

CHAPTER II

WOMEN'S DEPOWERMENT AND EMPOWERMENT: A COMPARATIVE ANALYSIS OF WOMEN'S REPRESENTATIONS IN *SNOW WHITE AND THE SEVEN DRAVES (1937)* AND *SNOW WHITE (2025)*

In this chapter, the research problem is addressed and discussed in depth, focusing on a comparison between Snow White 1 and Snow White 2 through the application of Todorov's narrative model and Kabeer's framework of women's empowerment. The chapter comprises a single subsection that aims to analyze the narrative structures of Snow White 1 and Snow White 2 using Todorov's five stages and to discuss the structural differences between the two versions by explaining how these differences reflect agency within the context of women's empowerment.

2.1 Snow White 1 and Snow White 2 differ in their representations of women in the context of women's inferiority and empowerment

The analysis focuses on the differences in the narrative structures of Snow White 1 and Snow White 2. Using Todorov's theory, the story is divided into five stage: equilibrium (normal balance), disruption (conflict disruption), recognition (awareness of the problem), repair (attempt at resolution), and new equilibrium (a changed new balance). after that, the identified narrative structural differences are analyzed through the lens of Naila Kabeer's theory of women's empowerment, which encompasses three key concepts: resources, agency, and achievement. Drawing on these concepts, the analysis examines how "Snow White" acquires and utilizes resources, makes decisions and takes independent action, and achieves outcomes that demonstrate women's empowerment across both film versions.

2.1.1 Equilibrium (Normal balance)

Table 2.1 Equilibrium

Snow White 1	Snow White 2
One morning as she was scrubbing in a small courtyard, Snow White sighed and sang a Httle song. Friendly pigeons perched close by to listen. She crossed the yard, emptied her bucket and lowered it down an old moss-covered well for fresh water. Masses of pink roses climbed over the arch above the well and framed her lovely head as she looked down, down and saw her reflection far below. Her voice echoed along the damp dark stones and seemed to come from some distant place. The pigeons chirped and nodded as she sang. (Snow White 1, 1937, p.7).	 Time : 02:13 – 04:15 The opening section shows “Snow White” origin story, when she was still the heir to the kingdom. It was a peaceful kingdom with happy people. At the beginning of the story, happiness is expressed in the form of dancing and public celebrations.
Snow White stopped singing and stared in astonishment, and then turning quickly around she stood face to face with her Prince-come-true! He was real! She wasn't dreaming! He was even going to kiss her hand! "Oh," she exclaimed. "Oh! Oh!" and ran away to the castle, up the stairs to a balcony and then peeped down. Below, the Prince looked up to her and sang: “ I've been searching everywhere To find myself a lady fair. Tralalalalaa! I'll not look any farther, I'll win your heart and hand, Because for me, you are The Fairest in the Land! ” Snow White forgot she had ever been lonely. She was so happy she kissed a round white pigeon and sent it down to him. Then she disappeared through the door as fast as she could to hide her blushes. (Snow White 1, 1937, p.10 - 11).	 Time : 04:15 – 05:18 In order to lead the kingdom well in the future, there is a dialogue between the king and Snow White, "be someone who is fearless, someone who is just, and someone who is sincere.

2.1.1.1 Snow White 1

The equilibrium stage in *Snow White* presents an initial atmosphere of calm, peace, and harmony. In this section, “Snow White” is introduced as a character living a normal life, although her life is not yet completely free from threats. She is depicted going about her days with a gentle, cheerful, and innocent demeanor, as written in Snow White 1:

“One morning as she was scrubbing in a small courtyard, Snow White sighed and sang a Httle song. Friendly pigeons perched close by to listen. She crossed the yard, emptied her bucket and lowered it down an old moss-covered well for fresh water. Masses of pink roses climbed over the arch above the well and framed her lovely head as she looked down, down and saw her reflection far below. Her voice echoed along the damp dark stones and seemed to come from some distant place. Thepigeons chirped and nodded as she sang”. (Snow White 1, 1937, p.7).

The dialogue in this section depicts the moment Snow White sings and interacts with her surroundings as well as the feelings of happiness and shyness she experiences upon first meeting the prince thereby reinforcing the sense of stability within the story.

