CHAPTER I

INTRODUCTION

A. Research Background

In 1973, Laura Mulvey introduced the concept of the male gaze in her writing Visual Pleasure and Narrative Cinema. She stated that the films spread throughout the world are the formation of a patriarchal system, where in her analysis of The Pleasures of Hollywood Cinema, she concluded that the position offered to the audience is a masculine position; in other words, the audience is given the perspective of how men view the world (Miguel & Mainar, 2018). In other words, the male gaze discusses how women are seen in men's eyes.

The female gaze then emerged as a response to the concept of the male gaze, which places the audience in a woman's point of view so that it is possible to express her feelings. The female gaze does not always mean a gaze created by a female artist but rather a gaze that takes the essence of a female character's gaze to embrace her experience. Pleasure no longer comes from the voyeuristic gaze of the audience or hero but from a gaze that views women as equal subjects (*Iris Brey,* 2016).

In her book entitled The Female Gaze: A Revolution Onscreen, Iris Brey (2020) emphasizes that the female gaze does not always mean a reflection of the concept of the male gaze, just as the feminine is not a reflection of the masculine. The concept of the male gaze directs the

audience to identify men as a strong position and has the effect of presenting women only as objects. In this case, the female gaze displays more of the emotions felt by the characters so that the audience can feel connected to the film's narrative.

Film is a literary work in audiovisual and mass communication media that effectively conveys information to the public. Films always record the realities that grow and develop in a society and then project them onto the screen (Asri, 2020). Some argue that films are entertainment; some consider films as educational media that can provide lessons to the audience. Apart from that, films imply being able to create social constructions that appear to present reality but shape people's knowledge of something (Marsya & Mayasari, 2019).

In the family context, films reflect daily what happens in a family (Muwahid Billah & Sukmono, 2022). The combination of the construction and reality of the family depicted makes the film a means to understand the phenomena that occur, in addition to dynamic life. Family films are also full of implied meanings that can motivate the audience to become better individuals, broaden their horizons, and inspire them to solve problems experienced, especially in the family (Ariffananda & Wijaksono, 2023).

A family is a group of people living in one house who still have kinship/blood relations due to marriage, birth, adoption, etc. The concept in a conventional family is that the husband/father plays the role of provider

and protector of his family, which makes this concept places men in a strategic position and causes women to become dependent on men (Nur Aisyah, 2013).

In 21st-century life, marked by individualization and mobilization, the family still has a basic meaning for humans and remains classified as the most important social institution. This is inseparable from the culture of Indonesian society, which belongs to Eastern culture, where, overall, Eastern culture places great emphasis on maintaining good relationships between parents and children, emphasizing obedience, responsibility, and respect. This Eastern culture includes various cultures in Asia, such as China, Japan, Korea, India, and Southeast Asia. Traditional values, religion, and philosophy, such as Confucianism, Taoism, Hinduism, and Buddhism, strongly influence the relationship between parents and children in Eastern culture. These relationships are characterized by hierarchy, deep respect, and mutual responsibility (Indrawati & Muthmainah, 2022).

In many Eastern cultures, the family is viewed as a hierarchical unit in which parents, especially the father, hold supreme authority, and children are expected to follow the directions and decisions of the parent, who is considered to have greater experience and wisdom. The father, as the head of the family who decides big things and holds power in the family, can be the central point in which power relations occur. The theory of power, as explained by Michel Foucault (1980), explains that power can occur in a relationship, where there must be power in every relationship. According to

him, power does not come from outside but from interactions and relationships between humans, which have the potential to give rise to power itself.

Power is just a strategy that takes place everywhere, and there are systems, rules, structures, and regulations. This does not come from the outside but rather determines the structure, rules, and relationships from within and allows everything to happen. Apart from that, Foucault also shows the relationship between the discourse of science and power—the will of the powerful drives the scientific discourse that seeks truth and falsehood. So, there is always a correlation between knowledge and power and vice versa (Foucault, 1994).

