Behind The Wickedness: Portrayal of Villains in Children's Movies

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ABSTRACT

Children's movies showed various characters in their movies. One of the concerns in creating stories for children was the portrayal of the villains. Therefore, the research problem of this study was to discussed the villain portrayal of three different home productions, such as Disney Animation Studios, Pixar Animation Studios, and Sony Pictures Animation. The movies from each home production were Namaari in *Raya and the Last Dragon*, Syndrome in *The Incredibles* (2004), and Chester V in *Cloudy with a Chance of Meatballs 2*. This study aimed to find a significant function of villains which were divided into male and female villain traits based on the theory by Holder-Freeman (2012) and also proairetic decoding based on theory by Nikolajeva (2010). This study filled the gap by concentrating on examining female and male gender stereotypes through the visual representation of understanding from their reading (Nikolajeva, 2010). Techniques of analysis by Spradley (1980) were employed in this study. This research employed descriptive qualitative design in which the data were acquired in the form of textual and visual. The results of this study showed that Namaari had complex villain traits, there were male and female traits, Syndrome, and Chester V fulfilled the male traits. While in proairetic decoding, there were dialogues that used only abstract words, dialogues that used only concrete words, and dialogues that used both abstract and concrete words. This study can be used as a basis for compiling a rubric whether the films are suitable for children or not. Besides for movies, this study may be preferred as a reference for further studies since it implemented theories that can be used for various literary works such as novels, illustrated books, and games.

Keywords: children's movies, male and female traits, proairetic decoding, villains

1. INTRODUCTION

Animated movies intended for children's audiences had to address and adhere to the natures of children. One of the natures, as studied by Nikolajeva (2010) is proairetic decoding. Through this decoding, children must not experience hindrances in comprehending the textual, visual, and mechanical elements of the stories.

One of the concerns in creating stories for children is the portrayal of the villains. In general terms, a villain is characterized by a character acting in a way that is morally or legally wrong for others, or in any other way unacceptable to society. Typically, the antagonist was a cruel and uncaring individual who, although occasionally motivated by acceptable causes, is beyond the bounds of what makes a respectable member of the community (Mcclure & Hasseler, 2014). Villains in children's movies had a role that is no less important than the main characters in a movie. The function of the villains in children's movies played a role in adding complexity to the plot (Manggabarani, 2022). The study used the theory by Holder Freeman (2012). This theory is used to examine the characteristics of villains in children's literature that were differentiated based on gender stereotypes (Holder Freeman, 2012). Through this theory, it could be provided a better understanding of villain characters

in children's fantasy literature. According to Erik Erikson, children's fantasy contained special elements that can help children make connections between the real world and their imagination in Holder Freeman (2012). The visuals of the villains are often depicted with an eye-catching and memorable appearance for the children. As a model of the visual, Figure 1 is placed to represent one of the villains will be studied. Appearance of the example might turn up the reflection of the visual discussed as presumption.

Figure 1 Namaari as a villain in Raya and The Last Dragon
(source: in Raya and The Last Dragon)

For instance, Namaari was a villain in the film *Raya and The Last Dragon*. In the movie, she played an ambitious and cruel character. She is portrayed as a woman with distinctive eyes that are sharp and narrow. In addition, her unique hairstyle also gave off an evil vibe. Namaari had sharply angled, dark eyebrows and her eye makeup was striking. These facial features made her appear as a villain.

This study focused on villain characters in different children's movies that share the same rating, namely Parental Guidance Suggested (PG). The first character is Namaari from the film *Raya and The Last Dragon*, a production by Walt Disney Animation Studios. The second character is Syndrome from the film *The Incredibles* (2004), a Pixar Animation Studios production. Lastly, the character Chester V from the film *Cloudy with a Chance of Meatballs 2* (2013), produced by Sony Pictures Animation. These are several previous studies with different aspects of research but still had a correlation with our research. Regarding examined villains based on accents and language (Maržić, 2019), studied female villains in a single production house (Susanti, 2022), studied villains from different film genres (Tindall, 2022), examined villains from a psychological perspective (Kiranamita, 2021), and analyzed female villains and princesses in 9 of Disney movies (Wellman, 2020). All the mentioned previous studies have different research focuses from this study. It is hoped this paper can offer a new perspective on understanding the influence of villain characters in children's movies.

