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Deconstruction of Maleficent Characters in the Movie Titled 'Maleficent'

Ch. Evy Tri Widyahening

English Language Education, Universitas Slamet Riyadi Surakarta, Jawa Tengah 57126 Indonesia

Nugraheni Eko Wardhani

Indonesian Language and Literature Education, Universitas Slamet Riyadi Surakarta, Jawa Tengah 57126 Indonesia

Abstract--The purpose of this study was to analyze 1) Maleficent character deconstruction, 2) female image deconstruction in the story, and 3) character values?? Contained in the studied films. The research method used is a qualitative method with an emphasis on the character of Maleficent. Data collection techniques used are literature study techniques or documentation studies. The data analysis technique analyzes the content or text-based deconstruction survey theory, which begins with selecting data from the rewatching film 'Maleficent' and the rereading of the Sleeping Beauty fairy tale. The idea was used to search for opposition binaries and analyze Maleficent's character both in the film and in the original fairy tale. The results showed that Maleficent's existence was deconstructed into a figure of a magic woman who was kind, compassionate, motherly and always maintained the calm and safety of Princess Aurora. Deconstruction takes place on other supporting characters in evil films, such as the king and princess Aurora. The deconstruction can be seen in the image of women depicted in the film. Princess Aurora's image is deconstructed into a vital, assertive, straightforward, brave, and critical figure.

Keywords--characters, deconstruction, fairy tales, maleficent, movies, sleeping beauty.

Introduction

In literary works, snapshots of the past, present, and destiny may be visible because they constitute human lifestyles and the traits of the person himself and his culture. Literary works have the meaning of being inside and are made clear

by understanding the relational system of experience (Nan, 2017). Literary works are considered humanitarian facts, historical facts, and collective awareness of culture. In this case, insightful work becomes a kind of psychological history. People can know how to create socio-cultural concepts and changes. Fairy tales have a very long history of providing moral education (Lykissas, 2018). While the movie, there is a series of still images that illusion the current motion picture on the screen (Yahaya & Shuhidan, 2020). Hence, be say that pixie stories and movement pictures finished up in one shape of insightful work that's sawed as having worked as a mental history and representing the creator's considering and closeness (Arkani-Hamed et al., 2001; Akbarnezhad et al., 2014).

As one form of literary works, fairy tales and movies are also considered reflections of real-life combined in the creative process to form the cohesion between mimesis and creation. Found human characteristics in insightful works reflected by the author's stories' surfaces. In this case, scholarly works can, besides, be said to be a reflection of the author's point of see. A literary work can result from the author's thought who tells all forms of problems in everyday social life (Mauk & Afdholy, 2020). Cultural elements cannot be separated in literary works, sticking continuously and becoming an identity shaping readers' and audiences' mindsets. A fairy tale usually departs from folklore that contains cultural elements, one of which is (Sapountzis, 2017). Here, a fairy tale titled Sleeping Beauty with its character named Maleficent and a movie titled Maleficent becomes one example of classic literary works and modern literary works representing human life and its unique characteristics (Wansink & Park, 2001; Codispoti et al., 2008).

Sleeping Beauty has a wide variety of characters and narratives possible to analyze (Brady, 2017). Maleficent's character first appeared in Charles Perrault's Sleeping Beauty in 1697, which another version by the Grimm Brothers later created. Sleeping Beauty is a fairy tale about a princess named Aurora or Briar Rose. The princess is cursed by an evil witch named Maleficent and awakened by a handsome prince named Philip. The story was also created in a cartoon version by Walt Disney in 1959 that combined the Perrault version and the Grimm Brothers version. The fairy tale fantasy story titled Sleeping Beauty is viral, and the tale repeats in various versions. Sleeping Beauty reminded her audience of Aurora's excitement in a pink and blue dress while dancing with the prince in the ballroom (Dundes et al., 2019). In this "Sleeping Beauty" story, Maleficent is depicted as the primary opponent in the story. She displays as an evil old elf, she is powerful, and all the creatures around her are terrified by it. He called himself the trump card of all demons. In 2014, a film called "Maleficent," directed by Linda Woolverton and coordinated by Robert Stromberg, rewrote Maleficent's role. The film portrays the story from an eponymous foe's perspective, a major who livelihoods the title of a well-known figure inside the community to express its nature. In this case, maleficent is a famous antagonist in the sleeping beauty story. The story in Maleficent's movie tells the story of his close relationship with the princess Aurora (Ligorio et al., 2005; Pagel, 2016).