Power relations themselves are often found in families. In a husband-wife relationship, power relations are a socio-cultural factor that occurs due to societal injustice based on a person's gender (Farid, 2019). Meanwhile, in the relationship between parents and children, power relations in the family are often characterized by the authority of parents, who are expected to direct and guide their children. Parents often have certain expectations about their children's future based on life experiences, family values , and traditions. Meanwhile, the expectations that parents give to children can be a source of conflict where children will feel pressure to fulfill their parents' expectations, which may conflict with their desires. Unbalanced expectations can cause tension and feelings of being trapped in an undesirable role.

Quoted from Elle Indonesia (Elle.co.id), in 2023, 15 family genre films were released in Indonesian cinemas. One of them being the film *Elemental*, an animated film produced by the United States animation studio Pixar. Pixar's films consistently achieve commercial success worldwide and are praised for their visual innovation, intelligence, and emotional storytelling. For example, in the films *Toy Story* (1995) and *The Incredibles* (2004), Pixar has helped reshape the image of masculinity by weakening alpha males, allowing them to engage in shared emotional vulnerabilities, and fostering same-sex male bonds (Brydon, 2018). Some films feature solid and multidimensional female characters, such as *Brave* (2012), *Inside Out* (2015), and *Turning Red* (2022). *Brave* (2012) is notable for its focus on the relationship between a mother and daughter that challenges traditional gender roles. *Inside Out* (2015) explores the emotions of a young girl through anthropomorphic characters, with a primary focus on the female protagonist's emotional journey. Meanwhile, *Turning Red* (2022) tells the story of teenagers from a Chinese-Canadian background with an approach to youth, culture, and diversity issues packaged with many metaphors and allegories.

In June 2023, Pixar released another feature film entitled *Elemental*. The film tells the story of a city of elements where earth, air, fire, and water live side by side—introducing Ember, a tough, smart, and fiery young woman who meets a fun, sappy, and go-with-the-flow guy named Wade (Rottentomatoes, 2023). This film tells the story of Ember Lumen, a woman

from the fire element, who meets Wade Ripple, a man from the water element. The meeting between the two began when Wade, who worked as a city inspector, accidentally discovered that Ember's father's shop had violated several regulations and intended to report it to the city government office, where the biggest risk was that the shop would have to be closed. Ember, who was training to continue her father's shop then, felt guilty and responsible, so she made amends.

Overall, this film tells the story of Ember and Wade, who go on a journey and mission together until a spark of love arises between them. The point of view shows the story from the side of the main female character so that the *Elemental* film indirectly shows the relationship between a daughter and her father. The father's role is very important in the family because the father is the head of the family and the family leader (Aulia et al., 2023). The father as the family leader can also be interpreted as the holder of power in the family so that the father can become the central point of power relations. In the film *Elemental*, Ember is told as a daughter who wants to show her devotion to her parents by trying to make her father, Bernie's, dream come true for her to continue the family shop, which has become a destination for the residents of the Firetown. Hence, some problem occurs when she finally found out her dreams and what she really want to do.

Little research has been done on the female gaze in the academic world. However, some of them are articles in the Journal of Art, Design, Education, and Cultural Studies entitled Female Gaze in the Film "Lady

Bird" from Fathin Hanifah Langga (2020), which examines the female gaze using Laura Mulvey's theoretical approach as the originator. The male gaze expresses several satisfactions in films, including satisfaction in views (*scopophilia*). From the research conducted, Langga concluded that the film Lady Bird proves that Mulvey's theory about the patriarchal world is not permanent or mandatory (Langga, 2020).

Another journal article related to the female gaze was researched using a case study entitled "Nisu" Culture in Chinese Fandom under the Rise of Female Gaze by Qingning Lin (Lin, 2021). In contrast to research conducted by Langga (2020), Lin uses *Word of Honor*, a Chinese BL series, as a case study to explain the phenomenon and power of Nisu culture in Chinese fandom through the female gaze and assess the opposing voices and effects of female power and gender awareness. Nisu means 'the opposite of Sue' in Chinese. Sue itself comes from the word 'Mary Sue' in Western fan culture, which means a fictional character depicted as ideal without any noteworthy weaknesses. Sue then became a term used only to describe a sexually attractive man in Chinese. So Nisu has the meaning of a female fan who hopes to become a 'Sue' for the male character. The research results show that the emergence of Nisu culture represents an increase in women's power and refutes this reality. Additionally, the appearance of the *Word of Honor* makes Nisu behavior more known in mainstream culture rather than remaining a taboo secret and eccentricity of minority groups (Lin, 2021).

