

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Fairy tales are a form of cultural narrative passed down from generation to generation. They are considered cultural products that contain and reflect the social values of the society in which they originate. They are not just simple bedtime stories for children, but also play a significant role in shaping perceptions of gender and the distribution of power between men and women. Prabowo and Az-Zahra (2025), said that folklore serves not only as a source of entertainment but also as a medium for transmitting cultural and moral values to future generations (p.81). This view suggests that folktales function not only to entertain but also to teach moral and cultural values. Consequently, fairy tales influence reader's perspectives and behaviors, one of them in shaping perceptions of women. Many analyses of gender representation in folktales identify recurring patterns: women are often portrayed as submissive, domestic, and dependent on male characters, while men are portrayed as active, logical, and dominant. Soelistyarini (2013), argued that way gender is portrayed in fairy tales greatly influences children's attitudes and views regarding the proper position of gender in society because fairy tales have a significant impact on how children view themselves (p.185).

Some fairy tales continue to reinforce gender stereotypes embedded in patriarchal culture. As a result, gender is often unfairly portrayed, and fairy tales serve as a medium that perpetuates and normalizes patriarchal gender stereotypes.

Women's roles in the stories largely focus on their kindness, passive resilience, and eventual rescue by an external force, either a prince or another masculine figure. The construction of women as figures in need of protection, and as subservient to men, is reinforced by this characterization. Karolus (2013) argued that men dictate what should happen to women and they must accept their fate as passive creatures (p.5). For example, in *Cinderella*, the main character endures terrible treatment from her stepmother and stepsisters without resistance, only to have her life changed when a prince chooses her at the ball, not through her own efforts. *Sleeping Beauty* also reinforces a similar pattern: Aurora is slumbered by a curse and can only be saved through the prince's kiss, leaving her body and fate in the hands of a man.

The same pattern also occurs in the children's story *Snow White*, “Snow White” is portrayed as meek and submissive, supporting notions of femininity at the time a calm, kind woman who values courtesy and kindness over selfish schemes. Contrary to her own aspirations, we see many fairy tales consistently portraying women as helpless, oppressed, and deserving of rescue. This demonstrates how conversations about feminism and gender equality continue to influence how women are portrayed, This reflects dominant gender expectations of the early 20th century, when women were strongly associated with passivity, dependence, and a readiness to serve and care, thus supporting the idea that women needed protection and were hierarchically subordinate to men. Therefore, the story of *Snow White* not only reflects the social norms of the time, but also conveys the idea that women's primary function in fiction is to be patient, good at

housekeeping, and wait for the happy ending promised by male characters. Although the story is rooted in the patriarchal aspects of its time, it makes the story of “Snow White” a very engaging narrative and enjoyed by many.

Amidst this trend, positive news about women's empowerment has emerged in fairy tales as an attempt to reinterpret and reconstruct them, particularly by introducing female characters who are independent, make their own choices, and play a significant role in the narrative. This development allows fairy tales to become a symbolic space to reconsider and transform power relations between men and women, rather than simply producing gender inequality.

Disney has reinterpreted many stories in ways that emphasize female independence and empowerment, as seen clearly in *Moana*, *Frozen*, and *Snow White*. In *Moana* (2016), the main character is driven not by romance or the need to be rescued by a man, but by a calling to save her people and her home island. *Moana* embarks on a perilous journey, makes her own decisions, and solves problems with courage and intelligence, making her a clear example of an independent and empowered woman. *Frozen* (2013) shifts the concept from the “rescue prince” to the power of sisterly relationships: Elsa and Anna each demonstrate agency, and the film's climax is no longer about rescue by the prince, but about sacrifices and choices made by the women themselves, reinforcing the theme of women's empowerment. Meanwhile, *Snow White and the Huntsman* (2012) transforms “Snow White” from a passive character into a warrior who leads the resistance against the queen. “Snow White” does not rely on a prince to save her, but uses her own strength and judgment to make choices. At first glance,

it seems that “Snow White” is rebuilding the story through live action, making this story a form of reinterpretation of the image of women in the present day. These reinterpretations reflect a broader shift in the representation of Disney’s female characters—moving from passive figures to characters who increasingly demonstrate independence and strength. This shift provides essential context for examining how the character of Snow White has been reimagined from the 1937 fairy tale version to the 2025 live-action.

