

**GENDER RELATION IN *PETE'S DRAGON* FILM:  
ECOFEMINISM STUDIES**

**SKRIPSI**

*Submitted in Partial Fulfillment of Requirements  
for the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

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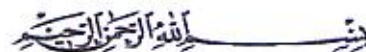


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## PERNYATAAN KEASLIAN SKRIPSI



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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul Gender Realtion in *Pete's Dragon* Film: Ecofenism Studies adalah bersifat asli (Original), bukan hasil menyadur atau dari karya orang lain.

Jikalau dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan yang sebenarnya.

Medan, 20 Mei 2022

Hormat saya

Yang membuat pernyataan,



RISKI JULIANI

## ABSTRACT

**Juliani,Riski. 1602050053.Gender Relation in *Pete's Dragon* Film: Ecofeminism Studies. Skripsi.English Departement, Faculty of Teacher's Training and Education, University of Muhamadiyah Sumatera Utara, Medan. 2021**

Women are believed to have deeper and stronger connection with nature than men. Women were culturally connected with nature. Therefore, because of this stereotype that evolve in society, there are differences toward how women and men interact with the nature. The object of this study is *Pete's Dragon* film (2016), this film tells about the relationship between human and nature. This film showed that human exploit nature for economic purposes, for example, deforestation. And this film depicted that the characters which exploit the nature are lumberjack crews; meanwhile the character that help to save the nature is woman as the forest ranger, and men with some characteristics. To analyze this film, researcher use qualitative, narrative, and non- narrative method. By applying ecofeminism concept from Vandana Shiva to analyze *Pete's Dragon* film, this study can reveal how gender as social construction are connected to the nature. This study also showed that *Pete's Dragon* which is film for children and released in 2016 depicts that men and women react to environmental issues in their own way.

***Keywords: deforestation, ecofeminism, exploitation, gender***

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The Researcher

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## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background of The Study**

The portrait of women in today's society is different from the portrait of women in the past. Nowadays women no longer only struggle in the domestic sector but also participate in the public sector. It was recorded in data released by the Central Statistics Agency (BPS) in 2017 that female workers in Indonesia have increased every year. The percentage of female workers is more than 50% compared to male workers. In certain sectors such as community services, the number of female workers is almost equal to the number of male workers. But the data above only shows the number of women workers is increasing, but it is not accompanied by an increase in the fulfillment of the rights of women workers to avoid discrimination in the workspace, either through company regulations or institutions or government policies. Not only assessment in terms of competence, consideration of physical appearance, social status, salary, until pregnancy is still a reason for female workers "in number two".

Gender is a behavioral difference between men and women who are socially constructed, namely differences that are not God's provisions but are created by humans (not nature) through a long social and cultural process. Meanwhile, the Office of the State Minister for the Empowerment of Women

The republic of indonesia defines gender as roles constructed by the community as well as responsibilities and opportunities and women are expected by the community so that these social roles can be carried out by both men and women.

Gender is not God's nature or provision, therefore gender is related to the process of belief in how men and women should act and act in accordance with structured values, social and cultural provisions where they are. In other words, gender is the difference between women and men in the roles, functions, rights, and behaviors that are shaped by local social and cultural requirements.

Gender discrimination in the workspace is not the only problem faced by women. Various kinds of violence and harassment from domestic violence to sexual harassment are still a problem experienced by women around the world. The oppression and inequality of rights felt by women in terms of cultural, social, and political triggers the feminism movement. Feminism can be interpreted as a movement that departs from the assumption and awareness of the discrimination and exploitation experienced by women in society, as well as efforts to end these actions both by women and men (Fakih, 1992: 82; Bhasin and Khan, 1995, in Muslikhati, 200: 18).

Feminism is an ideology that opposes policies that are considered harmful and discriminatory against women. Feminism comes from Latin, which is femina, which means woman. The understanding of feminism is almost the same as the emancipation that fights for women's freedom through education, but the scope of feminism is a little broader because it has more scope, such as in the social,

cultural, economic and political fields. But both are fighting for the rights and freedoms of women in society.

Actually feminism has many branches such as liberal, radical, Marxist and Socialist feminism, gender psychoanalysis, ecofeminism and many more. All types of feminism are divided into several waves, namely the first, second and third waves. Nowadays feminism has also become a theme or alluded to in the entertainment world. In the world of film that carries this theme, it often depicts feminism with the main female character who is strong and far from stereotyping the impression of a weak woman even though sometimes also shown the soft side as a woman. Of the many types of feminism, ecofeminism was chosen as the discussion in this study. Ecofeminism is a view that sees women as 'producers' of life, whether natural or women are equally oppressed by humans.

Ecofeminists argue that a strong parallel exists between the oppression and subordination of women in families and society and the degradation of nature through the construction of differences into conceptual binaries and ideological hierarchies that allow a systematic justification of domination ("power-over power") by subjects classed into higher-ranking categories over objects classed into lower-ranking categories e.g. man over woman, culture over nature, white over black ( Shiva: 1988).They also explore the intersectionality between sexism, the domination of nature, racism, speciesism, and other characteristics of social inequality. In some of their current work, ecofeminists argue that the capitalist and patriarchal systems that predominate throughout the world reveal a triple domination of the Global South (people who live in the Third World), women,

and nature. This domination and exploitation of women, of poorly resourced peoples and of nature sits at the core of the ecofeminist analysis.

Various studies have raised much discussion about gender issues in film. Likewise, the problem of women is always interesting to talk about and there will never be end to be discussed. Society's view of women is largely shaped by what has been portrayed by the mass media, especially cinema or film.

The researcher found one film that represented that of women is a strong figure, has a position of leadership, powerful, and can making your own decisions can even be said to contradict the feminine character, role and function. In 2016 the film Pete's Dragon appeared directed by David Lowery and produced by James Whitaker. Pete's Dragon movie itself continues to focus on the issue of feminism because the plot of the story is almost dominated by female characters.

The film Pete Dragon tells the story of a toddler losing his family tragically, and he spent six years of his life living in the forest. Raised by a mythical dragon, which he named Elliot. Things turned dramatic when Pete's and Elliot's 'house' was crossed by several loggers. Pete himself was finally found by Grace, a forest ranger. Not knowing about Elliot's whereabouts, Grace brought Pete to the city for a good cause; Give him a decent family. This makes Elliot must go out of the forest and fly to civilitation to look for Pete. Which resulted in his being exposed. The film Pete Dragon shows the form of a tough woman who is trying to save nature from deforestation by several loggers, and also wants to reunite a child who must break up with his beloved dragon. Pete's Dragon is a film

that does not show the weakness in women. The film further emphasizes strength women are taller than men. Woman as a person leader eventhough there are still many films today that inserted patriarchal ideology.

From the above explanation, researchers are interested in analyzing ecofeminism which is reflected in Bryce Dallas Howard as Grace Meacham. This study will be analyzed using a gender relation. So, researchers are entitled this research "**Gender Relation in Pete's Dragon Film : Ecofeminism Studies**".

### **B. Identification of The Problem**

The problem statement of this research are:

1. Women are believed to have deeper and stronger connection with nature than men. Women were culturall connected with nature. Therefore, because of this stereotype that evolve in society, there are differences toward how woman and men interact with the nature.
2. Various studies have raised much discussion about gender issues in film. Likewise, the problem of women is always interesting to talk about and there will never be end to be discussed.
3. Society view of women is largely shaped by what has been portrayed by the mass media, especially cinema or film.

### **C. Scope and Limitation**

The scope of this researcher focused on Psycholinguistic. The researcher limited in Feminism, especiallytowards the Ecofeminism Studies.



#### **D. Formulation of the Problem**

The formulations of the problem are:

1. How did ecofeminism play a role in solving ecological issues occurred based on the events in the movie *Pete's Dragon*?
2. How was the attitude of eco-feminism shown through the depiction of the character Grace Meacham?

#### **E. Objectives of the Study**

The objectives of study are mentioned as follows :

1. To figure out the ecofeminism and its role in solving ecological issues occurred based on the events in the movie *Pete's Dragon*
2. To figure out the application of eco-feminism shown through the depiction of the character of Grace Meacham.

#### **F. Significance of the Study**

The results of this study are expected to be useful for :

1. Theoretically :

The researcher wishes that this study can impart a new contribution and information to be larger body of knowledge, especially the literary study *Gender Relation in Pete's Dragon : Ecofeminism Studies*.

2. Practically :

This study is wished to give deeper understanding and enrich both knowledge and experience especially for other researcher and generally for other student of Universitas Muhammadiyah Sumatera Utara and also can be used as reference by other university students.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

In conducting a research theories are needed to explain some concept explanation applied in the research concerned. In this following part of theoretical framework on the term will be presented.

##### **1. Gender**

Discussing gender certainly learns about interpretation, the division that is built and defined socially or culturally through the relationship of women and men. The identity then determines the rights and responsibilities and the most appropriate behavior for each sex, which often results in the two sexes being judged differently, even giving rise to various forms of gender-based discrimination. Gender is defined as a concept that is theoretically interpreted differently from the term sex, where gender is interpreted as a social construction of the differences between men and women. Thus gender concerns social rules relating to the sexes of men and women. Biological differences in relation to the means of reproduction between men and women do have consequences for different reproductive functions (women experience menstruation, pregnancy, childbirth, and breastfeeding while men only fertilize). This biological sex is God's creation that is natural, can not be changed can not be exchanged and applies throughout the ages.

Furthermore, from all that culture driven by patriarchal culture interprets biological differences that are indicators of behavior and lead to restrictions on rights, access, participation, control and the benefits of enjoying resources and information. Finally, the demands of roles, duties, positions and obligations that are appropriate or inappropriate are dominated by women, and the kinds vary greatly from society to society. There are some societies that limit the role and proper work of men and women in everyday life. However, of all that there are still some people who are flexible in strengthening the work of men and women to carry out daily activities, for example women are allowed to work as migrant workers, women are allowed to work as construction workers until they get to the roof of the house which all refer to the realm public works.

Gender roles also distinguish the characteristics of women who are considered feminine and men as masculine. This character then forms assumptions that are rooted in the middle of the culture of society, such as men considered to be strong, strong, brave and so on. Instead women are considered gentle, weak, submissive, seductive and so on. The perception then forms a problem related to injustice or gender discrimination in the community.