In this study, Maleficent's literature study The films have become a widely accepted spectacle as a worthy entertainment show (Menise, 2019). This thinking's uniqueness is that the deconstruction story uses a logical hegemony

approach (Kitus, 2020). This investigation was trimmed from a deconstruction point of view. Deconstruction in literary studies can improve critical thinking skills, academic appreciation skills, and awareness of actual problems associated with cultural change and shift. Jacques Derrida was an actual figure behind deconstruction discourse in the philosophy of post-structuralism. Deconstruction is inevitable, and the process involves affirmation, the latter being the link to [vener] (Adji et al., 2018). Deconstruction is the name Derrida refers to the activity of "destruction" and sedimentation of all meanings derived from logos (Ozdemir, 2014). Deconstruction is a form of complete freedom of interpretation. Deconstruction There are no instructions in writing but all artistic (Solihah & Dienaputra, 2018). the meaning of everyday language is a trace or trajectory, which means searching for concepts and meaning in mind, which is grasped by the game (Adji et al., 2018).

In line with the research focus, this research examines Maleficent's deconstruction in the movie titled Maleficent. In addition to the general sense, there are several specific purposes of the study, namely to analyze and describe findings related to 1) the deconstruction of Maleficent characters contained in the movie titled Maleficent; 2) deconstruction of female imagery in the movie titled Maleficent; 3) binary disarmament contained in the movie titled Maleficent, and 4) the educational values of the characters contained in the movie titled Maleficent (Widana et al., 2020; Vressick-Chilborn & Rachman, 2020).

Past scholarly considers related to deconstruction in scholarly works have been done (Bowta & Puluhalawa, 2019). The result is a depiction of Victor after deconstruction that is the cause of all the chaos wreaked by his creatures. Victor's overly deep ambitions in science make him a different person and transform from a good character into a very selfish, greedy, and ruthless nature. The Deconstruction of Lydia Bennet's Character in Jane Austen's *Pride and Prejudice* depicts marriage as having influenced the attitudes and lifestyles of the main characters (Hayati, 2017). The author uses Abraham Maslow's theory of the hierarchy of human needs in describing girls, especially Lydia Bennet, in obtaining happiness through marriage (Williamson & Fitter, 1996; Everingham et al., 2009).

Dini describes the types of power in the novel (which can express through attitudes and ideologies) in a "cultural perspective", which reflects the husband's behavior towards his family (wife and children) and his colleagues. This novel shows the deconstruction of Marguerite's strength through women's performances. This role is set up as a role that violates patriarchal rules. The Deconstruction of Peter Pan's Character in Edward Kitsis' and Adam Horowitz's *Once Upon a Time Season Three* (2013) describes four characteristics of Peter Pan as an honest, fearless, polite, and caring hero. These traits are deconstructing into Peter Pan's character as a manipulative, cowardly, disrespectful, and selfish criminal (Safira et al., 2020). The following is an article written by Riksa Belasunda, Acep Iwan Saidi and Iman Sudjudi, entitled "Medium Mix" in Garin Nugroho's Javanese opera film "Deconstruction", describing the dramatic disclosure of language code structures Film Narrative structure analysis and elements of film formation related to the non-verbal aspects of visual and motion aspects in filmmaking (Izsvák, Z., & Ivics, 2004; Shanklin, 1989).