Other research that discusses the female gaze is in a journal article entitled Female Gaze in "A Rose for Emily" written by Ximeng Wang (2022). A Rose for Emily is a short story written in 1930 by American writer William Faulkner. It tells the story of Emily, a South American woman born into a noble family who suffers from the erosion of Puritanism and the Southern patriarchal system. In her teenage years, Emily was forced and suppressed by her father to become the standard image of a "Southern Woman" in the eyes of the world. When her father died, Emily gradually realized the strong feminine within herself and dared to overthrow the oppression of male power and the traditional image of women. Wang then examines Emily's awakening of female consciousness, including the process of how her father saw her in her early and middle life and the emergence of androgyny in her. Wang found that A Rose for Emily depicted the power struggle in Southern society during the transition through the 'gaze'. Emily, the main character, spends the first half of her life as a southern noblewoman who is looked at, and then in the second half, she becomes an eccentric woman who looks at other people. Through her gaze, Emily shows her growing power by opposing patriarchy, realizing the betrayal of traditional female identity, and showing her personality that gradually deviates from tradition and becomes a hermaphrodite (Wang, 2022).

Discussions about the female gaze are increasingly being discussed in line with the growing development of the feminist movement and

women's activists who are not afraid to speak out for women's rights. However, there has not been much research on the female gaze. Hence, the researcher decided to conduct a narrative analysis of the female gaze towards the power relations between father and daughter in the film *Elemental* using Algirdas Greimas's actantial model, contributing to adding references. Greimas' actant model provides a powerful structure and analytical tool for understanding narrative and character dynamics. This model allows researchers to identify how power relations are narrated, how gender perspectives influence the story, and how each narrative element interacts to create a complex and meaningful narrative. Apart from that, there is no research on the female gaze and power relations or the use of narrative analysis in the film *Elemental*. This could be an opportunity for this research as a new way of viewing and studying the film *Elemental* for future researchers who will discuss the film *Elemental*.

B. Research Question

From the background explanation above, the research question in this research is, "*How is the narrative analysis of the female gaze toward the power relations between father and daughter in the film* Elemental?"

C. Research Objective

This research aims to discover how the narrative analysis of the female gaze toward the power relations between father and daughter in the film *Elemental*. A narrative in a film is often inseparable from the ideology,

understanding, and experiences experienced and carried out by the filmmaker, as is the case with the film *Elemental*. *Elemental* tends to have elements of a female gaze, where the story focuses more on the experiences of the female main character and focuses more on the female characters. Apart from that, the author is also interested in knowing the position, role, and standing of women and men and analyzing how the narrative structure in the film *Elemental* was created.

D. Research Benefits

The expected benefits of this study are:

a. Theoretical Benefits

This research is a form of the author's contribution to the field of communication, which is expected to provide benefits and add insight into scientific studies related to the female gaze in films. Apart from that, it is also hoped that this research can contribute to opening up opportunities for the female gaze to become more widely known by students and the general public.

b. Practical Benefits

The results of this study are expected to be useful as reference material or additional references for other researchers in Communication Studies related to the topic of female gaze and narrative analysis in films. It is also hoped that this study of the

female gaze can contribute to increasing public sensitivity to issues related to women in films.

E. Theoretical Framework

This research focuses on analyzing the actant scheme of the movie *Elemental* and describing the characterizations of Ember in it. To examine that, researchers need a foundation in carrying out, answering problems, and discussing research using the following theory.

1. Michel Foucault's Power Relation

The state metaphysically legitimizes power, allowing it to oblige everyone to obey it (Khozin, 2012). Meanwhile, Michel Foucault's analysis explains that power is not within the scope of institutions or the state. Foucault means that power can occur anywhere, and every relationship must have power (Muwahid Billah & Sukmono, 2022).

