Cultural Narratives
2026, VOL. 3, NO.3, 146-166
DOI. 10.59066/cn.v3i3.2282

Gender Role and Patriarchal Ideology in *Maleficent: Mistress of Evil* (2019)

Khika Adistiadiva

Universitas Islam Negeri Syarif Hidayatulah Jakarta

ABSTRACT

While contemporary cinema increasingly features dominant female figures to seemingly challenge patriarchal norms, these representations often harbor underlying traditional biases. This study investigates this ideological complexity in *Maleficent: Mistress of Evil* (2019) by analyzing the portrayals of Maleficent and Queen Ingrith. This research uses the theory of character and characterization by Boggs & Petrie and feminist film theory by Haskell. This research finds the characteristics of Maleficent and Queen Ingrith, such as being powerful, rational, heroic, leadership and independent. Both of them are protector and queen in their respective kingdoms. Although the two female main characters are described as equally dominant, they are described as having significant differences. Maleficent as a woman, although she is described as a dominant woman, but she supports a traditional gender role. Meanwhile, Queen Ingrith is also portrayed as a dominant woman in the film, but she opposes traditional gender roles. This makes the film challenge the ideas of patriarchal ideology. Due to the different gender roles that both of them have, they get different treatment from other characters in the film; Maleficent gets good treatment, while Queen Ingrith gets bad treatment. This study concludes that rather than fully dismantling patriarchal ideology, the film subtly reinforces it by rewarding dominant women who align with traditional maternal roles, while punishing those who reject them. Consequently, this implies that mainstream media's portrayal of female empowerment often remains confined within patriarchal boundaries, highlighting the need for a more critical consumption of modern pseudo-progressive narratives.

Article history:
Received 17 April 2026
Accepted 16 July 2026

Keyword:
Dominant women, non-traditional gender role, Patriarchal ideology, Traditional gender role.

INTRODUCTION

Gender is a concept that is socially created by humans through their interactions with each other and with their environment, but the concept is highly dependent on the biological differences between men and women. Gender is called a social construction because humans socially create the concept of gender. The social construction of gender is demonstrated by the fact that individuals, groups, and societies ascribe certain traits, statuses, or values to individuals solely because of their sex, but these assumptions differ across societies and cultures and over time within the same society (Blackstone, 2003, p. 335). This makes gender subject to change according to time and current trends (Lubis & Kasih, 2025).

There are issues related to the concept of gender, one of which is gender roles. The process of the emergence of gender roles in humans has existed since humans were born in this world (Kurniawati, 2021). Blackstone (2003, p. 335) says that gender roles are set by how society

*CONTACT: khika.adis19@mhs.uinjkt.ac.id
Copyright ©2026 Khika Adistiadiva
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

sees the differences between men and women. Biological males learn to take on masculine roles, they are made to think and act in masculine ways. This is also the case for biological females, they also learn to take on feminine roles and act in feminine ways (Holmes, 2007, p. 2).

Gender roles are often discussed in relation to a person's gender role orientation, which is usually described as traditional and non-traditional roles. Traditional gender roles are oriented towards the differences between men and women and assume that each sex has a natural attraction to certain behaviors. People who have a non-traditional gender role attitude think that a person's behavior shouldn't be judged by their gender alone. People who don't follow traditional gender roles are more likely to believe that men and women should be able to have equal relationships with each other and that each person has the power to choose what roles they want to play (Blackstone, 2001, pp. 337–338).

Gender can determine how a person is perceived. In this case, someone who is born a woman seems to be faced with various kinds of social stigma. The stigma is related to the social system that constructs a perspective related to the position and role of women, commonly referred to as patriarchy (Mohammed & Vafa, 2024). Patriarchy also views the social roles of men and women through a biological perspective as absolute and unchangeable, which has been constructed into a social agreement that is very difficult to change. The patriarchal culture that is still inherent in a group of people views women as weaker and unable to think logically, while men are considered the opposite and seen as tough, competitive, and rational. This categorization results from a social construction that distinguishes the roles of women and men (Adiyani et al., 2022, p. 3). Patriarchal culture cannot be separated from women. The dominance of men over women has become a social reality in various countries. Patriarchal culture will continue as loang as society continues to construct its status and role (Lailawati et al., 2020, pp. 73–74).

Various previous studies have analyzed the representation of women in *Maleficent: Mistress of Evil* (2019), with a primary focus on themes of empowerment and resistance to the patriarchal system. For example, the study by Lubis and Kasih (2025) emphasizes that this film depicts women's resistance to traditional norms and offers a form of leadership rooted in equality and empathy. In line with this, Chen (2020) highlights the centralization of female characters that reshape the traditional image of witches as a form of resistance against patriarchal discourse. Another study by Gusti Ayu et al. (2022) also confirms that the main characters in the film strongly represent liberal feminism, as they actively fight for their freedom and rights. Generally, this academic discourse agrees that the film successfully deconstructs the previously passive female identity into a strong and dominant figure in the public sphere.

On the other hand, there are also studies that more specifically highlight the negotiation of domestic or maternal roles of these dominant female characters. Suwastini et al. (2022) examine the portrayal of Maleficent as a loving figure through her maternal qualities of nurturing and protecting Aurora, which ultimately dispels societal prejudices against her. This approach is reinforced by Engelbrecht's (2021) argument that maternal values in contemporary fantasy witch characters actually serve as a source of their empowerment, rather than weakening their potential for resistance. A sharper comparative analysis is presented by Rowe (2022), who directly compares the figures of Maleficent and Queen Ingrith to test the dichotomy of the Good Mother and the Evil Mother, concluding that the film ultimately reaffirms the traditional concept of the Good Mother.

Although previous literature has thoroughly examined issues ranging from empowerment at the macro level to the deconstruction of the myth of the mother's role, there remains a research gap regarding how more subtle patriarchal ideologies function in "punishing" or "rewarding" dominant women based on their overall compliance with gender roles. Previous studies have not dissected this mechanism through the lens of Boggs & Petrie's characterization theory combined with Haskell's feminist film theory, specifically regarding social discrimination within film texts. Therefore, this study aims to fill this gap by investigating how the film's construction positions Maleficent and Queen Ingrith; demonstrating that despite their dominance of power, societal acceptance within the narrative remains absolutely dependent on submission to traditional gender roles.

In discussing the issue of gender roles, the movie *Maleficent: Mistress of Evil*, a Disney movie, represents gender role issues through two female characters as the main characters. *Maleficent: Mistress of Evil* tells the story of two main female characters, Maleficent and Queen Ingrith. Both are rulers of kingdoms that have great power and dominance. Maleficent is depicted as the fairy protector of the Moors (fairy kingdom), while Queen Ingrith is depicted as the leader of Ulstead (human kingdom). Although both are portrayed as women with great power and dominance, in the movie they have quite different roles. Maleficent is portrayed as a powerful woman, but she still reflects or maintains the traditional gender roles that women should have. While Queen Ingrith is also portrayed as a strong woman, she is portrayed as not reflecting her traditional gender role as a woman. Because there are significant differences between the two female characters, society or other characters in the movie show different treatment to the two main female characters. So, the movie ends with the fall of one of the women, Queen Ingrith. This shows that this movie is challenging the idea of patriarchal ideology. Therefore, the researcher tries to analyze how the two main female characters are portrayed in the film and how the portrayal of these women challenges patriarchal ideology.

