

**THE DECONSTRUCTION OF ALICE IN *ALICE THROUGH THE
LOOKING GLASS* MOVIE**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor
Degree in English literature



By:

LINTANG PUTRI SAYEKTI

14150010

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA
ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY

2018

A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with the ethical standards.



Yogyakarta, 26th February 2018

The Writer



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

LINTANG PUTRI SAYEKTI
Student no: 141500010



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949
Web : <http://adab.uin-suka.ac.id> E-mail : fadib@uin-suka.ac.id

PENGESAHAN SKRIPSI/TUGAS AKHIR

Nomor: B- 782 /Un.02/DA/PP.00.9/09/ 2018

Skripsi / Tugas Akhir dengan judul:

**THE DECONSTRUCTION OF ALICE IN ALICE THROUGH THE LOOKING
GLASS MOVIE**

Yang dipersiapkan dan disusun oleh :

Nama : LINTANG PUTRI SAYEKTI
NIM : 14150010
Telah dimunaqsyahkan pada : **Senin, 05 Maret 2018**
Nilai Munaqsyah : **A/B**

Dan telah dinyatakan diterima oleh **Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga.**

TIM MUNAQSYAH

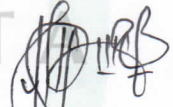
Ketua Sidang


Danial Hidayatullah, M.Hum
NIP 19760405 200901 1 016

Penguji I

Penguji II


Dr. Witriani, M.Hum
NIP 19720801 200604 2 002


Ulyati Retno Sari, M.Hum
NIP 19771115 200501 2 002

Yogyakarta, 24 Mei 2018
Fakultas Adab dan Ilmu Budaya
Dekan


Prof. Dr. H. Alwan Khoiri, MA
NIP 19600224 198803 1 001





KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adi Sucipto Yogyakarta 55281 Telp./Fax. (0274) 513949
Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi

a.n. Lintang Putri Sayekti

Yth.

Dekan Fakultas Adab dan Ilmu Budaya

UIN Sunan Kalijaga

Di Yogyakarta

Assalamualaikum Wr. Wb

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Lintang Putri Sayekti

NIM : 14150010

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : *The Deconstruction of Alice in Alice through The Looking*

Glass Movie

Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris. Atas perhatiannya, kami ucapkan terima kasih.

Wassalamualaikum Wr. Wb.

Yogyakarta, 26 Februari 2018

Pembimbing


Danial Hidayatullah, M.Hum
NIP. 19760405200911016

THE DECONSTRUCTION OF ALICE IN ALICE THROUGH THE LOOKING GLASS MOVIE

By: Lintang Putri Sayekti

Abstract

Alice Through the Looking Glass is a movie with a fantasy adventure genre. This movie tells about Alice's struggle as a woman who dreams to become a captain of a ship. This movie shows how Alice keeps defending her dream even though her mother as the only one family of Alice does not support her. This movie also tells about Alice's adventure to save her friend in wonderland. Alice, a woman who has a strong thought and act like man, (according to her job as a captain of the ship) is the main character of this movie. This movie shows the image Alice as a woman who can be equal to men. The researcher wants to analyze how the image of Alice character being read in a different way. The researcher tries to find another side of Alice according to the deconstruction theory that the researcher uses. This research uses qualitative method. As a result of this research, the researcher found that the motives of some Alice struggles are not based on her position as a woman but more because of the influence of her father. These motives prove that the character of Alice cannot be seen as a character that represents equality between men and women.

Keyword: Alice character, Motive, Ambiguous meaning, Deconstruction, father influence.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