Method

The research method used in this analysis is qualitative research. The main focus of qualitative research is the interpretation or development of the necessary knowledge and practices. The structuring or development of experience shows that qualitative research is the study of describing phenomena. These pictures can produce symptoms and symptoms and learn in-depth about speech, writing, and behavior, focusing on research. The data was taken from two main sources to conduct this research, namely primary and secondary data. The study's primary data source was a movie called 'Maleficent' written by Linda Woolverton and directed by Robert Stromberg, released in 2014. Because the study's significance was to see how Woolverton and Stromberg deconstructed maleficent characters and affirmations, the movie became a significant analysis source. For primary support data, secondary data taken from a fairy tale called Sleeping Beauty by Perrault has to be rewritten by the Brothers Grimm, books, journals, articles, or other research relevant to the analysis and other sources internet. To gather information and data sources used to support the research, it takes several steps: first, watching the movie titled 'Maleficent' to understand the data better. Second, armed with knowledge, insight, ability, and sensitivity, the researcher, reads repeatedly and carefully the dialogue in the film and Sleeping Beauty's storyline to find out what Maleficent deconstructed in the film version (Mohanani & Thanuskodi, 2021; Eshankulovna, 2021).

Third, collect data from the object in dialogue, narrative, actions, thoughts, character descriptions, behaviors, words, expressions, and sentences on the right things to support research. Fourth, collect supporting data from books, journals, articles, and other studies or references related to the topic. And fifth, interpret and analyze the data conducted using deconstruction and affirmation theory and relevant to the purpose of research to find answers to research questions, namely how the director of the movie titled Maleficent deconstructed maleficent characters. In analyzing the data, deconstruction theory interprets Maleficent's deconstructed affirmation in the film and how the movie director describes it in each scene through cinematography. The last is to deduce the data. The final step of the study is to conclude the data analysis (Bahri et al., 2018; Putrayasa, 2017).

Result and Discussion

Deconstruction of characters in 'Maleficent' movies

Maleficent character deconstruction

Sleeping Beauty is a story about the fear of waking up and finding herself so much that she casts spells on everyone in the castle, except the King and Queen, to fall asleep (Brady, 2017). There is an evil character in the "sleeping beauty" fairy tale. It is called a dark fairy who is very powerful. It has a grumpy, vengeful, wicked, sad, and feared. Characters in a movie get the audience to get the story directly even though the supporting minor characters in the movie story (Tran et al., 2017). Dark characters can reflect a wide variety of cognition and behavior forms (Kjeldgaard-Christiansen et al., 2021). In the story Sleeping Beauty, he is an antagonist, depicted living in his dark kingdom called 'Forbidden Mountain.' There's no trace of a story about his past or even his childhood in this story. It is

this maleficent characteristic that over the years has awakened in children's minds through fairy tales and movies produced by Disney in 1959 titled *Sleeping Beauty*. Marc Davis animates this story, and Eleanor Audley voices maleficent's voice. An evil character supported by his short, elegant figure, pale green skin, yellow eyes, bright red lip, and long chin.

An evil character looks like a good character with multidimensional personalities (Gubaidullina & Gorenintseva, 2017). She wears a long black dress. There is a purple on the collar and the end of her bat-winged. She is also wearing a ring with a black stone on her index finger. She wears a headgear that has horns, a symbol of the magic power of darkness that it possesses. She always carries a stick with a green ball that emits light as he utters his mantras. She has a dark army of goblins and trolls (It looks like a giant in Medieval European folklore). She also has a faithful crow called Diablo, but there is no name in the *Sleeping Beauty* story. She calls himself the master of all evil. In his most famous words, she stated, "You poor simple fools. Thinking you could defeat M.E.? Me. The Mistress of ALL EVIL!". Here, the children who enjoy this story will assume and absorb the message that the bad guy will always be evil and do not have a little good in it. Character identification can be based on a solid and profound role (Haq et al., 2019). The characters' characters have a theoretical and practical impact, especially on young children (Hine et al., 2018). By reading the story, the children knowing that love describing by kissing. And it is feared to lead to consent to sexual acts when early childhood enjoys this story and absorbs its messages.

