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B.1 Theoretical Framework

Its theoretical framework explains the theories that are used. This research uses Kate Manne's Misogynist theory to focus on Scarlet Witch experiencing patriarchy by Doctor Strange. As well as a Related Research Review to support the theory used. As conveyed by Moloney that men do not prioritize individual weaknesses and feelings to trigger a sense of male superiority and try to make women far above their control (Moloney & Love, 2018).

B.1.1 Misogyny

Misogynism can be defined as a form of hatred or dislike towards women who have advantages over men (Evteeva et al., 2024). The term does not simply refer to acts of violence against women, but rather to attitudes and views that place women as inferior, less rational, or unfit for positions of power (Sáez et al., 2025). In patriarchal societies, women are often forced into roles that are considered “natural”, such as being a loving mother or a submissive woman (Drucker et al., 1992). Society often reacts to women who defy expectations by trying to control or suppress them, such as when they boldly demonstrate greater strength than men. Misogynism, in this context, not only acts as a form of hatred, but also as a tool of social control that regulates how women should act according to the cultural expectations that have been shaped by the patriarchal system.

The concept of misogyny is closely related to patriarchy, a system that places men as the center of power, both in the public sphere and the family environment. In a patriarchal structure, men are given more space to rule, decide, and dominate, while women are directed to respect, submissive, and support from behind the scenes (Johri, 2023). When women resist this position, for example by showing ambition with their assertiveness, then misogynists will emerge to remind them that such actions are considered deviant and must be stopped (Becker, 1999). Misogyny in this context acts like a protective mechanism for the patriarchal system itself, keeping the power structure from being shaken by women who try to step out of their prescribed roles. Misogynists are therefore not just about individuals who hate women, but rather part of a wider system that works to maintain unequal status.

Kate Manne's idea is important to understand how misogyny works as part of a social control system. Manne mentions that misogyny does not necessarily mean hatred towards all women, but rather a response to certain women who are considered to violate the norms or expectations that have been set in a patriarchal society (McCarthy & Taylor, 2024). She calls misogyny a policing tool, a social tool to monitor women who do not comply with gender roles that are in accordance with existing social norms (Srivastava et al., 2017). In this context, women who are too independent, or even too ambitious are subject to social sanctions that can take the form of humiliation, ostracization, or negative representation in public spaces (Jane, 2016). Misogyny, thus, functions as an observer that is does not only present in individual actions, but also in

the values propagated in the media and other social institutions. This control function shows that misogyny works in a structured way and cannot be separated from the dominant value system that has been putting women in a marginalized position.

In everyday life, misogyny is often presented in unconscious forms, even taken for granted because it has become part of social customs (Petrović, 2024). For example, when women who speak up are considered rude, when women who work hard are negatively perceived as ambitious, or when women's anger is associated with emotional instability (Evtseva et al., 2024). Meanwhile, if men exhibit the same attitudes, they are praised as assertive and natural leaders. These patterns reflect how misogyny comes in the form of double standards that unfairly limit women's space. Another form can be seen in the way women are judged based on their physical appearance, the way they dress, or their life choices, as if their bodies are public objects that can be commented on freely. All of these forms, both gross and subtle, show that misogyny is part of a value system that actively judges, regulates and limits women from stepping outside the confines of traditional gender roles that are considered ideal (Szymanski et al., 2009).

In Kate Manne's framework, misogyny is not defined as a personal hatred of all women, but rather as a system that is tasked with regulating and policing women to keep them within a predetermined social path. Policing tools work like a cultural enforcement, where women who adhere to the norm are praised and those who violate it are punished. Misogyny in this sense is not just individual or emotional, but a social and

political instrument used to maintain male dominance (Oney, 2022). For example, a woman who asserts authority, is angry, or demands recognition will be more vulnerable to symbolic punishments such as ostracism, ridicule, or denial of her identity. This suggests that misogyny functions as a social control mechanism that ensures that women do not disrupt established hierarchical structures (Engelhardt & Engelhardt, 2022).

Manne also explains that misogyny tends to emerge as a response to women trying to access power or resources that have been perceived as belonging to men. When women demand respect, rights, or space in society, the misogynist system will react with structured forms of rejection. This response does not always come from men directly, but can also come from broader social systems, such as legal institutions, popular culture, or even fellow women who have internalized patriarchal values. As such, misogyny does not operate in isolation, but is intertwined with social power, norms and expectations of women. Manne emphasizes that criticism of powerful women is often harsher than that of men in similar positions, indicating an imbalance in how society judges gendered actions (Manne, 2023).