THE DECONSTRUCTION STUDY OF ALICE THROUGH THE LOOKING GLASS MOVIE

By: Lintang Putri Sayekti

Abstract

Alice Through the Looking Glass adalah sebuah film bergenre petualangan fantasi. Film ini bercerita tentang perjuangan Alice sebagai perempuan yang bercita-cita sebagai seorang kapten kapal. Film ini menunjukkan perjuangan mimpi sebagai kapten kapal saat ibunya sendiri sebagai satu-satunya keluarganya tidak mendukungnya. Film ini juga bercerita tentang petualangan Alice menyelamatkan sahabatnya di wonderland. Alice sebagai seorang perempuan yang berpikiran kuat dan bersikap seperti laki-laki (sebagaimana pekerjaannya sebagai kapten kapal) merupakan tokoh utama film ini. Film ini menunjukkan sosok Alice sebagai seorang perempuan yang sepadan posisinya dengan laki-laki. Peneliti ingin menganalisa sosok tokoh Alice dapat dilihat dengan cara yang berbeda. Peneliti mencoba untuk menemukan sisi lain tokoh Alice menurut teori dekonstruksi yang peneliti gunakan. Penelitian ini menggunakan metode Kualitatif. Hasil dari penelitian ini, peneliti menemukan beberapa alasan perjuangan Alice bukan berdasarkan posisinya sebagai seorang perempuan tetapi karena pengaruh dari ayahnya. Alasan ini membuktikan bahwa tokoh Alice dapat di lihat sebagai tokoh yang tidak menggambarkan persamaan gender antara laki-laki dan perempuan.

Kata kunci: Tokoh Alice, Alasan, Arti ganda, Dekonstruksi, Pengaruh ayah.

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

MOTTO

“Never apologize for being yourself”



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

DEDICATION

I dedicate this paper to:

My family

My teachers and my lecturers

My dear friends

English Literature Department

State Islamic University Sunan Kalijaga Yogyakarta



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGEMENT

First of all, I would like to thank to Allah SWT for the blessings, help, and everything. I realize that without His guidance, I could not complete this graduation paper. On this occasion I would like to say my deepest thanks and appreciations for those who have helped and supported me. They are:

1. Prof. Dr. Alwan Khoiri, M.A., as the Dean of Adab Cultural Science faculty, UIN Sunan Kalijaga.
2. Dr. Ubaidillah, M. Hum., as the Head of English Department, UIN Sunan Kalijaga.
3. Danial Hidayatullah, SS., as the Research Advisor and Academic Advisor. Thank you for the guidance, advice, suggestion, encouragement, and support in my research.
4. Arif Budiman, M.A., Fuad Arif Fudiartato, S. Pd. M. Pd., Ulyati Retno Sari, M. Hum., Bambang Hariyanto, SS. M.A., Dwi Margo Yuwono, S. Pd. M. Hum., Jiah Fauziyah, M. Hum (RIP), Witriani, S.S., M. Hum., Harsiwi Sari, SS., Aninda Aji Siwi, S. Pd. M. Pd., and other lecturers of English department UIN Sunan Kalijaga.
5. My beloved parents. My father, Rustamadji, who always supports me no matter what happens and my mother, Widati, who always gives me her loves. Thank you so much.
6. My beloved sister and brother; Ayu Usada Rengkaning Tias and M. Aryo Bhisma.

7. My Precious friends Dwi Noviati, Rizqi Auliawati Putri, Nabila Kamalia, M Fathurrizqi, Beni Setiawan, Fikria Hanifa. Thanks for every sweet moment. You guys are so silly but I love you!
8. All students of English department, chapter 2014.
9. My special big family at IMM Adab; My lovely sisters Rihhadatu ‘Aisy Rahmasari, Bunga Wulan Sari, Lu’lu Maknunah, Muslihatun Nurul Iffah, My brothers Ahmad Sibarani, Nabil fati Zuhdi, Ilham Rasyidi, Rizki Nur Azizan and so on. Thank you for everything, I am really glad to have all of you.
10. My other family at KKN kalibuko II; Arsyad, Fuji, Kiki, Hudha, Owi, Rahma, Juju, I’ah, and Mida. Thank you for the sweet memory, you guys are amazing!
11. BTS who always give me unique strength when I lose my hope.
12. Everyone who help me with my graduation paper. Thank you so much.

Finally, I realize that my graduation paper might contain some errors, thus I appreciate any suggestion from the readers to improve this paper.