"Snow White and the Seven Dwarfs" will be generally referred to as *Snow White*, and the character Snow White will be referred to as "Snow White". Then, the original story, titled "Snow White and the Seven Dwarfs 1937" is called Snow White 1, while the “Live action version of Snow White 2025" is called Snow White 2 from the beginning to the end of the discussion. *Snow White* is a classic children's story book originating from Germany that became famous after being collected by the Grimm brothers, Jacob and Wilhelm Grimm, in the book Grimm's Fairy Tales published in 1812. In the children's story book *Snow White* tells the story of a princess with extraordinary beauty, skin as white as snow, lips as red as blood, and black hair. All of these things remain as the mother of “Snow White” wished before she died. As depicted in the original Grimm story in Snow White 1 by Walt Disney (1937).

The narrative also recounts the story of a girl who is hurt by her stepmother. This is caused by the evil queen's hatred and resentment to gain the position of the most beautiful woman, then makes the evil queen try to kill “Snow White”, with orders to take “Snow White” into the forest and kill, this is an attempt to eliminate

the threat to her beauty. As Zipes (2002) said the vision given by the Queen to “Snow White” is a form of synchronization that explains status and inequality (p.112). This children's storybook then became a very interesting story that finally encouraged Disney to adapt this story into their first full-length animated film, namely “Snow White”. This was followed by the release of the children's storybook *Snow White 1* by Disney in the same year.

After the children's storybook *Snow White 1* became a global hit and set a new standard for modern fairy tales with its themes of beauty and magic, the story popularity sparked creative adaptations to remake the classic tale in various forms and genres. One such adaptation is Josephine Poole's novel *Snow White* (1999), which provides a more in-depth and educational version of the story, emphasizing moral values for readers. In the form of the film *Snow White*, we can find several film adaptations, for example, *Mirror Mirror* (2012), which offers a comedic fantasy with Julia Roberts as the evil queen. *Snow White and the Huntsman* (2012), which turns the narrative into a dark action story with Kristen Stewart as the protagonist. and *The Huntsman: Winter's War* (2016), which deepens the fantasy world with a focus on sisterhood and revenge, here demonstrate how film adaptations often add humor, violence, and feminism to attract new audiences.

Furthermore, the children's storybook *Snow White 1* was also adapted into a live-action film released 88 years later by Disney in the live-action film *Snow White 2* which is expected to revive the classic tale with modern technology, maintaining the original story form while adapting to current cultural trends. This adaptation not only expands the legacy of the famous story of *Snow White*, but

also reflects the development of folklore in the era of global entertainment. This is in line with what Nilasari (2024) said that the story of *Snow White* became a film adaptation of a classic story in 1937 taken from the popular 19th-century fairy tale by Grimm. *Snow White 2*, presents a different image of the female protagonist, shifting from the traditional passive character to an independent and brave character. This story no longer focuses on the old view that a girl can only be saved through marriage. The change in the depiction of the character of "Snow White" in the 2025 version is a reinterpretation that redefines women according to their roles in the modern era. As Zips (2009) said, fairy tales are ultimately preserved as a teaching tool that illustrates moral values and other values (p.7). Therefore, *Snow White 2* offers or teaches values that are in line with the current era, especially regarding the role of women in society. According to Suryanigum (2025) Marc Webb the director of the *Snow White 2* explained that the live-action film *Snow White 2* is a form of opportunity to retell the story of *Snow White* in a way that adapts to the current era.

