic of gender stereotypes markers. Then the theory also used others because of the various issues. The second previous study has another case of research which is slang language. In contrast, this research focuses on the gender stereotypes markers, and the theory is

also different because of the other analysis topics. The third previous study had a different side in the topic research, that is, moral values and the theory used; this is different from this research. The fourth and fifth previous studies have the same topic research that is gender stereotype, but differ in the research object. By several previous studies mentioned above, the uniqueness of this research is that the study tries to prove the gender stereotype markers in the animated movies. Because of this reason, this study entitled as "*Gender Stereotype Markers of Bunny as the Main Characters from Zootopia (2016), Peter Rabbit (2018), and Peter Rabbit (2021) Movies (Visual Semantic Approach)*".

CHAPTER III

RESEARCH METHOD

A. Research Design

In constructing this research, the descriptive qualitative method is used for an accurate study. It is based on Cresswell (2014) that the data emerge from a qualitative study are descriptive, and reported in words or pictures. Meanwhile, qualitative research is an emergent design based on negotiated meanings and interpretations with human data sources (Creswell, 2014). In the book "*Introduction to Qualitative Research Methods*", qualitative methodology is more than data-gathering techniques that present ideas in conducting qualitative research (Taylor et al., 2016). It means that in using the qualitative method, human thinking and ideas are part of the methodology, which combines many theories and data collected. Moreover, qualitative research is always guided by theory so that it can be accounted for the result and process itself. This research is based on the visual-semantics approach, which is the combination between pictures (screenshots) and words (dialogue) as the data collection. The data used is in the form of descriptive text to get the meaning.

Corbin and Strauss (2008) stated that qualitative research is a process to get the interpretation from reference frames and human reality in experiencing a phenomenon. It is based on the reference and truth to convey meaning for something in life. In qualitative research, objective ways should be considered to identify the phenomenon and can be

accepted. In this methodology, human instruments are observed the phenomenon in a period of time to collect the data. By this methodology design, the data uses to analyze the topic that is being discussed. In this study, the data of gender stereotype markers is in the form of pictures of the movie scene and the textual data of dialogue. From this discussion, the researcher hopes that the theory increase and enrich the knowledge.

B. Data and Data Sources

The data that emerge from a qualitative study are descriptive (Creswell, 2014). Creswell also explains that the data are reported in words (primarily the participant's words) or pictures rather than numbers. In this research, the data is in the form of screen captures, and dialogue contains masculine and feminine stereotypes markers based on Evans and Davies's (2019) theory.

For the data sources, this research uses three animation movies they are: *Zootopia* (2016), *Peter Rabbit* (2018), and *Peter Rabbit 2* (2021). The three animation movies are downloaded via *Telegram*; then, the subtitled dialogue is taken from https://indexsubtitle.com/. In this case, this study focuses on the video-based context linked to the written text.

C. Research Instruments

Researchers, as a critical instrument in qualitative research, examine documents; observe behavior, or interview participants to collect the data, according to Creswell (2014). In constructing this research, the

researcher is the main instrument or human instrument. The researcher also uses other analysis instrumentals, such as a PC, to download and document the animation movies to support this research.

D. Data Collection Techniques

Qualitative researchers get data through analyzing documents, observing behavior, or interviewing persons (Creswell, 2014). Document analysis procedure can be reviewing or evaluating documents in the form of printed and electronic material (Armstrong, 2022). According to this theory, animated movies are the electronic material in this research. It is reinforced by that document analysis has a wide variety of forms that are cross-cut by several different disciplines, including sociology, anthropology, media studies, film studies, women studies, and so on (Armstrong, 2022). By this theory, it can be said that the movie is included in the document analysis because it is part of film studies, so this research uses the documentation technique in collecting the data. The data collection technique used in this research is the documentation technique for the three animation movies. As the method is documentation, so the steps in collecting the data are described below:

1. Looking for animated movies with a bunny as the main character in the search engine, which shows many titles.

2. Identifying the animation movies with a bunny as the main character to select the latest movie related to this research topic.

3. Selecting the three animation movies produced in the latest years is the object of this research. The three animation movies here are *Zootopia* (2016), *Peter Rabbit* (2018), and *Peter Rabbit 2* (2021).

4. Looking for the three animated movies on several legal platforms such as *Netflix* and *Disney+ Hotstar* and watching the selected movie individually to find out the gender stereotypes markers data within the film.

5. Downloading the three animation movies from *the Telegram* platform in Indonesian subtitles because *Netflix* and *Disney+ Hotstar* do not support documenting the scene (screenshots).

6. Looking for the English subtitle at https://indexsubtitle.com and downloaded it.

7. Matching the downloaded English subtitle to the downloaded movie from *Telegram* in Indonesian subtitle and watched it as well.

8. Dealing with the matching subtitle and saving it. The match subtitle here means that the English and Indonesian subtitle has the same meaning in the same time duration over the whole movie scene.

9. Collecting the data based on the masculine and feminine gender stereotypes markers theory in the way of documenting the movie scene (screenshots). The documenting set contains dialogue that refers to the masculine and feminine gender stereotypes markers.

10. Classifying the collected data in the form of a picture through the coding as seen below:

    1/Kin/Con/Name/Movie/Time

1   : Refers to the number of the datum

Kin   : Refers to the one kind of stereotypes markers, masculine and feminine traits

Con   : Refers to one kind of constraints

Name   : Refers to the name of main character in movie

Movie   : Refers to the title of movie

Time   : Refers to the duration of the movie

The data code is made to collecting the data in the form of code by the masculine and feminine stereotypes markers and the constraints exist in the data. This coding also needs to simplify the data collecting.

11. Making the componential table based on the data collection in the coding activity. This componential table is made to look at the most dominant data according to the Spradley method. The componential table is shown the number of data found from the animation movies.

12. Connecting the most dominant data in the componential table to the cultural theme.

E. Data Validation Techniques

The validity is affected by the researcher's perception and their choice of paradigm assumption (Bashir et al., 2008). Because of that, perception and paradigm assumption is essential in validating the data. In this research, a validator needs to validate the data. The external auditor needs to review the entire project. The criteria for the auditor is that he/she is not familiar with the researcher or the project and can objectively assess

the project throughout the research process or at the study's conclusion (Creswell, 2014). Moreover, the validator needs to watch the animated movies as the research object, and she/he ever did the same research as this thesis topic. It means that the validator has a specialized discipline that conforms to the topic research, is semantics and gender stereotypes markers comprehension.

This research uses the help of an expert to check and validate the data. The researcher asks for help to a lecturer of literature mainstream in English Letter as a validator of the research. She is Mrs. Hidayatul Nurjanah, a lecturer in one of the universities in Surakarta. The researcher used the expert in checking the data because it is more effective and objective for validating the data. The process is used to know whether the data is correct as in its category or not.

F. Data Analysis Techniques

The ethnographic analysis by Spradley is adopted for this research, including four steps: domain analysis, taxonomy analysis, componential analysis, and theme analysis. The explanation of each analysis step is briefly explained as seen below based on Spradley (1980):

1. Domain analysis

This analysis step is about a general and comprehensive overview of the object of research or social situation under study through general questions and detailed questions, which are then found in various categories or specific domains as a basis for the

following analysis. In this research, the domains are dialogue and picture-based animation movies. The conversation and picture of animated films are used to classify in which category it is as the taxonomy analysis.

Table 3.1 Domain Table

No.	Visual Data & Textual Data	Gender Stereotype Markers and Visualization	
		Data	Non Data
1.	Judy: "And I can make the world a better place."	✓	
2.	Chief Bogo: "All right. Everybody sit."		✓

2. Taxonomy analysis

This analysis step is about classifying the data in the domain, which is prepared in domain analysis. The data collected needs to be analyzed on the specified field using the box diagram, lines and node diagram, and outline. In this study, the dialogues and movie scenes are collected and counted in the componential table. The taxonomy analysis can be seen through this table:

Table 3.2 Taxonomy Table

Animated Movies	Types of Gender Stereotype Markers	Types of Visualization Constraints in CBCG Theory
Zootopia		
Peter Rabbit		
Peter Rabbit 2		

3. Componential analysis

This step aims to relate the formulation problems in the category of gender stereotype markers and film visualization, as mentioned in the research questions. Both formulation problems are needed to look at the relationship to make the cultural theme as the next analysis step. The different data, in contrast, is the goal of the analysis through the documentation activity. Movie scenes in the form of pictures, used as

the data divided into domains categorized in the componential table as

seen above. Here are the componential tables from the collected data:

Table 3.3 Componential Table

	Masculine-Aggressive				Masculine-Adventurous				Masculine-Argumentative				Masculine-Assertive				Masculine-Competitive				Masculine-Decisive				Masculine-Risk-taker				Masculine-Self-reliant			
	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont
Zootopia	-	-	-	9	-	-	-	x	-	-	-	3	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-	2	-	-	-	-
Peter Rabbit	-	-	-	1	-	-	-	1	-	-	-	1	-	-	-	10	-	-	-	-	-	-	-	1	-	-	-	3	-	-	-	-
Peter Rabbit 2	-	-	-	2	-	-	-	-	-	-	-	8	-	-	-	2	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-

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Table 3.4 Componential Table

	Feminine-Affectionate				Feminine-Emotionally expressive				Feminine-Impetuous				Feminine-Nurturing				Feminine-Panicky				Feminine-Passive				Feminine-Tender				Feminine-Understanding			
	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont	Spa	Loc	Char	Cont
Zootopia	-	-	-	2	-	-	-	15	-	-	-	3	-	-	-	1	-	-	-	7	-	-	-	-	-	-	-	3	-	-	-	3
Peter Rabbit	-	-	-	2	-	-	-	7	-	-	-	1	-	-	-	2	-	-	-	4	-	-	-	-	-	-	-	-	-	-	-	-
Peter Rabbit 2	-	-	-	2	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	3	-	-	-	9	-	-	-	-	-	-	-	-

The table shows the countable data from the taxonomy category. The taxonomy here is types of gender stereotype markers and the visualization based on CBCG from the three animated movies. This table is needed to show the differences of data, so the researcher can analyze the data based on the theory used.

4. Cultural theme analysis

This step is to raise the cultural theme contained in the movie which is tells about gender stereotype and how the movie visualizes it. The result of this analysis is used to conclude what the movie wants to tell audience about, as appear in the componential table.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

In this chapter, the researcher uses the semantic approach of Kreidler (1998) to analyze the object of three animated films using the gender stereotype markers theory of Evans and Davies (2009) and the visualization theory of Srihari and Burhans (1994). The researcher would outline findings drawn from the collected data. In determining the correctness of the data, the theories are employed as the determining point.

The researcher discovered gender stereotype markers in three animated films. In *Zootopia* (2016), the female main character is visualized as feminine and masculine. It is clear from the dialogue in which Judy appears and the visualization provided by the scene context. Meanwhile, the next two animated movies, *Peter Rabbit* (2018) and *Peter Rabbit: The Runaway* (2021) has a male main character with a feminine side. The dialogue and visualization of the movie scenes work together to help the researcher discover the meaning of the data.