Discrimination or gender injustice often occurs in the community, both in families and at work. We can examine this through a fair condition and place a balanced pattern of relations between women and men. Through a gender-responsive cultural and policy process that removes obstacles in acting as women and men. Here are the kinds of irregularities in a balanced relation pattern:

a. Stereotype

Stereotype is labeling or marking a particular group. Unfortunately, stereotypes always harm and cause injustice. This is because the labeling given to certain social groups, then gives rise to a negative image that generally occurs in women, thus making women get a negative image. This labeling is not far away because the patriarchal culture forms strongly attached to the structure of society.

b. Subordination

Subordination arises because of the assumption that women are irrational or emotional creatures and men are rational creatures, so women cannot appear to lead, this results in attitudes that place women in positions that are not important. Subordination also takes place in all sorts of different forms from place to place and from act to time.

c. Marginalization

Marginalization or (marginalization / impoverishment) of women which results in poverty, marginalization occurs in many societies especially developing countries such as eviction from home, exploitation, many women are excluded and become poor due to development programs such as agricultural intensification that only focus on male farmers and generally the involvement of women is only as farm laborers in it.

d. Double load

Double burden is a form of discrimination and gender injustice where some of the burden of activities carried more by one sex. The double burden is also

interpreted as the application of roles in the public sphere and the domestic realm when women play a role in the public and at the same time domestic while men do not shift remain only in the public sphere. As a result, when men also do not shift only to the public domain, then all roles are borne by women.

e. Gender violence

Gender violence is an attack or invasion of a person's physical and psychological mental integrity. Violence against fellow human beings basically comes from a variety of sources, but one of the violence against one particular sex is caused by a perceived gender. As for those categorized as gender violence are rape against women, acts of beatings and physical attacks, violence in the form of pornography, violence in the form of forced sterilization in family planning, then covert violence that is holding or touching certain parts of a woman's body and various ways and opportunities without the willingness of the owner of the body (female), and the last is the most common violence done in the community, namely sexual harassment. Sexual harassment also has many forms which can be categorized as an act of sexual harassment. Among others are :

1. Communicating vulgar jokes to someone in a way that is felt to be very offensive.
2. Hurt or embarrass someone with dirty talk.
3. Interrogate someone about his life or sexual activities or personal life.
4. Ask for sexual rewards in the context of promises to get work or to get promotions or other promises.

5. Touching or touching parts of the body without interest or without permission from the person concerned.

## **2. Nation of Feminism**

Feminism theory is a politics directed at changing existing power relations between women and men in society (Mandell, 1995:4). Then, according to the American literary critic bell hooks in Mandell. Feminism constitutes a social, economic, and political commitment to eradicating race, class, and sexual domination and to reorganizing society so that individuals self-development takes precedence over imperialism, economic expansion, and material desires (Mandell, 1995:4).

Feminist theory focuses particularly on women's experience of sexuality, work and the family, inevitably challenging traditional frameworks of knowledge and putting in question many assumptions such as universalism the view that there are biological universals (Humm, 1997:5).

Feminist critiques of the categories of western philosophical thought have revealed the gendered nature of the dichotomies that structure it. The dichotomy masculine-female implies other oppositions, rationality-emotionality, culture nature, production-reproduction, active-passive, dominant-subordinate, objective-subjective, aggressive-peaceful, and so on. The super ordinate category in all these dichotomies is masculine; western philosophical thought has been exposed as being masculinist (Bartowski and Kolmar 2005, 45).

The generation and production of knowledge has been an important part of feminist theory. This debate proposes such questions as “Are there „women“s ways of knowing“ and „women“s knowledge“?” And “How does the knowledge women produce about themselves differ from that produced by patriarchy?”. Feminist theorists have also proposed the “feminist standpoint knowledge” which attempts to replace “the view from nowhere” with the model of knowing that expels the “view from women“s lives”. (Bartowski and Kolmar 2005, 45).

A feminist approach to epistemology seeks to establish knowledge production from a woman's perspective. It theorizes that from personal experience comes knowledge which helps each individual look at things from a different insight. Central to feminism is that women are systematically subordinated, and bad faith exists when women surrender their agency to this subordination, e.g., acceptance of religious beliefs that a man is the dominant party in a marriage by the will of God; Simone de Beauvoir labels such women "mutilated" and "immanent" (Bartowski and Kolmar 2005).

Consequently, this has sparked the branching of critical theoretical analysis of feminism and the differentiating sects of the movement. While feminism was once thought of as a movement based on ultimate solidarity, the movement was now being critically examined for its lack of inclusion of all women (citation). Intersectionality also aids in the analysis of the different levels and forms of oppression, as it highlights the Matrix of Domination – a sociological paradigm that describes the issues of intersectionality and suggests that everyone is both the oppressor and the oppressed (Bartowski and Kolmar 2005).

Thusly, intersectionality has provided an opportunity for feminist scholars to think more specifically in regards to feminist theories and the types of feminists that they affect. Intersectionality works cohesively with the fundamental arguments of black feminism as well as indigenous feminism as it highlighted the types of oppression that minority women face not just from men or the structures of society, but also from white women. It has questioned the meaning of solidarity within the feminist movement, and allowed feminists to think critically about the causes being fought for (Bartowski and Kolmar 2005).

In this debate, women researchers have addressed the issues of masculinized writing through male gendered language that may not serve to accommodate the literary understanding of women's lives. Such masculinized language that feminist theorists address is the use of, for example, "God the Father" which is looked upon as a way of designating the sacred as solely men (or, in other words, biblical language glorifies men through all of the masculine pronouns like "he" and "him" and addressing God as a "He"). (Bartowski and Kolmar 2005).

Feminist theorists attempt to reclaim and redefine women through restructuring language. For example, feminist theorists have used the term "womyn" instead of "women." Some feminist theorists find solace in changing titles of unisex jobs (for example, police officer versus policeman or mail carrier versus mailman). Some feminist theorists have reclaimed and redefined such words as "dyke" and "bitch" and others have invested redefining knowledge into feminist dictionaries (Bartowski and Kolmar 2005).



The word feminist emerged in 1890's as a identify individuals who supported not merely an increased public role of women, but also women's rights to define themselves as autonomous beings. A feminist may fight as well as in group. Women or man may struggle in the family as well as society.

Jagger and Rothenberg in Mandell (1995: 4) there are four concerns in the feminist theory:

1. Feminist theory seeks to understand the gendered nature and virtually all social and institutional relations. These arrangements determine who does what and to whom, what we are, and what we might become.
2. Gender relation is constructed as problematic and related to the other inequalities and contradiction in social life. Family, education and welfare, worlds of work and politics, culture leisure are socially structured through relations of gender power, class, race, and sexuality.
3. Gender relations are not viewed as either natural or immutable but as historical and sociocultural productions, subject to reconstruction.
4. Feminist theorists tend to be explicitly political in their advocacy of social change. Feminist challenge what they call traditional race-class-sexuality-power arrangements which favor men over women, whites over non-whites, adults over children, able-bodiedness over non able-bodiedness, residents, and the employed over the non employed.

The aspects of feminism are covering women's position, women's role, women's sorrow, women's right, and women's participation.

#### a. Women's Position

Based on the history, the positions of women were always under the men. They were always discriminated in all aspects. Andersen (1983:9) states that feminists believe that women are treated as inferior. The statement is supported by Mandell (1995:14) who states that women was oppressed by a special form of life called patriarchy through which man appropriates all superior social roles and keeps women in subordinated and exploited position.

#### b. Women's Role

According to Mandell (1995:54) women are traditionally defined by their roles as daughters, wives, and mother. Women with disabilities are assumed unable to full care taking and partnership roles. Besides, at the time when women decide to work outside their house, they will face many forms of gender discrimination. It is supported by the Andersen (1983:75) who states that women's role in economic life has always been underestimated, there are assumptions that women who stays at home as full-time house-wives are not working and women who works for wages are doing it for "pin money", and women's work is not as valuable as men's. The result was women's work has not been paid the same as men's get.

#### c. Women's Sorrow

Sorrow means guarantee or feels something that not happy. Sorrow in human life often happens along with life develop. More and more human life develops, so will more complex humans be up against the sorrow. Sorrow includes a humans and world reality. Sorrow intensity with many consecutive levels more

high the intensity more heavy sorrow that will be experience by humans. However, an individual also determine heavy or not sorrow intensity (Blaser, 1991).

An event which regarded by anyone's sorrow not certain constitute sorrow for another people. Sorrow can constitute energy for get up again for anyone, or as first measure to achieve enjoyment and happiness. Sorrow is one all of "best friend" the human because want or not, every humans will feel sorrow who knows of any form that sorrow, nothing which wouldn't feel sorrow. Will more effort which sure humans doing with the result that not little moreover dishonest in her life so that not life in sorrow (Blaser, 1991).

Women's sorrow makes women's feel very anxiety. Many women became hardness's victims. They are tortured. There are many news in the television, newspaper, magazine and the other media, broadcast about household's hardness. Majority, the victims is women. They are torture by their husband. Besides that, a woman who became a servant in a house, they are also became a victims of hardness. They are torture by their boss. But, if the women life in a broken family, it is also making the woman fells suffer (Bleser, 1991).

The attitude can shaped positive attitude or negative attitude. Negative attitude, example is regret because unhappy, disappointed attitude, hopeless, or she want to kill herself. Positive attitude it is optimist attitude surpass the sorrow, that life not combination of sorrow, but struggle of freedom yourself from the

sorrow. Positive attitude usually creative, not surrender, moreover may be appear hard attitude or opposed attitude (Sheftall, 1990).

Women have become instrument of sorrow. Contraception has ensnared women in more ways than one. According to many cultural propagandists, it has become part of their American heritage even though, truth is told, women are the ones who suffer and even die because of it. Prophet is by the name of Pope Paul VI. He warned us more than 40 years ago in his profound encyclical, *Humane Vitae*: “A man who grows accustomed to the use of contraceptive methods may forget the reverence due to a woman, and, disregarding her physical and emotional equilibrium, reduce her to being a mere instrument for the satisfaction of his own desires, no longer considering her as his partner whom he should surround with care and affection.”

The health and reproductive rights of women and girls cannot be fully understood without taking into account their legal and social status. Laws relating to their legal status not only reflect societal attitudes that shape the landscape of reproductive rights, they directly impact their ability to exercise these rights. A woman or adolescent girl’s marital status, her ability to own property and earn an independent income, her level of education, and her vulnerability to violence affect her ability to make decisions about her reproductive and sexual health and access to appropriate services (Jones, 2010).

#### d. Women’s Right

Women have right in every aspect of life, so women have the same rights as men. Woman has right to freedom includes on politics, economic, and sexual freedom. Mary Wollstonecraft in the late 18th century used classical liberal arguments in favor of women's rights: Women are human beings, "rational and capable of self-determination and liberty." Patriarchy distorts women's personalities so that they seem to be the worst stereotypes (Thomsen, 2007).

Woman also has right to freedom includes on politic, economic, and sexual freedom. Feminist attempts to gain democratic right, the right to have education and occupation, the right to be Member of Parliament also the right to divorce (Humm, 2002:53).

#### e. Women's Participation

Now women have right to participate in any way they like, as in legal, political, economic, social, educational, etc. Many women participate in government administration. They jumped down as a politician. Moreover, the president of Indonesia is a woman. Women and men are equal in public life. Expose the male-centered nature of society's beliefs and mores, and replace them with the female perspective. One's own (female) experience is the only legitimate source of truth and value.

Barker (2002: 24) states that the subordination of women is evident across a range of social intuitions and practices, that is, male power and female subordination are structural.

### 3. Nation of Ecofeminism

Ecofeminism is widely referred to as the third wave of feminism, it adds to the variation of feminist theory itself, because it departs from an environmental perspective framework. Paradigmatically ecofeminism uses the similarities between the oppression of nature and the oppression of women as a way to highlight an idea, that both must be understood to recognize well how they are very correlational. In this ecofeminism context, it is not limited to seeing women and nature as property, seeing men as cultural curators and women as curators of nature, but further looking at how men dominate women and humans dominating nature.