Based on the previous studies above, all discussed villains but with different topics and specific objects. This study examined the visualization of three villains in the children's movies genre from various production houses. This study filled the gap in previous studies by concentrating on examining female and male gender stereotypes through the visual representation of understanding from their reading (Nikolajeva, 2010). According to Barthes (2002), another term for proairetic code is action code, which referred to elements placed tension to the story. The tension in the story might appeared as villains in children's movies. This study could be used to evaluate whether the villains discussed are proairetic or not. Thus, the question arised in this study: How do *Raya and The Last Dragon*, *The Incredibles* (2004), and *Cloudy with a Chance of Meatballs 2* portray the villains?

To answer the question, we employed the theory by Holder Freeman (2012). This theory talked about how to understand the villains' fundamental personalities. This method would provide a more "holistic portrayal of the main character or characters throughout the story, not just individual incidents in the story." This theory discussed traditional values regarding behaviors that distinguish female and male. The purposes of this study used the definitions of male and female gender stereotypes.

Villains could not be separated from movies because villains give a spark to the movies. A villain is someone who acted in a way that is unacceptable to society or that is ethically or legally incorrect for other people (Mcclure & Hasseler, 2014). Without a villain or opposing side, the movies would lack the excitement and engagement. The presence of villains will keep viewers following the movie's plot. (Holder Freeman, 2012) also explored the significant function of villains in children's fantasy literature and how they contributed to the narrative. She emphasized that villains are crucial characters, second only to heroes and heroines, as they provided the conflict necessary for the story to unfold. Holder-Freeman discussed how the nature of a villain's power and their interactions with protagonists shape the overall narrative. On the other hand, the villain's roles are demonstrating and driving conflicts also clarified that the villain was essential to form the plot curiously. Villain plays an imperative part in depicting our temptations to take after free will, our desires to defy, and our compulsions to comply with societal desires. Over time, as those social norms change, the villain may become the hero and the hero may end up the villain. Since stories, especially myth serves pedagogical functions. It discussed that the presentation of villains had to consider this element. In doing so, myths instructed us what it is to be a human being inside a specific society through the hero's illustration, how to be an improved human and citizen. Villains are usually used as an educational tool to strengthen certain behaviors and values.

Proairetic decoding according to Nikolajeva (2010), originated from Roland Barthes' five code theory. In children's literature, proairetic decoding is a crucial aspect. Proairetic decoding is a crucial part of the reading process, where the emphasis is on what children marker of what will happen next. The actions in the proairetic code can be sequenced by naming the actions in the story, and this sequence of actions is based on the reader's experience so that it can be understood (Barthes, 2002). Therefore, proairetic decoding can make the storyline move forward by creating tension and the action can be sequenced. Proairetic decoding underlined that the meaning conveyed must be clear, unbiased, and not exaggerated (Purnomo et al., 2022).

In children's movies, female and male villains are usually depicted with striking characteristics. A character's personality should be portrayed through their visual design (Sarah-Jane Leavey, n.d.). Some female villains are depicted with sharp facial features, such as pointy chins, sharp jaws, and deadly stares. This is usually supported by their makeup, which typically appears dark, bold, and intense. They might have prominently drawn eyebrows, dark and sharp eye makeup, and clearly defined contours (Wellman, 2020). According to Holder Freeman (2012), Female villains are often portrayed based on the typical female gender stereotype with feminine traits, such as submissive, dependent, timid, passive, and female villains tend to have a weak nature. Besides that, male villains frequently exhibit a variety of traits that serve to emphasize their roles as antagonists (Holder Freeman, 2012). Male villains, in contrast to the characteristics of female villains, are portrayed as domineering, aggressive, strong, and ambitious.

2. METHOD

This research employed descriptive qualitative design. The data collected from three different children's movies, such as *Raya and The Last Dragon, The Incredibles* (2004), and *Cloudy with a*

Chance of Meatballs 2. The objects were required villains in human form as a way of people's appearances in daily life, and rated as Parental Guidance Suggested (PG) to fit the relevancy with children's literature. Therefore, the data were acquired in the form of textual and visual. The textual data obtained from narratives and dialogues. Meanwhile, the visual data obtained from movies' scenes.