1. Kinds of Feminine and Masculine Stereotypes Markers in the Main Characters from Bunny in the Movies

The researcher found 114 data of 15 types of gender stereotype markers belong to the three animated movies. The seven

masculine traits are found, while the feminine traits are eight. The

data findings are as follows:

Table 4.1 Findings Table 1

	Zootopia (2016)	Peter Rabbit (2018)	Peter Rabbit (2021)	Total
Masculine-Aggressive	9	1	2	**12**
Masculine-Adventurous	-	1	-	**1**
Masculine-Argumentative	3	1	8	**12**
Masculine-Assertive	1	10	2	**13**
Masculine-Competitive	-	-	-	**-**
Masculine-Decisive	1	1	1	**3**
Masculine-Risk taker	2	3	-	**5**
Masculine-Self reliant	1	-	1	**2**
Feminine-Affectionate	2	2	2	**6**
Feminine-Emotionally expressive	15	7	2	**24**
Feminine-Impetuous	3	1	-	**4**
Feminine-Nurturing	1	2	-	**3**
Feminine-Panicky	7	4	3	**14**
Feminine-Passive	-	-	9	**9**
Feminine-Tender	3	-	-	**3**
Feminine-Understanding	3	-	-	**3**
Total	**51**	**33**	**30**	**114**

These are the gender stereotype markers that has been found in each movie based on the theory of Evans and Davies (2009):

a) Masculine-Aggressive

Figure 4.1 Masculine-Aggressive

2/Mas-Agg/Contex-con/Judy/Zootopia/02:40-02:50

The masculine-aggressive side can be seen through Judy in the *Zootopia* (2016) movie. Judy is pictured as a female bunny character, but this movie challenges the gender stereotype so that Judy has an aggressive masculine side. Her aggressive side shows when Gideon Grey underestimates her, but she gives a hostile feeling to Gideon. Gideon said to Judy, "Bunny Cop, that is the most stupidest thing I ever heard." In the Evans and Davies (2009) theory, aggressive side is an action to hurt, frighten, or hostile feeling, so this sentence classified as masculine-aggressive. And then, Judy replied to Gideon"s statement and said, "It may seem impossible to small minds, I"m looking at you, Gideon Grey.", to gives hostile feeling and makes Gideon shock.

In the theory semantics speakers" knowledge by Kreidler (1998), Judy using this statement as her expression language of

Gideon‟s statement that is underestimate Judy‟s dream. This is relates to the point "Speakers understand how language is used in social situation". There is possible answer to replying Gideon‟s statement, so Judy using that statement that makes Gideon offended.

b) **Masculine-Adventurous**

Figure 4.2 Masculine-Adventurous

53/Mas-Adv/Contex-con/Peter/Peter Rabbit/01:51-01:57

The adventurous side of masculinity that the researcher found is only in the *Peter Rabbit* (2018) movie. In the scene above, Peter is running after crossing the river. Also, in this scene, Peter's adventurous' side is seen through the dialogue between the frog and Peter. The frog tells Peter to get a meal more safely, but Peter thinks it is not as fun as the place he is going to. It can be seen when Peter says, "Yeah, but they are not as fun." Relating to the theory Evans and Davies (2009), adventurous is exploring the environment in imaginary or natural. This data classified as adventurous because Peter actively exploring the environment to get a meal for his family in nature, precisely on McGregor‟s garden.

Moreover, relating to semantics speakers" knowledge by Kreidler (1998), "Some sentences have multiple interpretations", Peter"s answer has multiple meanings. First, Peter think that Frog"s suggestion is not fun for him. Second, Peter wants to do something that makes him fun, even if it is not safe. Third, Peter rejected Frog"s suggestion. And then, it is also relates to the semantic point "Speakers understand how language is used in social situation". Peter replied Frog with a sentence which has multiple meanings as his language expression in social situation.

c) **Masculine-Argumentative**

Figure 4.3 Masculine-Argumentative

4/Mas-Argu/Contex-con/Judy/Zootopia/03:29-03:45

As a female character, Judy appears in the scene above wearing a police uniform. Judy wants to be a police officer, but no woman works in that position in her town. In this case, her parents told her to stop her dream of being a police officer because it would be difficult, even impossible, to do. Nevertheless, Judy is still with her dream and verbally disagrees with her parents, and she says, "Then, I guess I"ll have to be the

first one." Relating to the theory Evans and Davies (2009), argumentative is belligerent or verbally disagree with another. This data indicates that Judy disagrees with her parents through the verbal sentence; so it is classified as an argumentative trait.

Relating to Kreidler (1998) about semantic speakers" knowledge, Judy"s answer can be analyzed through the point "Some sentences have multiple interpretations". Judy"s statement can be interpreted in three meanings. First, Judy is still trying to be a police officer. Second, Judy does not want to listen her parents" suggestion. Third, Judy thinks that bunny can do a police officer job. This sentence also contradicts the meaning of Judy"s parents" statement that they want Judy to stop, but Judy does not. Based on semantics speakers" knowledge, contradicting sense is a kind of speaker"s semantic knowledge which indicates disagreement with a statement or sentence.

d) **Masculine-Assertive**

Figure 4.4 Masculine-Assertive

43/Mas-Ass/Contex-con/Judy/Zootopia/53:46-53:52

The scene above shows Judy and Nick running in the forest. The scene shows when Judy holds Nick‟s hand while they are running, and Judy says, "Come on!" to Nick. Based on this case, it looks like Judy has an assertive side because she took charge in that situation and instructed Nick. Despite Nick as a man, Judy‟s masculine trait is seen through this scene. This is match if it is related to the theory Evans and Davies (2009), assertive is taking charge of situation, making plans, and issuing instructions.

Regarding Kreidler (1998) about semantics, Judy‟s instruction to Nick obviously can be understood by English speaker. When Judy said, "Come on!" it was something Nick could understand the meaning as a whole, so Nick followed Judy‟s instruction. It matches the speaker‟s semantic knowledge; that is, "speakers generally know whether something is meaningful". Based on this point, Nick agrees to follow Judy‟s instruction because it can be understand.

e) **Masculine-Decisive**

Figure 4.5 Masculine-Decisive

27/Mas-Dec/Contex-con/Judy/Zootopia/32:27-32:28

The masculine type of decisive can be seen in the above scene. Chief Bogo and Mrs. Otterton appear while they are in Chief Bogo"s room and show their reaction. They look at Judy, out of the screen, when Judy said that she can find Mr. Emmit Otterton. This scene shows when Judy says, "I find him." Relating to the theory Evans and Davies (2009), decisive is quick to consider options and make up mind. This scene indicates that Judy quick to make an option that she can help Mrs. Otterton to find her husband.

Relating to semantics by Kreidler (1998), Judy"s statement relates to the point "speakers generally know whether something is meaningful" in speakers semantic knowledge. It impacts to the listener, Chief Bogo and Mrs. Otterton, that shocked by Judy"s statement. It means that Judy"s statement can be understood by the listener in English speaker.

f)   Masculine-Risk taker

Figure 4.6 Masculine-Risk-taker

50/Mas-Ris-Tak/Contex-con/Judy/Zootopia/01:28:14-

01:28:16

This scene is classified as a masculine-risk taker because Judy, as the central character, asked Nick to bring evidence to the ZPD (Zootopia Police Department); besides, she knows that it has a risk for both of them. Based on this case shows that Judy has a risk-taker side of masculinity, even though she is a female character. It also relates to the theory Evans and Davies (2009); risk-taker is ing to take a chance on personal safety to achieve something. This scene shows that Judy wants to take a risk on her safety to bring the evidence, and the goal is to catch the villain of the story.

When associated with the semantic context by Kreidler (1998), this scene exists when Judy says, "We gotta get to the ZPD". The language expresses that Judy wants to bring the evidence to the police department with Nick Wilde because he helps Judy chase the case. Judy said the sentence above to Nick, so Nick understood the meaning. In this context, as the listener, Nick's role is matched in the speaker's semantic knowledge, whereas the "speaker of English can understand the meaning in general".

Figure 4.7 Masculine-Self-reliant

13/Mas-self/Contex-con/Judy/Zootopia/17:40-17:42

The scene above shows Judy wearing a meter-maid uniform and brings the ticket-print tools as the precise context. This scene is also classified as masculine-self-reliant because she accomplishes the task as a meter maid to do the parking ticketing alone with confidence. Relating to the theory Evans and Davies (2009), self-reliant is accomplishes tasks or handling situation alone with confidence. This scene indicates that Judy handling a situation as a meter-maid alone with confidence so she can pass the target.

Furthermore, the dialogue "200 tickets before noon" has a literal meaning in semantic scope. The sentence expresses that Judy has passed the parking ticket target, so she says so. It can be understands by the "speaker of English because the sentence is meaningful in general" as speakers semantic knowledge by Kreidler (1998).

Figure 4.8 Feminine-Affectionate

75/Fem-Aff/Contex-con/Peter/Peter Rabbit/36:29-36:30

This scene also shows gender stereotype markers of feminine-affectionate through Peter's characterization. It also shows Peter's dialogue, "I'm sorry", to Benjamin, and he holds Benjamin's shoulder as a profound apology. His affectionate side is offered throughout the scene, whereas Peter has Benjamin's shoulder to express his warm feelings. Relating to the theory Evans and Davies (2009), affectionate is openly to express warm feelings such as hugging, touching, and holding. This scene classified as feminine-affectionate because Peter hold Benjamin as his warm feeling expression.

Connecting to the semantic knowledge by Kreidler (1998), Peter's dialogue, "I'm sorry", expresses an apology that a speaker of English can understand. The conversation has meaning, so the speaker and the listener have the same understanding. In this case, the textual data of this dialogue is matched to the speaker's semantic knowledge in the point "Speakers have a general sense of whether something is or is not meaningful in their language".

i) Feminine-Emotionally expressive

Figure 4.9 Feminine-Emotionally-expressive

77/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/42:20-

42:21

The scene above shows the gender stereotype markers of feminine-emotionally expressive through Peter"s dialogue, "Stop using it as a crutch." This conversation indicates Peter"s emotion because he is angry and shouts when he says it. Peter is allowing his feeling to be shown by his cousin and sisters", so it is his expressiveness of emotionality. It is relate to the Evans and Davies (2009) theory that emotionally expressive is allowing feelings to shows, including temper tantrums, crying, or laughing.

According to the semantic context by Kreidler (1998), Peter"s conversation obviously expresses an emotion. Peter said that as a protest, this conversation has a meaning to telling angriness. Based on the semantic knowledge in point "Some sentences have multiple interpretations", Peter"s dialogue has double implications; first, Peter does not want to see Thomas

doing that again, and second, Peter asks Thomas to stop doing
that.

j)   **Feminine-Impetuous**

Figure 4.10 Feminine-Impetuous

58/Fem-Imp/Contex-con/Peter/Peter Rabbit/06:21

The feminine-impetuous side can be seen through Peter‟s
characterization. Although Peter is a man, he also has a feminine
side, which is impetuous, that can be seen through the dialogue,
"I‟m going with yes." This scene begins when Peter has an
ignorant idea for McGregor, but Benjamin, Peter‟s cousin,
disagrees with Peter. Benjamin suggests that Peter is supposed
not to do that, but Peter does not listen to what Benjamin says.
As soon as Peter does his ignorant idea to McGregor, he puts the
carrot to the back of McGregor, which makes McGregor
shocked. Unfortunately, Peter did not think about the
consequences, so McGregor chased him. According to Evans
and Davies (2009), impetuous is a quick act without thinking the
consequences. In this scene, Peter shows that he does not think
the consequences, and just doing what he want to do.

Relating to the semantic context by Kreidler (1998), the dialogue, "I'm going with yes", is matched to the semantic knowledge that a "sentence can be interpreted in multiple meanings". In this case, the sentence means that: first, Peter disagrees with Benjamin's suggestion, and second, Peter does what he wants to do.

k) Feminine-Nurturing

Figure 4.11 Feminine--Nurturing

59/Fem-Nur/Spa-con/Peter/Peter Rabbit/09:58-10:02

The feminine-nurturing side can be seen through Peter's personality. The above scene shows when Peter says, "Dad and mom are still in here. In here, in here, in here," pointing to his triplet sisters' chest. Peter helps his triplet sisters' emotional development, precisely about parents. Relating to the Evans and Davies (2009) theory, nurturing is caring and aiding another"s development, physically or emotionally. In this scene, Peter cares to his triplet sister so he said in a careful way to their triplet"s emotionally development.