METHOD

This research uses qualitative research with descriptive analysis techniques to analyze characteristic data. Creswell (2009, p. 22) defines qualitative research as a methodological strategy for examining and understanding the value that people or groups place on a social or human issue. The use of this method aims to provide an in-depth description of the phenomena of gender roles and patriarchal ideology embedded in the film's narrative. The research design is interpretive, in which the researcher analyzes textual and visual signs to uncover the meaning behind the portrayal of the main character. This approach aligns with the tradition of feminist film studies that seeks to uncover ideological biases in pop culture products.

The data in this study consists of qualitative data comprising textual units (dialogue) and visual units (scenes/mise-en-scène) that represent the characterizations of Maleficent and Queen Ingrith. The primary data source is the film *Maleficent: Mistress of Evil* (2019), produced by Walt Disney Pictures, with a runtime of 119 minutes. Data was collected through documentary analysis and systematic observation. The film was watched multiple times to gain a holistic understanding of the narrative flow and character development. The researcher identified scenes and dialogues that demonstrate the dominant traits, rationality, leadership, and independence of the two main characters. Visual documentation was

conducted on key scenes showing how other characters treat Maleficent and Queen Ingrith as physical evidence for visual analysis.

The analysis process is conducted dialectically by linking field findings with the theoretical framework used. The data analysis procedure follows the following stages. First, data is analyzed to examine how characters are shaped through appearance, dialogue, actions, and the reactions of other characters. This stage aims to map the power and dominance of Maleficent and Queen Ingrith within their respective spheres of influence. Second, the classified data units are then examined through Haskell's lens to assess women's positions within patriarchal structures. The researcher analyzes whether the power held by these characters supports or challenges traditional gender roles. Third, conducting a systematic comparison between the social treatment received by Maleficent (as a proponent of traditional roles/mother) and Queen Ingrith (as an opponent of traditional roles). Last, drawing conclusions regarding how the film constructs patriarchal ideology through a system of "reward and punishment" toward its female characters.

To ensure the validity of the findings, this study employs theoretical triangulation and peer discussion. The researcher compares the findings with various works of film feminism literature to ensure the objectivity of the interpretation. Additionally, raw data in the form of dialogue excerpts and scene descriptions are presented in the analysis so that readers can verify the validity of the interpretations proposed by the researcher.

FINDINGS AND DISCUSSION

In this chapter, this study will present research data and discussion from the film *Maleficent: Mistress of Evil*, which aims to answer research questions. The analysis mainly focuses on how the characteristics of the two main female characters described in the film and how the traditional gender roles attached to the two main female characters challenge patriarchal ideology in the film *Maleficent: Mistress of Evil*. This chapter is split into two sections. The first part that will be analyzed is regarding the characteristics of the two main female characters in the film. The second part that will be analyzed concerns the portrayal of traditional gender roles by the two main female characters, who challenge patriarchal ideology.

Women Characterization Analysis

As explained in chapter II, feminist film critics have a desire to change the position or situation of women in film. Women, in addition to being described as a wife, housewife or a mother with children, must also have heroic qualities and human dignity (Smith, 1999, p. 18). The two main female characters in *Maleficent: Mistress of Evil* are depicted as women who have the characteristics of powerful, rational, leadership, heroic and independence.

Powerful

Maleficent is a Dark Fey who has powers. Strong can be said through many things, such as the physical strength that a person has, having a decisive nature can also be said to be strong. But in this case, Maleficent's strength does not come from her physical strength, Maleficent is depicted in the film as having magical power and only she has that power. A evidenced in Figure 1 and Figure 2.

Figure 1 (00:32:06 - 00:32:36)

Figure 2 (01:29:34 - 01:29:38)

Maleficent got angry at the residents of Ulstead and then released her magical powers

In Figure 1 and Figure 2, Those can be seen that only Maleficent releases the magical power and no one has the same power as Maleficent. The force is released when she is in danger or threatened, and the light can destroy or damage something around her. The power possessed by a person does not only come from physical strength, but a person can also be said to have power if she is able to have personal control, and mastery to avoid threats and dangers (Sutherland & Feltey, 2016, p. 5). This proves that Maleficent is portrayed as a female character who uses her powers to fight to avoid danger and threats from her enemies. The magical power Maleficent possesses makes her a powerful woman. This use of magical power as a form of active defense aligns with Chen (2020), who argues that the film centralizes female characters and subverts the traditional, passive image of witches to portray an active resistance against patriarchal threats

In contrast to Maleficent, whose innate abilities manifest as magical powers, Queen Ingrith's might be characterized by her proficiency in weapons mastery. Weapons are valued as tools of strength, a person who can use weapons is considered capable of gaining power (Myrttinen, 2003, p. 38). Evidence that can support this idea is found in the scene when one of Ulstead's female soldiers tells Queen Ingrith that weapons looted from the Midlands have been collected, one of which is an arrow. Then Queen Ingrith tried to use the arrow which she had never used before. She adeptly employs it without requiring guidance from anyone (Ronning, 2019, 14:01 - 14:43)

From these situations, it can be seen that Queen Ingrith is described as a female figure who is able to use weapons. Queen Ingrith's power does not come from the physical power or the magic power that Maleficent possesses, but is obtained from her ability to use weapons. Weapons are not only used as symbols of strength, but also used as tools to achieve profits (Myrttinen, 2003, p. 37). Although Queen Ingrith is described as having no physical strength, when a person is described as being able to master a weapon, she can be said to have power, because her power is obtained from her ability to use the weapon. With this ability, she can do anything with her weapons such as, attack or defend herself and fight against her enemy, Maleficent. By mastering instruments of war, Queen Ingrith demonstrates an approach to power that distinctly separates her from traditionally feminized characteristics, a trait that Sharmin and Sattar (2018) identify as a method used by female villains to establish a formidable and dominant presence. Furthermore, as Gusti Ayu et al. (2022) note, such assertive and aggressive mastery reflects how the characters in the film actively struggle through any means necessary to secure their independence, rights, and ultimate authority

Rational

Rational thinking is also the ability to think about or consider everything relevant to a situation that is used to access, organize, and analyze relevant information such as facts, judgments, or opinions. Maleficent is described as being able to consider all her decisions based on facts and her assessment of someone. At the beginning of the story, Maleficent is

Cultural Narratives
2026, VOL. 3, NO.3, 146-166

described as disapproving of the relationship between Philip and Aurora, but at the end of the story, she changes her decision, which ultimately approves of Aurora and Philip's relationship. This can be proven through the scene at the end of the story when Ulstead and Dark Fey's war is over, and Maleficent agrees to Aurora's relationship with Philip by saying "good" when Philip said that he loved Aurora with everything that he had (Ronning, 2019, 01:40:21 - 01:41:41).

The word "good" that Maleficent said to Philip shows that she has supported her daughter's relationship. From that situation, it can be seen that Maleficent is able to consider everything well. Rationality is a quality that is guided by reason or a reasonable attitude based on facts and judgments. Maleficent is able to weigh her decision using the facts and her judgment of Philip. She agreed to the relationship based on facts and good reason. This shows Maleficent as someone who uses rational thinking based on facts and judgments.