According to Françoise d'Eaubonne in his book *Le Féminisme ou la Mort* (1974), ecofeminism links oppression and group domination in all aspects (women, people of color, children, poor people) with the oppression and control of nature (animals, land, water), air, etc.). In that book, Françoise argues that the oppression, control, exploitation and occupation of Western patriarchal societies has directly caused irreversible environmental damage. Françoise in his mind always encourages the elimination of all social injustice, not just injustice against women and the environment.

The ecofeminism tradition is actually drawn from a number of influential texts including: *Women and Nature* (Susan Griffin 1978), *The Death of Nature* (Carolyn Merchant 1980) and *Gyn / Ecology* (Mary Daly 1978). These texts help to understand a context of ecofeminism, especially in encouraging the relationship between domination by men over women and cultural dominance in nature. From

these texts activism in feminists in the 1980s, then linking ecological and environmental ideas. For example, conferences for women aimed at living on earth, and protests against nuclear testing and militarism, as well as other actions that suppress femininity. The articles in this circle discuss ecofeminism from the Green Party politics, peace movement and direct action movement.

Modern ecofeminism, or feminist eco-criticism, avoids such essentialism and focuses more on intersectional questions, such as how the separation of natural culture allows the oppression of women's and non-human bodies. It is also an activist and academic movement that sees a critical relationship between the exploitation of nature, and the dominance of women caused by men.

One of the ecofeminist contentions is that capitalist values reflect paternalistic and gender values. In this interpretation, the effects of capitalism have caused a dangerous separation between nature and culture. In the 1970s, early ecofeminists discussed that divisions could only be healed by feminine instincts to nurture, as well as construct a holistic knowledge of natural processes.

Ecofeminism departs from an effort of human sub-tasking, such as a clearly visible marginalization effort, in the language of gender used to describe nature, and the imaginative language used to describe women. Some discourses connect women specifically with the environment, because of their traditional social roles as caregivers and caregivers. Ecofeminists who follow this line of thinking believe that the relationship is illustrated through the coherence of socially labeled values

related to 'femininity', such as preserving the looks, both in the context of women and in nature.

Vandana Shiva said that women have a special connection to the environment, through their daily interactions and this connection has been ignored. He said that women in a subsistence economy that produced "wealth in partnership with nature, had become experts in their own right to holistic and ecological knowledge about natural processes". He stressed that alternative modes of knowing this, which are oriented towards social benefits and the necessity of sustenance are not recognized by the capitalist reductionist paradigm, because he fails to understand the interrelations of nature, or the relationship between life, work and women's relations. Because capitalism is more to know for the maximum wealth creation. " Shiva blamed this failure on Western patriarchy, and the patriarchal notion of what development is. According to Shiva, patriarchy has labeled women, nature and other groups who do not grow the economy as "unproductive."

#### **a. The Ecofeminism Framework of Vandana Shiva and Maria Mies**

In *Ecofeminism* (1993) written by authors Vandana Shiva and Maria Mies ponders modern science, its acceptance as a universal and value-free system. Instead, they view the dominant stream of modern science as a projection of Western male values. The privilege of determining what is considered scientific knowledge has been controlled by men, and most of history is limited to men. Bondi and Miles included examples including treatment for labor and industrialization of plant reproduction.



Bondi argues that the medicalization of labor has marginalized midwife knowledge and transformed the natural delivery process into a procedure that depends on specialized technology and appropriate expertise. The general claim in ecofeminis literature is that patriarchal structures justify their dominance through binary opposition, such as heaven / earth, mind / body, male / female, human / animal, spirit / material, culture / nature and white / non-white. Oppression is strengthened by assuming truth in these binaries, then instilling it as 'amazing to see' through religious and scientific construction.

1. Economics must be re-incorporated into society: Mies believes that we must recognize that economics is only one human activity that helps bring about a good life for all - for people and nature everywhere.
2. The concept of a good life must be redefined: A new concept of a good life cannot be based on an existing system of production and consumption. This cannot mean an abundance of cheap commodities from all over the world in our supermarket. Instead, we must ask „What do people really need? And what is used for all on this planet is limited?
3. All dominant social relations must change: New non-hierarchical relationships must be created between intellectual and manual labor, then between producers and consumers. All exploitative and dominating colonial relations must be transformed into reciprocal relations of mutual respect and mutual respect.
4. The new society must eliminate all patriarchal, violent and militaristic relations: Mies sees this goal achieved only through the total revolution of

capitalist society, which is needed to free women and men from the patriarchal structure and ideology of violence. For example, he argues, we need to redefine the concept of 'work' so that all work, including the work of housewives, subsistence farmers and artisans, is considered valuable. The concepts of 'productive work' and 'productivity' must be freed up so that they promote a good life for all.

5. A life-centered subsistence economy and society can only allow technology that serves life: Technology is not value-free. For example, goods that are quickly worn out, in fact to maximize sales of new goods. This condition triggers continuous production, which means that waste is built for economic growth. A life-oriented subsistence society and economy will produce different scientific philosophies and different technologies, non-exploitative, anti-growth oriented, non-dominating, non-destructive. Technology also shapes human relationships and human communication. Modern computer technology equates labor at the global level, creating competition around the world among workers, to reduce labor costs. In subsistence societies, workers will be encouraged to combine their efforts through communal ownership of the means of production. Subsistence production shifted from self-management without competition, then to a condition of management that is closely related to competition-based living arrangements; instead it encourages cooperation to achieve a rich and fulfilled life for all.

## **B. Previous study**

In this study, the authors used previous research as a benchmark and reference for completing it. Previous research makes it easier for authors to determine systematic steps for the preparation of research in terms of theory and concept, the following is a table of previous research that is a reference material that supports the author to conduct research related to the representation of feminism:

The first study, in film research using the theory of feminism, was conducted by Yolanda Hana Chornelia, a student from Petra Christian University, Surabaya, entitled Representation of Feminism in the Snow White Film and The Huntsman. This research uses descriptive qualitative research methods, and discusses how women are depicted by determining categorization based on, feminism in decision making, feminism in strength, and feminism in leadership. The results of this study are women described as having freedom in making decisions. besides this film represents the strength in women in the form of physical, mind, and mystical strength. Women are also described as being able to become leaders for their followers.

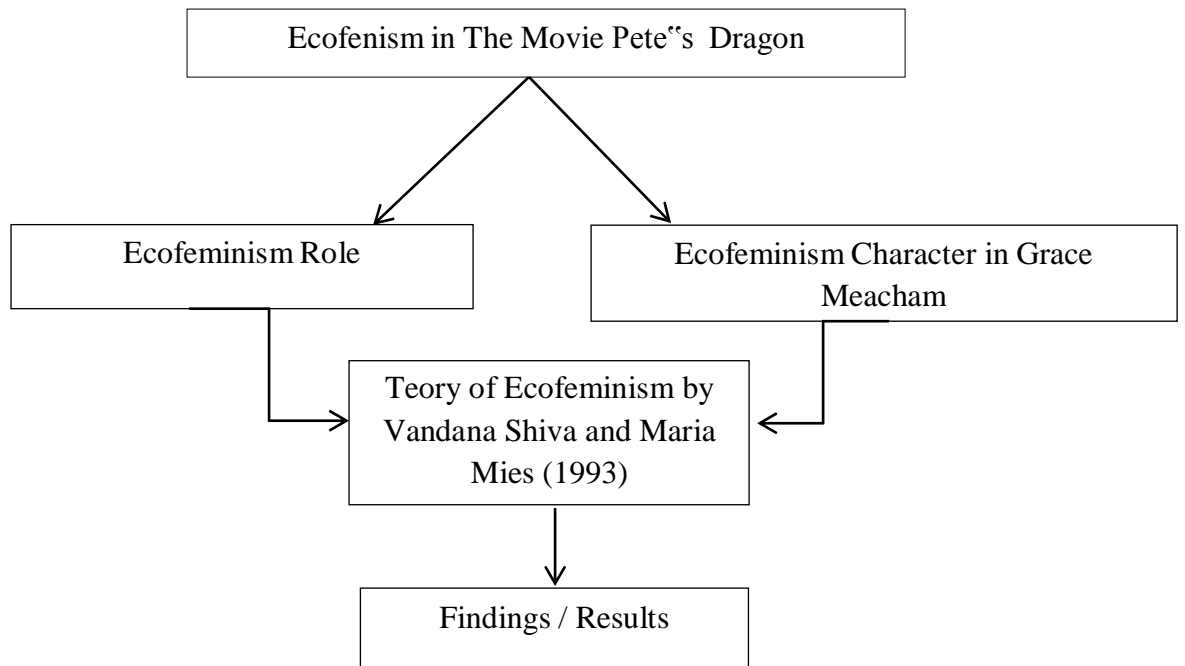
The second study, in a novel research using the theory of feminism that has been done by Ade Saputra, a student from the University of Lampung, entitled Representation of the Concept of Feminism in The Hunger Games Novels And Divergent. This research uses descriptive qualitative research methods, and discusses how the concept of feminism compares between The novel Hunger Games and Divergent. The results of this study concluded that the novel The

Hunger Games And Divergent found 5 concepts of feminism out of 8 concepts, namely liberalism, existentialism marxism, psychoanalysis, and ecofeminism while in divergent novels found 5 concepts of feminism from 8 concepts namely: liberal, marxist, existentialism, postmodernism , multicultural and global.

The third study, in a film study using the theory of feminism that has been done by Annisa Karamina Viandra, a student from the London School of Public Relations Jakarta, titled Representation of the Idea of Feminism in The Hunger Games Films. This research uses descriptive qualitative research methods, and discusses how feminism in general. The results of this study are that this film contains the idea of feminism in the ability to survive, feminism in social status, feminism depicted in this film is also influenced by attitudes, conditions, and situations where the individual is located.

### **C. Conceptual framework**

In this study, the researcher appliedeco feminism studies to analyze the film. The researcher focuses on analyzing ecofeminism of the major and minor character that is reflected in gender relation in Pete"s dragon.



### 2.1 Conceptual Framework

## **CHAPTER III**

### **METHOD OF RESEARCH**

This chapter discuss about the method that used in conducting the research are followed: research design, data and data source, technique of data collection, technique of data verification, and also data analysis. The research method is very important to set up the framework of this research and in analyzing the data.

#### **A. Research Design**

Descriptive qualitative was conducted in this research. Mahsun (2005: 247) states that descriptive qualitative method is a method which contains the appropriate explanations that are only done if there is the appropriate description as well. In qualitative descriptive design typically are an eclectic but reasonable combination of sampling, and data collection, analysis, and representation technique. Qualitative descriptive study is the method of choice when straight description of phenomena are desired.

#### **B. Souch of Data**

The source of data was derived from the Pete's Dragon Film. Grace as the character in this film was analyzed in term of ecofeminism.