This scene shows when the dialogue, "Dad and mom are still in here. In here, in here, in here", exists on the screen.

Relating to the semantic context by Kreidler (1998), the sentence is meaningful for those who speak English because the meaning is explicit in a general way. Also, the sentence does not need to be assumed more, so it matches the speaker's semantic knowledge in the point "Speakers have a general sense of whether something is or is not meaningful in their language".

l) **Feminine-Panicky**

Figure 4.12 Feminine-Panicky

65/Fem-Pan/Contex-con/Peter/Peter Rabbit/22:24-22:25

The dialogue in this scene is categorized as feminine-panicky because Peter reacted by shouting and running, indicating his panicky side. Peter is a male character, but his personality also has a feminine side, which is panicky. According to Evans and Davies (2009), panicky is a reaction with hysteria, crying, shouting, and running. And then, the scene above indicates that Peter shows his hysteria by shouting and running.

This scene shows when Peter says, "Everybody hides!" when he knows a human has come to the house. The sentence of this dialogue matches the speaker"s semantic knowledge that

"Speakers see the sentence as meaningful in their language". In the movie *Peter Rabbit* (2018), all the characters speak English, so they can understand what Peter means to hide from human.

m)   **Feminine-Passive**

Figure 4.13 Feminine-Panicky

98/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/23:54-23:55

The passive side of the feminine personality is shown through Peter in the movie *Peter Rabbit 2* (2021). Despite Peter‟s gender, which is characterized as male, he is also pictured to have a feminine side. This scene showed when Peter asked, *"What do we do now?"* to Barnabas. Peter often asks Barnabas‟s suggestions in a situation he cannot handle, so he is not being active and follows another.

This dialogue‟s sentence also matched the semantic knowledge by Kreidler (1998) that "Speakers have a general sense of whether something is or is not meaningful in their language", and the sentence above has double meanings. The first meaning is that Peter does not know what to do, and the second is that Peter asks for a suggestion. Based on this case, the sentence can be interpreted in two ways.

n) **Feminine-Tender**

Figure 4.14 Feminine-Tender

9/Fem-Tend/Contex-con/Judy/Zootopia/08:30-08:32

The feminine side of tender can be seen through Judy‟s character in *Zootopia* (2016). Judy, a female character, shows her feminine-tender personality when talking to her parents. Judy answers her parents‟ statement with gentle sensitivity through the sentence, "The only thing we have to fear is fear itself." When Judy said this sentence, she replied without angriness, even though she disagreed with her parents. It is the reason why the scene is classified as a tender trait. According to the Evans and Davies (2009), tender is handling someone with gentle sensitivity and consideration. From the scene above, Judy shows her gentle sensitivity to her parents.

Furthermore, the dialogue of Judy in this scene is related to the semantic knowledge that "speakers understand how language is used in social situation" when interact with people by Kreidler (1998). This sentence indicates that Judy speaks with a wise sentence and calming tone, so Judy uses the best language to make her parents calm. The language Judy uses is

her way of interacting with her parents, and it is called the speaker's implicit knowledge.

o) **Feminine-Understanding**

Figure 4.15 Feminine-Understanding

8/Fem-Under/Contex-con/Judy/Zootopia/05:34

The scene above is classified as feminine understanding in gender stereotype markers. The reason is that Judy shows her empathy to Mrs. Bellwether and would not let Mrs. Bellwether down to comprehend the situation. In this case, Judy can see the situation from another person's perspective, indicating her understanding. According to Evans and Davies (2009), understanding is comprehending a situation from another person's perspective, or showing empathy.

Regarding the semantic context by Kreidler (1998), Judy's conversation can be seen as the speaker's semantic knowledge that "speakers understand how language is used in social situation" when interact with people. Judy's statement is good for comprehending the situation when interacting with Mrs. Bellwether, which helps her become a police officer.

Based on the analysis of the findings above, the researcher found that the seven masculine traits and the eight feminine traits of gender stereotype markers are found in those animated movies. The Masculine-Competitive does not exist in the data findings that have been discuss in the Discussion of Chapter 5.

2. Visualization and Narration the Feminine and Masculine Stereotypes Markers of Bunny in the Movies

In this part, the researcher uses the theory called Caption-based Constraint Generator (CBCG) to classify the data in the kinds of visualization and also to guide the researcher in narrate the visualization itself. From the three animated movies that being analyze, the researcher only found the contextual constraints on its visualization which can be seen as follows:

a) Masculine-Aggressive

Figure 4.16 Contextual Constraint

2/Mas-Agg/Contex-con/Judy/Zootopia/02:40-02:50

The scene above visualizes in a contextual constraint, whereas Judy points at Gideon while she says, "I'm looking at you, Gideon Grey". According to the theory Caption-based Constraint Generator

(CBCG), since this scene appearing the people (Judy, her friend on the stage, and Gideon from the back) and show the setting of place, so is classified as contextual constraints. Moreover, the elements of visual semantics includes in this scene such as lexicon from the dialogue sentence that has been discussed in the previous sub-chapter (Kinds of Feminine and Masculine Stereotypes Markers in the Main Characters from Bunny in the Movies) point (a), the representation of visual information as a set of constraints that can be seen in the scene, and a caption (dialogue sentence) that appears in the scene as the visual information prove that this scene using a visual semantic processes.

b) **Masculine-Adventurous**

Figure 4.17 Contextual Constraint

53/Mas-Adv/Contex-con/Peter/Peter Rabbit/01:51-01:57

In the scene above, Peter is running after crossing the river which has been deal as the setting of place. This scene also appears the physical character of Peter as the object, so this scene is classified as a contextual constraint based on the theory CBCG. Relating to the visual semantic, this scene has a lexicon that comes from the dialogue sentence. The dialogue sentence

itself is used in visualize the scene, so the scene can be represent. Then, representation of the scene represents the constraint as the context of the scene. By these reasons, this scene represents the constraints as well as the contextual constraints means.

c) **Masculine-Argumentative**

Figure 4.18 Contextual Constraint

4/Mas-Argu/Contex-con/Judy/Zootopia/03:29-03:45

This scene indicates a contextual constraint through the visualization because the characters appear on the screen. Judy and her parents is the object of the scene while they are walking in the bazaar area as the setting scene. Based on the theory CBCG, the setting and the object that expected to be appearing in the scene visualization is classified as the contextual constraints. Furthermore, this scene represents the constraint as the visual information which is can be seen by the scene itself. The scene also shows the dialogue sentence that contains a lexicon as the key in integrating the visual process as the visual semantic means.

Based on the analysis of the findings above, the researcher found that only contextual constraints exist in the data visualization from those animated movies. Here is the countable data of each visualization constraint that the researcher has found:

Table 4.2 Findings Table 2

	Zootopia	Peter Rabbit	Peter Rabbit 2	Total
Spatial constraints	-	-	-	-
Locative constraints	-	-	-	-
Characteristic constraints	-	-	-	-
Contextual constraints	53	30	31	**114**

The table shows that the most dominant data is contextual constraint that is found in *Zootopia* (2018) in total 53 data, followed by *Peter Rabbit 2* (2021) in total 31 data and *Peter Rabbit* (2018) with 30 data. This is can be analyzed through the rules of three major categories by Kreidler (1998) that "Contextual constraints can generally be inferred at the sentence level, taking into account the various objects mentioned as well as their relations and properties". It means that the sentence dialogue of the main characters is used in the visual information, and then the objects appear such as the main character is connect the meaning of visual information and gender stereotype markers.

B. Discussion

In this section, the researcher analyzed the collected data and then described the result based on the research findings above. Also, in this section, the researcher analyzes the dominant data in the three animated movies based on the gender stereotype markers theory and visualization constraints. The discussions are as follows:

1. **Kinds of Feminine and Masculine Stereotypes Markers in the Main Characters from Bunny in the Movies**

   While other films glorify gender stereotypes, the three animated films mentioned above aim to counter the hegemony of gender stereotype markers by visualizing the bunny character. A quote comes from Plato, "If women are expected to do the same work as men, we must teach them the same things." This quote indicates how men and women are expected in society to do something. By this quote, the three animated movies mentioned above visualize the bunny character through masculine and feminine traits. The bunny character in *Zootopia* shows a masculine side even though it is portrayed as a female character. In contrast, in the film Peter Rabbit, the bunny character shows a feminine side even though he is portrayed as male.

   In the data of gender stereotype markers that are discussed above, it found that the most dominant data is *Zoootopia* (2016)

movie with 51 data, followed by Feminine-Emotionally expressive with 15 data. However, only 7 data were found in *Peter Rabbit* (2018) and 2 data in *Peter Rabbit 2* (2021) in the types of Feminine-Emotionally expressive. The reason underlying this trait is so dominant in the film Zootopia is because of Western Culture. In Western cultures, women are expected to smile more and show more sadness, fear, and guilt (Hess et al., 2000). Considering that Judy's character is depicted as a female character, of course, related to the culture that developed in western countries, the production team depicts Judy as having expressiveness in emotion. Meanwhile, in *Peter Rabbit* (2018) and *Peter Rabbit 2* (2021) movie, Peter, a male character, is pictured as lack of emotionally expressive. It can be related to Western Culture, where man is no more expressive in showing emotion and feeling than the woman.

The following most dominant data is Masculine-Assertive in *Peter Rabbit* (2018) movie with 10 data, but contrast to *Zoootopia* (2016), with 1 data and 2 data in *Peter Rabbit 2* (2021). In *Peter Rabbit* (2018) movie, Peter has assertive, dominant masculinity that can be analyzed in his characterization as the head family. Peter, who has to lead his three sisters, tends to decide anything for the kindness of his family because Peter is the oldest and also pictures a male character. Research stated that in the traditional view of the masculine gender role, men should be the heads of their households, providing financial support and making

important family decisions (Blackstone, 2003). By this traditional view, people are sometimes still in that culture, so it continues to the next generation, which can be seen through Peter's characterization. Meanwhile, Peter's characterization in *Peter Rabbit 2* (2021) movie seems less assertive. The reason for this case can be related to the storyline, whereas the movie focuses on when Peter's family lives together with Bea's family since they are well-known through the best-seller storybook. The assertive side of Peter is limited because he lives with Bea and is taken care of by her, so Peter does not worry about his family anymore, as well as the first movie. And then, Judy, a female character in *Zoootopia* (2016), is less assertive than Peter, which can relate to the traditional view. In contrast, Judy still has a complete family, so she is taken care of by her parents, especially her father, a head family.

In contrast, the least data exist in the types of Masculine-Competitive with zero data, and Masculine-Assertive with 1 data which is found from *Peter Rabbit* (2018). The other discussion is that some traits are not found in this research objects. Masculine-Competitive does not exist at all in the three animated movies. Competitiveness, defined as the willingness to engage in competitions, is an essential determinant for the decision to enter competitions that offer a particular prize, for instance, a job or a higher position in a company's hierarchy (Lackner, 2021). Relating to this statement, the storyline of the three animated movies is not

mentioned competition, intellectually or physically, so it can be the reason why this trait does not exist in those movies.

Moreover, some traits only exist in one movie, for example, Masculine-Adventurous in *Peter Rabbit* (2018) with 1 data. Relating to the masculine-adventurous theory, it tells about adventure in real or imaginary. And then, sports and adventure activities are frequently perceived as male domains (Vespestad & Mehmetoglu, 2015). This statement helps the researcher to that men are more likely to do adventurous things than women, so Judy‟s character in *Zoootopia* (2016) does not show the adventurous side.