2.1.1.2 Snow White 2

The equilibrium part of the film shows the condition of the kingdom which is still in a normal before the main conflict begins to develop in real terms. At this stage, “Snow White” is still in the palace environment and occupies a position as part of the royal family, so the atmosphere created still reflects order, stability, and social harmony. this is illustated in the following scene:

"The opening section shows “Snow White” origin story, when she was still the heir to the kingdom. It was a peaceful kingdom with happy people. At the beginning of the story, happiness is expressed in the form of dancing and public celebrations". (Snow White 2, 2025, 00:02:13 - 00:04:15).

The presence of the party and joy shown explains that the initial condition of this story is still stable and structured. “Snow White” is depicted living her life in a relatively safe and peaceful space with the king and queen.

From the discussion above, there is a difference in the equilibrium stage between Snow White 1 and Snow White 2, which can be seen from the way they both describe the initial state of the story. In Snow White 1, the initial atmosphere of the story feels calm and simple. “Snow White” is depicted as a kind, cheerful character, and lives peacefully even though she is not completely free from threats and before problems arise. Meanwhile, Snow White 2 shows a clearer initial state in the form of a kingdom that is still safe, orderly, and harmonious. “Snow White” at the beginning of this story is depicted still living in the palace with the royal family. So, it can be said that Snow White 1 focuses more on “Snow White” personal state, while Snow White 2 focuses more on the state of the kingdom as a whole. The difference indicates that the 2025 version establishes “Snow White” identity from the beginning not merely as a young woman within a domestic space, but as a potential political subject whose identity is connected to the welfare of the kingdom.

2.1.1.3 Resources

The difference in “Snow White” initial position also reveals disparities in access to resources across the two versions. According to Naila Kabeer's theory, "resources" refer to any form of power that enables individuals to make choices and determine the direction of their lives. In the context of analyzing Snow White 1 and Snow White 2, resource availability is a crucial factor in determining whether

“Snow White” possesses sufficient capital to make her own life choices or is instead constrained by the surrounding power structures. The royal status held by "Snow White" is categorized as a social resource because it confers both power and social recognition. According to Kabeer (1999), social resources include social relationships and social status, which enable individuals to exercise choice. Based on this concept, the resources possessed by Snow White 1 are first examined before comparing them with the resources in the adaptation of Snow White 2.

A. In Snow White 1

“Snow White” resources are relatively limited, “Snow White” may come from royalty, but that status doesn't give her complete freedom to make her own decisions and choose her own desires. “Snow White” lives in the palace as an obedient servant to the queen. As written in Snow White 1,

“One morning as she was scrubbing in a small courtyard, Snow White sighed and sang a little song. Friendly pigeons perched close by to listen. She crossed the yard, emptied her bucket and lowered it down an old man moss-covered well for fresh water.” (Snow White 1, 1937, p.7)

This quotation illustrates that “Snow White” has spent her daily activities doing household chores in the palace. Although she is a royal princess, “Snow White” has no authority over her own life and remains under the control of the Queen. This shows that her royal status does not function as an effective social resource because it does not give “Snow White” a position of power strong enough to determine her own destiny. This condition shows that the available resources cannot be utilized independently by the main character because she is positioned as vulnerable and dependent on external assistance.

B. In Snow White 2

The concept of resources places greater emphasis on the kingdom and “Snow White” position within the royal family. This broader positioning is relevant to Kabeer’s concept of resources, as her royal status holds significant potential to serve as a social resource. “Snow White” is introduced as a member of the royal family expected to play a pivotal role in the kingdom’s future. This expectation is reflected in the dialogue between the King and “Snow White”:

“Be fearless, be fair, and be sincere.” (Snow White 2, 2025, 00:04:15 - 00:05:18)

The dialogue demonstrates that the King encourages “Snow White” to cultivate qualities essential for a future leader specifically courage, fairness, and sincerity. Consequently, even while the kingdom remains stable, “Snow White” is positioned as a figure with the potential to influence the kingdom future.

Based on the discussion above, it can be concluded that Snow White 1 and Snow White 2 both show the presence of resources, but the level of their use is different. In Snow White 1, “Snow White” does have the status of a princess, but these resources are still weak because she cannot use her rights and freedom independently. All decisions are still controlled by the Queen. Meanwhile, Snow White 2 shows stronger resources because “Snow White” not only has the status of a princess, but also receives greater support to act. This finding is consistent with Kabeer (1999) argument that resources are not limited to material assets but also include social and human resources that enable individuals to make meaningful choices (p. 437).