Techniques of analysis by Spradley (1980) were employed in this study. Four phases of analysis named domain, taxonomy, componential, and cultural themes were taken. In the domain phase, was implemented the theory of Holder Freeman (2012) about the significant function of villains which are divided into male and female traits. Male traits were including domineering (DOM), independent (IND), analytical (ANL), risk-taker (RT), insensitive (INS), argumentative (ARG), assertive (AST), strong (STR), ambitious (AMB), competitive (COM), aggressive (AGR). Besides, female traits were including submissive (SUB), dependent (DEP), emotional (EMO), intuitive (INT), timid (TMD), sensitive (SST), attractive (ATR), unintelligent (UITL), passive (PSV), weak (WEA), cooperative (COP). The purpose of applied theory was to find out the characteristics and functions of villains in children's literature. In the taxonomy analysis, the types of villains in children's literature were investigated by employing the proairetic decoding theory by Nikolajeva (2010) revealed whether the displays of the villains could be classified into abstract (A), concrete (C), and abstract-concrete (AC). In the componential analysis, the visualizations and functions of the villains in children's literature were connected through a componential in Table 1 and Table 2:
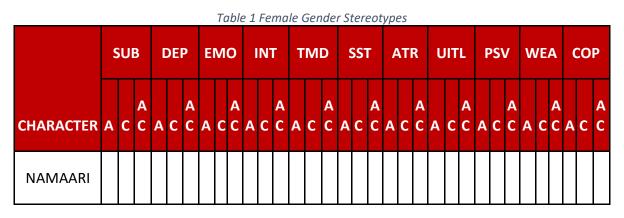
Table 1 Female Gender Stereotypes

CHARACTER	SUB			DEP			EMO			INT			TMD			SST			ATR			UITL			PSV			WEA			COP		
	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC
NAMAARI																																	

Table 2 Male Gender Stereotypes

MALE GENDER STEREOTYPES																																	
CHARACTER	DOM			IND			ANL			RT			INS			ARG			AST			STR			AMB			COM			AGR		
	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC	A	C	AC
SYNDROME																																	
CHESTER V																																	
NAMAARI																																	

3. RESULT AND DISCUSSION

3.1 Male and Female Traits in Villains of Children Movies (*Raya and The Last Dragon, The Incredibles, and Cloudy with a Chance of Meatballs 2*)

The first movie is *Raya and The Last Dragon*. In the movie, there was a female villain character named Namaari. Namaari is from the Fang tribe and has great ambitions to control the Dragon Gem. The next movie is *The Incredibles* (2004) with a villain character named Syndrome. He is obsessed with Mr. Incredible's family and has ambitions to defeat them. The third movie, *Cloudy with a Chance of Meatballs 2*. The villain is Chester V, a scheming professor who plans to take over Flint Lockwood's invention. Holder-Freeman's (2012) theory of villain characteristics in children's literature based on gender stereotypes and Nikolajeva (2010) proairetic decoding theory were implemented in the characters. proairetic code is used as a determinant of the outcome of the text or dialog in the film (Puji, 2022). Both theories emerge through dialogue and scenes in each film, where each movie presented a unique and interesting exploration of villain characters according to the context of the discovery or ambition of each character. Table 3 and table 4 below are the results obtained from the three villains:

Table 3 Result of Female Gender Stereotypes

CHARACTER	SUB A	SUB C	SUB AC	DEP A	DEP C	DEP AC	EMO A	EMO C	EMO AC	INT A	INT C	INT AC	TMD A	TMD C	TMD AC	SST A	SST C	SST AC	ATR A	ATR C	ATR AC	UITL A	UITL C	UITL AC	PSV A	PSV C	PSV AC	WEA A	WEA C	WEA AC	COP A	COP C	COP AC
FEMALE GENDER STEREOTYPES																																	
NAMAARI			√	√			√																								√		

Table 4 Result of Male Gender Stereotypes

CHARACTER	DOM A	DOM C	DOM AC	IND A	IND C	IND AC	ANL A	ANL C	ANL AC	RT A	RT C	RT AC	INS A	INS C	INS AC	ARG A	ARG C	ARG AC	AST A	AST C	AST AC	STR A	STR C	STR AC	AMB A	AMB C	AMB AC	COM A	COM C	COM AC	AGR A	AGR C	AGR AC
MALE GENDER STEREOTYPES																																	
SYNDROME			√				√						√			√			√			√			√			√					√
CHESTER V			√				√						√			√			√						√			√			√		
NAMAARI	√												√			√			√						√								√

3.1.1 *Traits of Villain in Raya and The Last Dragon* (Namaari)

Namaari, a character in *Raya and The Last Dragon*, is a complex and engaging character. In her role as an antagonist, there are traits reflected the characteristics of a female villain. The first trait discovered was submissive. Submissiveness is a tendency to prioritize the happiness or commands of others over their own (Calikusu Incekar et al., 2021). As shown in Figure 2, this trait

appears when Virana expressed pride and fulfillment in Namaari's development as she grew into the person she had always hoped for. This can be seen in the dialogue containing abstract-concrete words and phrases in *Raya and The Last Dragon*, as follows: *Virana: "Namaari, you're truly growing into the leader I raised you to be."*

Figure 2 Virana and Namaari trying to keep the peace of Fang kingdom
(source: in Raya and The Last Dragon)