The next is the Masculine-Aggressive side, in total 9 data in *Zoootopia* (2016), but only found 1 data in *Peter Rabbit* (2018) and 2 data in *Peter Rabbit* 2 (2021). Judy, a female character, shows her aggressive side because of her characterization in the movie as a police officer, so her aggressive side gives a hostile feeling. It is reinforced by the definition of police officer aggression that police officers use enhanced techniques, either verbally or physically, to gain compliance from a civilian in a police-civilian encounter (Plank, 2021). Judy shows her aggression verbally only against her opponent, or a civilian, as her power. Meanwhile, a male character, Peter, is not as aggressive because the storyline is not as severe as *Zootopia*. Moreover, Peter‟s movies concentrate on the journey of Peter‟s family, so the aggressive side is no longer needed.

The researcher found minor data in this research, namely Masculine-Decisive. This trait is found 1 in data from the three animated movies. Some people believe that women have a more significant influence on decisions than men and that women have a higher level of intuition, which can be helpful in some situations (Tovmasyan, 2020). By this statement, it can be said that women are more decisive than men, but in this research, the data shows the similarity of the numbers that appear. Even though the decisive side is a kind of masculinity, this research proves that sometimes decision-making can be the same between men and women. It can be said that only the small number of data try to break and challenge the gender stereotype.

The researcher also found that Feminine-Passive only exists in *Peter Rabbit* 2 (2021). Peter's passive side exists when he is together with Barnabas, his new friend. It occurs when he meets a problematic situation and cannot make a solution, so he asks Barnabas and follows Barnabas' instructions. It may relate to men tend to be more detached and less intuitive (Eunson, 2020). Eunson concludes that the statement from 'Men are from Mars, Women are from Venus.' When Peter asks Barnabas, it also signifies that Peter needs to be more intuitive. It can be related to *Peter Rabbit* (2018) that Peter is not meet the same situation as in the previous case, so this trait does not exist in the first movie sequel. Furthermore, in *Zoootopia* (2016), Judy's character does not show the passive side.

It relates that Judy is pictured as a policeman, which is the opposite of Judy's desire to become a policeman.

The next is Feminine-Tender, only found in *Zoootopia* (2016) with 3 data. Women are more cautious, sensitive, and considerate than men because they are concerned about the impact of their words (Xia, 2013). Based on this statement, women are more cautious in using their language when they talk to another to make another feel safe. And then, men appear to be rash, saying whatever they want and caring little about what others think (Xia, 2013). This statement helps the researcher understand why the data does not exist in the movie appearing Peter, a male character.

Feminine-Understanding is only found in the movie *Zoootopia* (2016) in 3 data. If empathy promotes prosocial actions and women are more empathic than men, a reasonable hypothesis is that greater empathy leads to women exhibiting more prosocial behavior than men (Kamas & Preston, 2020). The understanding side relates to the empathy that follows the trait itself. In this research, as a female character, Judy proves that the trait is still in her. Meanwhile, the other character, Peter, must be shown that trait. It can be concluded by Kamas' and Preston's research hypothesis that women are naturally more empathetic in social life than men. In this case, it can be why Peter does not show more understanding than Judy.

Based on the discussion above, the researcher found that the gender stereotype markers exist in small number of the data. The reason of this case is probably the movie maker wants to challenge the gender stereotype without disappearing the gender identity of masculinity and femininity. It is proved by *Zootopia* (2016) which has a female character that has feminine trait as the most dominant data, but also has masculine side to challenge the gender stereotype itself. Moreover, *Peter Rabbit* (2018) which has a male character also indicates that he has masculine side as the most dominant data, but the feminine side exists in a small number of data to challenge the gender stereotype. On the other side, *Peter Rabbit* (2021) break the gender stereotype that is Peter, a male character, has strong femininity than the masculinity.

2. **Visualization and Narration the Feminine and Masculine Stereotypes Markers of Bunny in the Movies**

In this section, the researcher discusses the visualization constraints of the three animated movies based on the research findings above. In this research, the most dominant visualization constraint based on CBCG is contextual constraints. It can cause by the elements that appear on the visual screen. This constraint includes instantiated objects and an asserted general scene context, such as people present (mentioned in the caption), whether it is an

outdoor scene, and general scene context (such as apartment and airport).

All 114 data were visualized in contextual constraints based on the research findings above. The reason is that in the scene in the movie appears, the character (person) is the object, and the scene also shows where the setting takes place as the context. Moreover, the scene also shows dialogue to understand the scene itself. And then the other constraints that do not exist in this research are spatial, locative, and characteristic constraints. The elements of those constraints do not match the data findings, so the three animated movies are visualized in a contextual constraint only.

Based on the three major categories of rules by Srihari and Burhans (1994), the word-based are frequently indicates spatial and characteristic constraints. However, this study focuses on the sentence, so this type of constraint does not match to the data collected. The next is phrase-based that frequently used to indicates locative and characteristic constraints. This constraint does not match to the data collected because this study focuses in the sentence from the main character. This study focuses in the sentence, not phrase and word, so the spatial, locative, and characteristic constraints are not match to this data finding. Then, the sentence-based has the form subject-verb-object-prepositional-phrase, and the subject and object represent humans. This constraint matches to the data collected whereas comes from the sentence level of the movie

scene. The movie scene visualizes the characters and the setting of where is happen (time or place), so the data collected are classified as contextual constraints.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

After classifying and analyzing the gender stereotype markers in the three animated films, *Zootopia* (2016), *Peter Rabbit* (2018), and *Peter Rabbit 2* (2021), the researcher presents the conclusion related to what was analyzed in Chapter IV in this chapter. Based on the analysis of gender stereotype markers and the visualization and narration theory of the three animated films, the researcher concludes:

1. The gender stereotype markers of the three animated movies prove that only small number of data which is trying to break and challenge the gender stereotype. It can be seen from the data findings table which shows the countable data of each trait. The main female character of *Zootopia* (2016) indicates her dominant feminine side, the main male character of *Peter Rabbit* (2018) indicates his muscular masculine side, although a male character of *Peter Rabbit* (2021) indicates his dominant feminine side. It may conclude that the movie maker wants to challenge the gender stereotype of the main character only in small number of data.

2. The three animated movies are visualized in a contextual constraint. All the animated movies are visualized contextually because the movie has complex elements as contextual constraint elements stated. The elements of contextual constraints are people present in

visual information and the sentence which is inferred the information
or meanings to the visual form.

B. Implications

The first finding of this study implies that masculine traits are not
only for men but and feminine traits also are not only for women. Men can
have feminine traits, and women can have the masculine trait. The gender
stereotype marker breaks through the bunny as the main character and
challenges their characterization.

The second finding of this study implies that animated movies are
visualized in a contextual constraint rather than other constraints. It is
proved in the findings above by the element served and matched to the
collected data.

C. Suggestions

The researcher found 114 data of analysis, including the
classification of gender stereotype markers based on the theory by Evans
and Davies (2009). This classification also is analyzed based on the
visualization constraints based on the theory by Srihari and Burhans
(1994). Based on the conclusion of gender stereotype markers in the three
animated movies, „*Zootopia, Peter Rabbit, and Peter Rabbit 2*", and the
way films visualize its constraint, the suggestions can be drawn as follows:

1. For the students who major in English Letters

   The researcher suggests that other English Letters students in

   Linguistics mainstream interested in gender stereotype markers are

better off researching another movie genre, such as live-action or others.

2. For the other researcher

This research can be used as a reference for researching the stereotype marker in an animated movie or other movie genres for the next researcher.

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APPENDICES

APPENDICES

Appendix 1: Validator Sheet

<center>**VALIDATION SHEET**</center>
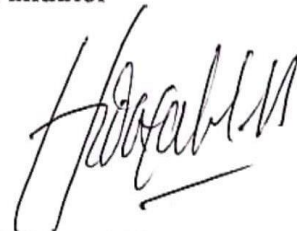
The thesis data titled "**GENDER STEREOTYPE MARKERS OF BUNNY AS THE MAIN CHARACTER FROM *ZOOTOPIA (2016), PETER RABBIT (2018), AND PETER RABBIT (2021)* MOVIES (VISUAL SEMANTIC APPROACH)**" had been checked and validated by Hidayatul Nurjanah, M.A., in:

Day   : Wednesday

Date   : January 25th, 2023

Surakarta, January 25th, 2023

Validator

Hidayatul Nurjanah, M.A.

NIP 19850928 201903 2 012

No.	Textual Data	Visual Data	Codes	Stereotypes Category	Explanation	Valid	Invalid	Types of Constraints Visualization
1.	Judy: "And I can make the world a better place. I am going to be a police officer."		1/Fem-Imp/Contex-con/Judy/Zootopia/ 02:29-02:37	Feminine-impetuous	1 is datum number, which is categorized as Feminine-impetuous in the gender stereotype markers. The gender stereotype marker is shown through Judy's conversation which indicates her impetuous side, and it visualizes Judy's appearance as the scene context.	✓		Contextual constraint
2.	Gideon Grey: "Bunny cop. That is the most stupidest thing I ever heard." Judy: "It may seem		2/Mas-Agg/Contex-con/Judy/Zootopia/ 02:40-02:50	Masculine-aggressive	2 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The	✓		Contextual constraint

	impossible to small minds-- (points at Gideon) I'm looking at you Gideon Grey."				gender stereotype marker is shown through Judy's conversation which indicates her hostile side, and it visualizes Judy while pointing at Gideon in the scene context.			
3.	Judy: "Where our ancestors first joined together in peace and declared that anyone can be anything!"		3/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 02:59-03:05	Feminine-emotionally expressive	3 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy speaks and looks happy which indicates her emotional feelings. The scene visualizes the contextual	✓		Contextual constraint

					constraints because Judy appears on the screen when she was on the stage.			
4.	Bonnie Hopps: "What your father means, hon, is it"s gonna be difficult-- impossible even-- for you to become a police officer." Stu Hopps: "Right. There"s never been a bunny cop." Bonnie Hopps: "No." Stu Hopps: "Bunnies don"t do that." Bonnie Hopps: "Never." Stu Hopps: "Never."		4/Mas-Argu/Contex-con/Judy/Zootopia/ 03:29-03:45	Masculine-argumentative	4 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown between Judy"s and her parents" conversation which indicates her argumentative side and it visualizes Judy"s and her parents" appearance in the scene context.	✓		Contextual constraint

	Judy: "Oh. Then I guess I"ll have to be the first one. Because I am gonna make the world... (parkours against a vendor"s stand) A better place!"							
5.	Judy: "Hei, you hurt her. Cut it out!"		5/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 04:26-04:28	Feminine-emotionally expressive	5 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy was mad at Gideon Grey since he disturbs Judy"s friend"s which indicates her emotional	✓		Contextual constraint

No.	Data		Code	Type	Analysis	✓		Note
					feelings and it visualizes Judy"s appearance in the scene context.			
6.	Judy: "Come and return my friend"s ticket"		6/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 04:35-04:37	Feminine-emotionally expressive	6 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy was mad at Gideon Grey since he takes Judy"s friend's tickets which indicates her emotional feelings and it visualizes Judy"s appearance while protest to Gideon as the scene context.	✓		Contextual constraint

7.	Judy: Judy: "Here you go (ticket)"		7/Fem-Aff/Contex-con/Judy/Zootopia/05:34	Feminine-affectionate	7 is datum number, which is categorized as Feminine-affectionate in the gender stereotype markers. The gender stereotype marker is shown when Judy gives back her friends" ticket with warm feelings, and it visualizes Judy"s and her friends" appearance in the scene context.	✓		Contextual constraint
8.	Judy: "I won"t let you down."		8/Fem-Under/Contex-con/Judy/Zootopia/05:34	Feminine-understanding	8 is datum number, which is categorized as Feminine-understanding in the gender stereotype markers. The gender stereotype marker is shown when Judy shows	✓		Contextual constraint