2.1.2 Disruption (conflict disruption)

Table 2.2 Disruption

Snow White 1	Snow White 2
"Mirror, mirror on the wall, who is the fairest of us all?" A green haze slowly enveloped the glass before the mirror answered: "Her lips blood red, her hair like night, her skin like snow, her name SNOW WHITE! ". (Snow White 1, 1937, p.13).	 Time : 05:18 – 06:41  “Who is the fairest of them all?” the queen always asked the magic mirror to ensure her position as the fairest, but when Snow White grew more beautiful, this became a threat to the queen.
The angry Queen hurried from the room, calling for her huntsman. "Take the Princess into the forest, and return with her heart in this jeweled box!". (Snow White 1, 1937, p.13 - 14).	 Time: 20:47 – 23:05 The queen jealousy towards “Snow White” by sending a huntsman with the conversation "Take the Princess to the forest, and return with her heart in this jewel box, after that whatever you want I will give you"

2.1.2.1 Snow White 1

At this stage, disruption begins to appear when the Queen envy develops into a conflict that directly threatens “Snow White” safety. This moment occurs when the magic mirror declares “Snow White” the fairest in the land, this makes the Queen position as the most powerful and beautiful figure begin to be shaken. As written in Snow White 1:

"Mirror, mirror on the wall, who is the fairest of us all?" A green haze slowly enveloped the glass before the mirror answered: "Her lips blood red, her hair like night, her skin like snow, her name SNOW WHITE! ". (Snow White 1, 1937, p.13).

This provokes an angry reaction from the Queen, who orders the huntsman to take “Snow White” into the forest and kill her demonstrating that the disturbance is no longer merely emotional but has transformed into an act of aggression that ignites the story's central conflict.

2.1.2.2 Snow White 2

At this disruption, the Queen jealousy turns into hatred that directly threatens the safety of "Snow White". The Queen status as the most powerful and attractive figure begins to waver when the magic mirror declares "Snow White" the most beautiful in the land. The enraged Queen then sends the huntsman to take "Snow White" into the forest and kill her, as illustrated in the following scene:

“The queen jealousy towards “Snow White” by sending a huntsman with the conversation "Take the Princess to the forest, and return with her heart in this jewel box, after that whatever you want I will give you”. (Snow White 2, 2025, 00:20:47 - 00:23:05)

This demonstrates that the disturbance is no longer merely emotional but has evolved into an aggressive action that gives rise to the story's central conflict.

From the two explanations of disruption above, both versions of “Snow White” show the emergence of conflict when the Queen feels jealous of “Snow White”. However, the difference is seen in the way the disruption is built and presented in the story. In Snow White 1, the disruption begins to appear when the magic mirror states that “Snow White” is the most beautiful in the land. This makes the Queen angry and begins to feel that her position as the most powerful and most beautiful woman is being threatened. Then, the Queen orders the huntsman to take “Snow White” into the forest to kill her. Meanwhile, in Snow White 2, the conflict also begins with the Queen jealousy, but the feeling is depicted much stronger, jealousy that turns into hatred. After the mirror says that “Snow White” is the most beautiful. The Queen immediately takes harsh action by ordering the huntsman to take and kill “Snow White” in the forest. So, the difference is that In Snow White 1 version, the disturbance is primarily constructed as a personal threat against “Snow White”, whereas the Snow White 2 version expands the disturbance into a social and political conflict involving the welfare of the kingdom. This expansion changes “Snow White” narrative position from the object of conflict into a potential subject of social action.

2.1.3 Recognition (Awareness of the problem)

Table 2.3 Recognition

Snow White 1	Snow White 2
“ I cannot kill you even though it is the Queen's command! She's mad she's jealous of you! Quick, child, run, run away and hide run into the forest and never come back!” (Snow White 1, 1937, p.17).	

	Time : 15:06 – 17.12 “Snow White” begins to realize the suffering of her people, the kingdom led by the evil queen makes all the people in the palace suffer and starve. “Snow White” awareness can be seen when she says "I want to share something with you, Your Majesty." This is intended to make the queen care about the people in her kingdom, even though the queen does not listen to it.
“Snow White” ran on and on deep into the forest. Not a ray of sunlight penetrated through the tall trees. In the gloom she tripped over an old tree root and screamed. It seemed like a monster clutching at her ankles. (Snow White 1, 1937, p.17).	 Time : 24:00 – 26:51 "I can't kill you even though it's the Queen's order! She's angry, she's jealous of you! Quick, child, run, run and hide, run into the forest, run before I change my mind!. Then the hunter turned around while thinking about what would be in the queen jewelry box.
	 Time : 26:52 – 31: 00 “Snow White” continued running deep into the forest. The large trees blocked the sunlight. “Snow White” was terrified and screamed as she tripped over an

	ancient tree root in the darkness. "Snow White" felt as if a monster had grabbed her ankle.
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2.1.3.1 Snow White 1