Another female trait that was found was dependent, dependent refers to relying on or needing support and care from others (Prasetyo et al., 2020). Namaari is often driven by her desire to prove herself worthy of being the heir to Fang's kingdom. This makes her need validation in every action she takes as Fang's protector. This trait can be seen in Figure 3 and the dialogue that contains abstract words and phrases, as follows: *Namaari: "I need to speak with Chief Virana."*

Figure 3 Namaari and her soldiers trying to chase Raya
(source: in Raya and The Last Dragon)

The next female trait found is emotional. Although Namaari seems harsh and focused only on her duties, many emotions emerge from her internal conflicts and interpersonal relationships. Such as deep regret for her betrayal of Raya and the actions that worsened their relationship. This can be seen in the following abstract dialogue and in Figure 4: *Namaari: "I never meant for any of this to happen."*
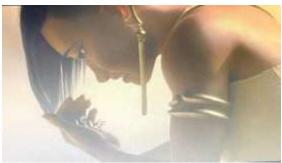

Figure 4 Namaari regretting what happened in the past

Although she initially betrayed Raya in order to obtain the Dragon Gem and protect the kingdom's needs, the emotions that emerged when she had to fight her old friend showed just how much of a dilemma she was faced with.

The last attitude discovered was cooperative. Cooperative is the willingness to work together with others to achieve the same purpose (Martínez-Velázquez et al., 2024). This trait was seen after Sisu's death. She felt guilty and anxious. The remorse deepened when she saw the result of her actions, which was destruction. She realized that in order to solve this problem, she had to work together with Raya and the other kingdoms, instead of focusing solely on the interests of the Fang kingdom. This is her turning point from a selfish person to someone who is more cooperative. This can be seen in Figure 5 and the following dialogue containing abstract words and phrases:

> Raya: "It's not about her magic, it's about trust."
> Namaari: "What?"
> Raya: "That's why it worked. That's why we can do it, too. By doing one thing Sisu wanted us to do. What my Ba wanted us to do. To finally trust each other and fix this. But we have to come together, please."
> Tong: "After what she's done?"
> Boun: "We'll never trust her!"
> Raya: "Then, let me take the first step."

Figure 5 Raya trying to rebuild her trust in Namaari
(source: in Raya and The Last Dragon)

Raya re-established their trust in each other by handing over the Dragon Gem pieces to Namaari. As everyone, including Raya, sacrificed themselves to trust Namaari, she finally made the big decision to merge the Dragon Gem pieces. This proves that even those who are initially seen as antagonists can change when given the chance and trust.

Moreover, male traits are also found in Namaari which enriches the complexity of her character. The first trait that was discovered was domineering, domineering refers to use to depict someone who tends to control or dominate others in an aggressive or authoritarian manner (Altschul, 2024). This trait was seen when Namaari came to Spine because Raya was trying to get the Dragon Gem from Spine's leader to be reunited in Figure 6. As in the following dialogue: *Namaari: "Send her out, or we're coming in!" Namaari: "You and the Dragon Gem pieces are coming with me!"*

The dialogue proves Namaari's domineering attitude, where she commands the Spine leader not to hide Raya and tells Raya to come with her to be punished. The dialogue uses concrete words and phrases.

The second trait discovered was insensitive. Insensitive is a trait where one person does not show empathy towards the feelings of others (Bailes & Leerkes, 2021). This trait is appeared in Figure 8 when Namaari prefers to follow instructions and maintain loyalty to her mother and the Fang

kingdom, sacrificing the trust that once existed between her and Raya. The dialogue contains abstract words and phrases, as follows: *Namaari: "In a different world, maybe we could've been friends. But I have to do what's right for Fang."*

Figure 6 Namaari and her soldiers encircled Raya
(source: in Raya and The Last Dragon)

Figure 7 Namaari asked Raya to come with her
(source: in Raya and The Last Dragon)

Figure 8 Namaari betrayed Raya by pretending to be her friend
(source: in Raya and The Last Dragon)

The next trait that Namaari possessed was argumentative, where she tended to be confrontational and defend her personal opinions. This trait appears in Figure 9 when Namaari heard her mother's conversation with the general, then interrupts and says that she has a solution by taking the entire army to Spine and intercepting Raya there, taking the Dragon Gem pieces that Raya has collected and using them to expand Fang's territory. As in the following abstract dialogue:

Virana: "Look around. We made all of this by making smart decisions, not emotional ones. We're safe. Our canal protect us from those monsters. I don't think it's wise to risk yourself when you don't have to."
Namaari: "But you heard the general. We're running out of space. We need to expand. If we had all the gem pieces, we could do that safely."