#### **C. Technique for Collecting Data**

The researcher conducted several steps in collecting the data :

- 1. Watching the Pete's Dragon film.**

2. Download the script of the movie and read carefully and select the sentences or any expressions that can be identified as the ecofeminism in the film.
3. To analyze Ecofeminism Found in *Pete's Dragon* Movie

#### **D. Technique of Analyzing Data**

According to Miles and Huberman (1994:10), analysis could be define as consisting as three current flows of activity that is data reduction, data display, and conclusion drawing/verification. In this research, the researcher used Miles and Huberman's theory in analyzing the data, so there were three steps to do, they are:

##### **1. Data Reduction**

Data reduction became the first steps to do in analyzing the data in this research. According to Miles (1994:10), data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data in written up field note or transcript. In this research the data was in the Pete's Dragon movie. Based on Miles theory, in this step the researcher firstly analyzing the data by watching the movie, listen carefully and checking the data by reading the transcription to see the context. Next, the researcher was selecting the sentences or utterances of the movie which contains the concept of eco-feminism to be analyzed. The researcher also took some notes related to the theory and deixis

found in the transcription of Pete's Dragon movie and also made summaries to make easy in analyzing the data and continuing the next steps.

## **2. Data Display**

The second steps data display. According to Miles (1994:11), generally a display is an organized, compressed assembly of information that permits conclusion drawing and action. In this step, the researcher showed or displayed the data which is contains the deixis, not only as generally but specifically and clearly. The researcher showed which sentences or utterances contains deixis, what categories of deixis in those sentence, why it was categorized as its category of deixis, and then extract the meaning of the deixis found in Pete's Dragon.

## **3. Conclusion Drawing**

After finished doing data reduction and data display, the last steps to analyze the data in this research is drawing conclusion. According to Miles (1994:11), final conclusion may not appear until data collection was over, depending on the size of the corpus of field notes; coding storage and retrieval methods of the funding agency, but they often have been prefigured from the beginning even when a researcher claimed to have been proceeding inductively. In this step the researcher concluded the result of the research based on the research problems and deixis theory that are used.



## **CHAPTER IV**

### **FINDING AND DISCUSSION**

#### **A. FINDING**

This chapter was the main part of the whole research. In this research, the researcher presented finding of the study and the discussion simultaneously. The findings of the study were very important, not only to show the object being researched but also as the data presentation.

Everywhere, in this hemisphere, actually all human beings were against the destruction and destruction of nature, it's just that the women's movement, especially women in rural areas or the periphery, more visible in its defense of environmental damage. This was understandable because usually environmental damage began with encroachment and logging, pollution of large rivers with waste disposal which of course looked for places far in the interior, as well as leaks of nuclear reactors that had been hidden away on the outskirts of the city. Meanwhile, on the other hand, life in places like the above was dominated by women and children. Women and children became permanent residents of this polluted and encroached area, while men went to make a living in the city. With this assumption, it was very natural that the women's movement in saving the environment becomes very real and important, even becoming a pioneer when men did not care and ally with the interests of capitalists and industrialists.

Film was one of the smartest ideas of filmmakers to gain profit, satisfaction and intellectuality to build messages. competing with each other to

make the world gasp was a goal they deliberately set. It could be seen from the presentation of pictures, story ideas, scenarios, audio-visuals and a large budget, which they collected to turn a story into an enjoyable film. and as a researcher, it would be a shame if it seemed that the film was only used as entertainment or something that could be enjoyed only. On this occasion the researcher tried to discuss ecofeminism play a role in solving environmental problems in the movie "Pete's Dragon" and the attitude of eco-feminism shown through the depiction of the character Grace Meacham.

1. Ecofeminism play a role in solving environmental problems in the movie “Pete’s Dragon”

Environment means everything around to a living being. Especially the circumstances of life of people or society in their life conditions. It comprises the set of natural, social and cultural values existing in a place and at a particular time, that influence in the life of the human being and in the generations to come

- a. Scene 1:

The film opened with a meeting of a small child, Pete, with a large green dragon named Elliot. Pete lost his parents in an accident on a camping trip. Pete, since meeting Elliot spent his life in the forest for ten years. Pete lives happily in the wild forest with Elliot, the big green dragon.

## b. Scene 2:

The next scene where there is an old man, named Lampie, telling the children about his meeting with a dragon. In this scene the audience is introduced to a new character, a policewoman, named Grace. Grace's character is a strong, smart, and wise woman. She also has polite speech. He denied the story of his father, Lampie, about the existence of a dragon in the forest.

**Table 4.1**  
**Scenes in *Pete's Dragon* Movie**



<b>Minute</b>	<b>Dialog</b>
08.41	Wow. <b>I'm out in those woods every day</b> And while I have seen bears and bobcats, and just about every type of birds you can imagine... ...I have never seen a dragon.
08.57	And just because you say it's true, doesn't mean it is.
09.05	I'll let you all know if I see anything big and green and breathing fire.

In this scene Grace looked convinced by her words that she had often been in the forest. She wasn't even afraid of the wild beasts of the forest. It was thought that she was familiar with the nature. Grace remembered very well the state of nature. She felt that she didn't need to be afraid of beasts or anything terrible if one day it would come to her.

Grace felt that she was attached to nature. She felt that she was responsible for every corner of the universe. Nature was meant by deforestation. Men who wanted to cut down forests and used natural resources only for personal gain. She would not let these people destroyed the forest ecosystem because there would be a big impact from the damage from deforestation. Grace wanted to prevent that.

This scene stated that the character Grace had a strong character and was not afraid of of the dangerous environment around her. She explained that only common animals such as cats and bears existed in the forest. She was sure that a dragon was nothing outthere.

c. Scene 3:

Minute	Dialog/Scene
16.16	
17.21	<b>No one going to cut you now</b>
17.24	

17.57	
18.04	

In this scene, Grace was taking a walk through the forest. She saw that there were several trees marked or intentionally marked with red. Grace looks serious with what she is doing. She tried to protect nature so that the surrounding ecosystem is maintained.




Grace saw a tree with a red sign and she marked the tree again with a different color, namely blue. She would do whatever it takes to keep the forest awake. She muttered as if the tree understood what she was talking about. After giving the sign, she returned to the place where she had parked the car.

The scene continues where Grace is seen approaching the contractor not far from her car. he took the contractor's key and threw it in any direction. Grace found this a powerful way to warn them that logging could not be more than

agreed upon. satisfied, he and his colleague, an old man went back to the police station.

She felt that she had the right to protect the existing ecosystem. one of them is forest. forests have an important role in life.

d. Scene 4

Minute	Dialog/Scene
23.29	 <p>Kau sudah melewati batas, Jack.</p>
23.29	<p><b>This is so out of line, Jack. You're not supposed to be cutting anywhere near this deep.</b></p>
23.35	 <p>Lalu keputusan siapa?</p>
23.37	

Grace arrived in haste. He told Jack, one of the male leads, that their logging had gone off track. Jack felt that this was not his fault. At that moment he turned to look at one of his colleagues who was writing something. Grace looked annoyed after finding out the mastermind behind the logging.

Grace felt they were not keeping their promise. However she existed to protect the sustainability of the forest. They could cut the forest but must be in accordance with procedures agreed upon in advance.

They did the logging not according to what was expected. The loggers actually cut the forest illegally and increasingly enter the forest. It was this which prevents a grace from being. After that the three of them were involved in a conversation about logging that had gone off track.

However, ecofeminism is a relationship between femal and nature. In the movie, we found out that as Grace and Jack were heading to the bridge where the flatbed truck made it through, Grace sees Elliott on top of the bridge and realized too late he's going to attack the bridge in his agitated state, due to his captivity. Elliott lets out his breath of fire to the bridge to back the police away from him. But accidentally hits the area near Jack's truck, trapping both him and Grace inside it due to intense heat. As the bridge was about to collapse, Pete convinces Elliott to stop and she needs Grace and Jack just as much he needs him. Elliott, realizing his error, props the truck up in an attempt to save her and Jack. The repentant Gavin rushes to the back of the truck as Jack break the back window. As Grace and Jack came out of the truck, the bridge collapsed, causing Grace, Jack, and Elliott to fall off. But Elliott managed to save her & Jack and flew them back

up to the road above them, much to relief of everyone around there. Grace then hugs her father in relief. Before the military helicopter was about to arrive, Pete and Elliott took off to get away as Grace tried to stop them, but was too late as she watched them take off.

After the incident, Grace, shaken by the events, drives Jack and Natalie to their home. As Grace and the others were about to go inside, she spots Pete at the driveway. Grace, relieved to see Pete, happily rushes to him and hugs him as Jack and Natalie watched him with joy expressions. Grace silently welcomes Pete to the family. Then she, Pete, Jack, and Natalie see Elliott flew up in the cloudy skies above their house.

Some time later, Grace and Jack got married and adopted Pete into their family. Pete, who having adjusted to his new life with his new family, takes Grace, Jack, and Natalie up north on the road trip on a different forest and they find Elliott in the isolated area. Grace beamed up with pure happiness as she sees Pete and Elliott reunited. She also sees five other dragons with him, as Elliott was finally reunited with his own kind. Grace, as a female has a great concern about nature and she was successful.

## 2. The Attitude Of Eco-Feminism Was Shown Through The Depiction Of The Character Grace Meacham

Injustice against women in the environment started first from the notion of injustice committed by humans against non-humans or in other words to the natural environment around. Efforts to define women are often associated with



natural traits. Terra Matter. Earth is the embodiment of "Mother Earth", this symbolization places the earth's position as a mercy full of love. Shee became the protector of its contents, including the humans in it (Fitri & Akbar, 2017, p. 84).

In the mercy of women, new lives were born and grow. Likewise the earth (nature), gave a birth to and grew new life as well. Here, we can underlined that nature and women were actually sources of livelihood with their production and reproduction systems. Nature as a womb and a woman who has a womb were the power for the creative energy of life to take place. If all of that was turned off then life in this world will be destroyed.

This was not surprising considering that society was formed by a system of values, beliefs, education and behavior, which departs from a patriarchal framework that justifies the relationship of domination and subordination, oppression of women by men.

The eco-feminism was shown by Grace, one of the main characters in this movie. Grace was first seen in her father's home when she overheard him telling tales to kids about the dragon he claimed he saw in his childhood in the woods, as he always does. She told the kids that she's always out in the woods and that is no dragon in the wood and jokingly says that if she sees the long, green creature, she'll let them know.

The next day, Grace went to the woods and sees a red line on one of the trees. She spots an owl's nest in the tree and repaints the spot blue to let the lumberjacks know where they are not supposed to cut. Then her colleague Forest Ranger Wentworth arrived. After giving one last look around, Grace left the

woods, not knowing she lost her compass out there. She headed to the newly expanse and went to the backhoe. She found a set of keys and tossed them to the dirt. Wentworth asked if she did it again for her fiancée Jack Magary and Grace replied something like that before she and Wentworth left the area.

The next morning, Grace returned to the expanse where lumberjacks were cutting the forbidden area. She thought at first Jack authorized it, but he revealed that it was actually his brother Gavin, which displeases her. While she and Jack confronted Gavin, they heard screams from Jack's daughter Natalie and went out to look for her in the woods. They find her with an injured and Grace spots the feral boy Natalie was following name Pete. As she followed him, Grace sees Pete was holding her compass. When Gavin sees Pete, Grace watched Pete climbed up the tree as Gavin caught, accidentally causing him to fall to the ground. Grace and Jack take Natalie and Pete to the hospital at their hometown of Millhaven.