The recognition stage in "Snow White" occurs when the threat to "Snow White" begins to be clearly recognized by the characters involved in the conflict, especially the huntsman and "Snow White" herself. In this section, the huntsman realizes that the Queen order to kill "Snow White" is not just an ordinary order, but also a very cruel form of power, as written in Snow White 1:

“ I cannot kill you even though it is the Queen's command! She's mad she's jealous of you! Quick, child, run, run away and hide run into the forest and never come back!” (Snow White 1, 1937, p.17).

the huntsman realization is evident when the huntsman says that he cannot carry out the Queen order, because "Snow White" does not deserve to be killed and is not guilty of the Queen jealousy. Meanwhile, for "Snow White", the threat begins to become a reality when she is ordered to flee into the forest and hide to avoid being killed. At this point, the narrative confirms that the situation that initially seemed like an emotional disturbance has turned into a real danger to the main character.

2.1.3.2 Snow White 2

The recognition stage in "Snow White" occurs when the threat to "Snow White" begins to be clearly understood by the characters involved in the story. At this point, the huntsman realizes that the Queen's order to kill "Snow White" is not just an ordinary command, but a very cruel threat of power. This realization is evident when the huntsman declares that he cannot carry out the Queen's orders, as "Snow White" is not worthy of being killed. Meanwhile, for "Snow White," the

threat begins to become a reality when she is ordered to flee into the forest and hide to avoid being killed. Furthermore, this stage also shows "Snow White" awareness of the suffering her people feel under the oppression and injustice under the Queen's leadership, as depicted in Snow White 2:

“Snow White” begins to realize the suffering of her people, the kingdom led by the evil queen makes all the people in the palace suffer and starve. “Snow White” awareness can be seen when she says "I want to share something with you, Your Majesty." This is intended to make the queen care about the people in her kingdom, even though the queen does not listen to it”. (Snow White 2, 2025, 00:20:47 - 00:23:05)

This scene illustrated that “Snow White” is conscious not only of the threat to her own life but also of the peril facing the kingdom's social well-being as a whole. It underscores how a situation that initially appeared to be merely an emotional upheaval has transformed into a tangible danger for the protagonist.

In the explanation of the recognition stage above, both versions of “Snow White” show that the threat to “Snow White” begins to be clearly realized by the characters involved, especially by the hunter and “Snow White” herself. In Snow White 1, “Snow White” awareness is still very limited regarding the danger that threatens her, awareness begins to emerge when the hunter realizes that the Queen order to kill “Snow White” is a cruel and unfair act, then “Snow White” begins to understand that she must flee to the forest to save herself. Meanwhile, Snow White 2 displays this stage with a broader meaning, because “Snow White” not only realizes the threat to herself, but also begins to understand the suffering of her people who live under the rule of the evil Queen. Thus, the main difference between these two versions lies in the scope of the characters awareness, where Snow White

1 is only aware of the personal threat, while Snow White 2 shows a greater awareness of the social conditions and suffering of the kingdom as a whole.

2.1.3.3 Agency

The differences identified at the recognition stage provide a basis for examining “Snow White” agency through Naila Kabeer's framework. According to Kabeer (1999), agency refers to an individual's ability to make choices, set goals, and act upon those choices. Therefore, Recognition provides an important basis for understanding how agency develops, as awareness of an issue can serve as a foundation for decision-making and action. How “Snow White” perceives the conflict in each version influences the extent to which she can act based on her own choices.

A. In Snow White 1

“Snow White” agency remains limited because her recognition of the problem relates primarily to her own survival. Once she understands that the Queen intends to kill “Snow White”, her primary response is to flee and hide in the forest. Although fleeing can be considered an action, it serves more as an indirect response to an external threat than as an independent effort to confront or alter the source of the conflict. Furthermore, the decision that initially allows her to escape is made by the huntsman, who refuses to obey the Queen's order and tells “Snow White” to run away. As written in Snow White 1:

“I cannot kill you even though it is the Queen's command! She's mad she's jealous of you! Quick, child, run, run away and hide run into the forest and never come back!” (Snow White 1, 1937, p. 17).