In the movie *Maleficent* released in 2014, the maleficent's character deconstructs with the opposite image. Character deconstruction is inversely by the depiction of the problem (Lee, 2020). Deconstructed characters are in hermeneutical spaces (Rosenqvist, 2020). In the movie, *Maleficent* is a very kind, gentle, and compassionate fairy. The depiction was shown from a maleficent's young age until he matured. Maleficent's young demonstrated in the following data: A beautiful, pure-hearted young woman, Maleficent has an idyllic life growing up in a peaceable forest kingdom'. Her face describes as not violent but beautiful. He is a fairy who has wings and can fly and has horns. What distinguishes him from *Sleeping Beauty*'s classic story, in which it describes that Maleficent cannot fly, has no wings; it is unclear whether he is horned or not because he uses horn-shaped headgear. Maleficent's main strength in the movie is in his wings. The story's setting in the film also changes, which is depicted that Maleficent does not live in *Forbidden Mountain* but in a place where fairies live called *Moors*, and he serves as the guardian of the *Moors*. It is contrary to the original story as an evil fairy and feared by all living things living on forbidden mountains.

Movies can provide meaning that can be fun, interesting, and empowering (Niemic, 2020). The film attempts to tell Maleficent's early turn into evil, violent, cruel, and capable of cursing Aurora. It trusts that all these events did not suddenly appear because there must be a cause and effect. Man becomes evil; there must also be cause and effect. So is maleficent's character. The movie introduces the young Maleficent main character who lives in a place called the *Moors*, and he serves as the guardian of the *Moors*. The *Moors* tell you to be neighborly to a kingdom ruled by a greedy, corrupt, and corrupt king. While the *Moors* are said to a place where fairies live with a pleasant atmosphere, trust each

other, keep, and do not need a lead figure. See the following data: Once upon a time, the two kingdoms were neighbors who had terrible relations. The number of disputes so that the heroes and villains can unite the two kingdoms. In the kingdom lived a king who was greedy for power. The king was always dissatisfied and always jealous of the wealth and beauty of the neighboring kingdoms.

For in the other kingdom, the Moors lived every manner of strange and beautiful creatures. And they needed neither king nor queen but trusted in one another. The young maleficent is described as a guardian fairy who has large wings and can fly, has horns, and is powerful. This story cannot be found in the "Sleeping Beauty" story. In the "Sleeping Beauty" story. This story may be because Sleeping Beauty may be closer to a classic fairy tale ([Menise, 2019](#)). The beginning of the story tells the story of his encounter with Stefan (who would later become king) and his conversation with Stefan, who no longer has parents. Maleficent is portrayed as a kind-hearted fairy figure at the beginning of the story and asks young Stefan not to steal gems from the Moors. This is not found in the following data:

- Young Maleficent : Stealing isn't right, and we don't kill people for stealing. You have to return it.
- Young Stefan : Give me back what? [not fooled, Maleficent stretches out his hand, Stefan takes out a jewel from his small bag and throws it at Maleficent, who throws it back into the water, he then escorts Stefan out of the Moors]
- Young Stefan : If I knew you were going to throw it away, I would have kept it.
- Young Maleficent : I didn't throw it away. I drove him home, just as I would for you.

From here, we can see that the movie writer and director tried to build a very different maleficent image from the beginning, even since he was a child. The photos in this film attempt to reverse the wrong impression of Maleficent in "Sleeping Beauty". In short, this story cannot be found in the "Sleeping Beauty" story. Good and noble people, especially those who are cruel, are born kind and gentle. But other things make him turn into a criminal, brutal and vindictive figure. All of the stories highlighted in the film have a purpose. It is to educate people that everything happens by cause-effect.