Yogyakarta, 26 February 2018

The researcher,

LINTANG PUTRI SAYEKTI

14150010

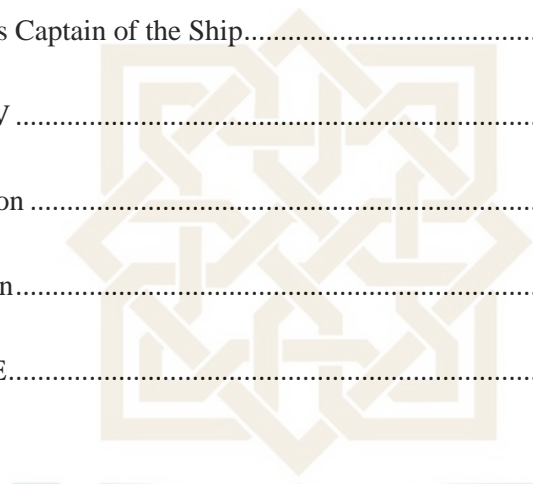
TABLE OF CONTENTS

A GRADUATING PAPER.....	i
A FINAL PROJECT STATEMENT	ii
APPROVAL	iv
NOTA DINAS	v
Abstract.....	vi
Abstract.....	vii
MOTTO	viii
DEDICATION.....	ix
ACKNOWLEDGEMENT	x
TABLE OF CONTENTS.....	xii
LIST OF FIGURES	xvii
LIST OF TABLE.....	xix
CHAPTER I.....	1
1.1 Background of Study	1
1.2 Research Question	5
1.3 Objective of Study	5

1.4 Significances of Study	6
1.5 Literature Review.....	6
1.6 Theoretical Approach.....	8
Deconstruction theory	8
A. Movie theory.....	10
1.7 Method of research	12
1.7.1 Type of research.....	12
1.7.2 Data sources	12
1.7.3 Data Collection Technique.....	12
1.7.4 Data Analysis Technique	13
1.7.5 Paper Organization.....	13
CHAPTER II.....	15
2.1 Theme	15
2.2 Plot.....	15
2.3 Plot Summary.....	18
2.4 Character and Characterization.....	19
2.4.1. Round Characters.....	20
2.4.1.1 Alice Kingsleigh	20
2.4.1.2. Helen Kingsleigh	22
2.4.1.3. Red Queen (Irachebeth)	23

2.4.1.4. White Queen (Mirana)	24
2.4.1.5. Mr. Time	25
2.4.2. Flat Characters	26
2.4.2.1. Hamish Ascot.....	26
2.4.2.1. Mad Hatter	26
2.5 Setting	27
2.5.1. Setting of place	28
2.5.2. Setting of time.....	31
2.5.2.1. 1875.....	32
2.5.2.2. Toomalie.....	32
2.5.2.3. Fell.....	32
CHAPTER III	33
3.1. Struggle	34
3.1.1 Alice struggle in her voyage.....	34
3.1.2 Alice Struggle in her dream	38
3.1.3 Alice’s struggle when she wants to help her friend.....	40
3.1.4 Alice’s struggle when she wants to save the wonderland.....	43
3.2. Sign of Father.....	46
3.2.1. Watch	46
3.2.2. Wonder.....	48

3.2.3. Hatter First Hat	50
3.3. The Image of Father	52
3.3.1 Every Alice Struggle	52
3.4. The Habit of Father	54
3.4.1. Alice as Captain of the Ship	54
CHAPTER IV	57
4.1. Conclusion	57
4.2 Suggestion	58
REFERENCE	59



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

LIST OF FIGURES

Fig. 1 Alice meets Hamish and his family in his party	19
Fig. 2 Helen Kingsleigh chatting with Alice after she is back.....	20
Fig. 3 Irachebeth sees Hatters family that she kidnaps	21
Fig. 4 Mirana tells Alice about Mr. Time to save the Hatter	21
Fig. 5 Mr. Time meets Alice who wants to borrow the Cronosphere	22
Fig. 6 Hamish tells about her father ship	23
Fig. 7 Hatter chatting with his friends in wonderland and meets Mr. Time	24
Fig. 8 Alice just arrived in her town	25
Fig. 9 Alice's ship is surrounded by the pirates	26
Fig. 10 Hatter's house	27
Fig. 11 Time castle	28
Fig. 12 Witzend Kingdom	28
Fig. 13 Alice makes an extreme decision for saving her father ship	29
Fig. 14 Alice tells her experience to her mother	34
Fig. 15 Alice and her mother have an argument	35