At the local hospital, Grace speaks to Sheriff Gene Dentler, Deputy Smalls, and a doctor about Pete. She told the skeptical Sheriff Dentler about that Pete looking like he's been out for a long time judging his appearance and that he had her compass. Natalie returns after being checked on and revealed that only had a scrape on her leg. After she revealed to Natalie where Pete is, Grace told Sheriff Dentler and the doctor that she is going to take Natalie home and go back out to the woods. Then she asked the doctor to call her when he wakes up, only for Natalie to tell her that Pete escaped through the window.

After searching around, Grace found Pete in the fenced alley and, despite some resistance, she calmed him down. She and Natalie took Pete to their home.

Grace convinced him to come inside with her and that she promised that she will take him to the woods where he lived. She told him she loved being in the woods as a child and, when she became an adult, she made it her job to protect the woods and everything in them, which supposedly includes him. Pete asked if it included Elliott and Grace asked, "Who's Elliott?" Pete only replied that it's his friend.

As Pete adjusted to the new surroundings at her house, Grace told Jack that until they find out where Pete belongs, he'll have to stay there and being around Natalie, who is around Pete's age, might help him open up. Later, Jack receives a call from Sheriff Dentler and he passed it over to Grace. The sheriff informed Grace that he found Pete's identity. He told her that his parents were killed in the car accident six years ago and he went missing afterwards. Grace was saddened by the news as Sheriff Dentler put a call to Social Services so they will take him in tomorrow.

As Grace was returning to Natalie's room, she heard Natalie singing to Pete. She told Natalie to excuse herself so she will talk to Pete alone. She asked Pete if he knew how he was in the woods first place. Pete only admitted that he was on the adventure with his parents, indicating he does remember what happened. Grace tells him that she lost her mother when she was a child and assured that he is not alone. Pete told her he had Elliott and he showed her the picture he drew of him. Grace was stunned as she recognized the drawing of the dragon, that is rather similar to her father's drawing. He said that Elliott doesn't like many humans, but might like her. Grace felt conflicted on whatever she should take him to social services or keep her promises to take him back to the

woods tomorrow. She was present when Jack read Natalie's book called *Elliott Gets Lost*, which Pete had in the woods, to the kids.

Later that night, Grace went to her father's house. She goes to her father's billboard and was looking for something when her father suddenly came over to her, which surprised her. Grace asked why isn't he asleep and Mr. Meacham said she suspected it's the same reason she's still up since he heard about Pete. He asked how long has Pete been out there and Grace replied six years. Mr. Meacham says that no one alone can survive in the forest alone in six years and Grace pointed out that Pete said he wasn't alone. She showed him Pete's drawing of the dragon and he was surprised by it. She told her father that it was his friend in the forest and he reminded him of the drawing of the dragon he wrote. Grace asked how old was she when he drew this for her and it was 5 or 6 after her mother died. Grace asked her father to tell him the truth of what he really saw. Mr. Meacham revealed that he was out hunting and he went to the creek to drink some water when he noticed something was blocking the sun. He looked up and saw it was a dragon blocking the sun. He pointed his gun at it, but then he relented when he saw the dragon, it felt magical to him. He puts his gun down and he & the dragon stared at each other across the creek when it turned away and disappeared into the forest. No one believed him. Mr. Meacham tells his daughter that while he thought at times people were right about him not seeing the dragon, but more he thought about it, it change the way he looked at the world and the things he cherished, including her. He tells Grace that with that, she could change the way

of looking. Grace told him that she knows the forest extremely well and she couldn't have missed the dragon. He told her that she missed Pete.

The next morning, Grace gently wakes Pete up and gets him & Natalie to her car. Jack said he has to head to the deal with Gavin about something. As she arrived at Social Security Agency, Grace felt conflicted of what to do with Pete. After a moment of thinking, she decided to honor her promise to Pete and picks up her father to go the forest since he might know Elliott. As they arrived in the forest, she, Mr. Meacham and Natalie follow Pete to the cave where it has a uniquely built treehouse. Pete spots his own *Elliot Gets Lost* book outside of the cave as he enters the cave. Grace was nervous about the whole thing, but Mr. Meacham calms her down. Then Pete comes out with Elliott. Upon seeing Elliott, Grace was shocked and amazed at the same time. Mr. Meacham tells her it is magic. Suddenly, Gavin and a gang of hunters captured Elliott by tranquilizing him as Grace and the others watched in horror as Elliott damaged the treehouse before being fully sedated.

As Elliott was taken to the large warehouse in the lumber mill, Grace does her best to support the despondent Pete over the situation. As Grace looks at the sedated and chained to the flatbed truck, Grace touches him and his skin color changes realizing that Elliott does feel. When Sheriff Dentler and the others arrived in the lumber mill to see Elliott at Gavin's request, the doors to it are barricaded. As they went inside, they see Elliott is not there and Gavin thought he escaped through the skylight. But Grace actually sees Elliott has actually magically camouflage himself. She warns Jack about it as Mr. Meacham, Pete and

Natalie drives through the warehouse to get Elliott away from Millhaven but also gets exposed to Sheriff Dentler and other residents in the area. As Gavin was about to get to the truck, Grace took his keys and tossed them away from him in an attempt to distract him. She goes with Jack in his truck and follows the flatbed truck. However, Grace has a good mission when she protect the forest from other people. Her message, People should not arbitrarily cut down the forest.

**Table 4.2**  
**Ecofeminism Found in *Pete's Dragon* Movie**

Scene	Ecofeminism
Scene 1	Grace felt that she was attached to nature. She felt that she was responsible for every corner of the universe.
Scene 2	Grace had a strong character and was not afraid of of the dangerous environment around her.
Scene 3	Grace tried to protect nature so that the surrounding ecosystem is maintained.
Scene 4	She felt that she had the right to protect the existing ecosystem. one of them is forest.

## **B. DISCUSSION**

Based on the discussion above, the role of women including the actor Grace Meacham showed that she was not a weak women. She was a tough, brave to take action, polite, kind and gentle. This can be attributed to how quickly he made Pete adapt to the environment and the people around him. This was not really shown in the film but she showed it with an attitude that wanted to protect nature. She rebuked the loggers for crossing the line. Grace tried to keep the forest sustainable

so she re-marked the trees that were marked in red. Trees had been marked by red meant that it would be cut down.

As women, they were always positioned as helpless and ignorant. So that women were not involved in the decision-making process in almost all development policy making. Women's knowledge about their bodies, about the relationship between women's bodies and natural resources, and women's knowledge, both individually and collectively, are not included in the development agenda.

While in the film *Pete's Dragon*. Grace Meacham was free to do all the activities she wants. She prevented the loggers from cutting deeper into the forest. She helped Pete who was struggling with his surroundings. Grace also took part in Pete's psychological recovery, losing her parents in an accident. Grace calmed Pete down, became a support for Pete who missed his mother.

At the end of the story the audience witnesses that Pete decided went with his dragon. However, Pete came back to see Grace. Grace really took part in every activity related to Pete and the environment around him. Her job required her to do all of these things. Grace also did not feel pressured to protect Pete or her surroundings. She did it all because it was supposed to be done. Women played an important role in maintaining the balance of the ecosystem. Vandana Shiva said that women have a special connection to the environment, through their daily interactions and this connection has been neglected. She said that women in subsistence economies that generate wealth in partnership with nature, have

become experts in their own right to holistic and ecological knowledge of natural processes.

In this movie, we can see that Grace is one of women who concerns about environment such as forest, land, river, sea and other things that will give benefit for human life. Many people are not aware that the consciousness about our environment will give long term benefit for our life in the future. This movie emphasizes the goodness of eco-feminism that means that women should also involve in environment maintain.



## CHAPTER V

### CONCLUSIONS AND SUGGESTION

#### A. Conclusions

After observing and analyzing the previous chapter, the author can conclude that:

The meaning of eco-feminism based on this film is the environment that must be preserved, as well as the role of women, including the actor Grace Meacham.

Vandana Shiva said that women have a special connection to the environment, through their daily interactions and this connection has been neglected. She said that women in subsistence economies that generate "wealth in partnership with nature, have become experts in their own right to holistic and ecological knowledge of natural processes".

He emphasizes that these alternative modes of knowing, which are oriented towards social benefits and the need for sustenance, are not recognized by the reductionist capitalist paradigm, because it fails to understand the interconnectedness of nature, or the relationship between life, work and women's relationships. Because capitalism is more about knowledge for the creation of as much wealth as possible.

This can be seen from how much Grace struggles to gain the trust of Pete, her co-workers and family. and ensuring that there is no further deforestation. In this film you can see that the people were logging in random ways. they select and mark which trees to cut down.

Then the message that David Lowery most wants to convey as director of the Pete's Dragon film is patience, fortitude, great spirit, keeping promises, and being honest when one day we are left alone by the people we love.

## **B. Suggestions**

The suggestions that the researcher wanted to convey for the film Pete's Dragon are:

1. There was a scene where Grace Meacham looked stiff with her co-star. Most likely because the players were mostly male. Then it could be said that Grace was a little less free to express herself. but as an actress Grace had to look professional
2. There were a scene where the woodcutter rushes and shoots the dragon, Grace is just dumbfounded. She didn't say a word. She just stood there, dumbfounded. Yet in that scene, as Grace knows, was a policewoman. She was able to prevent their disgraceful treatment of the dragon.
3. This film was good, Grace and her family helped Pete to return to Elliot, the dragon. Found the real habitat where the dragons lived freely and happily with an ecosystem that had not been contaminated by human ignorance.

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## Appendixes

### Pete's Dragon Script

By David Lowery

(SOLEMN MUSIC)

This is a story of a little puppy.

- His name is L-A...

- Elliot.

Elliot!

- His name is Elliot.

- You got it!

He is going on an adventure...

- An adventure?

- What's that?

An adventure?

You don't know what an adventure is?

What we're on right now.

Out here in the wild.

Not another souls in sight

for hundred of miles.

- Just the stars to guide us.

- Isn't that scary?

Well, that's the other thing

about adventures.

You gotta be brave.

- Are you brave?

- Of course you are.

I think you are the bravest boy

I've ever met.

(CHUCKLE)

(CLATTERING, TIRES SCREECHING)

(SOUND MUFFLED, SOLEMN MUSIC)

(BANGING IN THE DISTANCE)

(SMOKE HISSING)

(BOY CRYING)

Elliot Gets Lost

(SOLEMN MUSIC CONTINUES)

(GASP)

(HOWLING IN THE DISTANCE)

(GROWLING)

(BOY PANTING)

(LOUD SNARLING)

(BOY CONTINUE PANTING)

(HOWLING IN THE DISTANCE)

(GROWLING)

(WHINES)

(BIRDS FLAPPING WINGS)

(TREES CREAKING)

(SOLEMN MUSIC)

(GRUNTS)

Are you gonna eat me?

(SNIFFS)

(MAKING LOW GRUMBLING NOISE)

(WINGS FLAPPING, TRIUMPHANT MUSIC)

(GUITAR STRUMMING)

Go north, go north,

with wings on your feet.