Therefore, this study analyzes more deeply the feminist study of women's empowerment from Naila Kabber with the narrative structure research method to prove whether there is agency or women empowerment in *Snow White 1* and *Snow White 2*. This is because there are major differences in the presentation of *Snow White* in the 2 versions of *Snow White* (story and film) which show changes in ideology regarding the role of women. By looking at these differences, it will be revealed how the adapted version rebuilds the concept of women agency and women empowerment.

1.2 Problems of the Study

Based on the previous explanation, the research question sought to be answered in this study is:

How do Snow White 1 and Snow White 2 differ in their representations of women in the context of women's depowerment and empowerment?

1.3 Purposes of the Study

Based on the problem of the study, the purpose of this study is:

To gain an understanding on how Snow White 1 and Snow White 2 differ in their representations of women in the context of women's depowerment and empowerment?

1.4 Hypothesis

The women's empowerment can be seen in Snow White 1 fairy tales and also the Snow White 2 live action.

1.5 Previous Studies

The first research is the article *The Comparison of Main Character and Plot in The Snow White and the Seven Dwarfs (1937) and Snow White and the Huntsman (2012) Movie Comparative Literature Approach*. by Riskiandi, N., & Susilowati, E (2024). The study aims to compare the similarities and differences between the two Snow White adaptations with a focus on the main characters and storylines, using a comparative literary approach. The results show, the classic version of the Disney story presents Snow White as an innocent and passive girl who relies on the dwarfs and the prince in a simple plot themed on romance and eternal happiness. while Snow White and the Huntsman depicts Snow White as a strong, independent, and warrior figure in a more complex plot with themes of

female empowerment, betrayal, and personal transformation. The Evil Queen and the dwarfs also experience character deepening from simple stereotypes to figures of ambition and strategic allies, so that the evolution of the plot and characters reflects the change in culture and social values from the era of children's animation to the modern context.

The second research study entitled *Whistle While You Work: A Comparative Study of Gender Representation in 'Little Snow White' and Snow White and The Seven Dwarfs* by Cinnamone Winchester (2021). The study aims to compare gender representation in the Grimm fairy tale Little Snow White (1812) and Disney's animated film Snow White and the Seven Dwarfs (1937), using feminist and semiotic approaches to examine how each version constructs femininity, obedience, and power. Winchester finds that the Grimm version presents Snow White as a more active and independent character who survives adversity, whereas the Disney live action turns her into a passive figure whose value is centered on beauty, obedience, and domestic work, thereby reinforcing patriarchal stereotypes and reducing women's empowerment.

The third Further entitled *The Transformation of Snow White's Gender Role in The Movie Snow White and the Huntsman (2012)* by Saraswati (2018). The purpose of this research is to reveal how Snow White's gender role changes from a classic, powerless princess to a strong and empowered "warrior princess" in the film (2012). The research uses an American Studies research framework and an interdisciplinary approach that combines fairy tale studies, feminism, socio-cultural history, and semiotics to analyze Snow White's character, actions, and gender symbols. The

results obtained show the transformation of Snow White's gender role in her leadership, courage, and independence, so that she becomes a subject who leads and fights, not just an object to be saved; this transformation is read as a reflection of the influence of the feminist movement in America and changes in social conditions on the role of women.

The Fourth research entitled Joosen's article, *Feminist criticism and fairy tales: "The Emancipation of 'Snow White' in Fairy Tale Criticism and Fairy Tale Retellings"* (2006). This research aims to examine the fairy tale of Snow White through feminist theory and show how the interpretation of the fairy tale shifts from a patriarchal narrative to women's empowerment. Joosen uses feminist criticism along with textual and cultural analysis to examine the transformation of Snow White's character from the original Grimm version as a passive and naive girl dependent on men to a modern retelling that emphasizes intelligence and courage, and examines whether motifs such as the mirror as a symbol of patriarchal control and the forest as a space of freedom. As a result, Joosen argues that feminist criticism not only reflects gender representation in fairy tales, but also encourages a rewriting of the story that liberates the characters, reflects social change, and makes fairy tales a tool for gender equality.