Fig. 16 Mirana tells Alice the way how she can help The Hatter	37
Fig. 17 Alice tries to bring cronosphere back to the place to save the world	39
Fig. 18 Alice says sorry to Mr. Time	41
Fig. 19 Alice packs her stuffs and sees the watch that she gets from her father	42
Fig. 20 Mr. Time takes the watch of Brilliam Hinkle because his time is up	43
Fig. 21 The picture of <i>Wonder</i> , Alice's father's ship	44
Fig. 22 Alice arguing with her mother about how important <i>Wonder</i> is	45
Fig. 23 Alice trying to wake Hatter up and says that she believes what the Hatter said before	46
Fig. 24 Alice sees Hatter's father put Hatter's first hat and realize that what Hatter said about his family is true	47
Fig. 25 Alice warns Hatter to not leave his family	49
Fig. 26 Hamish talks about Alice and her father	51

LIST OF TABLE

Table 1 Plot diagram 15



CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature consists of various things necessary for human being. Literature gives ideas, thoughts, and also expressions in human. Based on the statement of Bartens in his book *Literary Theory the Basic*, literature offers the most profound insight into human nature and human condition. Literature also offers human a vantage point from which to criticize the superficial, rationalized, and commercialized world we live in (2001: 27).

Actually, there are numerous argumentations about the definition of literature itself. According to Eagleton in her book *Literary Theory an Introduction*, she said that perhaps the literature itself is definable not according to whether it is fictional or imaginative, but because it uses language in peculiar ways (1996: 2). The statement means that literature can be known according to the characteristics of the literature itself.

There are various genres in the literary works. According to Abrams in his book *A Glossary of Literature Terms*, 'Literature has been commonly used since the eighteenth century to designate fictional and imaginative writings—poetry, prose fiction, and drama' (2009; 178). This statement shows that in the past, the genres of literature were limited in poetry, prose fiction, and drama.

Nowadays, literature has developed significantly and the genres of the literature also increase. One of them is movie. According to Turner in his book, movie has become a popular art recently because it has a pleasure in the familiar, in recognizing, and relishing their repetition and restatement (1999: 100). Movie also becomes a part of popular culture that represents the element of everyday life. According to Richard Barsam in his book *Looking at Movies*, movie has evolved into a complex form of artistic representation and communication: they are at once a hugely influential, wildly profitable global industry and a modern art—the most popular art form today (2010:2).

The intrinsic elements of movie are setting, character, and theme. Movie also consists of script, act, sound, and setting which are the intrinsic elements that owned by drama. The intrinsic elements of movie are the combination of the intrinsic elements of three literatures: photograph/image, novel, and drama. All of these complex combination makes a movie a part of literature that is interesting to analyze.

There are plentiful genres of movie, such as horror, adventure, romance, fantasy, drama, and documentary. The genre of movie that the researcher chooses is fantasy adventure. Actually, the fantasy and adventure genres have their own respective definitions. There are several statements about the definitions of fantasy and adventure genres.

The first genre is fantasy. 'Fantasy film is films that base their content upon some degree of scientific truth, take the audience to netherworld, fairy-tale places where events are unlikely to occur in real life. In mythological or legendary

times, they transcend the bounds of human possibility and physical laws.’(<http://www.filmsite.org/fantasyfilms.html>).

On the other hand, the adventure genre has a different sense.

‘Adventure films are very similar to the action film genre, in that they are designed to provide an action-filled, energetic experience for the film viewer. Rather than the predominant emphasis on violence and fighting that is found in action films, however, the viewer of adventure films can live vicariously through the travels, conquests, explorations, creation of empires, struggles and situations that confront the main characters, actual historical figures or protagonists.’
(<http://www.filmsite.org/adventurefilms.html>).

The fantasy adventure genre is the combination of two genres (fantasy and adventure) into one movie.