Deconstruction of King Stefan's character

Deconstruction has no context of a resistant world ([Garrison, 2017](#)). Deconstruction revolves primarily around critical contradictions ([Miller, 2018](#)). Examination sees bright and productive gaps in a context ([Jin, 2021](#)). This sub-chapter will discuss the investigation of King Stefan's character. In the story 'Sleeping Beauty,' Stefan is a king who loves his wisdom and kindness. In the tale 'Sleeping Beauty,' King Stefan's portrayal changed drastically in the movie 'Maleficent.' Woolverton attempts to portray Stefan as a fearsome, murderous conqueror, ambitious, and ruthless figure. This to indicate in the following data:

- [Stefan stroked his forehead and took a knife to kill him. he saw his wings pull out iron chains to take his wings] Stefan was increasingly overcome with a feeling of revenge. [Stefan orders his troops to invade the Moors and launch a fireball at the thorn tree]. Stefan approached the army chief and suddenly slapped his face]
- Stefan: Nothing is indestructible! Not Maleficent! Even the curse! [He takes a knife and stabs the table angrily, and realizes the iron burns Maleficent.

Stefan's ambitious side of wanting to be king had been displayed since he was young when he met Maleficent. Stefan's character in this story rotates into an antagonist. Stefan's ambitious ambition to become king and the reason for his seriousness can be seen from the following data:

Young Stefan : You know, I'll live there one day. [pointing towards the castle]
 Young Maleficent : Where do you live now?
 Young Stefan : In the warehouse.
 Young Maleficent : your parents are farmers?
 Young Stefan : both my parents have died.

Construction of Princess Aurora's character

A character has a complex relationship in a story ([Ramirez-Arellano, 2020](#)). Perrault's tale, which the Grimm brothers have revised, tells that Princess Aurora (Briar Rose) could become a daughter because she avoided Maleficent's kiss. Sacred cherish of a courageous, nice-looking ruler. His life and death depend on the prince's fearless presence and actions. The character deconstructs Maleficent's movie into a beautiful princess who is strong, assertive, stoic, heroic, critical, intelligent, and energetic. One of his characteristics was his courage in his meeting with Maleficent when he was 16 years old. Instead, he asks Maleficent to show his true self while hiding behind a tree so that he is invisible to him. Her mind is also positive and assumes that Maleficent is her protective mother all along. It can see in the following data:

[Maleficent hides behind a tree and wakes up Aurora. Aurora looked surprised at the creatures that surround him. Aurora turned towards the trees]

Aurora : I know you there. Do not be afraid. [Evil chuckles]
 Maleficent : I'm not afraid.
 Aurora : Then come out.
 Maleficent : Then you will be afraid.
 Aurora : No, I won't.
 [Maleficent comes out of hiding place and faces Aurora]
 Aurora : I know who you are.
 Maleficent : Really?
 Aurora : You are my fairy godmother.
 [Aurora smiles]

In the next scene, her courage as a free woman to make life choices after she turns 16 is her desire to leave the house she has been living in with the three fairies who nurture her. It can see in the following data:

Aurora : Sorry to have to tell you about this, but I'll be sixteen tomorrow.
 Knotgrass : Oh.
 Little : Oh, yeah.
 [Knotgrass brings out a cake that looks terrible, and the three fairies laugh]
 Aurora : I'll go from home.
 [Knotgrass is shocked and drops the cake]

There is a phenomenal story, Maleficent on Aurora. The film tells you that the curse disappeared because of Maleficent's kiss to Aurora, who is sincere like her own son. Instead, the film depicts Phillip's desire to kiss Aurora because of unconditional, steadfast love and the desire to be sexually fascinated by Aurora's beauty. This can see in the following data, which shows a conversation between Phillip and one of Aurora's nanny fairies asking about Phillip's interest in the princess and persuading her to kiss the girl:

Little : Isn't she beautiful?
 Prince Phillip : Most beautiful girl I have ever seen.
 Thistletwit : Would you like to kiss her?
 Prince Phillip : Really.
 Thistletwit : Go on.