Michel Foucault is a French philosopher who pioneered structuralism. His flow of thought, which is not far from the medical world in history, philosophy, and psychology, cannot be separated from his background as the son of a medical practitioner, namely his father, a surgeon. Foucault also succeeded in writing books on the history of psychiatry and power, among other things, *Madness and Civilization* (1961),

The Birth of Clinic (1963), *The Order of Things* (1966), and *The Archeology of Knowledge* (1969) (Khozin, 2012).

Foucault does not explain what power is but rather emphasizes how power functions. Power is not only controlled by the state or something that can be measured; power is everywhere because it is one dimension of relations (Khozin, 2012). In other words, where there are relationships, there is power. This is what characterizes Foucault regarding power.

In his work *The Order of Things*, Foucault shows the relationship between scientific discourse and power. According to him, the scientific discourse that seeks to discover what is true and false is controlled by the will to power. Science is carried out to determine what is true and eliminate what is considered false so that it is clear that the will to truth is an expression of the will to power. This case has a correlation, namely that knowledge contains power as power contains knowledge (Foucault, 1994).

Meanwhile, in *Madness and Civilization*, Foucault explains that power leads to a network of power relations where each relationship has a subject and an object. He also explains more deeply that power is productive and mobile. The productivity of power means that power can make a person a

paradoxical creature between subject and object. Meanwhile, the mobility of power means that neither side of the power can maintain subjective or objective status as a subject forever (Wang, 2022).

2. Female Gaze

Jean-Paul is the first scholar to make substantial contributions to the gaze theory (Wang, 2022). Sartre emphasized that the viewer is active and forceful. People who are stared at are victims of gaze; to them, the gaze of others is nothing more than pressure. It expresses Sartre's idea that "hell is other people". The theory explains that when people who are looked at realize they are being looked at, they frequently betray their wishes to please the viewer, immortalize the viewer's values, and try to become people that the viewer is satisfied with, causing the looked at to lose their subjectivity (Sartre, 1969).

Michel Foucault is another crucial contributor to gaze theory (Wang, 2022). In his opinion, Foucault first coupled power with gaze theory: "Power authorizes one to look: physicians at patients, police at searches, and, in a patriarchal culture, men at women". He points out that power refers to a network of power relations and each power relation consists of the subject and the object. In this case, gaze can be explained as the projection of

the subject's desire on the object and the realization of the subject's desire by the object (Wang, 2022).

His notion of gazing incorporates both the stare at the eyes and the invisible gaze of surveillance. He underlined that the apparent gaze and unseen monitoring are power tools. Additionally, gazing entails staring at items. The subject of gaze is actually the subject of power. The subject watches the object in order to control and tame it. On the other hand, the object of gaze is the object of power and it is always under the pressure brought by the subject's gaze (Wang, 2022).

The concept of the male gaze was first introduced by Laura Mulvey in *Visual Pleasure and Narrative Cinema*. Mulvey's writing reveals how patriarchal society's unconscious structures film form. She argued that a woman is usually presented as an icon, and a man always appears to be in control of the film, as representative power, and as a focus for the spectator's identification. Mulvey's pervading idea is that the construction of cinematic texts relies on strategies of looking, which are controlled by men, and oppressing women obtain it by relegating women to a marginal place where women are not allowed full participation (Miguel & Mainar, 2018).

What we must realize is that the reflection of the image of women or men that we have been using is, in fact, the result of

the view of men alone, not by bringing men and women together in one forum for a common goal, women do not construct the image of women themselves, but by men themselves. This problem occurs because of dogmatic thinking caused by the lack of opportunities for women to voice their problems (Figes, 1978).

Feminists used the term female gaze, which emerged as a response to the concept of the male gaze. Female artists do not create the female gaze but rather one that takes the point of view of a female character to embrace her experience (Brey, 2020). The term female gaze not only focused on one particular gender or ignorance of the structure of the world. It is used to open up a conversation about the experience from the perspective of women as subjects. It is also an expression used to open a discussion about how the audience feels about the experience of seeing and being seen in the film, no matter what their identity is (Malone, 2018). As a result, the female gaze can work at numerous levels of the text, each level motivating and adding possibilities to various textual parts (Hemmann, 2013).