Rationality is not only possessed by Maleficent, but Queen Ingrith is also described as having rational characteristics. Queen Ingrith is a character who is portrayed as rational. She is described as rational because she is able to use her logical thinking and has clear and strong reasons for making decisions and planning things. She is described as a female figure who is able to take strategies and actions quickly using her rational thinking.

Queen Ingrith : "Yes, perhaps I've been selfish looking at this the wrong way. You've made your choices. Now, it's time to celebrate"
Philip : "I'm glad you finally approve"
Queen Ingrith : "I'm ready to welcome your fiancée with upon arms" (Then she asks Philip to invite Aurora and Maleficent to dinner at Ulstead)

(Ronning, 2019, 15:06 - 15:55).

Although she dislikes Maleficent and Aurora, she still approves of her son's relationship and invites Maleficent and Aurora to dinner at Ulstead. She did this for certain reasons and purposes. Based on this scene, it can be seen that Queen Ingrith uses her rational thinking because she can make her decisions for certain reasons. A person who acts rationally has a strong reason for what she does. This usually indicates that the person reflects on the possible consequences of the actions they take and the goals to be achieved. Queen Ingrith's rationality was used to determine the best strategy she could employ to subjugate the Moors, or, as one could say, for her own benefit. Queen Ingrith's rational and calculating nature is further evidenced by her strategic manipulation of imagery; as Rowe (2022) points out, she weaponizes the 'Good Mother' persona to effectively mask her villainy and control her subjects, proving that her actions are driven by cold intellect and political strategy rather than mere emotion. Furthermore, Queen Ingrith's rational approach is evident in how she systematically constructs anti-Fey sentiment. As Qurotul et al. (2025) explain, she strategically utilizes discourse to reinforce societal divisions and historical marginalization, proving that her actions are calculated political manoeuvres rather than mere emotional outbursts.

Heroic

A heroic person must have courage and always provide help, especially for those who desperately need help for a good cause (Lehman, 2001, p. 19). Maleficent is a female figure

who is depicted as a hero. She is depicted as a hero who fights for her kingdom and her people so that they are not always oppressed by humans. This can be proven in the scene when the war between Dark Fey and Ulstead was underway and many Feys and fairies had died, Maleficent appeared in the middle of the war. When she saw that many of her people were destroyed, she felt very angry and released her strength to retaliate and attack Ulstead's troops (Ronning, 2019, 01:29:11 - 01:29:40). Then the next evidence occurred in the scene when Maleficent protected Aurora from the shot Queen Ingrith gave to Aurora, but Maleficent managed to protect her, and it was Maleficent who was hit by the shot (Ronning, 2019, 01:34:14 - 01:34:40).

Some of this situation shows that Maleficent has the characteristic of being willing to sacrifice, protect and help those around her. Someone who is described as a hero, they have the freedom to do many things, such as contribute to saving lives, protect someone, and so on (Widyahening & Wardhani, 2021). Maleficent has shown a huge contribution to protecting and helping those around her. Maleficent has a sense of care and is willing to sacrifice for her people and kingdom so that they all avoid dangerous situations. During the conflict, she successfully preserved the lives of both Aurora and the Dark Fey, demonstrating her willingness to undertake perilous actions that endangered her own well-being. Thus, everything Maleficent does by prioritizing the safety of others over her own shows that Maleficent is a female figure who is portrayed as a hero. This can show that Maleficent, as a woman is depicted as able to represent heroism. This heroic portrayal aligns with Brugué and Llompart's (2019) observation that modern cinematic retellings deliberately humanize former villains, transforming them into complex, positive figures who actively protect the vulnerable and challenge traditional representations of female evil. This heroic and protective instinct is supported by Suwastini et al. (2022), who emphasize that Maleficent's heroism is deeply intertwined with her affectionate nature. Her character subverts the traditional trope of an evil figure by showing that her fierce actions stem from genuine care, empathy, and a profound emotional connection to her people.

Leadership

Leadership means having a sense of responsibility, the ability to lead, and independence (Chen, 2020). Maleficent is a female figure who is described as having leadership characteristics as a leader. A leader must have leadership characteristics. In this film, Maleficent is portrayed as a leader who has leadership characteristics in the form of a sense of responsibility. Maleficent is classified as having the characteristics of a leader because of the scene in which Conall demonstrates the habitat or sanctuary of the Dark Feys to her and demonstrates that much of her regeneration consists of young children who should levitate above trees and rivers. They instead grew up in exile. Then Maleficent felt empathy for the Dark Fey by saying "I could protect them" (Ronning, 2019, 49:05 - 49:07).

Maleficent's statement that she wants to defend the Dark Feys and attack humans so that they are no longer alone demonstrates her strong sense of responsibility and care for others. Women leaders are considered to have good character and care about others. A leader tends to feel caring and responsible for the well-being of others (Eagly & Johannesen-Schmidt, 2001, p. 783). As a leader, Maleficent has the right to have responsibility towards others, and she is described as being able to show that she is a woman who cares and is responsible for the welfare of her people.

Cultural Narratives
2026, VOL. 3, NO.3, 146-166

In addition to Maleficent, Queen Ingrith is also described as a female figure who has leadership characteristics as a leader. Leadership can also be shown by how a person gives orders, leads a group of people, and is the only person who determines everything. Evidence that can support Queen Ingrith as a leader is found in the scene when, after a supper together in Ulstead, Queen Ingrith orders her female soldier, Gerda, to kill Maleficent. Then Gerda shot Maleficent from a distance with an arrow containing iron bullets, which finally made Maleficent helpless and fell into the sea (Ronning, 2019, 34:00 - 34:30).

From this situation, Queen Ingrith's actions and words to her soldiers was aimed at attaining her objective of subduing both Ulstead and the Moors. One of the characteristics of a person's leadership is being able to direct others and being involved in giving orders to a group of people (Brugué & Llompart, 2019). Queen Ingrith was able to show this as a leader by directing and commanding her troops to follow her will in order to achieve her desired goals. By portraying two female leaders with absolute authority, the film successfully highlights the centralization of female characters while marginalizing male figures in the realm of power, which Chen (2020) identifies as a deliberate subversion of traditional patriarchal discourse in modern fairy tales. This stark contrast in leadership styles aligns with the findings of Lubis and Kasih (2025), who note that Maleficent offers a form of leadership based on equality and empathy. In contrast, Queen Ingrith relies on violent power structures to force systemic changes and maintain her dominance over the realm.

Independent

Maleficent is described as a female figure who experiences various problems in her life and social environment. Because she is a Dark Fey, people despise her and want to get rid of her. Therefore, Maleficent always gets bad treatment from humans. But she always managed to deal with the problem. She is described as being able to fight humans with her own strength without depending on others. This shows that Maleficent is a woman who has independent characteristics. Evidence that can support that Maleficent is portrayed as an independent woman is found at the beginning of the story when Maleficent kills two Ulstead soldiers who are committing fairy theft in the Moors, where she kills them using tree roots with the power she has (Ronning, 2019, 02:39 - 03:12).

From some of the situations, it can be seen that Maleficent is portrayed as an independent character because she is able to solve her own problems. To survive, a person must cultivate her ability to be independent by solving a thing or problem on her own and not depending on anyone (Wulandari, 2019, p. 5). Although there are many fairies in the Moors who are by her side, she can solve her own problems by fighting her enemies without depending on anyone, including the fairies in the Moors. This shows Maleficent is an independent person.