Sincere love can grow from anywhere, even from a character considered evil like Maleficent has a great affection for Aurora that she secretly guarded when the princess was a baby. Her deep love for Aurora and her remorse finally broke the curse she once spoke of her when she was a baby. This can see in the following data:

Maleficent : I'm not going to apologize to you. I was deeply lost in hatred and revenge. Sweet Aurora, you stole what's left of my heart, and I've let you down forever. [tears stream down her face as she starts crying]
 Maleficent : I swear, as long as I live, nothing will hurt you. not a day goes by without me missing your smile
 [Maleficent kissed Aurora's forehead and turned around to leave Aurora's eyes open]
 Aurora : Hello, godmother.
 [Maleficent turns to face Aurora with tears in her eyes]
 Maleficent : Hello, cruel.
 [Maleficent holds her hand, and Aurora smiles]

Deconstruction of female image in Maleficent movie

Deconstruction can help build gender studies (Jones-Katz, 2020). Analysis in a movie image according to the author's imagination (Afshani et al., 2021). Image deconstruction can describe in Sleeping Beauty. The ideal woman described in the fairy tale Sleeping Beauty, which was later movie by Disney, is a woman who has the disposition and nature like an angel. Usually, the angelic character and personality describe in the royal princess figures in fairy tales such as aurora, snow white, cinderella, rapunzel, and others. The disposition and nature like the angel are, among others, beauty, humility, loyalty, and patience, graceful and

charming, humble and virtuous, intelligent, kind, generous, aware of her nature, and steadfast in facing trials. But in *Maleficent*, the aurora is deconstructed and present as a brave, open, free woman who expresses her opinion, criticizes, and even questions and fights against her father's ambitious and evil hubris after learning the truth. He is described as disobedient and submissive to his father's orders and instead supports Maleficent, who once cursed him by helping him regain his wings stored by his father in a closet. It is shown in the following data:

- [back into the room, Aurora saw Maleficent's wings locked in the cupboard, Aurora pushed to break the cupboard, freed Maleficent's wings, Stefan, wearing armor, stepped into a circle and suddenly hit Maleficent with iron chains and knocked him down] [Stefan's troops start banging their shield to the ground]

Binary opposition disarmament in *Maleficent* movie

Binary opposition uses to analyze a movie's story ([Gildersleeve & Batorowicz, 2018](#)). The binary structure can apply to an interpreted or rated sentence ([Narag & Arellano-Tamayo, 2019](#)). In this movie titled *Maleficent*, there is an attempt to deconstruct by performing binary disarmament, which puts the characters who have been knowing as protagonists into antagonists or vice versa. Such dual demobilization efforts can see within the taking after information:

Young Stefan : You know, I'll live there one day. [pointing towards the castle]
 Young Maleficent : Where do you live now?
 Young Stefan : In the warehouse.
 Young Maleficent : your parents are farmers?
 Young Stefan : both my parents have died.

The data above shows how usual Stefan's origin turned out to be an orphan and lived in a farm shed. And because of poverty, he was forced to steal. This data contrasts with *Sleeping Beauty* and other classic fairy tales that tell that the king's lineage is of noble descent or blue blood, which is very respectable.