Hustvedt (2016) defined two types of female gaze: the first is the patriarchal gaze, in which women look at women in the male position, and the second is the subversive and feminist gaze, which dares to confront patriarchal culture and requires a

high level of self-examination consciousness (Hustvedt, 2016). The female gaze grew to wield more power as modern women's social and economic status improved. In South Korea, for example, Korean reality shows exploit the female gaze to urge Korean women to perform biological functions and boost the country's birth rate, which ultimately serves the patriarchal social order (Lin, 2021).

3. Narrative in Films

Film is a mass communication medium that is more effective in conveying information to the public than other media because the narrative in the film is shown audio-visual, which makes the audience less bored and more accessible to remember. Law Number 8 of 1992 defines a *film* as a creative work of art and culture that is a visual-listening mass communication medium made based on cinematographic principles by being recorded on celluloid tape, video tape, video disc, and discussing the results of other technological discoveries in all forms, types, and sizes through chemical processes, electronic processes, or other processes, with or without sound, which can be displayed and displayed using mechanical, electronic, and other projection systems.

Gerald Prince defines narrative as the representation of one or more real or fictive events communicated by one or more

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narrator tone or more narrates (Eriyanto, 2013). Narrative can be used in various ways such as describing a kind or quality of a text or used to describe how to interpret a particular text. Himawan Pratista, in his book Understanding Film, describes the narrative as a series of events related to each other and bound by the logic of cause and effect (causality) occurring in space and time (Pratista, 2020).

Narrative is not related to fact and fiction but to how to tell a story and how facts are presented or told to the audience. Creating and presenting stories in a narrative will make events more accessible to the audience. Apart from that, a narrative can be divided into two types based on the audience's involvement in the story: objective and subjective (Eriyanto, 2013).

What differentiates objective narrative from subjective narrative is the audience's involvement in the story in the narrative. In an objective narrative, the audience has a distance (*detachment*) from the events. An important characteristic is the position of the narrator, who is not a character in the narrative but another person who tells a narrative. Meanwhile, the audience is invited to become part of a story in a subjective narrative. What can be interpreted as a narrator is one of the characters in the story, so the story or event is conveyed through

the perspective of the character whose position is that of the narrator.

Apart from that, narrative consists of various structures and substructures that organize various events into one story, namely:

a. *Story* and *Plot*

Story and plot are two different things. The story is a chronological sequence of events that may or may not be shown in the text, while the plot is shown explicitly in the text. Then, there are two fundamental differences between story and plot. First, based on the integrity of an event, the story is the actual event from beginning to end, while the plot is only the events shown in the text. Second, based on the sequence of events, the story displays events sequentially, while the order of events in the plot can be reversed.

b. Time

A narrative cannot transfer actual time (in real-world reality) into the text. There are three differences of time in the narrative, including:

a) Duration

Duration is an event's time, divided into three aspects. First, *story duration* refers to the entire time of an event from beginning to end—second, *plot duration* refers to the overall time of the flow of a narrative. The plot duration is generally shorter than the story's duration. Lastly, *text duration* refers to the time of a text. In film, the duration of the text is also called *screen duration*.

b) Order

An order is a series of events that form a narrative. Order is also divided into three aspects: chronological *story order*, *plot order,* and *screen order*, which can be chronological or not, depending on the story creator.

c) Frequency

Frequency in a narrative refers to the number of times the same event is shown. In actual conditions, events can only happen once and are impossible to repeat, whereas in plots or texts, events can be shown many times.

c. Space

Another important aspect that shapes a narrative is space. There are three differences in space: story space, plot space, and text space. Story space is a place not explicitly shown in the narrative, but the audience can imagine it. Meanwhile, the plot space is a place that is specifically displayed. In more detail, text space displays places explicitly in a narrative and its authenticity. In films, text space is usually indicated through shooting techniques.

In the film industry, characterization is a way of writing and building characters, and it is essential because it influences the story's plot and how the characters reach their goals. There are two types of characterizations: direct and indirect. Direct characterization is everything on the surface, such as job, physical attributes, and age, while indirect characterization is how the character's thoughts, feelings, and appearances are revealed (Heckmann, 2022).