Just like Maleficent, who has independent characteristics as a female figure, Queen Ingrith is also described as an independent character. It can be proven in the scene when Queen Ingrith tells Aurora that she has been spreading stories about the evil witches and princesses she cursed. However, Queen Ingrith did not tell in full who woke up Sleeping Beauty, in the end, all humans were afraid of Maleficent, and made Maleficent always hunted by humans.

> **Queen Ingrith**: "Do you know what makes a great leader, aurora? the ability to instill fear in your subjects. And then use that fear against your enemies. So, I spread the story of the evil witch and the princess she cursed. It didn't matter who woke Sleeping Beauty. They were all terrified. And the story became legend. I know you think I'm

monster. But what I did to the king, to Maleficent, to my son, I did for Ulstead, you are a traitor to your kind, and you will pay for it."

(Ronning, 2019, 01:35:03 - 01:35:37).

From this evidence, it can be seen that Queen Ingrith told bad things about Maleficent to everyone so that Maleficent was hated by humans so that Queen Ingrith could rule over the Moors. Being independent means having the ability not to depend on others in terms of support, assistance, and so on (Wulandari, 2019, p. 5). Women who do not depend on others are called independent women (Ayu *et al*., 2022). The bad thing about Maleficent, as told by Queen Ingrith, was that it was part of her evil plan that she thought of herself without the intervention of others. She does not need the support of others or the help of others in planning this. Ingrith's independent orchestration of this narrative highlights how she autonomously utilizes chronic discrimination and systemic prejudice as tools to solidify her rule. Such independence highlights the rebellious side of modern female characters who refuse to be subjugated. This reflects the core tenets of liberal feminism portrayed in the movie, wherein women actively struggle to secure their own independence and rights without relying on male figures, as observed by Gusti Ayu et al. (2022) and Kurniawati (2021). As Qurotul et al. (2025) identify, her ability to single-handedly engineer conflicts and manipulate societal tensions demonstrates her independence from male figures, cementing her position as an autonomous antagonist.

Challenging Patriarchal Ideology Through Gender Roles in Female Characters

Feminist film critics want to change the situation of women in films. Women in films must be portrayed as active characters, not passive, not subject to continuous ridicule and unhappy endings. Women must be shown in adventure (Smelik., 2007, p. 492). The two main female characters, Maleficent and Queen Ingrith are portrayed in the film as female characters who have characteristics such as powerful, rational, heroic, leadership and independent that have been described in the previous section.

Although the two main characters in the film are described as dominant female characters, there are significant differences between the two main female characters. Maleficent is presented in the film as a dominant female character, but she is depicted as a woman who support traditional gender roles such as nurturing mother figure and affectionate. While Queen Ingrith is presented in the film as a dominant female character, she is portrayed as a woman who oppose traditional gender role, such as doesn't describe as a stereotypical mother and wife, and she is also ambitious. In this section, the researcher will analyze the film *Maleficent: Mistress of Evil*, which challenge patriarchal ideology, using three points of analysis: (1) Maleficent as a woman who support a traditional gender role; (2) Queen Ingrith as a woman who oppose a traditional gender role; and (3) Patriarchal ideology in Maleficent and Queen Ingrith character.

Maleficent as a woman who support traditional gender role

Traditional gender roles associate women with traits such as being emotional, weak, nurturing, submissive, and affectionate (Tyson, 2006, p. 81). Maleficent is described as a powerful, rational, heroic, leadership, and independent woman, but she still reflects traditional gender as a nurturing-mother figure and affectionate female figure. This is in line with Smith's opinion that the portrayal of women in film should not be reversed and

Cultural Narratives
2026, VOL. 3, NO.3, 146-166

irrevocable because women only want to get the opportunity to be heroes and, at the same time, to be presented as feminine women (1999, p. 15). This duality highlights the complexity of modern female representations in cinema, where, as Sutherland and Feltey (2016) suggest in their intersectional analysis of women and power, female characters are often allowed to wield immense power only when it remains safely anchored to traditional, nurturing expectations.

The traditional form of role possessed by Maleficent as a powerful female figure is that of a nurturing mother figure who is very attached to her. Nurturing is reflected by a woman as a mother by giving attention and loving feelings to her child that can support the life and growth of her child (Suwastini et al., 2022, p. 237). Maleficent is portrayed in the film as a surrogate mother who loves her child very much; she is depicted as having considerable attention to her adopted daughter, Aurora. This can be proven in the early part of the film, narrated by the narrator, that Maleficent raised Aurora alone and considers Aurora her own biological child, and Maleficent is the one who has broken Aurora's curse. The curse is lost because of the love Maleficent has for Aurora (Ronning, 2019, 05:06 - 05:22). Furthermore, as Engelbrecht (2021) argues, the portrayal of such maternal values does not undermine Maleficent's transgressive potential or strength; instead, her display of motherhood actually becomes the very source of her empowerment as a contemporary fantasy heroine.

Based on evidence, it can be seen that Maleficent can be classified as a stereotypical mother. A woman who plays the role of a mother must be herself and have affection and love for her children (Haskell, 1987, pp. 177–178) This aligns with the actions of Maleficent, who removed the curse on her daughter. She is described as having shown that she, as a mother, has succeeded in being herself, meaning she carries out the traditional role of a woman as a mother by loving and paying more attention to her daughter.

The actions of parenting carried out by a mother can be shown by providing security, safety, and responsive care to her children (Suwastini et al., 2022, p. 237). Another nurturing mother figure that Maleficent has as a woman is realized by providing security and safety to her child. Maleficent is characterized not only as a parent who provides compassion, and love for her daughter but also as an individual who can ensure the daughter's protection and security. This can be proven in the scene when Maleficent finds out that Aurora accepted Philip's proposal. She encounters Aurora very swiftly with her annoyance because she does not approve of Aurora's relationship with Philip.

Aurora : "Why don't you like Philip"
Maleficent : "Well, for one thing he's human"
Aurora : "I'm a human"
Maleficent : "And i have never held that against you"
Aurora : "Until i fell in love"
Maleficent : "Love doesn't always end well, beasty"
(Then Aurora convinces Maleficent that Philip is a good man)
(Ronning, 2019, 16:57 - 18:30).

From the evidence, it can be seen that Maleficent can be classified as a mother who can maintain the security and safety of her child. One-way women who have the role of mothers who can be involved in traditional gender roles are to ensure that their families, especially their children, are safe and comfortable by ensuring the safety of their children (Blackstone,

2003, p. 338). For women who have the role of a mother, she prioritizes the safety of her children (Engelbrecht, 2021). What Maleficent did for Aurora to keep her child is always under her supervision, to protect and maintain the safety of her child and avoid various bad things that will happen to Aurora. Thus, it shows that Maleficent is a nurturing mother figure. This conscious characterization is supported by Widyahening and Wardhani (2021), who state that Maleficent's existence is deliberately deconstructed from a traditional villain into a kind, compassionate, and motherly figure whose primary motivation is to maintain the calm and safety of Princess Aurora. Furthermore, this protective maternal instinct is not portrayed merely as a domestic duty, but rather as a foundational element of her authority; as Lubis and Kasih (2025) note, Maleficent's emotional and moral complexities allow her to offer a unique form of leadership and empowerment that is deeply rooted in empathy and the relentless protection of her loved ones.