- Narrator: [voice over] Many years have passed, Stefan has moved away from Maleficent and toward the temptation of the human kingdom. Maleficent became the protector of the Moors. [Maleficent flying across the moors looking beautiful and strong]

The information over appeared how Stefan's character, who has enormous aspirations to end up ruler, can legitimize all implies. In contrast, Maleficent depict as a lovely and most strong female pixie figure in all fields of the nation who got to be the fairyland ruler. In this case, it illustrated the context of the story is changed. It puts Maleficent as a female fairy who is beautiful and most robust in the moors country and defeats all Moors' inhabitants. The highlight of binary disarmament is that Maleficent is always the wrong party, and Stefan is always good. The binary about right or wrong in the fairy tale *Sleeping Beauty* always puts Maleficent's position as an antagonist. It has lower mortality by referring to himself as the ruler of darkness or evil. Simultaneously, Stefan and his family are protagonists who have high status as descendants of nobles or high

blood. But in the movie titled Maleficent, this is precisely the binary opposition reversed. Stefan's maleficent-family character and the socio-moral symbol and entrenched through the fairy tale Sleeping Beauty for many years was stripped down and changed in Maleficent's movie. The binary opposition between Maleficent-Stefan's family has always put Maleficent as part of which is always wrong, evil, violent, and always bad. The black-and-white binary opposition was deconstructed in Woolverton's movie Maleficent, as shown in the following data:

Stefan : Your Majesty.
 King Henry : Will this be my legacy? I saw you waiting for me to die.
 Then, how? I will choose a successor to ascend the throne. Which
 of you is worthy? Kill the winged creature! And after my death, you
 will take the crown.
 [That evening, Stefan went to the Moors to find Maleficent]
 Stefan : Evil! Evil!
 [Stefan doesn't find Maleficent. Stefan turned to leave, and
 suddenly Maleficent flew]
 Maleficent : how to live with humans?
 Stefan : Maleficent, I came to tell you. They intend to kill you. King Henry
 won't stop. Please, you have to trust me.
 [Stefan and Maleficent sitting together by the river]
 Narrator : [voice over] They talk about many things. Maleficent forgave Stefan,
 and everything was like it used to be.

In the movie Maleficent, Woolverton also deconstructs Maleficent and Stefan's romance in the fairy tale Sleeping Beauty is not told at all the romance between them.

[Stefan offers Maleficent some wine]
 Stefan : Are you thirsty?
 [Maleficent takes a glass and drinks it. Maleficent is drugged by the
 wine Stefan gave him]
 Stefan : Evil?
 [Stefan takes out a knife to kill Maleficent. Stefan couldn't bring
 himself to do it]
 [the next day, Maleficent wakes up]
 Maleficent : Ah. Argh... [She realized he felt pain in his back] Ah... Haa-
 aaAaAgh...! [then starts to roar when realizing his wings were stolen]
 Uhh-ahh-aoooOOOAAAAAgh...! WAAAAAaaaaaaaagh...!
 AaaOOOaaaAAAAaaugh...!
 [Stefan returns to the castle and gives Malcifent wings to King Henry]

In the data above, Stefan's skill persuades Maleficent to drink the wine he offers and has become an antagonist who causes harm to Maleficent. Stefan cut off maleficent's wings with his cunning to convince Maleficent's drunken and beguiled rayu of his charm, which had been his strength all along. He brought him before king Henry as proof that he had defeated Maleficent and was entitled to power in the kingdom and married the king's daughter. Stefan's deceit and heinous actions left Maleficent heartbroken, sad, disappointed, vengeful, and heartbroken. His sorrow can see through the taking after information:

Maleficent : He did this to me to make him king. [Maleficent screams and shoots green light into the sky, which Stefan sees from his tower]
 Diaval : What now, Madame?
 [Maleficent starts walking in anger as the sky turns dark]

In the end, he avenged his heartache by cursing that Aurora's daughter, Stefan's newborn son, would die at the age of 16 from sticking his finger into a thread-spinner needle. His emotions and anger caused him so willing to say curses to the baby. As in the following data:

[Stefan kneels in front of Maleficent]

Stefan : I beg you.

Maleficent : All right. The princess can be awakened from the sleep of her death, this curse can end only with a kiss of true love, and no curse can change it.