Characterizations can be seen through several things, including specific **goals** or missions that motivate characters to act and influence the development of the story; **motivation**, which is a reason or encouragement for a character to act in achieving their goals; **conflicts** generally faced by film

characters, both internal and external conflicts; **character development**; **dialogue and body language**; **background**; **beliefs and values**; as well as **supporting characters** who can provide context, additional conflict or assistance for the main characters.

F. Methodology

Gephart (1999) divided research paradigms into three conceptually separate categories: positivism, interpretivism, and critical postmodernism. The narrative analysis is included in the interpretative paradigm (*constructivism*). Interpretivism is a social science paradigm asserting that reality is subjective, emphasizing understanding phenomena from the perspective of individuals (Nickerson, 2023). Walsham (1993) contends that in the interpretive tradition, there are no 'right' or 'incorrect' theories (Rast, 2018). The interpretive paradigm is supported by observation and interpretation; thus, to observe is to collect information about events, whereas to interpret is to make meaning of that information by drawing inferences or judging the match between the information and some abstract pattern. The interpretive technique involves the researcher as a participant observer who engages in activities and discerns the meanings of acts as they are expressed within particular social contexts (Rast, 2018).

1. **Types of Research**

    This research uses a qualitative research method where the study aims to understand the phenomena experienced by research subjects, such as behavior, perception, motivation, or action, holistically by describing in the form of words and language in a particular natural context using various methods (Moleong, 2011).

    The type of research used in this research is narrative analysis. Narrative analysis is a method used to study a text's narrative; with this method, the researcher can reveal the depiction of the characters, the values used, and the hidden meanings contained in the text (Eriyanto, 2013).

2. **Subject and Object**

    The subject used in this research is the film *Elemental*, directed by Peter Sohn, and produced and distributed by Pixar and Disney in 2023. The film lasts 1 hour 41 minutes. The object of this research is the Female Gaze towards the power relations between father and daughter.

3. **Data Collection Techniques**

    a. Primary Data

    The author will use documentation in the form of the *Elemental* film as primary data to be researched. The process that will be carried out includes observing, recording, and listening to every data contained in the movie.

b. Secondary Data

To support this research, the author conducted a literature study by collecting valid and credible data as complementary data to support this research to make it theoretically stronger. This form of library study includes books, journals, scientific research, the internet, and other funding sources.

4. Data Analytical Techniques

In communication science, films contain moral messages conveyed to the audience. This makes narrative analysis a method that can be chosen by social researchers who want to research films because films are texts that generally become research objects for narrative analysis, especially researchers in the field of communication (Sobur, 2014). Narrative analysis can also be a method for discovering more deeply about the film to be researched because it makes it possible to discover hidden things in a media text (Eriyanto, 2013).

In this narrative analysis research for the film Elemental, the author uses the Algirdas Greimas model, which analogizes narrative as a structure of meaning (*semantic structure*). Greimas' theory further develops Vladimir Propp's ideas, who discovered 31 functions and narrowed them down to seven characters. Greimas then simplified Propp's seven characters into fewer ones and looked at each character's relationships.

In Greimas' theory, a narrative is characterized by six roles called actants, where the actants direct the story's course. Hence, Greimas' analysis is often also called the actant model. Greimas said an actant is someone who completes or undergoes the action. Actants can be people, anthropomorphic, zoomorphic, items, an abstract existence, or even actions. It emphasizes the role of the character who animates and builds the narrative elements of the story. Greimas then divides the action into six actants with the following chart.

Picture 1.1 *Actantial Model Scheme*
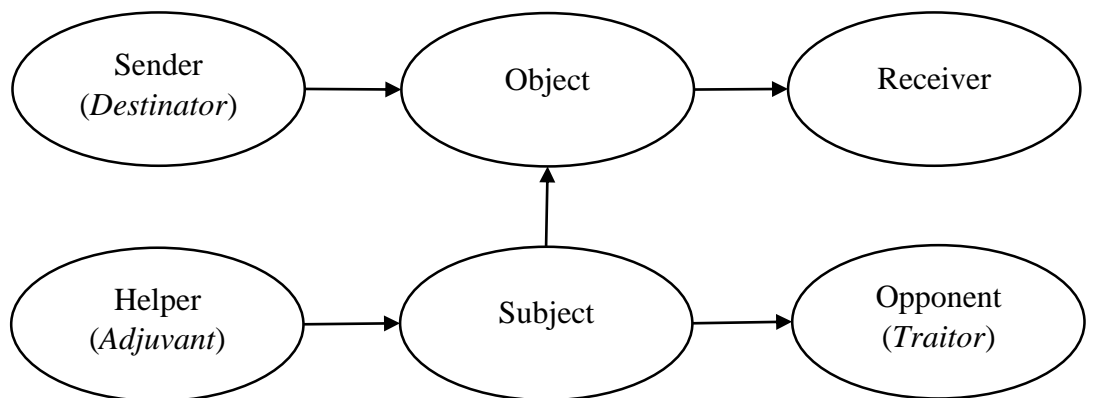
Source. Eriyanto. Analisis Naratif