Another form of traditional gender role that Maleficent has, besides her nurturing nature, is that she has an affectionate nature towards the people around her. A woman who shows her affection for others can be said to be a woman who possesses a traditional gender role, because a woman is expected to be a caring and affectionate person (Davidson, 2021, p. 11). Although many other characters consider Maleficent an evil and scary fairy, on the other hand, she is described as a woman who has an affectionate nature toward those around her, such as Aurora, Diaval, the Dark Fey, and also Philip. Things that can prove in Figure 3.

Figure 3 *Maleficent protects Diaval from Ulstead's cat attack using her magical powers* ***(00:30:43 - 00:31:00)***

From Figure 3, it can be seen that Maleficent has affectionate characteristics by providing care and attention to those around her. Affectionate characteristics can be expressed through affectionate actions and utterances (Suwastini et al., 2022). Maleficent's actions are a form of affection manifested through the care, protection, and help given to Diaval by protecting Diaval from Ulstead's cat attack. Maleficent's affectionate characteristics she gives to anyone who treats her well, like Diaval. By consistently demonstrating such affection, the film actively subverts the traditional, patriarchal image of the cold and wicked witch. Instead, it reconstructs her identity by highlighting that her capacity to love and care for others does not diminish her strength, but rather serves as her defining, humanizing trait (Suwastini et al., 2022).

Queen Ingrith as a woman who oppose traditional gender role

According to Haskell, there are several female characters in the film, one of which is a woman who is depicted as obeying her desire to be what she wants. She has no desire to have her image molded by how males perceive her, meaning she is not traditional or does not want to be stereotyped (1987, p. 198). In the film, Queen Ingrith is portrayed as a woman whose image does not conform to that of a woman, she inadequately fulfills her responsibilities as a woman. Gender roles are considered non-traditional when individuals

Cultural Narratives
2026, VOL. 3, NO.3, 146-166

do not conform to societal expectations of how men and women should behave (Davidson, 2021, p. 11). Queen Ingrith is described as powerful, rational, leadership and independent, but she does not embody the traditional gender roles expected of every woman. Queen Ingrith is not portrayed as a stereotypical mother and wife, and she is also portrayed as an ambitious female figure. Thus, Queen Ingrith in the film can be said to be a woman who possesses a non-traditional gender role.

Queen Ingrith's non-traditional gender role is that she is not described as a stereotypical mother. A woman can acquire their role or identity in society when they marry and become mothers, whereby she must do her duty well to her child as a mother by looking after her child and giving sufficient attention and affection to her children (Davidson, 2021). But Queen Ingrith is not portrayed as a mother who looks after and protects her son, she is not portrayed as a mother who gives love to Philip. Queen Ingrith does not reflect on a mother who is kind and responsible to her son. The thing that can prove that Queen Ingrith can be classified as a mother figure who is not stereotyped by not guarding and protecting Philip is in the scene Philip and Percival fight each other in the royal courtyard while the Dark Fey and Ulstead war is going on, and Queen Ingrith, who is on the balcony of the castle, does nothing when she sees this, she does not try to protect or even separate her son from the quarrel (Ronning, 2019, 01:27:37 - 01:27:47).

From some of the situations, it shows that Queen Ingrith was unable to use her role as a mother properly, she did not provide any protection to her son. For women who have become mothers, their main task is to nurture and provide attention to the family, especially to their children (Fahira et al., 2020, p. 90). This is not in line with what Queen Ingrith did as a mother who had the duty of nurturing and caring for Philip. Queen Ingrith not defending either protecting or securing Philip during a battle with Percival. This shows that Queen Ingrith tends not to care about her child. This intentional detachment from genuine maternal duties aligns with the analysis by Rowe (2022), who argues that Queen Ingrith completely debases the myth of perfect motherhood. Instead of being a nurturing caregiver, she represents an evil figure who merely uses the concept of motherhood as a political mask for her villainy and desire for control, rather than fulfilling actual nurturing responsibilities.

In addition to being described as a not-stereotypical mother, another non-traditional form of gender role that Queen Ingrith has is that she is not described as a stereotypical wife. The figure of a woman who has the role of a wife has a tendency to be respectful and submissive to her husband and tends to follow her husband's orders. This is an important trait that must be possessed by a woman in her role as a wife, and if the wife has an active, free, disrespectful nature toward her husband, it can be said that she does not carry out the role of a good wife or can be said not to be stereotyped (Davidson, 2021). Queen Ingrith is portrayed as a wife who frequently disputes her husband's statements, and she is also portrayed as having no respect for her husband, King John. This can be proven in the scene when Queen Ingrith does not listen to the King's orders that there is no need to collect weapons.

King John : "No. we have no need of arms, our day of war are over. Ingrith. You see where I've had you placed. Right behind me"
Queen Ingrith : "And that's where I'll always be"
King John : "Ingrith, I said we had no need of arms
Queen Ingrith : "One can never be too careful"

(Ronning, 2019, 14:09 - 14:32).

From some evidence, it can be proven that Queen Ingrith can be categorized as a wife who is not stereotyped. Women as wives tend to follow the decisions that have been taken or decided by their husbands. Because husbands have the right to determine and make decisions in a family because societal standards stipulate that women do not have full authority to make choices in the family (Fahira et al., 2020, p. 90). This is not in line with what Queen Ingrith did with her role as a wife, she did not let her husband make decisions. Queen Ingrith's act of refusing King John's order not to collect weapons shows that she did not follow King John's decision, and instead she made her own decision without King John's consent. By blatantly defying her husband and usurping his authority, Queen Ingrith actively contributes to what Chen (2020) identifies as the explicit marginalization of male characters within the film. Her refusal to be a submissive wife serves to reinforce the deconstruction of gender roles, leading to the complete centralization of female dominance in the political sphere of the narrative.

In addition to not being described as a stereotypical mother and wife, Queen Ingrith's other non-traditional gender forms are ambitious. The woman in the film is depicted as ambitious, feeling that by countering prevailing notions of female sex she can compete and win in a man's world, but this is one form of defying stereotypes held by a woman (Haskell, 1987, p. 36). Women who are filled with desire or drive to attain their goals are the same as men, and they can be said to be non-traditional (Davidson, 2021, p. 22). Queen Ingrith is portrayed in the film as a very ambitious woman, she has great ambitions to rule two kingdoms at once, the Moors and Ulstead. Her ambition made her do various things to achieve her desire. This can be proven in the scene when Lickspittle is explaining a new extraction, he found that can destroy fairies, then Queen Ingrith asks Lickspittle to show the extraction he made to Queen Ingrith, and it works. One fairy used as an experimental material was destroyed. Then Queen Ingrith gave her sly facial expression and saying "Finally, the Moors will be mine, no more fairies**" (Ronning, 2019, 01:00:12 - 01:01:20).** Queen Ingrith's words clearly demonstrate her desire to control the Moors.

From Queen Ingrith's words, it can be seen that Queen Ingrith was very ambitious to control the Moors. Women are considered non-traditional if they behave aggressively, ambitiously, and dominantly (Davidson, 2021, p. 21). Female roles in film often transcend stereotypes as women, she is portrayed as ambitious and intimidating to get what they want and for her own success (Haskell, 1987, p. 39). This is in line with what Queen Ingrith does in the film, her ambition makes her able to be categorized as a woman who transcends stereotypes and is considered a non-traditional woman.