This quotation illustrates that “Snow White” ability to determine the course of the

conflict remains limited and dependent on the decisions of others. Consequently, her recognition of the problem has not yet evolved into robust agency.

B. In Snow White 2

in contrast, Snow White 2 presents a broader form of recognition, establishing a strong foundation for “Snow White” agency. “Snow White” begins to understand that the problem is not merely a threat to her own life, but also the injustice and suffering endured by her people. As depicted in Snow White 2:

“Snow White” begins to realize the suffering of her people; the kingdom, ruled by the evil queen, causes everyone in the palace to suffer and starve. “Snow White’s” awareness is evident when she says, "I want to share something with you, Your Majesty." This is an attempt to make the queen care about the people of her kingdom, even though the queen does not heed her words (Snow White 2, 2025, 00:15:06–00:17:12).

This quotation illustrates “Snow White” awareness and “Snow White” agency in taking the initiative to discuss the matter with the queen, despite the queen’s refusal to listen. This broadened awareness transforms the significance of her position within the narrative. Instead of viewing the conflict solely as something to be avoided through flight, “Snow White” begins to understand it as an issue that must ultimately be confronted and resolved. this illustrates “Snow White” sense of responsibility towards her people.

From Kabeer’s perspective, this distinction highlights an evolution in the quality and scope of agency between the two versions. In Snow White 1, the introduction of the problem primarily elicits a survival-oriented response; “Snow White” reacts to immediate danger and relies on the decisions of others for her safety. In Snow White 2, “Snow White” awareness extends beyond personal

survival and expands into an understanding of social injustice, thereby laying the groundwork for “Snow White” to become an active subject capable of making decisions and shaping the future of “Snow White” kingdom. Thus, Snow White 1 represents agency at a limited, reactive level, whereas Snow White 2 establishes a broader, more purposeful form of agency that becomes increasingly evident in subsequent stages of the narrative.

2.1.4 Repair (attempt at resolution)

Table 2.4 Repair

Snow White 1	Snow White 2
"I can cook everything," replied “Snow White” with a mischievous twinkle in her eyes. Apple dumplings, huckleberry pancakes, gooseberry pies . . ." (Snow White 1, 1937, p.38).	 Time : 33:06 – 36:09 “Snow White” teaches the dwarfs how to work well together in life, friendship is not something to be taken for granted, but a special form of bond that not everyone can have, in the form of friendship. “Snow White” escapes into the forest not only to keep herself safe, but also to prepare herself for whatever lies ahead.
“The next morning Snow White stood in the doorway of the cottage saying goodbye to the dwarfs as they went off to the mine. "Now remember! said Doc wagging his head, "the Queen's a sly one full of witchcraft you be careful of strangers!"	

(Snow White 1, 1937, p.60)	Time : 56:00 – 60:00 In this part, “Snow White” teams up with the bandits to fight the soldiers sent by the queen. As “Snow White” tells Jonathan, "solving the princess problem" means she is taking responsibility for the problem that happened to her.
"There she is . . . after her, men!" yelled Grumpy. (Snow White 1, 1937, p.74).	 Time : 61:17 – 61:24 When “Snow White” fell asleep because she ate a poisoned apple given by the queen disguised as an old woman, the prince who saved “Snow White” was not the prince on a white horse as told in the story of Snow White 1, but Jonathan, who was a royal bandit. However, it turned out that Jonathan rescue through a kiss could help “Snow White” wake up again.
The chase was on dwarfs, birds, animals driven along by the wind and the rain. Lightning flashed through the dark woods and the cries of the dwarfs were lost in the loud roll of thunder. (Snow White 1, 1937, p.74).	 Time :61:25 – 61:37 The sentence delivered by “Snow White” "and now we come to take it back" shows “Snow White” desire to take back what belongs to her and her people. Strength, courage, kindness

	and cooperation become weapons for “Snow White” to fight the evil queen.
The Prince bent down and kissed her before the astonished dwarfs could speak. (Snow White 1, 1937, p.78).	

2.1.4.1 Snow White 1

The repair in “Snow White” is largely realized through the roles of external characters. The dwarfs serve as the ones who provide protection, shelter, and security for “Snow White” after she escapes into the forest. Their presence not only creates a safe haven for the main character but also demonstrates a form of togetherness in facing the disturbance that has disrupted the initial balance of the story. On the other hand, the Prince also plays a crucial role in the recovery process of the conflict through his first kiss with “Snow White”, so that the curse that befell “Snow White” can finally be broken. As written in Snow White 1:

The Prince bent down and kissed her before the astonished dwarfs could speak. (Snow White 1, 1937, p.78).