Kate Manne's theory explains that the definition of misogyny is not just about hatred of women, but more about controlling who can hold power and who cannot. In this system, women who show kindness, gentleness, and willingness to support men are protected and praised, while women who refuse to serve or support men are punished.

This makes misogyny a very efficient ideological tool in disciplining women to conform to social expectations. In this context, women who are victimized by misogyny are not always due to any real fault, but rather because of their courage to take a subject position-becoming individuals who make their own choices. Kate Manne thus opens up a new way of seeing that misogyny is not about hate alone, but about power relations and the desire to maintain systemic gender inequality.

B.1.2 Patriarchy

The concept of patriarchy has not generally been viewed as a useful theoretical lens for understanding the multifaceted oppression of women for many years, as some believe it is too simplistic to account for the complex ways in which women experience inequality (R. L. Hill and Allen, 2021). Critics argued that patriarchy did not fully capture the differences in women's lives caused by factors like culture, social class, or history. Despite this, patriarchy remains an important idea for analyzing how power and gender roles are maintained in society, especially when looking at how women are represented and treated in various contexts.

Patriarchy works by reinforcing existing gender roles and expectations within a system, making it difficult to change the way women are viewed and treated. Media is a tool that can promote women's rights (Mora, 2014). However, without realizing it, the way it is delivered in the media or culture reinforces the old view that men are more powerful than women. Because this is very strong and embedded in the culture, efforts

to change this view to be fairer and more equal are difficult to do. Although the representation of women in the media has undergone many changes, the reality is that gender stereotypes are still very dominant. Women are often exploited, and the media fails to present a complete and balanced representation of women's diverse lives. Although women have begun to achieve equal status in various fields, the media still portrays women in a limited space. In this context, the media plays a very important role in supporting or harming women (Das, 2016).

B.1.3 Women Empowerment

Essentially, women's empowerment is the process by which they gain the ability to make important life decisions that were previously impossible for them due to systematic powerlessness. This process is not only about individual advancement, but also about transforming the social, economic, and cultural conditions that have historically limited women's autonomy. Naila Kabeer defines empowerment as the transition from "a lack of choice to the ability to choose," involving three interrelated elements: resources, referring to material, human, and social assets that enhance the ability to choose; agency, which is the ability to set goals and act on them; and achievement, the realization of outcomes that reflect meaningful decision-making. These dimensions are not isolated but operate interactively as resources enable agency, agency fosters achievement, and achievement strengthens women's sense of self-efficacy and control (Kabeer, 2005).

Empowerment must also be understood as a deeply collaborative and political process that extends beyond individual transformation. (Batliwala, 2024) influential work emphasizes that empowerment is not limited to personal agency within families or communities but requires a critical examination and redistribution of power within broader social, ideological, and institutional structures that perpetuate gender inequality. She identifies several key dimensions necessary for achieving meaningful empowerment. First is power within, which involves building self-awareness, confidence, and critical consciousness among women. Second is power with, referring to the importance of collective action, solidarity, and shared purpose among women and their communities. The third power means that empowerment is the ability to make choices and take significant action to influence change. These dimensions collectively challenge patriarchal norms and systems, enabling women to reshape the social and political relations that have historically oppressed them. Batliwala's perspective positions empowerment as an ongoing and collective struggle for justice, equality, and systemic transformation.

Evaluating women's empowerment is not a simple task because it depends on the situation and context in which it occurs (Kabeer, 1999). Many researchers believe that empowerment should not be measured only through numbers or fixed indicators such as income or education level. This is because empowerment is a continuous process that involves more than just access to resources. It also includes the ability to make choices, take action, and experience changes in power relations within the family,

community, or society. A good way to understand empowerment is by combining personal decision-making with collective change (O'Neil et al., 2014). This means looking at both individual strength and the influence of social environments. A woman's ability to make decisions is often shaped by cultural values, traditions, and social expectations. Therefore, a proper understanding of empowerment must consider how women respond to these challenges and gain more control over their own lives.