Patriarchal ideology in Maleficent and Queen Ingrith Character

In the previous section, it was explained that the two main female characters in the film, Maleficent and Queen Ingrith are depicted as women who have the characteristics of powerful, rational, leadership, heroic and independence. However, there are significant differences between the two female characters, whereby Maleficent is a female figure who is described as a woman who support traditional gender role, while Queen Ingrith is a female figure who is described as a woman who oppose traditional gender role. From the significant differences between the two main female characters, the film wants to present characters who finally give the meaning that the women depicted have powerful, rational, leadership, heroic

Cultural Narratives
2026, VOL. 3, NO.3, 146-166

and independence, but still possess traditional gender roles and are always described as having a positive, successful, and happy ending. Meanwhile, women who were described as having powerful, rational, leadership, heroic and independence characteristics but oppose traditional gender roles were described as having a negative, unsuccessful, and unhappy ending, The female characters presented tend to be different, which shows that the film *Maleficent: Mistress of Evil* challenge the patriarchal ideology. Moreover, Mohammed and Vafa (2024) state that the film deviates from conventional representations by actively exploring the conflict between matriarchy and patriarchy, ultimately using these character dynamics to deeply question cultural norms and patriarchal perspectives towards women's empowerment.

The portrayal of women in film reflects, perpetuates, and, in some situations, offers innovations about the role of women in society (Haskell, 1987, p. 165). This is in line with what Maleficent does as a woman who have powerful, rational, leadership, heroic and independence characteristics, while still possess traditional gender role. Understanding and performing the role of a woman well is what women should do; they must not lose sight of their most crucial destiny, which is to be feminine (Haskell, 1987, p. 34). Maleficent, a female figure who is described as dominant but still possesses a traditional gender role, is presented in the film as a positive female figure because she gets a positive response from other characters.

According to Haskell, society generally prefers and tends to respect with soft women, and women will be more pleasing without the ego that controls them (1987, pp. 38–39). Because Maleficent carries out her traditional gender role well as a woman, she can be described as a soft woman, which makes other characters who see and feel this in Maleficent believe that Maleficent is not a threat to them, then she is presented as a female figure who tends to be liked by other characters by getting respected from other characters. The respect that other characters give to Maleficent is manifested through defending Maleficent's good name. This can be proven in the scene when Percival (General Ulstead) and Philip are talking about Philip's proposal received by Aurora, and then they both discuss the kingdom led by Aurora, Moors and fairy elves in it.

Percival : “What do you have against Moor folk, Percival?”
Philip : "Moor folk? Is that what we're calling them now? Winged beasts, murderous trees”
Percival : “Guard your tongue, General. You know nothing about them”
Percival : “I know that Maleficent is a killer of men, destroyer of armies. Or so the story goes”
Philip : “She’s not like that”

(Ronning, 2019, 13:12 - 13:44).

Percival judges that Maleficent and the Moors fairies are evil beings he considers Maleficent and the fairies to be murderers. However, Philip very loudly defended Maleficent and said that Maleficent was not what Percival thought. From this evidence, it can be seen that Maleficent received a positive response from Philip by providing defense. Women who are portrayed as inconspicuous, soft, warm, and affectionate will gain respect and support from others compared to women who are careless and less obedient (Haskell, 1987, p. 47). Philip knows that all this time Maleficent has taken good care of and treated Aurora, while

Percival only knows that Maleficent is a murderous fairy, he does not know the kind, gentle, and affectionate side that Maleficent has. Thus, Philip defends Maleficent by saying indirectly that Maleficent is not a murderer and not a bad woman. This conscious characterization is supported by Widyahening and Wardhani (2021), who state that Maleficent's existence is deliberately deconstructed from a traditional villain into a kind, compassionate, and motherly figure whose primary motivation is to maintain the calm and safety of Princess Aurora. The positive response received by Maleficent in the form of defense is because she has reflected feminine traits or traditional roles that should be owned by women. This phenomenon is further elucidated by Suwastini et al. (2022), who assert that Maleficent's portrayal as an affectionate figure serves to soften her intimidating power, thereby making her acceptable and worthy of defense within a society that still highly values traditional maternal warmth.

In addition to getting a positive response from other characters, Maleficent as a powerful female figure but still possesses a traditional gender role, is also presented as a woman who gets a happy ending. Haskell says that the woman in the film is depicted as having the belief to get what she wants by showing the dominant characteristics that she has, but on the other hand, she still reflects her feminine characteristics, such as being nurture, gentle, and affectionate. She is the woman who lasts the most or gets a happy ending (1987, p. 41). Maleficent is presented in the film as a figure who gets a happy ending because she is portrayed as a woman who is full of affection and attention for those around her. Evidence that can support this idea in the scene when the Dark Fey and Ulstead war was going on. Maleficent was hit by an iron powder shot given by Queen Ingrith, then she was destroyed and turned into black dust. Then, after seeing Maleficent destroyed, Aurora cried over the Maleficent dust, and the tears released by Aurora dripped on the dust. Because the affection possessed by Maleficent and Aurora is very deeply and they have such a strong bond, finally the tears that dripped in Maleficent's black dust made Maleficent come back to life in Phoenix form (Ronning, 2019, 01:36:31 - 01:36:57).

The evidence of the situation shows that a film with a female character who is portrayed as strong and dominant but whose woman who has a gentle nature and genuine affection inside her may have a happy ending (Haskell, 1987, p. 42). The sincerity and affection that Maleficent has for Aurora can strengthen her. With the return of Maleficent to become a Phoenix, it makes her stronger and cannot be resisted by anyone. Maleficent, who is depicted as turning into a Phoenix that makes herself stronger, is one part of the happy ending that the film presents for Maleficent. As supported by Tong's (2009) feminist perspective on the intersection of emotion and strength, Maleficent's ultimate triumph is not achieved through sheer aggression, but is deeply rooted in her profound emotional connections, proving that the narrative rewards maternal love as the most legitimate form of power.

Unlike Maleficent, a powerful female figure who is described as getting a positive response from other characters and getting a happy ending, Queen Ingrith is actually presented in the film as a powerful woman who gets a negative response from other characters around her. Nontraditional stereotypes are behavior or personality traits that do not conform to traditional standards, thereby causing negative reactions from society (Davidson, 2021, p. 35). The negative response given by other characters to Queen Ingrith is because Queen Ingrith is a female figure who is described as powerful, but she possesses a non-traditional gender role, so she is presented in the film as a negative female figure.

Cultural Narratives
2026, VOL. 3, NO.3, 146-166

According to Haskell, the woman presented in the film is an extraordinary female figure who does not reflect her traditional gender role at all or can be said to have dominance and ambition that transcend her limits as a female figure, making her, as a woman, disliked by the majority of men and women (1987, p. 175). Many people think that non-traditional women find it very difficult to restore themselves to their natural form or nature as a feminine figure. They should therefore be avoided and kept out of sight (Haskell, 1987, p. 186) Because Queen Ingrith's characteristics are described as too domineering, this makes her disliked by the majority of men and women around her or gets a negative response from her environment. This can be proven in the scene when Borra is telling Maleficent and Conall that Aurora and Philip's wedding will take place three days later, then he plans an attack that he wants to do to Ulstead, especially Queen Ingrith by saying "...that's when we attack, we'll kill the king and queen of ulstead.. and their young prince, their kingdom will fall, and the fey will rise again" (Ronning, 2019, 56:03 - 56:27).