This confirms that the recovery phase in the story is built through the contribution of external characters who act as saviors and restorers of balance in the story.

2.1.4.2 Snow White 2

The improvement in the “Snow White” story has largely been realized through the role of the main character, “Snow White” can take her role as a responsible and brave woman, seen from her courage to fight the soldiers and work together with the bandits. Even though when “Snow White” fell asleep after eating the poisoned apple and only a kiss from Jonathan could save her, it did not mean that “Snow White” gave up on everything, Snow White chose to reclaim her

kingdom by uniting with her people. This scene illustrated in Snow White 2:

"“Snow White” teams up with the bandits to fight the soldiers sent by the queen. As “Snow White” tells Jonathan, "solving the princess problem" means she is taking responsibility for the problem that happened to her". (Snow White 2, 2025, 00:56:00–00:60:00).

This scene demonstrates that “Snow White” uses her intellect to address and resolve issues, rather than merely waiting to be rescued by an external party or another character.

In the explanation of the repair stage above, the difference between Snow White 1 and Snow White 2 is very clear in how the conflict is resolved. In Snow White 1, the recovery is carried out more by external figures, the dwarves and the Prince, who act as “Snow White” protectors and saviors. The dwarves provide shelter and a sense of security after “Snow White” escapes into the forest, while the Prince is the figure who breaks the curse through his kiss. Meanwhile, in Snow White 2, the form of repair in the story emphasizes the role of “Snow White” herself as the main character who is more active and brave. She not only waits for help, but also fights the soldiers by working together with the bandits, and Although “Snow White” is also saved by Jonathan from the curse of the poisoned apple, “Snow White” still tries to reclaim her kingdom with her people. “Snow White” actions show that she has initiative and intelligence in dealing with problems. Thus, Snow White 1 depicts repair with the help of external figures, while Snow White 2 shows repair as an active effort from “Snow White” herself to resolve the conflict.

2.1.4.3 Agency

The differences in the repair stage provide a stronger basis for examining “Snow White” agency through Naila Kabeer's framework. According to Kabeer

(1999), agency is an individual ability to make decisions, act independently, and determine their own course of action without relying on the approval of others. In the context of Snow White 1 and Snow White 2, the repair stage is particularly important because it demonstrates whether “Snow White” merely receives solutions from other characters or actively participates in resolving the conflict through her own decisions and actions. Based on this concept, the following discussion first examines “Snow White” agency in Snow White 1 before comparing it with agency in Snow White 2.

A. In Snow White 1

“Snow White” ability to act remains very limited. Throughout the story, “Snow White” is often portrayed as a character who receives protection or decisions from others, particularly the dwarfs and the Prince. As mentioned in Snow White 1:

“The next morning Snow White stood in the doorway of the cottage saying goodbye to the dwarfs as they went off to the mine. "Now remember! said Doc wagging his head, "the Queen's a sly one full of witchcraft you be careful of strangers!" (Snow White 1, 1937, p.60)

and the rescue performed by the Prince, mentioned in Snow White 1:

The Prince bent down and kissed her before the astonished dwarfs could speak. (Snow White 1, 1937, p. 78).

These quotation illustrates that “Snow White” is a character who consistently receives protection. Although “Snow White” does take some actions, such as fleeing the Queen threats or surviving in the forest, these actions are more responsive than her own initiative. “Snow White” does not directly make major

decisions that determine the course of the conflict, but is guided more by circumstances and external assistance. This suggests that “Snow White” character in Snow White 1 remains passive, so her ability to act does not fully reflect her agency.

B. In Snow White 2

The representation of agency undergoes a significant transformation. Unlike in Snow White 1, in this version, “Snow White” is not simply a figure to be rescued, but also plays a more conscious, active, and courageous role in decision-making. “Snow White” is more involved in determining the steps to be taken to address the injustices occurring in her kingdom. Instead of waiting for others to resolve the conflict, she consciously determines her own actions and is directly involved in reclaiming the kingdom. This transformation is illustrated in the following dialogue:

"This is my father's house. You killed my father, you took it from him and us, and now we come to take it back." (Snow White 2, 2025, 60:30:13-60:34:57)

This dialogue shows “Snow White” openly challenging the Queen and asserting her rightful ownership of her kingdom. Rather than passively waiting for external figures, “Snow White” takes the initiative to confront injustice and lead the effort to restore justice. In this version, “Snow White” demonstrates a stronger level of agency as she independently decides to fight oppression, collaborates with others to support her cause, and actively influences the narrative. Her actions demonstrate that she is no longer simply responding passively to events but is shaping them through her own decisions.