Go north with the wind,

where the three rivers meet

There's a clearing of sorts

in the circle of trees  
Where the wild constellation  
shine one, two and three  
Look all around you and see  
Deep in the forest there dragons will be

**MAN:**

going into these woods...  
...there been stories about  
the Millhaven Dragon.  
How's that song go again?  
They come from the north, right?  
Way up there in the mountains  
where few people have ever been.  
But sometimes a dragon  
gets lost from it's family.  
And winds up very, very far from home.  
They say it lives in this very woods.  
That you can hear it's roar at night.  
They say this, they say that, but...  
As far as I know, not one soul  
has ever actually seen this dragon.

- Except me.

- (CHILDREN GASPS)

- You saw a dragon?

- I sure did.

Whoo. I sure did.

- What it look like?

- Well, it was green.

Green all over.

Except for it's eyes.

His eyes were red, like hellfire.

Before I could even blink,  
it rears back it's head,  
open it's mighty jaw and shoot out...

- (FIRE ROARING)

- (CHILDREN GASPING)

(CHILDREN CHUCKLING)

So I wasn't gonna waste my breath.

I rolled out of the way,  
scrambled up my feet,  
ready for the fight that was gonna come.

But, as I raised my rifle, the dragon  
comes to me with one swipe of it's claw  
knocks the gun right out of my hands.

Now... now what?

Things are really not looking good here.

But, I wasn't gonna be done.

Not yet.

I just took out my pocket knife.

And as the dragon set upon me...

- (KNIFE RINGING)

- (CHILDREN GASPING)

- I drove it home.

- Wow.

**WOMAN:**

No, no. I was just giving them a leg up on  
what's out there in those woods.

Wow. I'm out in those woods every day.

And while I have seen bears and bobcats,  
and just about every type of birds



you can imagine...

...I have never seen a dragon.

Just 'cause you don't see something,  
doesn't mean it's not there.

And just because you say it's true,  
doesn't mean it is.

**CHILDREN:**

But, I'm headed out there right now.

I'll let you all know if I see anything  
big and green and breathing fire.

- Mr. Meacham, I believe you.

- Well, I'm glad you do.

See, my daughter,

she knows a thing or two,  
but only if it's staring at her in the face.

If you go through life only seeing  
what's right in front of you,  
you're gonna miss out on a whole lot.

That's why you guys have the upper hand.

Because mark my word,  
that dragon is still out there.

(GROWLING)

And if you are to go out  
there to those woods,  
where no one ever goes,  
then you might find it.

Unless... he found you first.

(LOW RUMBLING NOISE)

(INCIDENTAL MUSIC)

Gotcha!

(GROWLING FROM THE BACK)

(SIGHS)

(GROWLING)

(SHOUTING)

(WHINES)

(SNICKERS)

Hey, Elliot!

(INCIDENTAL MUSIC)

(BOY CHUCKLING)

Come on, Elliot!

(PANTING)

Elliot?

(WIND BLOWING)

(INSECTS CHIRPING)

(CHUCKLES)

Elliot...

Come on!

(SHOUTING)

(INCIDENTAL MUSIC)

Whoa!

Higher!

(INSTRUMENTAL MUSIC)

(BOTH SHOUTING)

(CONTINUE SHOUTING)

(SLOW INSTRUMENTAL MUSIC,

CRICKETS CHIRPING)

What are you looking at?

(LOW GRUMBLING NOISE)

(WIND HOWLING)

This way?

We're pretty far from home.

(HUMMING)

(BIRDS CHIRPING)

(OWL HOOTING, GASPING)

There you are.

What is he done now?

(LEAFS RUSTLING, GASPING)

You're ready to go, Grace?

Yeah.

Just a second.

Oh, come on, Grace.

Not again.

**GRACE:**

- **MAN:**

- Yeah, something like that.

(CHUCKLES) Aren't you two supposed  
to be getting hitch?

Yep. Just keeping him on his toes.

(ENGINE STARTING)

(ELLIOT SNIFFING)

Look.

Eww!

Elliot!

Hmm...

(RAIN POURING, THUNDER RUMBLING)

Pete and Elliot are going...

(MIMICKING ENGINE NOISE)

And then...

(MIMICKING EXPLOSION NOISE)

And then down and down

and down!

And then...

(FIRE CRACKLING)

Hmm...

I wonder where that lady came from.

Don't worry.

I won't let her hurt you.

(YAWNING)

Good night, Elliot.

(ELLIOT SNORING)

(LOUD BANGING IN THE DISTANCE, GASPING)

Elliot.

(RUMBLING)

(CHAINSAW REVVING)

(GRUNTING)

(TREE CREAKING)

(INSTRUMENTAL MUSIC)

Hey, Gavin.

Did Jack give the okay

to cut this deep?

Don't worry about Jack.

Just keep cutting.

**- GRACE:**

**- MAN:**

This is so out of line, Jack.

You're not supposed to be cutting

anywhere near this deep.

Don't talk to me,

it wasn't my call, Grace.

Well, then whose was it?

Of course.

Hey, I have to get to school.

**JACK:**

We'll just be a minute.

Hello?

(TWIG SNAPPING, GASPING)

Wait!

Where are you?

Whoa. How did you get up there?

Come on! Slow down!

You're pretty good at this.

(INCIDENTAL MUSIC)

(SCREAMING)

(SCREAMING IN THE DISTANCE)

Help!

(PETE GRUNTING)

(GIRL SCREAMING, PETE GRUNTING)

(GIRL SCREAMING)

Don't let go!

Don't.

I'm hurt.

How old are you?

- Five?

- You're pretty big to be a five year old.

- What's your name?

- Pete.

Pete...

You look like a Pete.

My name's Natalie.

- Daddy!

- Natalie!

Daddy!

- You can't run away like that.

- What happened to you?

- I fell out of a tree.

- You fell out of a tree?

- What were you doing in the tree?

- Following him.

Oh.

His name is Pete.

Hey.

Pete? Is that your name?

Pete? Wait, wait, wait.

Where's your come from?

Do you know where your parents are?

Your family?

Hey...

Where did you get that?

- Wait! Pete!

- Elliot!

Whoa, there, little buddy.

Where are you going so...

Hey!

Hey, kid, come back here.

Hey. Come on, kid.

(SNIFFING)

(CONTINUE SNIFFING)

(WHINES)

(TRUMPETING)

Doesn't matter.

Sheriff, the Rangers, everybody else  
is gonna be locking this site down  
until they figure out  
where that kid came from.

- Hey, you hear that?

- Don't change the subject, Gavin.

**MAN:**

find that kid in the first place.

- We need a big score to help us compete.

- What about a few years from now  
when we have nothing left to cut down  
because you keep jumping the gun?

- Where are you going?

- Where do you thing?

(ENGINE STARTING)

You're not the only family

I got to worry about.

Well, let me know how

Pete's doing, will you?

What's wrong, Gavin?

Jack giving you a hard time?

You know Jack.

He just sore because his girlfriend  
stepping on his toes.

You're right, man.

- (TREE CREAKING)

- Holy...

What was that?

(COCKING RIFLE)

Let's go hunting.

Pete...

Time to wake up, Pete.

Mama...

(PANTING)

Elliot?

(FOOTSTEPS PASSING BY)

- **MAN:**

- **WOMAN:**

No signs of malnourishment  
or serious exposure.

He might have a bump to the head, but..

- Lucky kid.

- Super lucky.

I just... How did he get out there?

My guess he was on a picnic  
or a camping trip.

He wandered off from his family,  
got himself lost.

Sure, but when?

I mean, it looks like he's been out there  
for who knows how long and...

- ...he had this.

- You sure that's yours?

- Pretty sure.

- Here we are.

- All fixed up.

- Hey, there.

- How are you feeling?

- It was just a scrape.



Where's Pete?

I'm gonna take Natalie home then

head back out to the forest.

Maybe there's something out there,

some clue.

- Could you call me when he wakes up?

**- DOCTOR:**

Now, when he wakes up,

I think it would be best

to take things slowly.

One step at a time.

Let him know he's safe.

We don't know what he's been through.

**SHERIFF:**

the social services.

They know exactly how to handle this.

For the time being,

he'll be just fine right here.

- Umm, actually he's gone.

- Who's gone, sweetheart?

Pete.

(INSTRUMENTAL MUSIC)

Elliot!

(PANTING)

(THE LUMINEERS - NOBODY KNOWS)

Nobody knows how to say goodbye

It seems so easy 'til you try

Then the moments passed you by

Nobody knows how to say goodbye

(DOG BARKING)

- **WOMAN:**

- **MAN:**

- (PETE BARKING)

- Don't you bark at our dog.

- (GROWLING)

- (DOG WHINES)

(TIRES SCREECHING)

(POLICE SIRENS WAILING, TIRES SCREECHING)

Kid, stop!

Wait, wait!

Dammit, stop right there!

I got him.

He's on the corner of...

He was on the corner of...

I've lost him.

(MUSIC CONTINUES)

Hey, look.

**BOY:**

(CHUCKLES)

Love is deep as the road is long

(CHILDREN CLAMORING)

It beats my heart when you are gone

Love is deep as the road is long

Hey, sit down!

(POLICE SIRENS WAILING)

- Whoa!

- Awesome!

Nobody knows how the story ends

(PETE GRUNTING)

Pete!

It's okay.

It's okay.

We're not gonna hurt you, I promise.

Alright? Come here.

- (PETE SHOUTING)

- Whoa, whoa, whoa!

Hold on, hold on.

It's okay. Hold on.

- (PETE GRUNTING)

- Breathe, breathe, breathe...

(SHUSHING)

(HOWLING)

(CONTINUE HOWLING)

(MAN TALKING INDISTINCTIVELY)

Hey, guys.

Come check this out.

Fresh. Not even a day old.

What do you think?

A bear?

- You ever seen a bear that big?

- I did once.

- As big as Bobby's sister.

- (MEN LAUGHING)

(BIRD CHIRPING)

(MAN TALKING INDISTINCTIVELY)

**MAN:**

So, we'll bring him home tonight.

Okay, thank you so much.

- I appreciate it.

- Alright, you too.

Bye.

- Remember, any problems, call the guy.

- We will.

(PETE GASPING)

Hey, Pete.

Don't worry.

You don't have to go back to the hospital.

We'll go to my house.

(RADIO WITH STATIC NOISES)

(LEONARD COHEN - SO LONG, MARIANNE)

I used to think I was some kind of Gypsy boy

Before I let you take me home

Now so long, Marianne

It's time that we began to laugh and cry

and cry and laugh about it all again

Here we are.

Need a little help?

- Pete! No, wait!

- Wait!

Wait! Wait.

Wait. Wait.

(SIGHING)

You are fast!

Oh, my goodness.

What's wrong, honey?

Are you hungry?

Let's go inside.

Let's go get something to eat.

I wanna go home.

I know.

Where's your home?

Can you tell me?

How about this...

If you come inside with me now,

and tomorrow I'll take you

back out to the woods

and you can show me exactly

where you live.

How does that sound?

You know, when I was a little girl...

...I wanted to live in the forest

more than anything.

I love being out there.

It was so fun, with the squirrels

and the birds and the trees...

So, when I grew up, I made it

my job to protect the woods,

and everything in them.

Which I supposed includes you.

- And Elliot?

- Who's Elliot?