No.								
					her empathy to Mrs. Bellwether that she would not let Mrs. Bellwether down to comprehend the situation and it visualizes Judy while talking to Mrs. Bellwether as the scene context.			
9.	Judy: "The only thing we have to fear is fear itself."		9/Fem-Tend/Contex-con/Judy/Zootopia/ 08:30-08:32	Feminine-tender	9 is datum number, which is categorized as Feminine-tender in the gender stereotype markers. The gender stereotype marker is shown when Judy answers her parents" statement with gentle sensitivity through the sentence and her	✓		Contextual constraint

					tone of speech, not anger at all. It visualizes Judy"s appearance while talking in front of her parents as the scene context.			
10.	Judy: "I love you, guys."		10/Fem-Aff/Contex-con/Judy/Zootopia/ 09:36-09:37	Feminine-affectionate	10 is datum number, which is categorized as Feminine-affectionate in the gender stereotype markers. The gender stereotype marker is shown when Judy hugs her parents to give warm feelings before she goes to Zootopia City and it visualizes Judy"s appearance when she hugs in the scene context.	✓		Contextual constraint
11.	Judy: "You probably didn"t		11/Fem-Tend/Contex-	Feminine-tender	11 is datum number, which is	✓		Contextual constraint

	know, but a bunny can call another bunny "cute", but when other animals do it, it"s a little…"		con/Judy/Zootopia/ 13:54-14:03		categorized as Feminine-tender in the gender stereotype markers. The gender stereotype marker is shown when Judy does not agree if other animals say "cute" to her, but she tells her friend with a tender tone to comprehend the situation and it visualizes whereas Judy explains her new friend in the scene context.			
12.	Judy: "You ready to make a world a better place?"		12/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 14:46-14:48	Feminine-emotionally expressive	12 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype	✓		Contextual constraint

					markers. The gender stereotype marker is shown when Judy shows her feelings while introducing herself to a police officer friends". Judy seems happy and she smiles with a full of laugh. The scene visualizes Judy and other officers in the same room as the scene context.			
13.	Judy: "Boom! 200 tickets before noon."		13/Mas-self/Contex-con/Judy/Zootopia/ 17:40-17:42	Masculine-self-reliant	13 is datum number, which is categorized as Masculine-self-reliant in the gender stereotype markers. The gender stereotype marker is shown when Judy accomplishes the	✓		Contextual constraint

					task as a meter maid that she passed the parking ticketing target alone and it visualizes Judy‟s appearance in the parking area alone as the scene context.			
14.	Fox: "It‟s just my boy this goofy little stinker he loves all things elephant. Wants to be one when he grows up. Is that adorable?" Judy: (Sigh)		14/Fem-Under/Contex-con/Judy/Zootopia/ 19:13-19:21	Feminine-understanding	14 is datum number, which is categorized as Feminine-understanding in the gender stereotype markers. The gender stereotype marker is shown when Judy shows her empathy to Mr. Fox that he cannot buy ice cream for his child. This scene visualizes Judy holding her heart	✓		Contextual constraint

					as a pity reaction in the scene context.		
15.	Judy: "Are your customers aware they're getting snot and mucous with their cookies and cream?"		15/Mas-agg/Contex-con/Judy/Zootopia/ 19:48-19:52	Masculine-aggressive	15 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype marker is shown between Judy and the ice cream cashier. She saw that the ice cream cashier does not want to sell the product to Nick (fox), so Judy says to the cashier about the shop's deceitfulness in front of buyers to make him frightened and it visualizes Judy and others in line	✓	Contextual constraint

							as the scene context.			
16.	Judy: "Well, I don"t wanna cause you any trouble, but I believe scooping ice cream with an un-gloved trunk is a Class 3 Health Code Violation..."		16/Mas-Agg/Contex-con/Judy/Zootopia/ 19:56-20:02	Masculine-aggressive	16 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype markers is shown when Judy proves the ice cream shop"s violation in front of buyers, so those people who hear it get mad, and make the ice cream shop staff frightened of that. This scene visualizes Judy and others at the ice cream store as the scene context.	✓		Contextual constraint
17.	Judy: "I just		17/Fem-Emo-exp/Contex-	Feminine-emotionally	17 is datum number, which is	✓		Contextual constraint

	wanna say you"re a great dad and just a real articulate fella."		con/Judy/Zootopia/ 21:03-21:09	expressive	categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy gives compliments with a smiling face to Nick (fox) as a great dad and it visualizes Judy"s appearance in front of Nick as the scene context.			
18.	Judy: "And you little guy. You want to be an elephant when you grow up? You be an elephant. Because this is Zootopia. Anyone can be anything."		18/Fem-Tend/Contex-con/Judy/Zootopia/ 21:18-21:30	Feminine-tender	18 is datum number, which is categorized as Feminine-tender in the gender stereotype markers. The gender stereotype marker is shown when Judy says to Nick"s child that	✓		Contextual constraint

					he can be anything in Zootopia City to not let him down and it visualizes Judy''s and the little boy''s appearance as the scene context.			
19.	Judy: "Well. I stood up for you, and you lied to me. You liar!"		19/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 23:43-23:48	Feminine-emotionally expressive	19 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy gets mad that Nick lied about his disguise and it visualizes Judy''s appearance when she gets mad in the scene context.	✓		Contextual constraint

20.	Judy: "Gee I don't know, how 'bout selling food without a permit, transporting undeclared commerce across borough lines, false advertising..."		20/Mas-Agg/Contex-con/Judy/Zootopia/ 24:02-24:08	Masculine-aggressive	20 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype marker is shown when Judy is aggressive in mentioning Nick's violation to make him scared and it visualizes Judy's and Nick's appearance as the scene context.	✓		Contextual constraint
21.	Nick: "You can't touch me, Carrots, I been doing this since I was born." Judy: "You're gonna want to refrain from calling me		21/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 24:21-24:26	Feminine-emotionally expressive	21 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype	✓		Contextual constraint

	Carrots."				marker is shown when Judy gets mad after Nick calls her a "carrot" that Judy does not like and it visualizes Judy"s appearance when she chased Nick in the scene context.			
22.	Judy: "Hey! Hey! No one tells me what I can or can"t be!"		22/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 25:21-25:25	Feminine-emotionally expressive	22 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy gets mad at Nick because Nick judges her dream and it visualizes Judy"s appearance when she gets	✓		Contextual constraint

No.								
					angry in front of Nick in the scene context.			
23.	Judy: "I am not a dumb bunny."		23/Mas-Argu/Contex-con/Judy/Zootopia/ 25:44-25:46	Masculine-argumentative	23 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Judy did not agree to be called a "dumb bunny", so she explicitly said without hesitation that she is not a dumb bunny and it visualizes Judy when arguing with Nick as the scene context.	✓		Contextual constraint
24.	Mother: "Judy, are you a meter maid?"		24/Fem-Pan/Contex-con/Judy/Zootopia/ con/Judy/Zootopia/	Feminine-panicky	24 is datum number, which is categorized as	✓		Contextual constraint

			27:14-27:18		Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Judy getting panics after her parents know that she works as a meter-maid, so Judy shouts when answering her parents" question and it visualizes Judy"s panic moment as the scene context.			
	Judy: "Oh this? No! Oh, no no! This is just a temporary thing"							
25.	Frantic Pig: "My shop! It was just robbed! Look, he"s getting away! Well are you a cop or not?" Judy: "Oh, yes! Yes! Don"t		25/Mas-ris-tak/Contex-con/Judy/Zootopia/ 28:27-28:35	Masculine-risk-taker	25 is datum number, which is categorized as Masculine-risk-taker in the gender stereotype markers. The gender stereotype marker is shown when Judy	✓		Contextual constraint

No.	Dialogue	Image	Code	Category	Description				
	worry, sir, I got this!"				immediately agrees to chase the thief without hesitation when she is in a job as a meter maid and it visualizes Judy when dealing with the shop owner who has been thieved as the scene context.	✓			
26.	Judy: "I love your hair." Fru Fru Shrew: "Aw... thank you."		26/Fem-Nur/Contex-con/Judy/Zootopia/ 30:31-30:32	Feminine-nurturing	26 is datum number, which is categorized as Feminine-nurturing in the gender stereotype markers. The gender stereotype marker is shown after Judy helps one animal from the falling giant donut. Judy gives compliments to her to make her happy after an	✓			Contextual constraint

					unpredictable accident and it visualizes Judy holding the giant donut in the scene context.			
27.	Judy: "I find him."		27/Mas-Dec/Contex-con/Judy/Zootopia/ 32:27-32:28	Masculine-decisive	27 is datum number, which is categorized as Masculine-decisive in the gender stereotype markers. The gender stereotype marker is shown when Judy is quick to consider that she can find Mr. Emmit in front of Emmit"s wife. Of course, Judy"s action make Emmit"s wife full of hope, but Judy just makes her mind up in that situation. This	✓		Contextual constraint

No.	Dialogue	Image	Code	Category	Analysis			Constraint
					scene visualizes Chief Bogo"s and Mrs. Otterton's reaction to Judy as the scene context.			
28.	Chief Bogo: "I give you 48 hours." Hopps: "Yes!"		28/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 33:39-33:42	Feminine-emotionally expressive	28 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown through the visualization when Judy jumped after she was prohibited from handling a special case as a police officer.	✓		Contextual constraint
29.	Judy: "Yeah. 200 dollars a day... 365 days a year... since		29/Mas-Agg/Contex-con/Judy/Zootopia/ 35:49-36:06	Masculine-aggressive	29 is datum number, which is categorized as Masculine-	✓		Contextual constraint

No.	Dialogue	Image	Code	Category	Analysis			
	you were 12, that"s two decades, so times twenty... which is one million fourhundred sixty thousand-- I think, I mean I am just a dumb bunny, but we are good at multiplying-- anyway, according to your tax forms... (presenting the forms) ...you reported let me see here: zero.				aggressive in the gender stereotype markers. The gender stereotype marker is shown when Judy mentioned Nick"s violation briefly to make him scared and panic. This scene visualizes Judy when she brings a recorder in front of Nick as the scene context.			
30.	Judy: "Actually, it"s your word against yours. And if you want this pen, you"re goingto		30/Mas-Agg/Contex-con/Judy/Zootopia/ 36:22-36:32	Masculine-aggressive	30 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The	✓		Contextual constraint

	help me find this poor missing otter or the only place you"ll be selling popsicles is the prison cafeteria. (dramatic smirk) It"s called a hustle, sweetheart.				gender stereotype marker is shown when Judy shows her smart opinion to record Nick"s statement to beat him and it visualizes Judy while showing the recorder as the scene context.			
31.	Nick: "I don"t know where he is. I only saw where he went." Judy: "Great, let"s go."		31/Fem-Imp/Contex-con/Judy/Zootopia/ 36:53-36:57	Feminine-impetuous	31 is datum number, which is categorized as Feminine-impetuous in the gender stereotype markers. The gender stereotype marker is shown when Judy cannot be patient to go to the place looking for Mr. Emmit and it visualizes Judy while asking Nick to	✓		Contextual constraint

					accompany her in the scene context.			
32.	Judy: "Oh, thank you so much, I'd appreciate that more than you can imagine. It would be such a big… You are naked! (scream)	You are naked!	32/Fem-Pan/Contex-con/Judy/Zootopia/ 38:10-38:14	Feminine-panicky	32 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Judy gets shocked and shouted at seeing a naked animal because it's different from her habit. This scene visualizes Judy, Nick, and the naked animal in the same place as the scene context.	✓		Contextual constraint
33.	Judy: "So can you run the plate or not?"		33/Mas-Agg/Contex-con/Judy/Zootopia/ 40:35-40:37	Masculine-aggressive	33 is datum number, which is categorized as Masculine-aggressive in the	✓		Contextual constraint

					gender stereotype markers. The gender stereotype marker is shown when Judy intimidates Nick with the recorder to help her investigation and it visualizes Judy while holding the recorder as the scene context.			
34.	Judy: "You said this was going to be quick!"		34/Fem-Emo-exp/Contex-con/Judy/Zootopia/41:23-41:24	Feminine-emotionally expressive	34 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy makes a high-pitched of her voice because she was shocked about the	✓		Contextual constraint

					situation and it kind of a shout which is part of expressiveness. This scene visualizes Judy, Nick, and people in line as the scene context.			
35.	Nick: "Hey Flash, wanna hear a joke?" Judy: "No!" (shouted to Nick)		35/Fem-Pan/Contex-con/Judy/Zootopia/ 43:02-43:04	Feminine-panicky	35 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Judy reacts fully hysterically to stopping Nick from making a joke to Flash. In this scene, Flash is doing anything in slow motion, so Judy could not want to wait so	✓		Contextual constraint

					long which indicates an impetuous trait. This scene visualizes Judy and others" in the teller area as the scene context.			
36.	Judy: "A three humped camel? Pregnant! Okay, great, we got it, please just…"		36/Fem-Imp/Contex-con/Judy/Zootopia/43:57-43:59	Feminine-impetuous	36 is datum number, which is categorized as Feminine-impetuous in the gender stereotype markers. The gender stereotype marker is shown when Judy tries to complete Flash"s statement many times to make it fast. This scene visualizes Judy's appearance and others in the teller area as the scene context.	✓		Contextual constraint