The Fifth research entitled *Implementation of Tzvetan Todorov's Narrative Structure in The Film Storyline as Found in the Film Tenggelamnya Kapal Van Der Wijck by Sunil Soraya*. by Sholaluddin & Thoriq,M,F (2024). This research aims to test the used of Tzvetan Todorov's narrative theory in Indonesian film adaptations. using descriptive qualitative methods and literature reviews as well as film analysis

(visuals, dialogue, music, plot) as a theoretical approach. The results show that the film's plot follows Todorov's stages, disturbance in the form of Zainuddin's inner conflict due to forbidden love, recognition through confession and moral consequences, punishment/improvement through sacrifice and symbolic death, and finally a new balance through social moral resolution with the note that Sunil Soraya strengthens this structure through cinematic elements.

The Sixth study written by Arina & Arifuddi entitled *Structural narrative Analysis of Frozen (2013) Film Based on Tzvetan Todorov Theory* (2022). The aims of the study to test whether Disney narratives follow Todorov's five-stage structure while providing emotional depth and the theme of brotherhood. The method used is a qualitative analysis of the film with Todorov's framework, examining scenes, dialogues, and character development to mark the initial balance, disruption, repair efforts, recognition/punishment, and new balance. The results show that Frozen begins with the balance between Anna and Elsa, disturbed when Elsa's powers are revealed and Arendelle is hit by winter, followed by repair efforts by Anna who faces threats and is willing to sacrifice, then recognition and change when Elsa controls her powers through love, and finally a new balance is achieved with the return of summer and the reunion of the siblings.

While previous studies have examined gender representation in early adaptations of "Snow White", research comparatively analyzing how narrative structure itself contributes to shifts in representations of women's empowerment is limited. Narrative structure does more than simply organize event it determines which characters initiate action, resolve conflicts, and restore order. Therefore,

examining structural patterns can reveal how ideological shifts are embedded in narrative design.

Table 1. 1 Summary of Previous Studies

NO	Author Name and Research Title	Purpose of the Study	Methods and Approach or Theory	The Results
1.	Riskiandi, N., & Susilowati, E. <i>The Comparison of Main Character and Plot in The Snow White and the Seven Dwarfs (1937) and Snow White and the Huntsman (2012) Movie Comparative Literature Approach.</i> (2024).	Comparing the similarities and differences between the two <i>Snow White</i> adaptations, with a focus on the main characters and storyline.	Comparative literary approach, analyzing characters and plots in both literary works	The classic version (1937) portrays <i>Snow White</i> as an innocent and passive girl in a simple romantic plot. The modern version (2012) depicts <i>Snow White</i> as strong, independent, and a warrior in a more complex plot with themes of women empowerment and betrayal.
2.	Cinnamone Winchester <i>Whistle while you work: A comparative study of gender representation in 'Little Snow White' and Snow White and the Seven Dwarfs</i> (2021).	Comparing gender representation between Grimm's story "Little <i>Snow White</i> " (1812) and Disney's film "Snow White and the Seven Dwarfs" (1937)	A feminist and semiotic approach, analyzing the original story and film adaptation to examine the construction of feminism, obedience, and power.	Winchester found that the Grimm version portrayed <i>Snow White</i> as more active and independent in the face of adversity, while the Disney adaptation portrayed her as a passive figure whose values centered on beauty, obedience, and domestic work.
3.	Saraswati <i>The Transformation of Snow White's Gender Role in The Movie Snow White and the Huntsman (2012)</i> (2018).	shows the change in <i>Snow White</i> gender role from a classic helpless princess to a strong and empowered "warrior princess" in the film	American Studies with an interdisciplinary approach: fairy tale studies, feminism, socio-cultural history, and semiotics.	<i>Snow White</i> transformation of her gender role towards leadership, courage, and independence, becoming a leading and struggling subject, rather than an object to be rescued, is seen as a reflection of the influence of the