The genre of *Alice Through the Looking Glass* movie is fantasy adventure. This is the sequel of *Alice in Wonderland* movie. This movie tells about Alice, who sails for about three years following a trail of her father, being forced to stop sailing because she finds that her ex-fiancé, Hamish Ascot, has taken her father’s company and wants to sell her father’s ship. When Alice comes to meet Hamish in Hamish’s party, she tries to defend the ship. There, Alice has to face the truth that her mother agrees with that decision. When she feels desperate, she sees a butterfly and recognizes it as Absalom (her friend from Wonderland) then follows it. She finds the mirror that takes her back to the Wonderland.

In wonderland, Alice meets her friends and she knows that her best friend Mad Hatter is in a bad condition. Hatter is sick because he already knows that after the attack on the Jabberwocky, his family was missing, not dead. All of Alice's friends in the wonderland believe that Alice is the only one who can help Mad Hatter by going back to the past and saving the Mad Hatter family. So Alice tries to find the time, a demigod that is part-human and part-clock. She tries to take the chronosphere, an object that controls all time in wonderland and allows her to travel in every time, past or future. After getting the chronosphere, Alice starts to travel the time and also her adventure.

The point that draws researcher's interest to analyze *Alice Through the Looking Glass* movie is that this movie shows how Alice as a woman seem to get equal status as a man even though she is actually not. Although the main character of this movie is a woman (Alice), she can reach her dream as a captain of the ship, shows how powerful she is with various actions, and Alice can even help her friend Mad Hatter to solve every problem happens in the wonderland.

In the beginning of the movie, Alice shows that she can sail and be a captain of the ship. She saves the ship when they suffer from a bad condition in the ocean. It can prove that this movie brings the equality of a man and woman in this movie. This movie is all about the adventure of Alice in her world and also in wonderland world. She has great power in her world and also in the wonderland. The movie shows many of those scenes, but are those scenes of Alice can really represent the equality of man and woman? Is every action and struggle of Alice that shows in the movie really bring equality between man and woman? Does

Alice character here actually represent the equality between man and women or something else? That is the problem that the researcher will analyze.

In Islam perception, equality between man and woman can be seen in holy Qur'an Surah al-Imran;

“Their Lord answered the Prayer thus: "I will not suffer the work of any of you, whether male or female, to go to waste; each of you is from the other.¹³⁹ Those who emigrated and were driven out from their homesteads and were persecuted in My cause, and who fought and were slain, indeed I shall wipe out their evil deeds from them and shall certainly admit them to the gardens beneath which rivers flow." This is their reward with their Lord; and with Allah lies the best reward” (3;195).

From the ayah above, it shows that Allah never discriminate between men and women. There is no different treatment that Allah gives based on the gender. This movie contains the contrasting of what the Koran said. The researcher tries to show the contradiction between the movie and this Ayah, according to the proper theory.

1.2 Research Question

1. Are all the motives of Alice' struggles in the *Alice Through the Looking Glass* movie based on her position as a woman?
2. If a text is assumed to have ambiguous meaning, can Alice motive be read in a different way?

1.3 Objective of Study

Based on the problem statement, this research aims to find out the ambiguous meaning and other motives that can be read according to struggle things of Alice role in *Alice Through the Looking Glass* using deconstruction theory by Jacques Derrida.

1.4 Significances of Study

This research has the significance to find the ambivalent of Alice character in *Alice Through the Looking Glass* movie and find out different ways to interpret this movie. This research can also add the knowledge about gender equality and deconstruction theory in the movie. For non-academic reader, this research can help the reader to understand the character Alice from *Alice Through the Looking Glass* easier.

1.5 Literature Review

Related to the term “Alice Through the Looking Glass” and “deconstruction theory” that researcher tries to analyze and the theory that the researcher uses, two previously written literatures could be found by the researcher.