Based on the analysis above, Snow White 1 and Snow White 2 demonstrate a clear difference in terms of agency. In Snow White 1, “Snow White” actions are largely influenced by the decisions and protection of other characters, limiting her freedom to make her own choices. In contrast, Snow White 2 depicts “Snow White” as a more independent character, as she actively makes decisions, confronts injustice, and determines the course of her own story. This finding supports Kabeer's (1999) argument that empowerment does not only depend on resources, but also on a person's ability to act and make decisions independently (p. 437-438). Therefore, Snow White 2 shows stronger female agency than Snow White 1, so that the main character appears more empowered.

2.1.5 New equilibrium (a changed new balance)

Table 2.5 New equilibrium

Snow White 1	Snow White 2
Her and she lost her balance and slipped, falling backwards over the precipice. Her wild screams gradually faded and trailed off in silence. (Snow White 1, 1937, p.75).	 Time : 61:36 – 61:37 The queen was overthrown and disappeared by being sucked into a magic mirror which she broke after hearing the magic mirror say that "because “Snow White” beauty comes from her heart”

Then they rode away. From the top of the last hill they stopped once again to wave goodbye. The little dwarfs were very happy as they watched her ride off beside her Prince, to his Castle of Dreams, because they knew it was her dream come true. (Snow White 1, 1937, p.79).	 Time : 61:38 – 61:39 “Snow White” kingdom does not return to its original state, but returns with a different leadership and the happiness of its people. The film ends with a very lively public celebration.
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2.1.5.1 Snow White 1

The Queen fall marks the end of the disturbance in the story, allowing the narrative world to return to a stable state. “Snow White” has entered a new life with the Prince, while the dwarves happily let her go. As written in Snow White 1:

“Then they rode away. From the top of the last hill they stopped once again to wave goodbye. The little dwarfs were very happy as they watched her ride off beside her Prince, to his Castle of Dreams, because they knew it was her dream come true”. (Snow White 1, 1937, p.79).

This situation shows that the new equilibrium is not a repetition of the initial situation of the story, but rather a changed state because “Snow White” has achieved safety, happiness, and a better future. The new equilibrium in this story does not only mean the conflict has been resolved, but also shows the new order that has been formed with “Snow White” in a position of security and happiness with her prince.

2.1.5.2 Snow White 2

In the final stage, a new equilibrium is created after the Queen power is successfully overthrown and the threat that had dominated the kingdom is finally over. This condition marks that the main conflict in the story is no longer in a dangerous stage, but has reached a resolution and the return of social comfort, albeit in a different form than the initial state. “Snow White” does not return to her old position as a passive character dependent on the protection of others, but instead appears as a more active figure, and has influence in shaping the future direction of her kingdom. This transformation is illustrated in Snow White 2:

"“Snow White” kingdom does not return to its original state, but returns with a different leadership and the happiness of its people. The film ends with a very lively public celebration". (Snow White 2, 2025, 61:38:00-61:39:06)

This change shows that the new equilibrium created is not simply a restoration of the old order, but also the result of a transformation of the main character role. Thus, this stage shows that “Snow White” has developed into a stronger subject and is aware of her responsibilities.

In the explanation of the new equilibrium stage above, the difference between Snow White 1 and Snow White 2 is seen in the final form of the resulting equilibrium. In Snow White 1, the fall of the Queen marks the end of the disturbance in the story and returns the narrative world to a stable state. “Snow White” then begins a new and happy life with the Prince, while the dwarves send her off happily. However, this new equilibrium only shows the restoration of the old state in a safer and happier form. Meanwhile, Snow White 2 presents a stronger new equilibrium. After the queen power is successfully overthrown, “Snow White” does not return

to being a passive character, but appears as a more active woman who is aware of her responsibilities and has influence in determining the future of her kingdom. Thus, Snow White 1 depicts the new equilibrium as a peaceful and happy ending, while Snow White 2 shows the new equilibrium as the result of a major change in “Snow White” role and position in the story. The new equilibrium in Snow White 1 version restores social stability through “Snow White” transition into a protected and romantic role, whereas the Snow White 2 version establishes a new social and political order in which “Snow White” assumes leadership.