37.	Judy: "Hurry, we gotta beat the rush hour and… It's night?" (screaming)		37/Fem-Pan/Contex-con/Judy/Zootopia/ 44:28-44:30	Feminine-panicky	37 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Judy screamed as she knew that the day is going night. This scene visualizes an office building with a night background as the scene context.	✓		Contextual constraint
38.	Judy: "What is your problem? Does seeing me fail somehow make you feel better about your own sad, miserable life?"		38/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 44:55-45:00	Feminine-emotionally expressive	38 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype	✓		Contextual constraint

					marker is shown when Judy expresses a tantrum to Nick Wilde because he would not join her to help Mr. Emmit. This scene visualizes Judy when angry with Nick as the scene context.			
39.	Judy: "The thing is, you don"t need a warrant if you have probable cause, and I'm pretty sure I saw a shifty low-life climbing the fence, so you"re helping plenty. Come on."		39/Mas-Agg/Contex-con/Judy/Zootopia/ 45:27-45:37	Masculine-aggressive	39 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype marker is shown when Judy has a tactic to keep Nick close to her. She pranked Nick with her intellect so she can make him a fright. This	✓		Contextual constraint

The thing is, you don't need a warrant if you have probable cause...

Intinya, kau tak perlu surat perintah jika ada kemungkinan kejahatan,...

					scene visualizes Judy intimidating Nick with the recorder as the scene context.			
40.	Nick: "Oh My God!" Judy: "What? What?!" (screaming)		40/Fem-Pan/Contex-con/Judy/Zootopia/45:56-45:57	Feminine-panicky	40 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Judy is shocked so she shouts at Nick when Nick said something, this is a kind of panicky trait. This scene visualizes Judy and Nick inside the car as the scene context.	✓		Contextual constraint
41.	Nick: "Mime! She is a mime. This mime,		41/Mas-Argu/Contex-con/Judy/Zootopia/	Masculine-argumentative	41 is datum number, which is categorized as	✓		Contextual constraint

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	cannot speak. You can't speak if you're a mime." Judy: "No. I am a cop."		49:14-49:20		Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Judy did not agree with Nick, so she replies to what Nick said even though the situation is not good for both of them. This scene visualizes Judy and Nick in front of Mr. Big as the scene context.			
42.	Judy: "Run. Run!" (running)		42/Fem-Pan/Contex-con/Judy/Zootopia/ 53:28-53:29	Feminine-panicky	42 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown	✓		Contextual constraint

					when Judy is chased by Manchas full of hysterical, and she keeps running and shouting in that situation. This scene visualizes Judy and Nick at Manchas" house as the scene context.			
43.	Judy: "Come on…Head down!"		43/Mas-Ass/Contex-con/Judy/Zootopia/ 53:46-53:52	Masculine-assertive	43 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Judy guided Nick when an unpredictable situation came to them. Judy asks Nick to follow her	✓		Contextual constraint

					instruction as she takes charge of the situation. This scene visualizes Judy and Nick in the outdoor scene.			
44.	Judy: "Thank you."		44/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 57:59-58:00	Feminine-emotionally expressive	44 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy said thanks to Nick Wilde with sadness face to show her feeling. It can be seen by her sad voice and facial appearance.	✓		Contextual constraint
45.	Nick: "If the world"s only gonna see a fox as shifty and		45/Fem-Und/Contex-con/Judy/Zootopia/ 59:56-01:00:07	Feminine-understanding	45 is datum number, which is categorized as Feminine-	✓		Contextual constraint

	untrustworthy, there"s no point in trying to be anything else." Judy: "Nick, you are so much more than that..."				understanding in the gender stereotype markers. The gender stereotype marker is shown when Judy understands what happened to Nick in childhood, so Judy tries to see Nick"s perspective to show her empathy. This scene visualizes Judy and Nick when they were on the rail transport as the scene context.			
46.	Judy: "Pretty sneaky, Slick." (laughing)			46/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 01:00:34-01:00:35	Feminine-emotionally expressive	46 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype	✓		Contextual constraint

					markers. The gender stereotype marker is shown when Judy heard a great idea about Nick, and she just shows her happy feeling. This scene visualizes Judy and Nick inside the rail transport as the scene context.			
47.	Judy: "Rrrgh. I am so nervous."		47/Fem-Emo-exp/Contex-con/Judy/Zootopia/ 01:09:31-01:09:32	Feminine-emotionally expressive	47 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy feels nervous before the press conference, so she shows her feeling	✓		Contextual constraint

					emotion to Nick Wilde. This scene visualizes Judy and Nick before the press conference in scene context.			
48.	Judy: "That"s it! That"s what I"ve been missing!"		48/Fem-Pan/Contex-con/Judy/Zootopia/ 01:19:20-01:19:22	Feminine-panicky	48 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Judy reacts hysterically to what her parents talk about. It reminds Judy of the case she holds, so she shouts and runs as her reaction. This scene visualizes Judy and her parents in an	✓		Contextual constraint

					outdoor scene context.			
49.	Judy: "…because I was a horrible friend and I hurt you."		49/Fem-Emo-exp/Contex-con/Judy/Zootopia/01:20:58-01:21:01	Feminine-emotionally expressive	49 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Judy apologized to Nick, but she cried and showed her tears suddenly. This scene visualizes Judy inside the cave while she crying as the scene context.	✓		Contextual constraint
50.	Judy: "We gotta get to the ZPD."		50/Mas-Ris-Tak/Contex-con/Judy/Zootopia/01:28:14-01:28:16	Masculine-risk-taker	50 is datum number, which is categorized as Masculine-risk-taker in the	✓		Contextual constraint

					gender stereotype markers. The gender stereotype marker is shown when Judy asked Nick to bring evidence to the ZPD (Zootopia Police Department), besides she knows that it has a risk for both of them. This scene visualizes Judy and Nick as the scene context.			
51.	Judy: "Actually, *„And I'll dart every predator in Zootopia to keep it that way...'* It"s your word against yours. It"s called a hustle, sweetheart.		51/Mas-Agg/Contex-con/Judy/Zootopia/ 01:32:24-01:32:34	Masculine-aggressive	51 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype marker is shown when Judy shows the recorder that	✓		Contextual constraint

	Boom."				Mrs. Bellwether explains her crime, so Mrs. Bellwether could not be against Judy anymore in front of the law as evidence. This scene visualizes Judy's and Nick's collaboration as the scene context.			
52.	Peter: "Hey! Pick on someone your own size."		52/Mas-Ris-Tak/Contex-con/Peter/Peter Rabbit/01:35-01:37	Masculine-risk-taker	52 is datum number, which is categorized as Masculine-risk-taker in the gender stereotype markers. The gender stereotype marker is shown when Peter asked the wolf bravely to look for other prey. Even though Peter knows that he can be eaten by the wolf, he	✓		Contextual constraint

					still does that and is chased by the wolf. This scene visualizes when Peter meets the wolf chasing an animal in an outdoor scene context.			
53.	Mr. Frog: "Going into his garden again, I see. There are safer ways to get a meal, you know!" Peter: "Yeah, but they are not as fun."		53/Mas-Adv/Contex-con/Peter/Peter Rabbit/01:51-01:57	Masculine-adventurous	53 is datum number, which is categorized as Masculine-adventurous in the gender stereotype markers. The gender stereotype marker is shown when Peter is absorbed in exploring a garden that he runs to go there. He thinks that exploring the garden is more fun than other	✓		Contextual constraint

					places. This scene visualizes when Peter runs as the scene context.			
54.	Peter: "Rest time over. Come on." (Followed by his triplet sisters)		54/Mas-Ass/Contex-con/Peter/Peter Rabbit/02:48-02:49	Masculine-assertive	54 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter takes charge situation whereas his triplet sisters" are on their own busy. When Peter comes, he instructed his sisters to follow him. This scene visualizes Peter and his triplet sisters as the scene context.	✓		Contextual constraint

55.	Peter: "Take it all in because we"re about to take it all in."		55/Mas-Ass/Loc-con/Peter/Peter Rabbit/03:03-03:06	Masculine-assertive	55 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter gave instructions to his sisters and made a plan for all of them. This scene visualizes Peter and his family on the tree, in front of the garden, as the scene context.	✓	Contextual constraint
56.	Peter: "Right. You all know the drill. I"m not *gonna* pretend that what we"re about to do isn"t reckless, foolhardy, even		56/Mas-Ass/Contex-con/Peter/Peter Rabbit/03:18-03:35	Masculine-assertive	56 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown	✓	Contextual constraint

No.	Dialogue	Image	Code	Marker	Analysis	✓		Type
	dangerous, but we succeed because each of us plays a vital role specifically tailored to our individual talents. Look-out, look-out, look-out, hero. Now let"s do this." (pointing himself when Peter says "hero")				when Peter takes charge of the situation and leads his family to follow his plan. This scene visualizes Peter and his family on the tree as the scene context.			
57.	Benjamin: "Peter, no!" Peter: "I"m gonna put this in there." Benjamin: "Don"t do that!"		57/Mas-Agg/Contex-con/Peter/Peter Rabbit/06:07-06:10	Masculine-aggressive	57 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype marker is shown when Peter tried to put a carrot on the old Gregor to make a hostile	✓		Contextual constraint

No.	Dialogue		Image	Code	Category	Description	✓		Remark
						feeling. This scene visualizes Peter behind the old Gregor as the scene context.			
58.	Peter: "I"m going with yes."			58/Fem-Imp/Contex-con/Peter/Peter Rabbit/06:21	Feminine-impetuous	58 is datum number, which is categorized as Feminine-impetuous in the gender stereotype markers. The gender stereotype marker is shown when Peter cannot wait to see Benjamin answer, and finally, he does not agree with what Benjamin said. This scene shows Peter"s impetuous trait when he could not wait for Benjamin's suggestion. This scene visualizes	✓		Contextual constraint