		(2012)		American feminist movement and changing social conditions on roles.
4.	Joosen's article <i>Feminist Criticism and Fairy Tales: The Emancipation of 'Snow White' in Fairy Tale Criticism and Fairy Tale Retellings</i> (2006).	Examining the story of <i>Snow White</i> through feminist theory to prove the shift in understanding from patriarchal narrative to women's empowerment.	Feminist criticism combined with textual and cultural analysis;	Joosen argues that feminist criticism describes changes in gender representation and encourages the rewriting of fairy tales to reflect social changes, and to make fairy tales tools for gender equality.
5.	Sholaluddin & Thoriq,M,F <i>Implementation of Tzvetan Todorov's Narrative Structure in the Film Storyline as Found in the Film Tenggelamnya Kapal Van Der Wijck by Sunil Soraya.</i> (2024).	Testing the application of Tzvetan Todorov's narrative theory to Indonesian film adaptations to see to what extent Todorov's structures appear in the plot and the role of cinematic elements.	Descriptive qualitative method with literature review and film analysis	The film's plot follows Todorov's stages: disruption in the form of Zainuddin's inner conflict due to forbidden love. A new balance is achieved through moral-social resolution. Sunil Soraya reinforces the structure through visual and musical elements.
6.	Arina & Arifuddi entitled <i>Structural narrative analysis of Frozen (2013) film based on Tzvetan Todorov theory</i> (2022).	To test whether Disney narratives follow Todorov's five-stage structure while providing emotional depth and the theme of brotherhood.	The method used is a qualitative analysis of the film with Todorov's framework	Frozen begins with the balance between Anna and Elsa being disrupted when Elsa's powers are revealed. Anna attempts to rectify the situation. Eventually, a new balance is achieved with the return of summer and the reunion of the sisters.

Based on the six previous studies discussed above, it is clear that *Snow White* has been extensively researched from various perspectives, including comparative literature between different film adaptations. However, previous studies have focused solely on character transformation and gender roles without a systematic structural analysis of the plot. None of these works specifically combine Tzvetan Todorov's narrative model with Naila Kabeer's framework of women empowerment to analyze the narrative structure and degree of empowerment of Snow White across the film's various eras, particularly in a direct comparison between Snow White 1 and Snow White 2.

This creates a clear problem that this study aims to address by (1) mapping the narrative structure of both films using Todorov's five stages and (2) examining women empowerment in “Snow White” at each stage using Kabeer's framework. Thus, this study offers a more comprehensive understanding of how changes in narrative structure are interconnected with shifts in the representation of female power and empowerment in *Snow White* over time.

1.6 Theoretical Framework

This study employs a structuralist approach to examine the narrative structure and the representation of the female protagonist in Snow White 1 and Snow White 2. Structuralism views literary or narrative works as structured systems in which every element is interconnected and contributes to the story overall meaning. In this research, structuralism is used to identify how the story unfolds from the initial conflict to its resolution, as well as how the position of the “Snow White” character shifts throughout the narrative arc. To analyze the structures of both versions, the

study applies Tzvetan Todorov's narrative model specifically the concept of five stages narrative model: equilibrium, disruption, recognition, repair, and new equilibrium. In this study, Todorov's five stages are used to examine how the narrative structure of Snow White 1 and Snow White 2 develops and how "Snow White" is positioned within each stage.

In addition to using Todorov's narrative theory as a methodology, this study employs Naila Kabeer's theory of women's empowerment to examine the representation of "Snow White" as a female character. Kabeer's framework explains women's empowerment through an individual capacity to make meaningful choices and influence the direction of their lives. According to Kabeer (1999), empowerment comprises three interconnected dimensions: resources, agency, and achievements. Resources refer to the material, social, and human assets that provide individuals with the capacity to make choices. Agency refers to the ability to set goals, make decisions, and act upon those decisions. Meanwhile, achievements refer to the outcomes resulting from the use of resources and agency. These three dimensions are interrelated: resources provide the conditions for making choices, agency represents the process of exercising those choices, and achievements represent the outcomes of those choices.