[With a burst of green light surrounding him, Maleficent leaves and laughs sinisterly]

The core story in the movie is still similar to the fairy tale Sleeping Beauty.' However, there is a distinguishing. They are a deconstruction of Woolverton (especially Maleficent, Stefan, dan Aurora) and universal love symbol, sturdy woman image, independent, brave, and intelligent. It also shows the story of the groove experienced by a woman. The character of Woolverton tried to explain about Maleficent become cruel. He is also trying to show the patron side. Maleficent falls in love and amazes Aurora. He tried to oppose Stefan by Aurora helping.

Character values in Maleficent movies

Character values in a film have style and shape in various movie scenes (Haq et al., 2019). Characters have the purpose of influencing the audience (Zhou et al., 2017). The character values presented in this Maleficent movie include courage, fortitude, humanity, caring, and universal love. The importance of character education that can found in this movie titled Maleficent have character values related to courage and fortitude found in the following data:

Maleficent : You are not a king to me!
 [Henry stares at Maleficent for a moment then speaks]
 King Henry : Bring me the head.
 General : Soldier!
 [Soldiers draw their swords]
 General : Attack!
 [Soldiers start attacking Maleficent]
 Maleficent : Get up and stand with me!
 [Soldiers feel the ground shaking]

The data above shows that Maleficent bravely faced King Henry and his army, who attacked the Moors with more significant numbers and more combat equipment and weapons. Aurora's character also shows courage, bravely helping Maleficent find the wing stolen by her father. It means the following data:

- [Aurora climbs the stairs, enters the room where the Maleficent wing is kept and locks herself in the room. Aurora saw Maleficent's wings locked in the cupboard. Suddenly the wings began to flap. Aurora breaks the cupboard by pushing it and freeing the wing branches]

The above is also a form of concern, sympathy, empathy, and humanity for the main character's anguish who suffers from losing his wings. So is the grit of the heart that Aurora must face because she sees her father's true nature. The father's ambitions and grudges seem to show no love for Aurora; he is busy chasing Maleficent and killing him. On the other hand, little Aurora's presence has melted away Maleficent's hatred and grudge against Stefan's betrayal of love. His hatred has changed his love. A little Aurora, that looks like a bit of an angel. It can wipe out Maleficent's grudge against Stefan; his presence makes Maleficent regret his actions condemning Aurora, and he tries to break the curse. True love does not have to be shown by the relationship between a couple but can offer more than the love between mother and child. The data below indicates that Maleficent broke her curse on Aurora by kissing her forehead because of her great love and regret:

Maleficent : I'm not going to apologize to you. I was deeply lost in hatred and revenge. Sweet Aurora, you stole what's left of my heart, and I've let you down forever.

[tears stream down her face as she starts crying]

Maleficent : I swear, as long as I live, nothing will hurt you. not a day goes by without me missing your smile

[Maleficent kissed Aurora's forehead and turned around to leave Aurora's eyes open]

Aurora : Hello, godmother.

[Maleficent turns to face Aurora with tears in her eyes]

Maleficent : Hello, cruel.

[Maleficent holds her hand, and Aurora smiles]

Conclusion

This research conduct on a movie called Maleficent using deconstruction theory. The story's meaning continues to open new chapters with new interpretations, including the use of evil characters who believe in having inevitable evil and imperative characteristics. This research can conclude that Maleficent's existence changed into an excellent influential woman figure, charitable, motherhood and calming of Aurora princess that cursed in the early of the story. Currently, the image of the woman depicted in the film has also undergone deconstruction. Princess Aurora deconstructs as a priority princess, assertive, straightforward, assertive, courageous, primary, and full of passion. She was trying to destroy the double relationship (double resistance), which is considered reasonable in the fairy tale "The Excellence of Rest" (especially the evil characters). Biner weapon disarmament displayed in the 'Maleficent' film depends on the evil character reputed as meaningless and unworthy in the Perrault fairy tale. Third, character values can be picked and used as character learning materials for students, namely forgiving, courageous, steadfast, loving, universal true love, and helping each other in humanity.

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