The first research is “*From Villain to Hero: From Antagonist to Protagonist; Deconstruction Suicide Squad*” the graduation paper by Mahfudz Sya’roni. The paper is about the movie that tells about a team that consists of villain people that obligated to do a heroic job. This paper analyzes how the villain character which are also the main character of this movie changes their role to become a hero by shifting their role as protagonist. This cited paper applied the

same deconstruction theory by Jean Jacques Derrida as the researcher used. This paper uses a qualitative method with narrative approach.

The second research is “*Deconstructing Emma*” the graduation paper by Ary Yudha. The paper is about the novel by Jane Austen: *Emma*. *Emma* is seen as a feminist novel. There are abundant critics about this novel that y that Emma, the main character of the novel, has failed to represent feminism in the novel. Emma Woodhouse which the main character of this novel does not represent a feminist, but it shows the opposite way. This paper tries to dismantle the character of Emma and interpret it in a different way. This paper uses deconstruction feminism and theory of representation. The combination of these theories aims to find the parameter to identify the failure of Emma character to represent feminism.

From the two of literatures above, the researcher argues that this research is significantly different. Although both of them have used the deconstruction theory, the difference of both researches above with this research is that the current research uses the deconstruction theory to dismantle and read Alice character in *Alice Through the Looking Glass* movie in different ways. The researcher tries to show that Alice has an ambivalent on her character that makes her character in this movie can be interpreted in a different way according to the deconstruction theory. This is the contrast that cannot be found in those previous researches.

1.6 Theoretical Approach

The researcher uses two theories to analyze the object of research. The theories are deconstruction theory and movie theory that will be explained below:

Deconstruction theory

Deconstruction theory is the first version of post-structuralism paradigm born to criticize the structuralism. According to Barthen in his book *Literary Theory* Barthen mentions about Jacques Derrida's deconstruction.

“Poststructuralism is unthinkable without structuralism. As I have already suggested, it continues structuralism's strongly anti-humanist perspective and it closely follows structuralism in its belief that language is the key to our understanding of our selves and the world. Still, although it continues its antihumanism and its focus on language, poststructuralism simultaneously undermines structuralism by thoroughly questioning – ‘deconstructing’ – some of its major assumptions and the methods that derive from those assumptions”(2001: 120).

The statement above means that post-structuralism is always connected to structuralism.

Berthen also said that the difference between structuralism and post-structuralism is the language. Even though the post-structuralism continues structuralism's preoccupation with language, it is different from the structuralism's view. Structuralism brings language in a very serious manner. The relationship between language and the world that language describes is always arbitrary. On the other hand, there has been a long time awareness that language can be extremely slippery. So if we want to say something about language, we

ideally want a perspective outside language to say it. With language, however, there is no outside perspective. (2001:120-122).

Post-structuralism views language only as an instrument that can make it possible for them to do something, to express themselves. So, arbitrariness cannot bother them. Derrida said that language is inherently unreliable. Language operates on the basis of differentiation. Words able to refer to whatever they refer to is their difference from other words, not a direct link to their so-called referents. He also claims that words are never stable and fixed in time. Moreover, Derrida also says that the process that gives words meaning never ends. Words never achieve stability, not only because they are related to, and take part of their meaning from, the words that have just preceded them, but also because their meaning is always modified by whatever follows (2001:122-125).

Barthen also mentions about Derrida's statement; "At the heart of deconstruction is the effort to dismantle the cover-ups that texts use to create the semblance of stable meaning: their attempt to create 'privileged' centres – implicit or explicit binary oppositions – with the help of all sorts of rhetorical means" (2001:131). This statement shows the connection between the deconstruction theory and binary oppositions that belongs to structuralism. Deconstruction dismantles implicit or explicit of binary opposition.

The researcher chooses this theory because the main problem that the researcher wants to analyze is the ambivalence of the character of Alice in *Alice Through the Looking Glass* movie. The researcher tries to deconstruct the

character of Alice which is shown as a female character that represents the equality between men and women. The researcher finds that there is another motive that influences Alice behind every struggle that she does and every effort that she does through the conflict in this movie. The researcher tries to find out the ambivalent of Alice character and the different of this character according to the deconstruction theory. So, this theory is proper to analyze this movie.