1.6.1 Women's Empowerment by Naila Kabeer

Women's empowerment as the primary analytical framework, it study adopts the concept of female agency from gender studies. Female agency refers to the ability of female characters to make decisions, initiate actions, and influence the direction of the narrative, rather than simply reacting to external forces. As Kabeer (1999) said

that women empowerment can be seen in the changes that occur, changes that reflect a person freedom to choose and determine their life goals. Naila Kabeer views women empowerment or agency as a process in which women who initially lacked choices in life gradually become able to choose and manage their own lives according to their own desires. To explain this process, Kabeer uses three keywords: Resources, Agency, and Achievement.

1.6.1.1 Resources

In a more general sense, resources are acquired through various social connections within the various institutional domains that make up a society (e.g., family, market, community). Resources can be called "capital" that allows women to have choices, not only money, but also education, knowledge, support from family, and social position. Without these resources, women would not have the space to choose according to their desires, even though they are actually free to determine whatever those desires are. (Kabeer. 1999).

1.6.1.2 Agency

The ability to define one's goals and act in accordance with those goals. Agency is more than just observable actions; it also encompasses the meaning, motivation, and purpose that individuals bring to their activities, their sense of agency, or power within. Although agency tends to be operationalized as 'decision-making' in the social science literature, it can take many other forms. Agency can take the form of bargaining and negotiation, deception and manipulation, subversion and resistance, and the more intangible cognitive processes of reflection and analysis. (Kabeer. 1999).

1.6.1.3 Achievements

The actual results of the resources and agency. This discusses the final results obtained from the form of resources owned, actions or agencies that have been carried out, resulting in the final achievement in the form of results that are in accordance with what has been done. The results are in the form of significant changes from passive to active or active to passive in the story being studied. (Kabeer. 1999).

1.7 Research Methods

Research methods are research techniques and procedures used to collect and evaluate data to provide accurate and comprehensive answers to research questions. In line with what Pandey et al. (2020) said that by collect samples and data, research methodologies assist researchers in formulating questions, presenting findings, and resolving them. In literary analysis, these tools are vital for revealing hidden meanings, structures, and patterns inside a text, which assists in understanding complicated narrative constructs. In this study, Todorov narrative structure will be explored through the framework of 5 stages in the story, to prove the existence of agency in the story of Snow White, a unique approach that has not been applied to this particular story.

1.7.1 Data Collection Method

Data collection is an important stage in research aimed at obtaining the data necessary to address the research focus. In other words, data collection refers to the methods or techniques researchers use to gather relevant information to support the analysis process. The data collected for this study comprises both primary and secondary data.

1. Primary data

Primary data constitutes the main source of information used by the researcher. In this study, the primary data comprises the texts of the Snow White 1 and Snow White 2 stories. These two versions serve as the primary objects of study because they present the character “Snow White” within distinct narrative and social contexts relevant to the research focus. Primary data was obtained through a careful, in close reading of the *Snow White* fairy tale texts and repeated viewings of the *Snow White* live-action adaptations. The researcher identified and recorded relevant quotes, dialogue, narrative descriptions, scenes, character actions, and events pertaining to the representation of “Snow White”.

2. Secondary data

Secondary data serves as supporting information used to strengthen the research analysis and arguments. In this study, secondary data includes theoretical books, scholarly journal articles, previous theses or dissertations, and other academic sources discussing “Snow White”, narrative structure, structuralism, Tzvetan Todorov’s narrative theory, and Naila Kabeer’s theory of women's empowerment. Previous studies addressing the representation of women, women's empowerment, Disney female characters, and adaptations are also utilized to provide additional perspectives relevant to this research. Furthermore, academic sources are used to ensure the research's comprehensiveness and to provide relevant information regarding the films and the associated theoretical concepts.