From some of the evidences, it shows the negative response of Borra to Queen Ingrith. Because Queen Ingrith's ambitions caused many people to be hurt, Borra and other Dark Fey planned an attack on Queen Ingrith. Women who had non-traditional roles tended to get negative perceptions from society, which were then perceived as threatening (Rowe, 2022). The woman portrayed in such a film will make many enemies for herself (Haskell, 1987, p. 198). The attacks made by other characters on Queen Ingrith were carried out because they considered Queen Ingrith a female figure who threatened those around her and made some enemies in her life.

Figure 4 *Queen Ingrith gave a scared expression when she saw Maleficent turn into a Phoenix* ***(01:37:17 - 00:38:00)***

In addition to getting a negative response by other characters, Queen Ingrith as a powerful female figure but does not possess a traditional gender role is also presented as a woman who gets an unhappy ending. The extraordinary woman portrayed in the film who has excessive ambition, at the end of the story she is usually portrayed as a figure who will experience total confusion and helplessness (Haskell, 1987, p. 190). Queen Ingrith is presented in the film as a figure who gets an unhappy ending. One form of unhappy ending received by Queen Ingrith is that at the end of the story experiencing confusion and helplessness. This can be proven in the scene when Queen Ingrith announces to everyone that Maleficent is dead, she feels very proud and happy, her wish has been well realized. But apparently, Maleficent came back to life and Queen Ingrith was very surprised when she saw Maleficent transform into a Phoenix.

From Figure 4, it shows that Queen Ingrith at the end of the story has no way out to make herself win and get what she has wanted all along. When the woman presented in the film has the power of dominance and excessive ambition, she will be encouraged to follow her ambition, but when the desire or dream she aspires to does not come true, she is described

as confused and has no way out (Haskell, 1987, p. 175). This is in line with how Queen Ingrith is presented in the film. Because the ambition she has as a female figure is very excessive, she is described as getting a negative response from the characters around her in the form of not getting support and being hostile and distanced. This makes her have no way out at the end of the story, and she is described as confused and helpless.

Discussion

Contemporary cinema increasingly features dominant female characters to deconstruct patriarchal discourse, yet existing analyses often remain limited to macro-level empowerment without examining the subtle mechanisms of ideological punishment. Previous research, such as Chen (2020), has shown how these films center female characters and marginalize male authority, yet there remains a gap in understanding why the social treatment of dominant women remains contingent on their adherence to traditional roles. A focus on the comparison between Maleficent and Queen Ingrith fills this gap by investigating how the film's narrative assigns different fates to women who support or challenge conventional gender norms.

Key findings indicate that although Maleficent and Queen Ingrith share common characteristics as strong, rational, and independent leaders, the narrative grants "recognition" only to the character who retains maternal and affective functions. Maleficent remains positioned as a nurturing mother figure, while Ingrith radically rejects domestic roles in favor of pure political ambition. This pattern confirms that female power in popular narratives often must be "tamed" through traditional gender roles to be socially accepted and achieve a happy ending.

Maleficent's portrayal of power, rooted in affection and a protective instinct toward Aurora, aligns with Engelbrecht's (2021) argument that maternal values are actually a source of empowerment for contemporary fantasy heroines. This characterization transforms society's perception of the evil witch into that of a heroic protector, as she enacts what Widyahening and Wardhani (2021) term the deconstruction of the villain's identity into a nurturing figure. By remaining within the framework of traditional femininity, Maleficent successfully maintains her legitimacy as a powerful subject without threatening the broader social order.

In contrast, Queen Ingrith represents an antagonist who rejects feminine nature and aggressively adopts patriarchal power structures, such as militarization and systemic violence. Lubis et al. (2025) note that Ingrith uses oppressive modes of power to maintain her dominance, which ultimately leads to her social isolation and total defeat. Ingrith's inability to balance her ambitions with traditional gentleness leads the narrative to impose an "ideological punishment" in the form of an unhappy ending, positioning her as a warning to women who dare to step completely outside conventional gender boundaries.

The conflict between these two queens reflects a profound struggle between matriarchal and patriarchal values. As explained by Mohammed and Vafa (2024), the film deviates from conventional representations by actively exploring these cultural tensions to challenge old norms regarding women's empowerment. Through this dynamic, it becomes evident that while the film visually challenges male dominance, it still reinforces patriarchal ideology at a deeper level by granting privileges to women who conform to traditional nurturing values.

This study has limitations because the analysis focuses solely on two main female characters in a specific film title, so generalizations regarding gender representation trends

across the entire Disney fantasy genre may not be entirely accurate. Additionally, a qualitative textual analysis may overlook the more complex nuances of post-feminism, where empowerment and commodification often overlap. These limitations must be considered when interpreting the findings regarding the extent to which this film is truly effective in challenging patriarchal ideology comprehensively.

Future research is encouraged to explore this phenomenon through more diverse lenses, such as ecofeminism to examine the connection between women's bodies and nature (Moors), or linguistic corpus analysis to dissect power discourses in dialogue with greater precision. Given how Qurotul et al. (2025) identified the use of discourse as a tool for racial marginalization, future studies could also integrate issues of systemic racism into fantasy narratives, which often run parallel to gender discrimination. An exploration of supporting characters like Aurora could also offer additional perspectives on the transition of women's roles in younger generations.

Overall, the analysis of Maleficent and Queen Ingrith reveals that *_Maleficent: Mistress of Evil_* (2019) is a contradictory text; it celebrates female power yet still imposes moral boundaries rooted in patriarchy. Maleficent's success demonstrates that society is more receptive to female authority when she functions as a provider of affection, while Ingrith's failure underscores that pure ambition without traditional feminine attributes is still viewed as a threat that must be eliminated. These findings highlight the importance of a critical stance when consuming modern "progressive" narratives that may subtly perpetuate old ideological structures.

CONCLUSION

The researcher found that two of the main female characters, Maleficent and Queen Ingrith have characteristics such as, powerful, rational, heroic, leadership and independent. The two female characters were successfully portrayed as women who are dominant, powerful, and also respected by the other figures around them. The power and dominance possessed by both are enough to show that the portrayal of women in Disney films is not always presented as a passive figure. *Maleficent: Mistress of Evil* successfully presents a woman who can be described as an active character.

Although the two female characters are portrayed as having domination, there are differences with how they are portrayed in the film. This can be seen from how the film presents these two female characters who have very significant differences. Maleficent is described as a female figure who support traditional gender role in the form of nurturing-mother figure and affectionate. While Queen Ingrith is portrayed as a woman who oppose traditional gender roles because she is not portrayed as a stereotypical mother and wife, she is also portrayed as an ambitious woman. With the differences between the two main female characters, the film challenges the ideas of patriarchal ideology. Because of the different roles they have, the two women get different treatments from other characters in the film, Maleficent gets positive responses or good treatment from other characters towards her, while Queen Ingrith gets negative responses or bad treatment from other characters towards her.