The researcher focuses on the deconstruction of Alice character that dismantles the ambivalent of Alice characterization. The researcher uses the theory of deconstruction by Derrida that is explained before.

Movie theory

Movie is the material object that researcher uses in this research, so researcher uses the movie theory to support the analysis of this research. There are three basics of film theory; Mise-en-scene, Cinematography, and semiotics. The researcher uses Mise-en-scene and Cinematography to support the analysis.

According to Amy Villarejo in her book *Film Studies The Basic*, she explains that the Mise-en-scene theory is to analyze all things that are on the frame. “.. in it is initial use it meant the theatrical process of staging. In film study it retains the theatrical overtones, meaning to “put into the scene” and designating all that encompassed by the frame” (2007, 28). Amy Villarejo states that there are six components consisted in Mise-en-scene: setting, lighting, costumes and hair, makeup, and figure behavior (2007: 29-35).

Moreover, the cinematography is also used to notice every element of what is in the frame, since everything “put in” to a given shot is recorded by a camera. The camera chronicles the action from a fixed or changing camera angle. (2007:36). Amy states that movie analysis has evolved an anthropocentric taxonomy for describing distance, that is, using the human body as the reference point for each designation. The designations or the element camera angles are:

- The extreme long shot (ELS), in which one can barely distinguish the human figure;
- The long shot (LS), in which humans are distinguishable but remain dwarfed by the background;
- The medium long shot (MLS), or plan americain, in which the human is framed from the knees up;
- The medium shot (MS), in which we move in slightly to frame the human from the waist up;
- The medium close-up (MCU), in which we are slightly closer and see the human from the chest up;
- The close-up (CU), which isolates a portion of a human (the face, most prominently);
- The extreme close-up (ECU), in which we see a mere portion of the face (an eye, the lips) (2007: 38).

1.7 Method of research

1.7.1 Type of research

This research uses a qualitative method. Quality refers to the what, how, when, and where of a thing its essence and ambience. According to Creswell in his book *Research Design Qualitative, Quantitative, and Mixed Methods Approaches*, ‘Qualitative research is a mean for exploring and understanding the meaning individuals or ascribe to a social or human problem’ (2009; 1). From the statements above, the researcher decides to use a qualitative method because the data produced are in the scene and text of the movie (dialogue in the movie) that cannot be calculated. To collect the data, the researcher uses library research.

1.7.2 Data sources

The primary data that researcher uses in this research are the script and the scenes of the character Alice in *Alice Through the Looking Glass* movie. The researcher got the data from the visual of the movie. The data are shots/scenes, events, practices, signs, and the dialogues of the film. The supporting data that researcher uses for this research are from the journal, article, book, and review that is related to the movies and the analysis.

1.7.3 Data Collection Technique

To collect the data, the researcher used technique of observation. The first step is reading the film. The researcher read the film to identify the characterization and character of the character Alice that the researcher analyzes.

This is also to identify the intrinsic element of the movies such as theme, setting, and plot. The second step is sorting the data from every data source. The researcher also collected the shot data by screen shooting the scene. This step is aimed to make the data easier to analyze. After all the data were completed, researcher could start the analysis to solve the problem of the paper.

1.7.4 Data Analysis Technique

In analyzing the data, researcher uses the descriptive qualitative technique. The first step that researcher did was to find those variables and categories of the unit data indicating the ambivalence of the character Alice. The researcher needs to find the ambiguous meaning before analyzing by using the deconstruction theory. After collecting the data, the researcher applied the data to make analysis according to deconstruction theory and made the explanation by supporting the movie theory. The analysis of deconstruction is supposed to find the different motives of character Alice based on the ambiguous meaning that researcher finds it before. The last, the researcher makes a conclusion of the analysis.