Jakarta:Kencana Prenada Media Grup, 2013, p.96

A **sender** has the desire or will to get the object. The **object** is someone or something that the sender wants through the subject, while the **subject** is someone or something the sender uses to get the object. The **helper** is someone or something that comes to the aid of the subject in carrying out his or her tasks in achieving the object, while the **opponent** is someone or something that comes to hinder the subject's activities in

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achieving the object. The **receiver** is someone or something that receives the results of the subject's work in obtaining the object, and sometimes, the receiver can also act as a sender (Eriyanto, 2013).

Furthermore, Greimas sees the relationship between characters and divides them into three structural relationships from the function of each character:

> a. The structural relationship between the subject and object is called the *axis of desire*. Subjects and objects are directly related because objects are things or goals the subject wants to achieve. Objects are not always people but can also be circumstances.
>
> b. The relationship between the sender and receiver is called the *axis of transmission*. The sender provides values, rules, or commands to achieve the object.
>
> c. The structural relationship between helper versus opponent or the *axis of power*. The helper does something to help the subject reach the object, while the resistor does something to prevent the subject from reaching the object.

To help the author deepen the analysis results, the rectangular opposition or semiotic square that Greimas developed from Levi-Strauss's binary opposition was used. According to Greimas, binary opposition has the weakness that it only divides the world into two realities diametrically.

Meanwhile, one reality is sometimes not an explicit opposition to another reality. In semiotic square, facts or reality are divided into four sides (S_1, S_2, $\underline{S_1}$, and $\underline{S_2}$). The relationship between S_1 and S_2 and between $\underline{S_2}$ and $\underline{S_1}$ is **contrary**. The relationship between S_1 and $\underline{S_1}$ and between S_2 and $\underline{S_2}$ is **contradictory**. Meanwhile, the relationship between $\underline{S_2}$ and S_1 with $\underline{S_1}$ and S_2 is an **implication** relationship (Eriyanto, 2013).

Picture 1.2 *Quadrilateral Opposition Scheme*
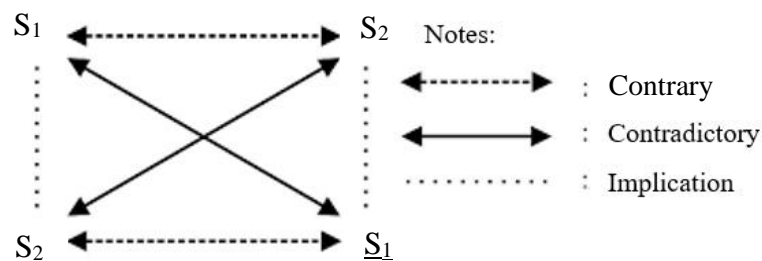
Source. Eriyanto. Analisis Naratif

Jakarta:Kencana Prenada Media Grup, 2013.

In this narrative analysis research on the film Elemental, the researcher took scenes related to power relations, especially between the father and the main female character. Following are the researcher's steps in analyzing the data:

a. Watching the entire *Elemental* film lasts 141 minutes.

b. Describes the storyline and events in the film.

c. Analyze characters based on Greimas' division of positions and functions in each scene.

d. The author will discuss the depiction of the Female gaze towards the power relation between father and daughter.

e. Concluding the analysis results so that the author can show how the Female gaze is depicted towards the power relation between father and daughter in the film *Elemental* by Peter Sohn.