**JACK:**

You sure about this?

It's just until we find out where he belongs.

Who knows, maybe being around someone

his own age will help him open up.

- Maybe he'll tell us where he came from.

- You don't touch it, you eat it.

Like this.

I got to admit. Living out in the woods,

doing things his own way...

He's like a boy after your own heart.

You put the needle on and...

(PEGGY LEE - IT'S A GOOD DAY)

Yes, it's a good day for singing a song

(VOICE DISTORTED)

- and it's a good day for moving along

- Let it play.

Yes, it's a good day,

how could anything...

So that's me and that's my dad.

And that's his brother.

There's Grace.

- That's my family.

- Family...

That's what we are.

Everything to gain and nothing' to lose

A good day from morning' till night

Put your head here.

Scooch down.

And... Now you're 5 years old.

There's 6 and there's 7.

There's 8 and there's 9.

Now you're 10.

(VOICE MUFFLED)

(CHUCKLES)

So take a deep breath

and throw away the pills

'Cause it's a good day

from morning' till night

I was out here at the eastern path.

That's the last time I remember

having my compass.

- But that's...

- 50 miles east.

...from where we found him.

Good morning sun, good morning sun,

rise and shine today

You know you've gotta get going,

if you're gonna make a showin'

And you've got the right of way

Oh. I haven't read that book in forever.

Someone gave it to me when

I was learning how to read.

(PHONE RINGING, PETE GASPING)

- (PETE PANTING)

- It's okay, buddy.

It's just the phone.

Is this Elliot, Pete?

Is Elliot a person?

No.

- Well, what is he then?

- Grace, it's the Sheriff.

He wants to talk to you.

- Hello?

- Hey, Grace.

- How's our mystery boy?

- Still a mystery.

Any news?

Well, Pat went digging through

our missing person's files.

He had to go pretty far back, but...

It's not good news.

- Poor Pete.

- I know.

I just got off the phone

with social services.

They're gonna take custody

of him tomorrow morning. Pete, is Elliot your imaginary friend?

What's imaginary?

Well, it's when you make

someone up in your head

so that you have someone to talk to.

It keeps you from being lonely.

- Are they funny?

- Sure.

Do they fly?

I guess they can do whatever

you want them to.

That's what make them imaginary.

Are you my imaginary friend too?

I'm real.

So is Elliot.

(CHUCKLES) Good job, buddy.

(RUMBLING, CLATTERING)

Mommy, there's a monster outside.

(GIRL CHUCKLES)

(THUDDING)

I need to get back to him.

- He get scared when I'm gone.



- He looks like a dragon.

- What's a dragon?

- That's a dragon.

- Like the song.

- What song?

There's a song that my dad used to sing.

It's about dragons

and where they live.

Go north, go north,

with wings on your feet

Go north, with the wind,

where the three rivers meet

Now plant yourself down,

by the tallest of trees

Measure the stars shining,

one, two, and three

Look all around you and see

Deep in the forest,

there dragons will be

Deep in the forest,

there dragons will be

- What's north?

- It's a direction.

How do you get there?

Well, you could look at the map

or you could follow North Star.

If you follow it as far as you possibly can,

you get to the mountains.

And that's where you find them.

The dragons I mean.

(KNOCKING ON THE DOOR)

Hey.

I haven't heard that song in forever.

Natalie, do you think I could  
talk to Pete alone for a moment?

Okay.

See you in a minute, Pete.

Hey, come here.

You found this for me, didn't you?

Where the trees went away.

My dad gave this to me  
on my tenth birthday,  
so that if I've ever got lost,  
I know how to find my way back home

Pete, honey.

Do you remember how you got to the woods?

It's a long time ago, isn't it?

We were on an adventure.

You know, I lost my mom when

I was not much older than you.

I know how hard it can be.

But I want you to know,

you're not alone.

- I know.

- You do?

I have Elliot.

Can you tell me more about Elliot?

Who is he?

He's my friend.

This is Elliot?

He must be a very special friend.

He doesn't like most people.

- But I think he'd like you.

- He would?

- You'll see. Tomorrow.

- Tomorrow.

When I go home.

You're coming with me, right?

Of course.

You're very brave.

Did you know that?

You might be the bravest boy I've ever met.

(RUSTLING)

(BELLOWING)

(KNOCKING ON THE DOOR)

Gavin?

- Jack...

- What happened to you?

You remember those stories  
that Meacham used to tell us?

About dragons?

He wasn't make it 'em up.

We track it, there was a tree-house.

I tried to shoot it, but it just rip  
the gun right out of my hands  
and bend it like it was nothing.

Gavin, I can't just head up to the woods

in the middle of the night,

because you think you saw a dragon.

I think I saw...

Jack, I know what I saw.

Yep.

You don't believe me.

Tell you what we'll do.

We'll call the forestry,

we tell them what you saw

- then they can go and deal with it.

- Fine. I get the picture.

Thought I could count on family.

- Gavin...

- Don't worry. See you in the morning.

(HONKING)

(DOGS BARKING IN DISTANCE)

(SNIFFING)

**GAVIN:**

This is the story of a little puppy.

- His name is...

- Elliot.

He's going on an adventure

with his family.

They're going camping in the forest.

- Elliot has never...

- Wait.

This isn't how I tell it.

- Would you like me to stop?

- No, I like it.

Elliot has never been so excited.

Elliot and his boy play

while mom and dad set up a tent.

He is right where he belongs.

(SIGHS)

- Looking for something?

- (GASPS)

Oh, you scared me.

- Why aren't you asleep?

- The same reason you're not I suppose.

- I guess you heard about the boy.

- I did.

Word travels fast in this town.

- How long is he been out there?

- 6 years.

6 years?

Nobody could survive

in that forest for 6 years.

- At least not alone.

- Well, he says...

He says he wasn't alone.

He drew this?

He said it's his friend from the forest.

- And it reminded me of..

- I know what it reminded you of.

That one?

How old was I when you drew this for me?

Maybe 5 or 6, just before your  
mother passed away.

I remember then you hung on  
every word I ever said.

You were so full of questions.

- Dad.

- Hmm?

What did you really see out there?

And please don't tell me another story.  
Just tell me what you remember.

What I remember?

What I remember is...

I was out hunting.

And the sun was shining down  
and wind was blowing through the trees.

I remember thinking,

"Boy, this is exactly where I belong."

I stopped by a creek to get a drink.

Soon I realized I wasn't  
in the sun anymore.

I look up to see what was blocking the sky.

What did I see? A dragon.

I see a dragon.

I've never been so scared in my life.

But when I raised my gun to shoot,  
suddenly there was this feeling,

this... was like a magic.

There's no other word to express it.

It was magic.

So I put my gun down  
and just sat there.

We sat there across the creek  
from each other, just looking.

I just sat there looking.

And then the dragon turned  
and disappeared into the woods.

I remember thinking,

"I am one lucky guy."

Of course nobody believed me.  
I knew what people were  
saying about me.  
And I must admit there were times  
when I thought maybe they're right.  
But then, then I thought about the magic.  
It changes the way I see the world.  
The way I see trees,  
the way I see sunshine.  
The way even I see you.  
I wouldn't trade that for anything.  
So I'm not gonna try  
to convince you I quit that.  
But maybe, maybe if you could just  
be open of looking.  
I know those woods.  
I know those woods  
like the back of my hand.

I couldn't have missed the dragon.  
You missed Pete.  
(BIRDS CHIRPING)  
(DOOR OPENS)  
(SOFTLY) Pete...  
Wake up, buddy.  
- Good morning.  
- Good morning.  
Hello.  
- You're heading out already?  
- Yep. Bright and early.  
I'm gonna head over to the mill.

Talk to Gavin about something.

- You can call me if you need anything.

- We'll be fine.

- You sure?

- Absolutely.

(KAREN DALTON - SOMETHING ON YOUR MIND)

Yesterday any way you made it was just fine

So you turned your days into night-time

Didn't you know, you can't make it

without ever even trying

And something's on your mind, isn't it

What's wrong?

Social Services Agency

Nothing.

Nothing. I just got to turned around.

Hey, Pete. I was thinking maybe

we could bring someone with us?

Someone who might know Elliot too.

Is that okay?

And something's on your mind, isn't it

Maybe another day you'll want

to feel another way

you can't stop crying

Morning.

- Hey, Jack.

- Hey, Kelvin.

You seen Gavin?

He take Chuck out to the new cut down

with some of the other boys.

- What for?



- Something about goin' hunting.

- Hunting?

- Yeah.

(PHONE RINGING)

- Jack McGarry.

- Hey, Jack.

Didn't you say Grace were planning  
on bringing Pete by?

- She left an hour ago.

- She hasn't showing up yet.

We've got these people  
standing here and nobody...

Okay. Okay, thank you, Sheriff.

I got to go.

Something's on your mind, isn't it

**PETE:**

Kids, hold on a second!

Something's on your mind

**PETE:**

I've never seen this part  
of the forest before.

**PETE:**

Cool.

How did you do this by yourself?

Elliot helped.

I think he's hiding.

Elliot?

Pete, wait!

- I'm going in there.

- You have to wait.

Give it a minute.

Grace?

(SHUSHING)

(LOW RUMBLING NOISE)

(GASPS)

Dad...

**PETE:**

(SNIFFING)

What did I tell you? Magic.

- (SNIFFS)

- Elliot.

- We did it.

- (CHUCKLES)

(GROWLS)

I got him!

- Gavin?

- Grace?

(ROARS)

- No! No!

- Stop!

Get those kids out of here!

Don't kill him!

Tranq's only.

- **MEACHAM:**

- **GRACE:**

He's not gonna hurt him.

Stop.

Elliot, no!

Stop!

Elliot!

No!

(PETE GRUNTS)

**MAN:**

(PETE GRUNTING)

Stop! Elliot!

(SHOUTING) Fly!

Come on, go! Come on!

Elliot...

(BELLOWS)

Watch out!

What is that?

Daddy?

Natalie?

Gavin, what is this?

This is the Millhaven Dragon.

And I just caught it.

(SLOW INSTRUMENTAL MUSIC)

What's the matter, boys?

Ain't you ever seen a dragon before?

Come on!

Bring it to the warehouse!

In the warehouse!

You're gonna have to wait

or bring him over here.

Pete, Grace didn't mean

for this to happen.

She's a beauty, isn't she?

Or he.

It.

Whatever it is.

Just trust me.

Get here as quick as you can.

Natalie.

I need you to wait here  
with Pete for a minute, okay?

- What's gonna happen to Elliot?

- I don't know.

I'm gonna go find out, okay?

I just need you to stay here, okay?

Will you stay here for me?

- Okay.

- Thank you, sweetie.

Pete, we'll fix this.

I promise.

Okay then, now you caught it

What do you plan to do with it?

- What am I gonna do with it?

- Yeah.

I know exactly what I'm gonna do with it.

(CHUCKLING)

You don't have a clue, do you?

Okay, look, I haven't got it  
totally figure it out yet.

But I'll tell you this much.

This thing is gonna put on the map.

I mean, folks would come  
from miles to see this.

Jack can have the mills.

The dragon is mine.

No. No, no, no.

Stop. Stop.