1.7.5 Paper Organization

This research consists of four chapters and each of them is subdivided into subsequent divisions. The organization of each chapter is as follows: Chapter one presents the introduction consisted of Background of Choosing the Subject, Research Question, Objective of Study, Significances of Study, Literary Review, Theoretical Approach, Methods of Research and Paper Organization. Chapter two consists of the intrinsic data of *Alice Through the Looking Glass* movie. Chapter

three presents the Analysis *Alice Through the Looking Glass* movie contents in reference to the conception of the theories. Chapter four provides the conclusion.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1. Conclusion

From the discussion chapter, it can be concluded that according to the theory of deconstruction by Jean Jacques Derrida, not all of the motives of Alice's struggles in *Alice Through the Looking Glass* movie is based on her position as a woman. The ambiguous meaning that researcher found in this movie proves that the motives of Alice can be interpreted into different meaning. The character of Alice in this movie can be read in a different way. The motives of Alice struggle according to the ambivalent are not because of herself but because of the influence of her father. There are some points that the researcher can conclude based on chapter III that contains the analysis of this paper:

1. The motives of Alice struggle shown in *Alice Through the Looking Glass* movie is not only based on her position as a woman but also because of the influence of her father (according to the ambivalent).
2. *The Alice Through the Looking Glass* movie shows many sides of Alice character that can show the difference of Alice motives. So, Alice character can be read in a different way.

4.2 Suggestion

The movie of *Alice Through the Looking Glass* tells about the struggle and acceptance. Alice teaches how to fight and how to accept. She always tries her best to make her father proud of her and becomes a lady who can reach her dream. She accepts that her father is dead and does not blame the time that takes everything she loves anymore because she realizes that time gives first before takes something. The researcher also uses the deconstruction theory in this analysis to show the points from another perspective. There is always a different way to read and understand something. The researcher also hopes that the next researcher will analyze this movie with other theory because there are a lot of interesting aspects in this movie that can be analyzed.



REFERENCE

- Abrams, M. H. 2009. *A Glossary of Literary Terms*. Boston: Wadsworth Cengage Learning. Print.
- Adventure film. 1996. Filmsite.org. Accessed September 14. 2017. Retrieved from <http://www.filmsite.org/adventurefilms.html/>.
- Barsam, Richard. 2010. *Looking at Movie*. London: W Norton and Company.
- Carter, David. 2006. *Literary Theory*. Britain: Pocket Essentials. Print.
- Creswell, John W. 2009. *Research Design Qualitative, Quantitative, and Mixed Methods Approaches Third Edition*. USA: Sage Publications.
- Eagelton, Terry. 1996. *Literary Theory: An Introduction Second Edition*. UK: Blackwell Publishing.
- Fantasy film. 1996. Filmsite.org. Accessed September 14. 2017. Retrieved from <http://www.filmsite.org/fantasyfilms.html/>.
- Metz. Christian. 1982. *Psychoanalysis and Cinema the Imaginary signifier*. London: Macmillan Press.
- Nurgiantoro, Burhan. 2012. *Theory pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Sya'roni, Mahfudz. 2017. *From Villain to Hero: From Antagonist to Protagonist; Deconstruction Suicide Squad*. Yogyakarta: State Islamic University Sunan Kalijaga.

Thomson, Roy. 2009. *Grammar of Shot*. Amsterdam • Boston • Heidelberg • London •
New York • Oxford • Paris • San Diego • San Francisco • Singapore • Sydney •
Tokyo: Focal Press is an imprint of Elsevier

Turner, Graeme. 1999. *Film as Social Practice*. New York: Routledge.

Villarejo, Amy. 2007. *Film Studies the Basic*. New York: Routledge.

Yudha, Ary. 2012. *Deconstructing Emma*. Malang: State University of Malang.



CURRICULUM VITAE



Name	: Lintang Putri Sayekti
Place and Date of Birth	: Ngawi, November 01st 1996
Address	: Plosorejo, Rt 06/Rw 07, Kedunggalar, Ngawi.
Sex	: Female
Religion	: Moslem
Telephone	: 089607498187
E-mail	: lintangputeri30@gmail.com

FORMAL EDUCATION:

- Sunan Kalijaga State Islamic University (UIN) Yogyakarta 2014-2018
- MAN Ngawi, Ngawi, Ngawi, East Java 2010-2014
- MTsN Kedunggalar, Kedunggalar, Ngawi, East Java 2007-2010
- MI Al-Fajar, Kedunggalar, Ngawi, East Java 2000-2007