2.1.5.3 Achievement

In Naila Kabeer’s theory, achievement refers to the final outcome obtained after someone has acquired resources and is able to use their agency to act. Achievement is an important measure for assessing whether a female character has succeeded in obtaining a better position, freedom, or condition after going through the process of using resources and agency. In the context of Snow White 1 and Snow White 2, achievement is analyzed to determine whether “Snow White” ultimately attains outcomes that reflect women's empowerment after utilizing her resources and agency.

A. In Snow White 1

“Snow White” attains a positive and happy state within a romantic narrative, however, this state is achieved through reliance on the Prince assistance rather than through her own independent actions. This is illustrated in Snow White 1:

“Then they rode away. From the top of the last hill they stopped once again to wave goodbye. The little dwarfs were very happy as they watched her ride off beside her Prince, to his Castle of Dreams, because they knew it was her dream come true”. (Snow White 1,

1937, p.79).

This scene demonstrates that "Snow White" ultimately attains happiness by departing with the Prince for his castle. "Snow White" achievement is portrayed as the realization of "Snow White" dream and the beginning of a new life with the Prince. However, this outcome does not stem from "Snow White" independently resolving the conflict or determining the ultimate course of her life. Instead, the happy ending materializes thanks to the Prince intervention specifically, Prince breaking of the curse and taking "Snow White" to his castle. Thus, while "Snow White" gains safety, happiness, and a better future, these are secured through external assistance. This indicates that the character of "Snow White" in Snow White 1 has not fully achieved independence or women empowerment, as "Snow White" ultimate success remains contingent upon outside help. From Kabeer's perspective, this suggests that the dimension of achievement in Snow White 1 is limited, as the final outcome was not produced through the exercise of "Snow White's" own resources and agency.

B. In Snow White 2

The representation of achievement undergoes a significant transformation. Unlike Snow White 1, the story outcome is largely determined by "Snow White" own decisions and actions, rather than by external rescue. In Snow White 2, achievement is more closely tied to "Snow White" personal development and her active role in confronting conflict. as seen in the scene where Snow White confronts her inner conflict in (p36). In Snow White 2, the story outcome places "Snow White" at the head of her kingdom and she becomes more aware of her own ability

to play a greater role in shaping the changes taking place in her kingdom. As depicted in the film *Snow White 2*,

" "Snow White" kingdom does not return to its original state, but returns with a different leadership and the happiness of its people. The film ends with a very lively public celebration." (*Snow White 2*, 2025, 61:38:00-61:39:06)

The ending of the film illustrates that "Snow White" successfully reclaiming her kingdom and assuming the position of queen. This achievement does not happen suddenly, but rather is the result of "Snow White" abilities, including courage, decisiveness, and determination in the face of injustice around her. In this version, "Snow White" position as queen at the end of the story demonstrates that she successfully achieved her goals through her own decisions and actions. Thus, in *Snow White 2*, the empowerment demonstrated in the story does not depend on other characters, but on "Snow White" ability to determine and realize her own journey.

Based on the analysis above, *Snow White 1* and *Snow White 2* demonstrate different representations of achievement. In *Snow White 1*, the outcome is largely determined by the help of the Huntsman and the Prince, suggesting that "Snow White" achievement is not primarily a result of her own resources and agency. Instead, *Snow White 2* depicts achievement arising from "Snow White" own decisions, leadership, and active participation in resolving conflicts. This finding supports Kabeer's (1999) argument that achievement is a person's ability to utilize their resources and agency to choose and realize their life goals (p. 438). Therefore, *Snow White 2* presents a stronger representation of female empowerment than

Snow White 1.

Based on the discussion above, the three dimensions of empowerment according to Kabeer's (1999) are resources, agency, and achievement. Snow White 2 presents a stronger representation of female empowerment than Snow White 1. Although both versions depict "Snow White" as a royal princess as her social resources, there are clear differences in how she utilizes her position. In Snow White 1, "Snow White" social resources do not develop into independent action because she still depends on the protection and decisions of other characters. In contrast, Snow White 2 shows "Snow White" as a character who is able to use her resources effectively, act independently, and achieve her goals through leadership and her own decision-making. Thus, this live-action presents a more empowered female character and is in line with the concept of female empowerment put forward by Kabeer's (1999).