(BELLOWING)

What are they doing to him?

They're trying to find out  
what is and where he came from.

They never seen him before.

**PETE:**

just like I did.

Why can't they just let us go?

We'll go away.

We'll never see anybody again.

It'll be just like it used to be.

But I don't want to never see you again.

Are you insane?

You have no idea what  
this thing is capable of.

And you do?

Yeah. He wakes up and take  
the whole town and everyone in it.

Jack, he's a monster.

He's not a monster.

He's an animal.

He's hurt and he's scared.

Grace, wait.

You need help.

You need Pete.

Did you see that?

- Did you just see that?

- I sure did.

(POLICE SIRENS WAILING)

Let's go.

Up there.

- Sheriff. Sheriff.

- Jack.

No, get out the way.

Back up.

Sheriff!

Out of the way.

Sheriff!

Thanks for coming.

Jack, what's so big I had

to call out the cavalry?

- You really need to come inside to see...

- Let me say one thing first here.

What my brother called you about

belongs to me, okay?

I caught him fair and square.

And so if anyone tries to tell you

any different, it's mine.

**SHERIFF:**

Can we go in and take a look at it?

Elliot, are you okay?

**SHERIFF:**

I got to warn you.

This thing is dangerous.

Me and my crew are the only one

who know how to deal with it.

So when you get in there,

just stay calm, don't scream.

- Don't want anyone die on my watch.

**- GRACE:**

Wait, listen, Grace.

We're not in the forest anymore.

I'm not here to talk about what's in

there until you blew it in the face.

I just wanna see it.

Now, step aside.

What's the deal up here?

(CHAINS RATTLING)

Okay, come on.

Who's in there?

(BANGING ON THE DOOR)

Hey, open up!

Elliot, can you fly?

- I don't see anything.

- He was right here.

What was right here?

It got out.

Come on, we got to find it.

- Take a haul!

- What's got out?

See for yourself. Come on.

**GAVIN:**

We need to call in a chopper,  
because this dragon can fly.

A dragon?

Jack, you drag me all the way  
out here for a dragon?

I don't know how to explain it  
but he's telling the truth.

It was here.

(MEN CLAMORING)

It's still in there.

- What?

- The dragon.

The dragon is still in there.

We have to help them.

Whoa.

How do we get him out of here?

You know how to drive?

Sort of, but my dad's truck

doesn't have this many buttons.

Stop what you're doing, young lady.

Your feet don't even reach the pedals.

Scoot over.

Wait!

I don't want to hurt your friend, son.

Just want to help.

Get in.

Okay, let's see.

Get this...

(ENGINE STARTING, CHUCKLES)

Hey, old buddy.

You better buckle up.

Hold on tight!

(CHUCKLES)

I thought I put it in reverse.

- Oh my...

- Hey!

That isn't real, is it?

Follow that dragon!

Hey!

Wait, Jack.

Tell that dragon to hang on.

- (POLICE SIRENS WAILING)

- We got company.

Attention all units.



We're eastbound on Millhaven Road.

- In pursuit of a...

- A dragon! It's a dragon!

You can't say dragon over the radio!

(HONKING)

(ENGINE REVVING)

Elliot!

Fly!

Come on!

Faster!

- That's Meacham!

- Pull over!

- Hey, pull over!

- Not a chance!

That's my dragon!

(ENGINE REVVING)

(TIRES SCREECHING)

- He's not slowing down.

- He's not stopping.

- He'll stop.

- The fool's out of his mind.

- Stop!

- I'm trying.

He ain't that crazy.

Okay, hang on tight.

We're gonna have to do this another way.

(HONKING)

(TIRES SCREECHING)

(POLICE SIRENS WAILING)

Elliot! No!

Hey, wait!

Elliot! No!

Jack...

No! You have to stop!

Jack!

He's not gonna hurt us.

Please, stop, Elliot!

Stop!

Don't hurt them!

I need them!

I need them.

**- GRACE:**

- Break the glass!

Come on, I got you!

- Come on, Elliot!

- Daddy!

Dive!

Let's go. Go.

Come on!

**NATALIE:**

Grace...

Come on, Elliot.

(SOBBING)

Come on.

(CHUCKLES)

(WINGS FLAPPING)

(HELICOPTER WHIRRING)

I know.

I know.

Pete...

Pete!                      Wait!

(INCIDENTAL MUSIC)

(WIND HOWLING)

(SLOW INSTRUMENTAL MUSIC)

(LOW RUMBLING NOISE)

We can't stay here anymore.

People know you're here.

They'll come looking for you

But I can't disappear.

This book belongs to Pete.

To Pete, love Mommy and Daddy.

But I don't wanna leave you.

(SOBBING, SHOUTING)

Honey, look.

(CHILDREN LAUGHING)

**MEACHAM:**

that dragon again.

And I never told another tale about it.

I didn't have to.

Not after that day.

Folks look high and low,

but it was nowhere to be found.

Some said he flew to another

forest, far, far away.

But, those are just stories.

Time march on, children got older.

Trees go taller.

Tales grow taller to.

By the by, even the best ones

come to an end.

But I know someone who would

tell you otherwise.

There's one little boy who

could tell you the whole story.  
He could even tell you what happens next.  
He knows that the North Star  
shines brightest of all.  
He knows that there's magic in the woods.  
If you know where to look for.  
He knows his dragon is still out there.  
And maybe, if you're lucky,  
that same boy,  
the bravest boy I've ever met,  
he could tell you where to find them.

(BELLOWING)

(BELLOWING)

(ALL BELLOWING)

**CURRICULUM VITAE**

**Name** : Riski Juliani  
**NPM** : 1602050053  
**Place/Date of Birth** : P. Siantar, 20februari 1998  
**Gender** : Female  
**Religion** : Moslem  
**Status** : Single  
**Hobbies** : Hanging Out  
**Father's Name** : Jugi  
**Mother's Name** : Wida Ningsih  
**Address** : Jl. Klambir V, Psr 2, Gg. Suka Makmur  
**Phone Number** : 081361710777  
**Email** : julianirisky@gmail.com

**BACKGROUND OF EDUCATION**

- ✓ Elementray School at SD NEGERI 101752 ( 2005-2010 )
- ✓ Junior High School at SMP SWASTA TELADAN ( 2010-2013 )
- ✓ Senior High School at SMA SWASTA DARUSSALAM ( 2013-2016 )
- ✓ Faculty of Teacher Training and Education  
University Muhammadiyah Sumatera Utara ( 2016-2020 )

Medan, 10 May 2021

Researchers

Riski Juliani



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
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 Website: <http://fkip.umsu.ac.id> E-mail: [fkip@yahoo.co.id](mailto:fkip@yahoo.co.id)

Nomor : 1044/II.3/UMSU-02/F2020  
 Lamp. : --  
 Hal : **Mohon Izin Riset**

Medan, 07 Dzulqa'idah 1441 H  
 29 Juni 2020 M

Kepada Yth.:  
 Bapak/Ibu Kepala Perpustakaan UMSU  
 Di  
 Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : **Riski Juliani**  
 NPM : 1602050053  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Penelitian : Gender Relation in Pete's Dragon Film: Ecofeminism Studies

Demikianlah hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Akhirnya selamat sejahteralah kita semuanya, Amin.  
 Wassalamu'alikum Warahmatullahi Barakatuh

Dekan  
  
**Dr. H. Elfrianto S.Pd., M.Pd.**  
 NIDN : 0115057302

Tembusan :  
 - Pertinggal

## SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini :

Nama Lengkap : Riski Juliani  
 NPM : 1602050053  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Skripsi : Gender Relation in *Pete's Dragon* Film: Ecofeminism Studies

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, November 2020  
 Hormat saya  
 Yang membuat pernyataan,



**Riski Juliani**

Diketahui oleh Ketua Program Studi  
 Pendidikan Bahasa Inggris

**Mandra Saragih, S.Pd, M.Hum**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata – I bagi :

Nama Lengkap : Shevira Sakabila  
NPM : 1602050179  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Translation Shifts of Noun Phrase Found in English-Indonesian Version of JK Rowling's Novel Entitled *Harry Potter and The Prisoner of Azkaban*

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melakukan riset di lapangan.

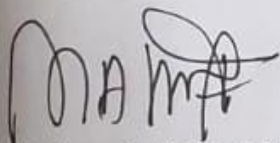
**UMSU**

Diketahui oleh :

Unggul | Cerdas | Terpercaya

Diketahui/Disetujui Oleh  
Ketua Program Studi

Dosen Pembimbing



Mandra Saragih, S.Pd., M.Hum.



Dr. Bambang Panca S, S.Pd, M.Hum





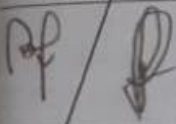
**MAJELIS PENDIDIKAN TINGGI  
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 I. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238  
 Website : <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)**

Yth : Bapak/Ibu Ketua & Sekretaris  
 Program Studi Pendidikan Bahasa Inggris  
 FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Shevira Sakabila  
 NPM : 1602050179  
 Program Studi : Pendidikan Bahasa Inggris  
 IPK Kumulatif : 135 SKS IPK = 3,32

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	Tranlation Shifts of Noun Phrase Found in English Indonesia Version of JK Rwoelling's Novel Entitled Harry Potter and The Prisoner of Azkaban	
	Metaphorical Expression Found In Harry Potter and The Chamber of Secrets Novel By JK Rowling	
	Strategies Used for Idiom Translation in Roald Dahi Novel Entitled Charlie and The Great Glass Elevator	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 7 April 2020

Hormat Pemohon,

Shevira Sakabila

- Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
  - Untuk Ketua/Sekretaris Prodi
  - Untuk Mahasiswa yang bersangkutan



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Yth : Bapak/Ibu Ketua & Sekretaris  
 Program Studi Pendidikan Bahasa Inggris  
 FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Riski Juliani  
 NPM : 1602050053  
 Program Studi : Pendidikan Bahasa Inggris  
 IPK Kumulatif : 135 SKS

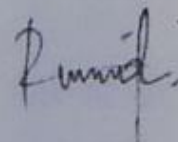
IPK = 3,46

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	Gender Relation in Pete's Dragon Film: Ecofeminism Studies	
	The Influence of Applying Compare and Contrast Charts Strategies to Improve Student's Vocabulary Skill in Descriptive Text	
	An Analysis on the Message's of John Lennon's Song Lyric "Magine"	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 7 April 2020

Hormat Pemohon,



Riski Juliani

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



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Kepada Yth : Bapak/Ibu Ketua & Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Shevira Sakabila  
NPM : 1602050179  
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Translation Shifts of Noun Phrase Found in English Indonesia Version of JK Rowling's Novel Entitled Harry Potter and The Prisoner of Azkaban

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai : *ACC P.P*

Dosen Pembimbing : Dr. Bambang Panca S, M.Hum

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 17 April 2020  
Hormat Pemohon,

Shevira Sakabila

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
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Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: A2g./KET/II.4-AU/UMSU-P/M/2021

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama : Riski Juliani**  
**NPM : 1602050053**  
**Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan**  
**Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1**

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

***"Gender Relation in Pete's Dragon Film: Ecofeminism Studies"***

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 15 Ramadhan 1442 H

17 April 2021 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd

