



The Representation of Woman Acceptance Through Dimension of Character in Tim Burton's "Corpse Bride"

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Abstract

This study examines of how *Corpse Bride* representation of woman acceptance on Emily character through physiological, sociological and psychological dimension. The aim of this study is focusing on how the acceptance is reflected through the three dimensions aspect of Emily's character in *Corpse Bride* movie. The data for this study was taken from Tim Burton's movie *Corpse Bride* and was examined a descriptive qualitative method. The techniques utilized in this study included watching the movie, taking notes, selecting and classifying. This study presented in formal and informal method. The theoretical framework used in this study was the literary theory proposed by Wellek and Warren (1949). This study identified five data focusing on character of Emily, there are one physiological, two sociological and two psychological.

Keywords: *Corpse Bride*; *Movie*; *Character*; *Emily*

Introduction

The art of literature explores the human experience, delving into the imagination to portray both beauty and flaws through creative works like stories, films, and poetry. This illustrates the intrinsic connection between humans and literature, which conveys both the positive and negative aspects of life. McFadden asserted "literature is cannon which consist of those works in language by which a community defines itself through the course of its history" (McFadden 1978:58). Wellek and Warren (1962:22) argued that the most suitable definition of literature is when it is confined to the realm of artistic expression, specifically imaginative literature.

The creation of literature is also a product of the author's imagination. The analysis of literature entails the examination of human existence, encompassing experiences, ideas, motivations, and emotions that are conveyed through written expression. Through the analysis of literary works, individuals can gain a clearer understanding of the intricacies of human nature and behavior.

In literature, characters are structured through three interconnected dimensions: physiology, sociology, and psychology, each playing a unique role in shaping their portrayal. The physical attributes and health conditions of characters fall under physiology and impact their interactions and roles in the story. Sociology encompasses the social context, including class, culture, and historical period, which influence characters' values, beliefs, and societal roles. Psychology explores characters' mental and emotional states, revealing their motivations, desires, and internal conflicts that drive their behavior.

These dimensions are closely intertwined; for example, a character's physical condition can influence their social standing, which in turn affects their psychological well-being. Conversely, psychological issues may impact how characters navigate their social and physical environments. The various combinations of these dimensions give rise to a diverse range of personality traits and behaviors, resulting in rich, multi-dimensional characters that enhance the depth and realism of literary works. Egri Lajos (in Hamzah, 1985:107) argued that a character is fundamentally structured with three dimensions, which are physiology, sociology, and psychology. These dimensions form the basis of character portrayal in literature and are interconnected. Various combinations of these factors lead to different personality traits in movie.

In contemporary storytelling, movies have emerged as a dominant medium for exploring literary themes. Movies not only entertain but also educate and provoke critical thinking by addressing societal, cultural, and existential issues. Movies is an exceptionally prominent for communication because it be capable of efficiently provide amusement. Although amusement has often been the fundamental focus of movie across its history, movies frequently carry educational or propagandistic communications (Han, 2011). Watching a movie is a common way to enjoy and pass the time. Movies presented in theaters or on television typically narrate a story as well (Cambridge Dictionary). Maybe the movie is a fictional tale, which tells a connected narrative. Movies have the ability to entertain and provide educational value as a primary source of knowledge (Lestari, 2016). The movie has become integrated into the intricate cultural framework that portrays social reality (Klarer,2004:76).

Characters are essential to this because they bring the story to life and allow audiences to engage emotionally and intellectually. Through the characters, we interact with the story, empathize with other points of view, and reflect on our own life. Their evolution propels the plot and makes abstract concepts more approachable, improving the cinematic experience by closing the gap between the audience and the story. Character and personality are intricately associated. DiYanni (2001) defines a character as an imaginary individual found in a piece of literature or movie. Rosenheim (1960:79) claimed that character was one of the necessary intrinsic elements. A character is a human depiction that aids in the development of a storyline for a movie to be viewed. Safrudi (2014) argued that authors use characterization to provide readers with details about the characters in a story, allowing them to understand the characters better. The discipline of film studies can be an exhilarating pursuit due to the emotional and intellectual appeal that movies possess.

This study builds upon previous research. The first study is acquired from Septiarini (2024) entitled *Characterization of The Main Characters in The Kissing Booth Movie*. This study identified there are four aspect of the characterization in *The Kissing Booth* movie. The second study is acquired from Hanggur (2022) entitled *Characterization of The Main Character in The Dictator Movie*. This study identified there are two types of character and there are three dimensions of characterization of the main character in *Dictator* movie. Septiarini study has a disparity result with Hanggur study. Septiarini result examine aspect of characterization, whereas Hanggur result examine types of characterization and three dimensions of characterization. The third study is acquired from Pratiwi (2021) entitled *The Study of Characterization of The Main Character in Brave Movie*.

This study identified the main character as dynamic and eight dimensions of characterization in *Brave* movie. The fourth study is acquired from Divyani (2023) entitled *Exploring Characterization of the Main Character in Raya and the Last Dragon Movie*. This study identified there are three aspect of characterization in *Raya and the Last Dragon* movie. Pratiwi study has an equivalence result with Divyani result examine three dimensional (aspect) of characterization. The Fifth study is acquired from Maharani (2022) entitled *The Study of Analysis Characterization in "Five Feet Apart" Movie by Justin Baldoni*.

This study identified there five types of characterization and three dimensions of characterization in *Five Feet Apart* movie. The sixth study is acquired from Somanasih (2021) entitled *Types of Characterization of the main character in the "friends with benefits" Film*. This study identified there are three types of characterization in *Friends with Benefit*. Maharani study has a disparity result with Somanasih. Maharani result examine types of characterization from the main character and characterization dimension from the main character, whereas

Somanasih result examine three types of characterization. Corpse Bride movie selected for this study for several reasons. First, because the movie features Tim Burton's signature visual style, which blends gothic elements with a whimsical charm and the movie explores the theme of life and death. Second, the movie represents the physiological dimension, sociological dimension and psychological dimension that can be seen from the three main characters in the movie which is interesting to discuss.

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Method

In this study the data source is taken from animated movie entitled Corpse Bride. Corpse Bride depicts the story of Victor, a young man who unexpectedly proposes to Emily, a deceased bride, while practicing his wedding vows in the woods. Victor transported to the land of the dead, Victor must traverse this surreal underworld and its peculiar residents to return to his living fiancée, Victoria, As Victor discovers more about Emily's tragic background, he finds himself torn between two worlds and two loves, leading to a poignant and whimsical story of love and redemption.

To examine the representation of woman acceptance, specific dialogues and scenes involving Emily were carefully selected and analyzed. These data were chosen based on their relevance to the study's three-dimensional framework: physiological, sociological, and psychological. This study adopts a descriptive qualitative method, which is particularly effective for analyzing narrative elements and character dimensions in films.

The theoretical framework is based on Wellek and Warren's (1949) theory to character analysis, which explores how physical attributes, societal contexts, and emotional states collectively shape character portrayal. Using this framework, Emily's character traits were categorized into the three dimensions, allowing for a detailed examination of her transformation and interactions.

The analysis was conducted by repeatedly watching the film, taking detailed notes, and classifying observations into thematic categories. This method ensured a thorough understanding of Emily's journey and the factors contributing to her representation of woman acceptance.

Findings are presented in a structured format, combining narrative interpretation with formal summaries to provide a comprehensive view of the character's development.

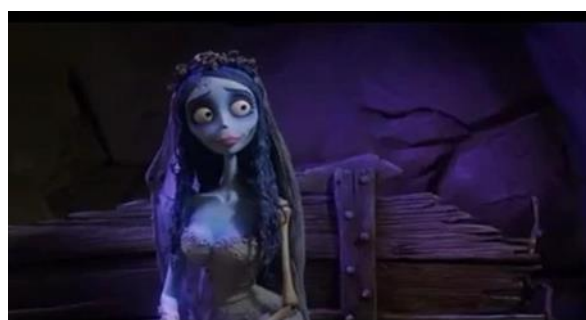
Results and Discussion

This section examines three dimensions proposed by Wellek and Warren (1949) through the character Emily in Corpse Bride movie. This analysis discusses the physiological dimension by analyzing physical appearance and condition of Emily. It also discusses the sociological dimension by analyzing social status and relationships of Emily. Furthermore, the psychological dimension is analyzed by examining emotional, thoughts and mental process of Emily. This study identified five data focusing on character of Emily, there are one physiological, two sociological and two psychological.

Dimension	Key Traits/Scenes	Interpretation
Physiological	Blue skin, tattered gown, large eyes	Symbolizes ethereal existence and symbolizes a tragic past
Sociological	From bride into corpse	The quality of life and death
Psychological	From jealousy to acceptance	Represents emotional growth and empowerment

1) Physiological Dimension of Emily

Data 1



Emily has a blue skin, that symbolizes her ethereal existence. The living characters are represented with vibrant complexion in conversely to Emily's ghostly complexion. Her eyes are large and round, providing her an immaculate sight that enhances her spectral attractiveness. She wears a ragged wedding gown to symbolizes her tragic past and her current status as a corpse. Emily has long flowing hair in a breathtaking blue color.

2) Sociological Dimension of Emily

Data 2



Duration : 1:06:12 until 1:07:17

Dialogue 1

Emily : I can't

Victor : What's wrong?

Emily : This is wrong. I was a bride. My dreams were taken from me. Well, now...now I've stolen them from someone else. I love you Victor. But, you're not mine.

This scene occurs in the Church, in this scene Emily talks to Victor about her past as a bride. Based on dialogue above, Emily's reflection on her previous life before transforming a corpse unveils deep regret a sense of treachery. Emily's statement, "I was a bride. My dreams were taken from me," emphasizes her previous life as a hopeful bride with dreams for a future filled with adoration and blissfulness. The tragedy of her premature death, effected by treachery, caused unrealized dreams and a sense of deprivation.

Her regret is further emphasized when she asserted, "Now I've stolen them from someone else," demonstrating her consciousness of the ethical and sentimental consequences of her movement in the afterlife. Notwithstanding her adoration for Victor, Emily's recognition that, "You're not mine," reveals her insight of the boundaries and consequences of her situation. The dialogue unveils Emily's complicated feeling of regret, grief and a desire for atonement.

Data 3



Duration : 0:29:47 until 0:30:12

Dialogue 2

Victor : In fact, since we're, you know married you should definitely meet her and my father too. We should go and see them right now.

Emily : What a fantastic idea! Where are they buried? What? What is it?

Victor : They're not from around here.

Emily : Where are they? Oh, they're still alive.

Victor : I'm afraid so. Well, that is a problem.

This scene occurs in the land of the dead, in this scene Emily talks to Victor about her existence as a corpse. Based on the dialogue above, Emily's response offers significant perception into her situation as a corpse. Emily's enthusiastic response to gathering Victor's family. When Emily's asserted, "What a fantastic idea!" unveils her tenacious hope and a longing for normality, even after death. Nevertheless, her astonishment when she discovers that Victor's family is still alive emphasizes her separation from land of the living and her restricted insight of her own disconnection from it.

Emily realizes the practical obstacles of interacting with the living. Emily asserted, "Oh, they're still alive," emphasizes by Victor's acknowledgement of the problem, depicts a sobering realization of her spectral existence. This realization emphasizes the tragic irony of her condition, where her desire for connection is sharply contrasted with barriers imposed by her demise.

Overall, the dialogue depicts Emily's struggle with her identity as a corpse, her unwavering desire for integration and the terrible consciousness of the restrictions that divide her from land of the living.

3) Psychological Dimension of Emily

Data 4



Duration : 0:37:41 until 0:38:53

Dialogue 1

Emily : You lied to me! Just to get back to that other woman.

Victor : Don't you understand? You're the other woman

Emily : No! You're married to me she's the other woman. And I though...I thought this was all going so well.

This scene occurs in the land of the dead, in this scene Emily argues with Victor that Emily is jealous of Victor meeting another woman. Based on dialogue above, Emily's jealousy and emotional distress are perceptible and reflect deeper issues connected to betrayal, identity and disappointed expectations. Emily's asserted, "You lied to me! Just to get back to that other woman." Emily's accusation exposes her deep sense of feeling betrayal. She feels that Victor's movements were deceitful and aimed at restoring with his previous love, whom she regards as a rival. Victor asserted, "Don't you understand? You're the other woman." Victor assertion

compels Emily to confront a painful reality.

This unveiling obstacle Emily's perception of her role in Victor's life and adds to her emotional turmoil. Emily asserted, "No! You're married to me. She's the other woman. And I thought...I thought this was all going so well." Emily denial and insistence on her own status as Victor's wife demonstrate her struggle to assert her relevance and legitimacy in the relationship. Her reaction is a defense strategy to cope with the realization that she is perceived as the "Other woman".

This persistence demonstrates her determination to justify her own significance and rectify what she perceives as an unfair condition. Emily's expression of disappointment emphasizes her shattered expectation. She had hoped that her relationship with Victor would lead to an encouraging and harmonious outcome. The word, "Thought," demonstrates that she had committed emotionally in the relationship, and the realization of being the, "Other woman," is a tremendous blow to her hopes and dreams. This assertion underlines her mental distress and collapse of her previously held beliefs about their relationship.

Data 5



Duration : 1:11:26 until 1:11:56

Dialogue 2

Victor : Wait. I made a promise.

Emily : You kept your promise. You set me free. Now I can do the same for you.

This scene occurs in the land of the living, in this scene Victor talks to Emily about the promise Victor made to Emily. Based on dialogue above, Emily's acceptance is portrayed through her acknowledgement of Victor's realization of his promise and subsequent readiness to reciprocate. Emily asserted, "You kept your promise. You set me free," She justifies Victor's movements and expresses

appreciation for his role in releasing her.

This recognition demonstrates her acceptance of the situation and his exertions. Emily's assertion, "Now I can do the same for you," indicates a shift in her status from a passive recipient of assistance to an active participant capable of returning Victor's favor. This readiness to offer assistance to restore emphasizes her empowerment and readiness to resolve their mutual dilemma, demonstrating a sense of resolution and balance in their relationship.

Conclusion

Emily's transformation involves a complicated interplay of physiological, sociological and psychological changes. Physiologically, Emily endures a dramatic and supernatural transformation, representing her departure from her previous life. Sociologically, Emily's transformation from engaged to a corpse, demonstrating a significant change in her social status. Emily's psychological journey from jealousy to acceptance exemplifies profound personal growth and resolution.

These dimensions represent a comprehensive transformation that involves changes in physical appearance, social status and inner emotional condition, indicating a significant journey of character development. The representation of woman acceptance is demonstrated through physiological, sociological and psychological dimensions. Physiologically, Emily's acceptance of her status as a corpse is a significant journey of confronting drastic physical and existential transformations. Emily progresses from astonishment and denial to an acceptance of her new physical and existential, it represents that a woman's self-acceptance and value are not resolved by physical appearance.

Nevertheless, this representation emphasized that true woman acceptance encompasses acknowledging that a woman's true beauty and value comes from within, rather than complying to society's expectations of physical attractiveness. Sociologically, Emily's acceptance of her corpse identity provides a nuanced commentary on woman acceptance through a sociological dimension. It demonstrates a rejection of conventional norms, a restoration of agency and a challenge to marginalization. Psychologically, it represents how a woman is capable to achieve acceptance through understanding and modifying emotional responses, empowering themselves from negative emotions, and achieving a profound level of self-acceptance.

Through Emily's story, the film conveys a profound message about the essence of womanhood and the universal quest for self-acceptance. It highlights the inherent worth of a woman beyond societal expectations, suggesting that true beauty and value stem from authenticity and personal empowerment. Emily's experience illustrates the transformative power of emotional growth and the

enduring ability to find purpose and peace despite adversity.

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