The different treatment given by society towards Maleficent and Queen Ingrith's gender-related actions shows that *Maleficent: Mistress of Evil* ultimately wants to illustrate that no matter how strong a woman is, in the end she must still obey the traditional gender role, which is a social construction. If a woman complies with her traditional gender role, the

society around her will accept and treat her well. Thus, having no traditional gender role is an unacceptable option for women. This is a value constructed in a patriarchal culture that favors women who maintain traditional gender roles over women who do not have traditional gender roles.

Author Information

Khika Adistiadiva, Universitas Islam Negeri Syarif Hidayatulah Jakarta, khika.adis19@mhs.uinjkt.ac.id

References

Adiyani, L. K., Kayana, K. A., Wijaya, S. E., Adha, T. P., Pratama, R., & Karnanta, K. Y. (2023). PATRIARCHAL CULTURE IN THE MOVIE THE PREY (2022). *ISLLAC Journal of Intensive Studies on Language Literature Art and Culture*, 7(1), 109. https://doi.org/10.17977/um006v7i12023p109-126

Ayu, K. D. G., Jendra, I. M. I. I., & Sulatra, I. K. (2022). FEMINISM PORTRAYED IN THE MAIN CHARACTER OF MOVIE MALEFICENT 2 MISTRESS OF EVIL. *ELYSIAN JOURNAL English Literature Linguistics and Translation Studies*, *2*(1), 60–70. https://doi.org/10.36733/elysian.v2i1.2471

Blackstone, A. (2003). Gender roles and society. *DigitalCommons (California Polytechnic State University)*, 335. https://digitalcommons.library.umaine.edu/soc_facpub/1.

Boggs, Joseph. M., & Petrie, D. (2012). *The Art of Watching Films*, 8th. ed. New York : McGraw-Hill.

Brugué, L., & Llompart, A. (2019). The Strongest of the Fairies: Reworking Gender and Villainy in Walt Disney's Maleficent. In *Contemporary Fairy-Tale Magic* (pp. 107–115). BRILL. https://doi.org/10.1163/9789004418998_012

Chen, J. (2020). The Subversion of Identity from Princesses to Queens - A Cultural Study on Feminism in <i>Maleficent</i> *International Journal of Literature and Arts*, *8*(3), 127. https://doi.org/10.11648/j.ijla.20200803.14

Creswell, J. W. (2009). *Research Design*. Sage Publications.

Davidson, R. (2021). *Traditional and Non-traditional Gender Role Stereotypes in Children's Animated Films* . East Tennessee State University .

Eagly, A. H., & Johannesen-Schmidt, M. C. (2001). The leadership styles of women and men. *Journal of Social Issues*, *57*(4), 781–797. https://doi.org/10.1111/0022-4537.00241

Engelbrecht, J. (2021). Magical Mothers: The representation of witches and motherhood in contemporary fantasy cinema. *Communicatio*, *47*(1), 20–41. https://doi.org/10.1080/02500167.2021.1876122

Fahira, R. N., Trisnawati, R. K., & Taufiqurrohman, M. (2020). A depiction of gender role in the movie of Incredibles 2 (2018). CALL, 2(2). https://doi.org/10.15575/call.v2i2.9432

Haskell, M. (1987). *From Reverence to Rape: The Treatment of Woman in The Movie* (Third). The University of Chicago Press Ltd., London.

Holmes, M. (2007). *What is Gender? : Sociological Approaches*. Sage Publications Ltd.

Kurniawati, N. (2021). REPRESENTATION OF FEMINISM IN THE MAIN CHARACTERS OF THE FILMS "MALEFICENT MISTRESS OF EVIL" AND "FROZEN 2." *Hortatori Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, *4*(2), 133–142. https://doi.org/10.30998/jh.v4i2.532

Lailawati, R., Hutahaean, S., Islami, Q., & Nursafira, M. S. (2020). The Camouflage of "Tough Woman": The resistance of female character against patriarchal ideology in Mulan. *ELSYA Journal of English Language Studies*, *2*(3), 72–76. https://doi.org/10.31849/elsya.v2i3.4926

Lehman, P. (2001). *Masculinity: Bodies, Movies, Culture*. Psychology Press.

Lubis, H. S., & Kasih, E. N. E. W. (2025). WOMEN EMPOWERMENT OF THE MAIN CHARACTER MALEFICENT MISTRESS OF EVIL (2019). *Lire Journal (Journal of Linguistics and Literature)*, *9*(1), 107–118. https://doi.org/10.33019/lire.v9i1.380

Mohammed, E. Y., & Vafa, A. (2024). Propaganda and ideological representation of women in The Secret of Women (2014) and Maleficent (2014). *Research Journal in Advanced Humanities*, *5*(2). https://doi.org/10.58256/0nged754

Myrttinen, H. (2003). Disarming Masculinities. *Women, Men, Peace and Security*. 37–46.

Rowe, R. (2022). A Tale of Two Mothers: Recombining Villainy and Motherhood in *Maleficent: Mistress of Evil* (2019). In *Gender and Female Villains in 21st Century Fairy Tale Narratives: From Evil Queens to Wicked Witches* (pp. 35–46). Emerald Publishing Limited. https://doi.org/10.1108/978-1-80117-564-720221003

Salsabila, A., & Wijaya, R. K. a. R. (2025). Representation of racial discrimination dialog through discourse analysis in the film *Maleficent: Mistress of Evil* (2019). *Acceleration*, *2*(04), 212–221. https://doi.org/10.70210/amrj.v2i04.109

Sharmin, T., & Sattar, S. (2017). Gender politics in the projection of "Disney" villains. *Journal of Literature and Art Studies*, *8*(1). https://doi.org/10.17265/2159-5836/2018.01.006

Smelik, A. (2016). Feminist Film Theory. *The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies*, 1–5. https://doi.org/10.1002/9781118663219.wbegss148

Smith, S. (1999). The Image of Women in Film: Some suggestions for future research. *In Edinburgh University Press eBooks* (pp. 14–19). https://doi.org/10.1515/9781474473224-003.

Sutherland, J., & Feltey, K. M. (2016). Here's looking at her: an intersectional analysis of women, power and feminism in film. Journal of Gender Studies, 26(6), 618–631. https://doi.org/10.1080/09589236.2016.1152956.

Suwastini, N. K. A., Setyadewi, N. P. D., Saputra, I. N. P. H., Artini, N. N., & Mahardika, I. G. N. a. W. (2022). Maleficent as an affectionate Fey in Disney's 2019 *Maleficent: Mistress of Evil*. *HUMANIKA*, *29*(2), 231–248. https://doi.org/10.14710/humanika.v29i2.48104

Tong, R. (2009). *Feminist Thought A More Comprehensive Introduction*. Westview Press.

Tyson, L. (2006). *Critical Theory Today: A User-Friendly Guide* (2nd ed.). Routledge Taylor & Francis Group.

Widyahening, C. E. T., & Wardhani, N. E. (2021). Deconstruction of maleficent characters in the movie titled "maleficent." *Linguistics and Culture Review*, *5*(S3), 1453–1467. https://doi.org/10.21744/lingcure.v5ns3.1681

Wulandari, S. (2019). Female masculinity of Alanna Trebond in Tamora Pierce's Alanna: the first adventure (song of the Lioness). *LITERA KULTURA : Journal of Literary and Cultural Studies*, 7(1). https://doi.org/10.26740/lk.v7i1.28658

.