The data collection techniques employed in this study are close reading and documentation. The researcher reads the text of Snow White 1 repeatedly and

watches Snow White 2 intensively to identify and document relevant data. The documented data includes quotes, dialogue, narrative descriptions, scenes, character actions, and events related to Todorov's five-stage narrative structure and Kabeer's three dimensions of women's empowerment. The researcher also records page numbers for textual quotes and timestamps for relevant scenes and dialogue in the live action to facilitate analysis and comparison between the two versions.

In literary research, observation is conducted by reading and examining literary and live-action. This technique is considered effective in qualitative research as it enables the researcher to gain a deep understanding of various narrative aspects and character representations related to the issues within the research subject.

1.7.2 Data Analysis Method

This study used descriptive analysis method to examine the representation of women's empowerment in Snow White 1 and Snow White 2. Data analysis is conducted systematically by examining the narrative structure and the representation of the female protagonist in both versions. The analysis focuses on identifying differences in how the "Snow White" figure is portrayed specifically regarding her position, actions, decision-making, and ability to influence the story's progression and resolution.

1. Close Reading

The first step in data analysis is done by clarifying the data through the close reading technique (close reading) examination of selected scenes from Snow

White 1 and Snow White 2. According to Corrigan and White (2012), understanding a story and film through repeated engagement requires focused attention on plot development, this allows for the identification of key dialogue, character actions, and narrative events that might not be fully grasped in a single viewing. This process fosters familiarity with the storyline and clarifies the relationships between characters, the nature of conflicts, and the shifting role of "Snow White" across the two versions.

2. Categorizing by Tzvetan Todorov's

To analyze the data, I adopted Tzvetan Todorov's narrative structure analysis. When we look in Tzvetan Todorov book. He popularized the five-stage model of narrative: initial equilibrium (normal balance), disruption (conflict), recognition (awareness of the problem), repair (attempt at resolution), and new equilibrium (a changed new balance). (Todorov, 1977, p111) The transformations between these stages shape the character development and ideological meaning within the text. In this study, Todorov model is used to examine how the narrative structures of Snow White 1 and the live action Snow White 2 are constructed. Each version would be analyzed by identifying key events and categorizing them into Todorov five stages. Through this structural mapping, this study seeks to uncover how "Snow White" position within the narrative structure influences her role in resolving the conflict.

Todorov five main stages:

1. Equilibrium : The first stable stage before the problem develops is the initial state before the problem arises. This is the character's "ordinary world" before the war and conflict. This stage describes the main character's daily activities, social position, and interactions with other characters in the fairy tale.
2. Disruption : A disturbance is a disturbance that disrupts the initial equilibrium. It often takes the form of a major event, such as a threat, conflict, prohibition, or evil deed.
3. Recognition : is the stage of understanding that there is an issue that must be confronted. The character comes to the realization that something has changed and cannot be disregarded.
4. Attempt to Repair : is an effort to make things better. In order to end the dispute, the character or the other side starts to take action, such as fighting, planning, forming alliances, bargaining, or using other tactics.
5. New Equilibrium : is a new state of equilibrium after the conflict is resolved. When the story world returns to a "stable" state, it usually does not remain the same as it was at the beginning.

3. Analysis women's empowerment by Naila Kabeer's

The findings from Todorov's narrative analysis are linked to Naila Kabeer's three dimensions of women's empowerment: resources, agency, and achievement. The researcher identifies scenes that demonstrate the resources possessed by "Snow White" including her social status and position as a princess, her agency encompassing her ability to make decisions, take action, confront problems, and influence events; and her achievements referring to the outcomes resulting from the use of those resources and agency. Each scene is interpreted based on how these three dimensions contribute to the representation of women's empowerment.

4. Comparative Analysis of women's empowerment in Snow White 1 and Snow White 2

The analysis results from Snow White 1 and Snow White 2 were compared to identify differences in the representation of female empowerment. This comparison focused on whether "Snow White" was positioned as a passive figure reliant on external aid or as an active figure who possessed resources, exercised agency, and achieved her goals through her own decisions and actions. These findings were then interpreted to determine how the Snow White 2 reconstructs the representation of "Snow White" regarding female empowerment and gender roles.