No.	Data		Code	Marker	Description			
					Peter in the garden as the scene context.			
59.	Peter: "It's just a jacket. Dad and mom are still in here. In here, in here, in here." (Pointing his triplet sisters)		59/Fem-Nur/Spa-con/Peter/Peter Rabbit/09:58-10:02	Feminine-nurturing	59 is datum number, which is categorized as Feminine-nurturing in the gender stereotype markers. The gender stereotype marker is shown when Peter makes understands his triplet sisters about their parents' love. Peter, the oldest brother, guides his sisters to make them happy and stay calm which indicates Peter's nurturing side. This scene visualizes Peter and his family at Bea's house as	✓		Contextual constraint

						the scene context.		
60.	Peter: "Got it back, Dad."		60/Mas-Ris-Tak/Contex-con/Peter/Peter Rabbit/10:50-10:51	Masculine-risk-taker	60 is datum number, which is categorized as Masculine-risk-taker in the gender stereotype markers. The gender stereotype marker is shown when Peter brought back his dad"s jacket in the old Gregor"s garden; even though he knows that he can be caught by the old Gregor. This scene visualizes when Peter wears the jacket in the garden as the scene context.	✓		Contextual constraint
61.	Peter: "Alright, this is our land now, so let"s not go crazy		61/Mas-Ass/Contex-con/Peter/Peter con/Peter/Peter	Masculine-assertive	61 is datum number, which is categorized as Masculine-	✓		Contextual constraint

	straightaway. It"s our job to nurture it, to sustain it, prepare for the future with privilege, comes responsibility... " (laughs)		Rabbit/12:35-12:46		assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter led the situation whereas his family exists there. After that, he gave instructions to all of them. This scene visualizes Peter and his family in the garden as the scene context.			
62.	Peter: (laugh) I"m sorry. I almost got through that with a straight face. Knock yourself out."		62/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/12:45-12:49	Feminine-emotionally expressive	62 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown	✓		Contextual constraint

No.	Dialogue	Image	Code	Category	Analysis	✓		Note
					when Peter shows his roaring laugh in front of his sister and brother which is a kind of expressiveness. This scene visualizes Peter laughing at the garden as the scene context.			
63.	Peter: "Help yourself to anything. Try the tomatoes."		63/Fem-Nur/Contex-con/Peter/Peter Rabbit/13:41-13:43	Feminine-nurturing	63 is datum number, which is categorized as Feminine-nurturing in the gender stereotype markers. The gender stereotype marker is shown when Peter let all the animals eat everything in the garden. This scene shows that Peter is caring which part of the nurturing side is.	✓		Contextual constraint

					This scene visualizes Peter and his friends in the garden as the scene context.			
64.	Peter: "Hey! This garden comes with a free house."		64/Mas-Dec/Loc-con/Peter/Peter Rabbit/14:35-14:37	Masculine-decisive	64 is datum number, which is categorized as Masculine-decisive in the gender stereotype markers. The gender stereotype marker is shown when Peter declares that the garden comes with a free house for other animals. This scene proves that Peter has a decisive side and also it visualizes Peter and Benjamin in front of the house as the scene context.	✓		Contextual constraint

65.	Peter: "Everybody hides!" (Shouting and running)		65/Fem-Pan/Contex-con/Peter/Peter Rabbit/22:24-22:25	Feminine-panicky	65 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Peter is shocked about Mr. Gregor"s coming, so he shouted at others and runs to hide. This scene visualizes Peter and his friends inside the house as the scene context.	✓		Contextual constraint
66.	Peter: "Hit the lights!"		66/Mas-Ass/Contex-con/Peter/Peter Rabbit/22:49-22:50	Masculine-assertive	66 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The	✓		Contextual constraint

					gender stereotype marker is shown when Peter instructed others in panic while he hiding. This scene visualizes Peter"s appearance as the scene context.			
67.	Peter: "Oh, no, Tommy! Tommy, hide!		67/Fem-Pan/Contex-con/Peter/Peter Rabbit/22:52-22:54	Feminine-panicky	67 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Peter reacting a situation with hysterical and shouting at Tomy which is part of the panicky trait. This scene visualizes when Peter instructed	✓		Contextual constraint

						Tomy as the scene context.			
68.	Peter: "Felix, blink. Blink, blink, blink, blink."		68/Fem-Pan/Contex-con/Peter/Peter Rabbit/24:29-24:31	Feminine-panicky	68 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Peter shouted to Felix (deer) many times to make him conscious. This scene visualizes Peter and his family as the scene context.	✓		Contextual constraint
69.	Peter: "I don"t care. I"m going in."		69/Mas-Ris-Tak/Contex-con/Peter/Peter Rabbit/30:12-30:14	Masculine-risk-taker	69 is datum number, which is categorized as Masculine-risk-taker in the gender stereotype markers. The gender stereotype	✓		Contextual constraint

					marker is shown when Peter decides to go to the garden, even though he is not permitted by his sisters, and knows the consequences that he can be caught. This scene visualizes Peter and his family in front of the tree as the scene context.			
70.	Cottontail: "Right behind you." Peter: "No. Not a chance."		70/Mas-Argu/Contex-con/Peter/Peter Rabbit/30:14-30:16	Masculine-argumentative	70 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter forbade his sister to follow him to	✓		Contextual constraint

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No.	Utterance	Image	Code	Category	Explanation			
					the garden. He immediately did not agree with his sister. This scene visualizes Peter and his family in front of the tree as the scene context.			
71.	Peter: "Come on, come on. Jump."		71/Mas-Ass/Contex-con/Peter/Peter Rabbit/34:01-34:08	Masculine-assertive	71 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter leads his sisters to follow his instruction to save Benjamin. This scene visualizes Peter and his family as the scene context.	✓		Contextual constraint
72.	Peter: "Flopsy, take the bag, go		72/Mas-Ass/Contex-	Masculine-assertive	72 is datum number, which is	✓		Contextual constraint

	to the window, and you put it over his head."		con/Peter/Peter Rabbit/34:40-34:44		categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter asked Flopsy to follow his instruction. This scene visualizes Peter and his family in the car as the scene context.			
73.	Peter: "Mopsy, you take the bag, go over to the window, put it over his head."		73/Mas-Ass/Contex-con/Peter/Peter Rabbit/34:47-34:50	Masculine-assertive	73 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter asked Mopsy to follow his instruction. This scene	✓		Contextual constraint

					visualizes Peter and his family in the car as the scene context.			
74.	Peter: "Cottontail, take the bag… Just give him a wet y."		74/Mas-Ass/Contex-con/Peter/Peter Rabbit/34:54-34:58	Masculine-assertive	74 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter asked Cottontail to follow his instruction. This scene visualizes Peter and his family in the car as the scene context.	✓		Contextual constraint
75.	Peter: "I'm sorry." (touching)		75/Fem-Aff/Contex-con/Peter/Peter Rabbit/36:29-36:30	Feminine-affectionate	75 is datum number, which is categorized as Feminine-affectionate in the gender stereotype	✓		Contextual constraint

					markers. The gender stereotype marker is shown when Peter did apologize to Benjamin, and he holds Benjamin‟s shoulder as a deep apology. This scene visualizes Peter and Benjamin in the car as the scene context.			
76.	Peter: "Come on. Come on."		76/Mas-Ass/Contex-con/Peter/Peter Rabbit/40:58	Masculine-assertive	76 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter takes charge of the situation and asks his family to follow his	✓		Contextual constraint

No.	Dialogue		Picture	Code	Category	Analysis	✓		Type
						instruction. This scene visualizes Peter and his family as the scene context.			
77.	Peter: "Stop using it as a crutch."			77/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/42:20-42:21	Feminine-emotionally expressive	77 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter was getting angry with Mr. Gregor, and his voice turns to a high pitch which indicates that he is mad. This scene visualizes Peter and his family on the roof as the scene context.	✓		Contextual constraint

| 78. | Peter: "But this guy, come on!" | | 78/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/42:29-42:30 | Feminine-emotionally expressive | 78 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter was getting angry with Mr. Gregor, and he stomped on the glass roof which indicates his emotion. This scene visualizes Peter and his family on the roof of Bea"s house as the scene context. | ✓ | | Contextual constraint |
| 79. | Peter: "Vermin? Vermin?" | | 79/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/42:48-42:49 | Feminine-emotionally expressive | 79 is datum number, which is categorized as Feminine-emotionally expressive in the | ✓ | | Contextual constraint |

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					gender stereotype markers. The gender stereotype marker is shown when Peter was getting angry with Mr. Gregor because he underestimated Peter in negative words, and Peter also chopped the glass roof which indicates his emotion.			
80.	Peter: "Rodent? Rodent?"		80/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/42:53-42:55	Feminine-emotionally expressive	80 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter was getting angry with Mr. Gregor	✓		Contextual constraint

					because he underestimated Peter in the negative word again, and Peter also chopped the glass roof as same as before which indicates his emotion. This scene visualizes Peter and his family on the roof as the scene context.			
81.	Peter: "Why she is apologizing to him?"		81/Fem-Pan/Contex-con/Peter/Peter Rabbit/43:27-43:29	Feminine-panicky	81 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with what Bee and Gregor did. It	✓		Contextual constraint

					seems like Bee apologizes to Gregor, but it is not. Peter saw that being angry and speaking louder showed his emotion. This scene visualizes Peter and his family on the roof as the scene context.		
82.	Peter: "I messed up, guys. Really bad."		82/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/01:08:35-01:08:39	Feminine-emotionally expressive	82 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter looks sad in his parents" picture, and he said that he was down. This scene	✓	Contextual constraint

					shows Peter's appearance with a flat and sad face. This scene visualizes Peter inside the house as the scene context.			
83.	Peter: "I"ma little lost without mom and dad."		83/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit/01:11:27-01:11:30	Feminine-emotionally expressive	83 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter acknowledges his sadness in front of his sisters, and he did bow which indicates his emotion. This scene visualizes Peter and his family in front of	✓		Contextual constraint

					the falling tree as the scene context.			
84.	Peter: "Just stall her. I won"t let you down."		84/Fem-Aff/Contex-con/Peter/Peter Rabbit/01:12:13-01:12:15	Feminine-affectionate	84 is datum number, which is categorized as Feminine-affectionate in the gender stereotype markers. The gender stereotype marker is shown when Peter holds down his sister"s hand and tried to make her calm about what is happening. It indicates that Peter expresses his warm feeling to his sister. This scene visualizes Peter and his family in front of the falling tree as the scene context.	✓		Contextual constraint
85.	Wedding priest:		85/Mas-Argu/Contex-	Masculine-argumentati	85 is datum number, which is	✓		Contextual constraint

	"Welcoming a new parent. A father if you want." Peter: "Father?" Mr. McGregor: "Father." Peter: "You"re not my father."		con/Peter/Peter Rabbit 2/02:00-02:12	ve	categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with the wedding priest and McGregor, so he said the opposite. This scene visualizes Peter and Benjamin in the wedding area as the scene context.			
86.	Peter: "You"ll never be my father. Everyone can see your underpants!"		86 Mas-Agg/Contex-con/Peter/Peter Rabbit 2/02:45-02:51	Masculine-aggressive	86 is datum number, which is categorized as Masculine-aggressive in the gender stereotype markers. The gender stereotype marker is shown	✓		Contextual constraint

No.	Quote	Image	Code	Category	Description	✓		Note
					when Peter imagines making a disturbance to McGregor. He realized that he can frighten McGregor in that way. This scene visualizes Peter in an outdoor scene context.			
87.	Peter: "And I"m the hero, but I"m not naughty."		87/Mas-Argu/Contex-con/Peter/Peter Rabbit 2/04:26-04:28	Masculine-argumentative	87 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with some points, so he said the true thing according to his point of view. This scene	✓		Contextual constraint

						visualizes Peter and his family in the scene context.		
88.	Peter: "Oh, the mail. Choose to see who gets it" Peter and friends: "Chest…Toe… Chest…Ears… Tail." Peter: "Yes!"		88/Mas-Ass/Contex-con/Peter/Peter Rabbit 2/05:17-05:25	Masculine-assertive	88 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter led his family to follow his game to determine who take the mail. This scene visualizes Peter and his family as the scene context.	✓		Contextual constraint
89.	McGregor: "Anyone hungry?" Flopsy: "Yeah, starving.		89 Mas-Sel-Ris/Contex-con/Peter/Peter Rabbit 2/08:18-08:20	Masculine-self-reliant	89 is datum number, which is categorized as Masculine-self-reliant in the gender stereotype markers. The	✓		Contextual constraint