B.1.4 Cinematography

Cinematography is the art and technique of filmmaking that aims to support visual storytelling. In movies, visuals play an important role in shaping the audience's perception of characters. Through cinematography, every visual choice made, such as how characters are portrayed or how the setting is arranged, helps the audience understand the story. These techniques include:

A. Camera angles

Camera angles should be chosen with the essential needs of the story in mind, not just for aesthetic reasons. Each angle serves a purpose: to advance the plot, clarify the characters' positions, and enhance the atmosphere and feeling of the scene (Redwine, 2009). For example, a low angle can convey a sense of power or control, while a high angle is sometimes used to depict helplessness or weakness. When the camera is positioned correctly, camera angles become a vital tool for

reinforcing the meaning of a scene and ensuring that each shot directly advances the plot.

B. Close Up

To create a more immersive atmosphere in the movie, the close-up technique is used by focusing the shot on the characters' facial expressions (Heiderich, 2012). This approach allows even subtle emotional expressions to be clearly seen by the audience, thereby heightening the tension and giving greater emphasis to the conflict or event at hand.

C. Lighting

Lighting in cinematography is an important part that helps create atmosphere in a movie, show character, and strengthen the storyline. Light is not only used to make objects clearly visible on camera, but also to show emotion, highlight significant elements in the scene and add a sense of lighting or darkness to enhance the visuals' vibrancy.

D. Movement

In cinematography, camera movement is a method used to add visual dynamics to a scene, follow the action, and focus the audience's attention (Drucker et al., 1992).

E. Editing

Editing is the process of collecting and combining captured pictures to create a cohesive narrative. Editing involves more than just cutting and splicing sequences; it also involves planning the rhythm, flow, and transitions to ensure that the narrative makes sense.

F. Mise En Scene

Mise en scène refers to everything that is visible in a scene of a film, including the location, the actors' postures, the lighting, the clothes, and the arrangement of the scene. Collectively, these components create atmosphere, impact, and help the audience in comprehending the story's message.

G. Costume and Makeup

Costumes can show the time or era in the story, the character's occupation, social background, or personality. Meanwhile, makeup is used to clarify the actor's facial expressions in front of the camera. Costumes and makeup not only make the movie look more interesting, but also help the audience better understand the story and characters shown.

B.2 Review of Related Researches

A Literature review is a section that discusses previous studies that are relevant to the topic discussed. The goal is to show the development of related research, as well as identify new gaps or areas that research can address. According to research by Amelia and Udasmoro, misogyny does not only come from men against women but can also appear in internalized forms in relationships between women (Amelia & Udasmoro,

2023). In the movie *Lady J*, it is depicted how upper-class women degrade and manipulate other women for personal gain, reflecting a pattern of domination derived from the patriarchal system. As analyzed by Aprilyani & Rahmawati (2025) in their study of the film "*Suffragette*," Misogyny is not only seen as a personal hatred of women, but also as a systemic tool within capitalism to subordinate women.

One study relevant to this research is the writing of (Dildar et al., 2024) , This research highlights how *Animal* openly depicts misogyny by glorifying male dominance and denigrating women. Female characters are reduced to objects and expected to endure degrading acts, such as a scene where a woman is ordered to lick the main character's shoes to prove love or loyalty. The film frames this symbolic and verbal violence as part of an idealized relationship, demonstrating how cinema not only reflects but also reinforces patriarchal values.

Another study relevant to this research is the work of Saputra and Leony (2023), who examine the manifestations of misogyny in the lives of working-class women as depicted in Sophie Treadwell's play *Machinal*. This research shows that misogyny manifests not only through physical violence but also through social pressure and control over women's bodies and choices. The main characters experience objectification at work, pressure to marry for financial gain within the family, submission to a marriage without consent, and institutional pressure after childbirth without adequate support.

These interconnected forms of misogyny cause profound psychological damage and confine women to a state of extreme powerlessness.

In the study, *"From Screen to Society: The Influence of Female Characters in Cinema on Real-World Gender Dynamics,"* Verma & Ansari (2024) explores how Indian cinema represents women's freedom and power, highlighting the transition from passive roles to independent and empowered characters. While patriarchal norms persist, cinema has the potential to challenge misogyny by depicting women taking control of their own lives. This demonstrates that media can challenge oppressive systems and inspire real social change.