	Peter: "Leave it with me."				gender stereotype marker is shown when Peter let himself take a fruit to his family. This scene visualizes Peter in the car as the scene context.			
90.	Publisher man (Nigel): "The Mischief Maker or The Bad Seed." Peter: "Nope. And he was doing so well too."		90/Mas-Argu/Contex-con/Peter/Peter Rabbit 2/18:22-18:31	Masculine-argumentative	90 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with what the publisher-man said, so he replied to the publisher-man"s statement. This scene visualizes Peter"s	✓		Contextual constraint

					appearance as the scene context.			
91.	McGregor: "I did catch him yesterday trying to steal one of my tomatoes." Peter: "No, no, no. I was actually making sure that no one stole your tomatoes."		91/Mas-Argu/Contex-con/Peter/Peter Rabbit 2/18:49-18:55	Masculine-argumentative	91 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter explained what happened in the garden yesterday. He said that McGregor"s sight is wrong and there is understanding, so Peter did not agree with McGregor. This scene visualizes Peter and his family while sitting on the	✓		Contextual constraint

					chair as the scene context.			
92.	Peter: "Whaaaatt? My voice isn't annoying, right?" (High pitched/shouted)		92/Fem-Pan/Contex-con/Peter/Peter Rabbit 2/18:58-19:03	Feminine-panicky	92 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Peter speaks with a high pitch and sounds like shouted which indicates his reaction to the situation. This scene visualizes Peter and his family as the scene context.	✓		Contextual constraint
93.	McGregor: "Peter really looks like a		93/Mas-Argu/Contex-con/Peter/Peter Rabbit 2/19:17-19:25	Masculine-argumentative	93 is datum number, which is categorized as Masculine-argumentative in	✓		Contextual constraint

	villain." Publisher man (Nigel): "Every story needs one." Peter: "I"m not a villain. That"s not an accurate reflection of any of us."				the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with what McGregor"s and the publisher-man"s said, so he protests them all. This scene visualizes Peter and Benjamin as the scene context.			
94.	Barnabas: "You some kind of goody-goody?" Peter: "I"m no goody-goody. In fact, apparently, I"m a bad."		94/Mas-Argu/Contex-con/Peter/Peter Rabbit 2/20:53-20:58	Masculine-argumentati ve	94 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with Benjamin"s	✓		Contextual constraint

No.	Data	Image	Code	Gender Stereotype Marker	Explanation			Translation Technique
					statement, so he protests the opposite of Benjamin. This scene visualizes Peter in an outdoor scene context.			
95.	Peter: "I"m a baddy-baddy." (Hit the table)		95/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit 2/21:38-21:39	Feminine-emotionally expressive	95 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter answers Barnabas" question and then he hit the table next to him which indicates his emotional feeling. This scene visualizes Peter in	✓		Contextual constraint

No.	Dialogue		Code	Category	Explanation			
					an outdoor scene context.			
96.	Barnabas: "Sshh. We got to go."		96/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/22:27-22:30	Feminine-passive	96 is datum number, which is categorized as Feminine-passive in the gender stereotype markers. The gender stereotype marker is shown when Peter just followed Barnabas"s instructions and not being active in a situation that he cannot handle. This scene visualizes Peter and Barnabas while trying to run as the scene context.	✓		Contextual constraint
97.	Peter: "What do we do?" Barnabas: "We		97/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/23:09-	Feminine-passive	97 is datum number, which is categorized as Feminine-passive	✓		Contextual constraint

	have some fun."		23:10		in the gender stereotype markers. The gender stereotype marker is shown when Peter just asked Barnabas''s suggestion for the second time and not being active in that situation that he is scared of. This scene visualizes Peter and Benjamin inside the rubbish bin as the scene context.			
98.	Peter: "What do we do now?"		98/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/23:54-23:55	Feminine-passive	98 is datum number, which is categorized as Feminine-passive in the gender stereotype markers. The gender stereotype marker is shown when Peter just	✓		Contextual constraint

					asked Barnabas''s suggestion many times in a situation that he cannot handle. This scene visualizes Peter and Benjamin as the scene context.			
99.	Peter: "What do we do now?"		99/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/28:30-28:31	Feminine-passive	99 is datum number, which is categorized as Feminine-passive in the gender stereotype markers. The gender stereotype marker is shown when Peter just asked Barnabas'' suggestion many times in a situation that he was afraid of and could not handle. This scene visualizes Peter and Benjamin	✓		Contextual constraint

					inside the cage as the scene context.			
100.	Peter: "How do we get it out of here?"		100/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/31:09-31:	Feminine-passive	100 is datum number, which is categorized as Feminine-passive in the gender stereotype markers. The gender stereotype marker is also shown when Peter just asked Barnabas many times about the situation that he cannot handle. This scene visualizes Peter and Barnabas in front of the window as the scene context.	✓		Contextual constraint
101.	Peter: "So how do we get this stuff out of here?"		101/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/31:51-31:53	Feminine-passive	101 is datum number, which is categorized as Feminine-passive in the gender	✓		Contextual constraint

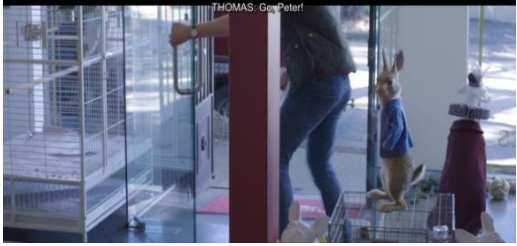|								
					stereotype markers. The gender stereotype marker is shown anymore when Peter asked Barnabas‟s suggestion once and again in a situation that he cannot handle. This scene visualizes Peter in front of Barnabas as the scene context.			
102.	Peter: "I know how to deal with cranky humans who hate our guts. You lead her to the kitchen. I‟ll take care of her. You meet me back at the front door."		102/Mas-Ass/Contex-con/Peter/Peter Rabbit 2/32:49:32:56	Masculine-assertive	102 is datum number, which is categorized as Masculine-assertive in the gender stereotype markers. The gender stereotype marker is shown when Peter takes charge of the situation and	✓		Contextual constraint

					makes plans in front of his new friends, and instructs them all. This scene visualizes Peter and his new friends as the scene context.			
103.	Peter: "Girls, go and get a flashlight."		103/Mas-Dec/Contex-con/Peter/Peter Rabbit 2/51:29-51:31	Masculine-decisive	103 is datum number, which is categorized as Masculine-decisive in the gender stereotype markers. The gender stereotype marker is shown when Peter quickly makes up his mind to determine the decision on the situation. This scene visualizes Peter and his friends in an outdoor scene	✓		Contextual constraint

						context.			
104.	Barnabas: "Come on."		104/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/01:03:43-01:03:44	Feminine-passive	104 is datum number, which is categorized as Feminine-passive in the gender stereotype markers. The gender stereotype marker is shown when Peter just followed Barnabas" instruction to follow him, and after that, Peter followed him behind without saying a single word. This scene visualizes Peter"s appearance as the scene context.	✓		Contextual constraint
105.	Peter: "No."		105/Fem-Pan/Contex-con/Peter/Peter Rabbit 2/01:04:44-01:04:45	Feminine-panicky	105 is datum number, which is categorized as Feminine-panicky in the gender	✓		Contextual constraint

					stereotype markers. The gender stereotype marker is shown when Peter saw his animal friends" were under arrest by humans, so he shouted from the car. This scene visualizes Peter inside the car as the scene context.			
106.	Peter: "Let them go. What are they doing?"		106/Fem-Pan/Contex-con/Peter/Peter Rabbit 2/01:04:50-01:04:52	Feminine-panicky	106 is datum number, which is categorized as Feminine-panicky in the gender stereotype markers. The gender stereotype marker is shown when Peter shouted from the car to stop humans from arresting his	✓		Contextual constraint

					animal friends. This scene visualizes Peter inside the car as the scene context.			
107.	Barnabas: "We"re your family now." Peter: "No. My family is in trouble and it"s all my fault."		107 Mas-Argu/Contex-con/Peter/Peter Rabbit 2/01:06:42-01:06:49	Masculine-argumentative	107 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown when Peter did not agree with Barnabas" statement because he felt sorry for what just happened to his family. This scene visualizes Peter inside the car as the scene context.	✓		Contextual constraint
108.	Thomas McGregor:		108/Fem-Pass/Contex-	Feminine-passive	108 is datum number, which is	✓		Contextual constraint

	"Go, Peter."		con/Peter/Peter Rabbit 2/01:08:05-01:08:06		categorized as Feminine-passive in the gender stereotype markers. The passive side of Peter can be seen when he followed Mr. Gregor"s instructions, and followed Mr. Gregor without replying something. This scene visualizes Peter and Thomas as the scene context.			
109.	Thomas McGregor: "Do you see the mess you"ve made? You"re never going to learn." Peter: "Because you never give me a chance, all		109/Mas-Argu/Contex-con/Peter/Peter Rabbit 2/01:08:34-01:08:34	Masculine-argumentative	109 is datum number, which is categorized as Masculine-argumentative in the gender stereotype markers. The gender stereotype marker is shown	✓		Contextual constraint

	you do is tell me how bad I am."				when Peter did not agree with McGregor's statement, and he tried to protest against McGregor with his point of view. This scene visualizes Peter and Thomas inside the car as the scene context.			
110.	Peter: "I met someone who made me feel like not everything I did was wrong, who actually accepted me, but it was all a lie. He just used me. I'm so stupid."		110/Fem-Emo-Exp/Contex-con/Peter/Peter Rabbit 2/01:09:50-01:09:59	Feminine-emotionally expressive	110 is datum number, which is categorized as Feminine-emotionally expressive in the gender stereotype markers. The gender stereotype marker is shown when Peter explained his regret in front of Mr. Gregor to show his feeling. This scene	✓		Contextual constraint

					visualizes Peter and Thomas as the scene context.			
111.	Bea: "Come on, Peter."		111/Fem-Pass/Contex-con/Peter/Peter Rabbit 2/01:14:23-01:14:24	Feminine-passive	111 is datum number, which is categorized as Feminine-passive in the gender stereotype markers. The gender stereotype marker is shown when Peter followed Bea's instruction and walked behind without saying anything. This scene visualizes Peter and his family in the meeting room as the scene context.	✓		Contextual constraint
112.	Peter: "And the second thing is: the rabbit comes out of the hole, goes		112/Mas-Agg/Contex-con/Peter/Peter Rabbit 2/01:20:04-01:20:11	Masculine-aggressive	112 is datum number, which is categorized as Masculine-aggressive in the	✓		Contextual constraint

	around the tree, and back down the hole."				gender stereotype markers. The gender stereotype marker is shown when Peter tried to give Barnabas and his friends a trick to give revenge. It indicates the hostile feeling of Peter in these scenes. This scene visualizes Peter"s appearance as the scene context.			
113.	Peter: "I never should have mixed you up in all this."		113/Fem-Aff/Contex-con/Peter/Peter Rabbit 2/01:22:24-01:22:24	Feminine-Affectionate	113 is datum number, which is categorized as Feminine-affectionate in the gender stereotype markers. The gender stereotype marker is shown when Peter holds Benjamin"s shoulder to	✓		Contextual constraint

					express his warm feeling. This scene visualizes Peter and his family in the car as the scene context.			
114.	Peter: "I got caught up worrying about who everyone thought I was, instead of who I really am, which is your brother."		114/Fem-Aff/Contex-con/Peter/Peter Rabbit 2/01:22:26-01:22:31	Feminine-Affectionate	114 is datum number, which is categorized as Feminine-affectionate in the gender stereotype markers. The gender stereotype marker is shown when Peter hugs his triplet sisters to give them a warm feeling. This scene visualizes Peter and his family in the car as the scene context.	✓		Contextual constraint