Virana: "You're right! This isn't an emotional decision. It's the only decision we can make to secure Fang's future."

Figure 9 Namaari was argued with Virana about Fang's future
(source: in Raya and The Last Dragon)

The next trait that was found was assertive, this trait is the ability to express feelings, desires, thoughts and opinions confidently without any hesitation (Suripatty, 2021). This trait is clearly seen in Figure 10 when Namaari instructs her soldiers to return to Fang while they are chasing Raya who escaped using a canoe to get to Talon. As in the following abstract dialogue, *Namaari: "We're not following them to Talon. We're going back to Fang.*"

Figure 10 Namaari instructed her soldiers to return to Fang
(source: in Raya and The Last Dragon)

In this dialogue, Namaari does not want to be far from the kingdom of Fang, as she might be in danger, considering that she did not bring many soldiers when trying to chase Raya. Namaari chose to return to Fang and talk to her mother to develop the strategy. Her commands are clear, and she expects her instructions to be followed without question.

Another significant trait that can be seen is ambitious. Ambitious is the attitude of someone who has a strong desire to achieve a certain goal (Resta et al., 2023). Namaari's ambitious trait is seen in Figure 11 with dialog containing concrete phrases where Raya suspects Namaari might go to Talon because she is ambitiously wanted to get the Dragon Gem pieces from Raya's hand. "*Raya: "Princess Namaari, if they're after gem pieces. Their next stop would be Talon.*"

The last trait seen in Namaari is aggressive, a behavior that hurts people both physically and mentally (Afdal et al., 2020). This trait is seen at the beginning of the story when Raya and Namaari are still children. In Figure 12, Namaari began to befriend Raya to gain her trust. However, she later betrayed Raya and did not even hesitate to kick Raya in order to steal the Dragon Gem. Namaari's action towards Raya is a form of abstract-concrete action according to Nikolajeva, because it combines physical action with underlying emotional implications.

Figure 11 Namaari and her soldiers on their way to chase Raya
(source: in Raya and The Last Dragon)

Figure 12 Raya got kicked by Namaari
(source: in Raya and The Last Dragon)

3.1.2 Traits of Villain in The Incredibles (2004) (Syndrome)

In the movie *The Incredibles* (2004), the villain character, Syndrome, fulfilled the male traits in accordance with the theory of proairetic decoding by Nikolajeva (2010). These male traits were evidenced in the dialogues and scenes in *The Incredibles*, which were described in detail below.

First, domineering. This male trait was clearly demonstrated in The Incredibles movie, particularly when Syndrome manipulated Baby Jack-Jack as a pawn to deceive The Incredibles family after failing to gain the world's attention. This is shown in the dialogue containing abstract-concrete words in *The Incredibles* (2004) *"Syndrome: "Shhhhh… The baby is sleeping. You took away my future. I'm simply returning the favor. Oh, don't worry, I'll be a good mentor. Supportive, encouraging." Everything that you weren't. And in time, who knows, he might make a good sidekick. Ha ha!" Helen: "He's getting away, Bob! We have to do something! We have to do something now!"*

From this dialogue, it was clear that Syndrome believed he could be a great mentor, feeling capable of anything. His intimidating facial expressions further highlighted his domineering nature, see Figure 13.

Figure 13 Syndrome took Baby Jack-Jack from his mother, intending to use him as a weapon
(source: The Incredibles)

The next male trait is analytical. This trait was found in the character of Syndrome when he took Mr. Incredible hostage and said he would do anything to prevent Syndrome from launching a missile at his family's plane. This was proven in the dialogue which contains abstract-concrete words in the movie, *Mr. Incredible: "No! Call off the missiles, I'll do anything!" Syndrome: "Too late! fifteen years too late."*

Therefore, it could be seen, Figure 14 that Syndrome's character was an analytical person. It was evident that Mr. Incredible's submission, which he had expected, came too late, his long wait of 15 years was no longer necessary at that point.

Figure 14 Syndrome talked to Mr. Incredible
(source: The Incredibles)

Furthermore, Syndrome's character in *The Incredibles* (2004) showed a lack of feelings, as evidenced when Mr. Incredible threatened to destroy Mirage with a strong grip, but Syndrome allowed it. This is seen in the abstract-concrete dialogues in the movie and Figure 15:

Mr. Incredible: "I'll crush her."
Syndrome: "Ooh... That sounds a little dark for you... Nah, go ahead."
Mr. Incredible: "It'll be easy... like breaking a toothpick!"
Syndrome: "Show me."

From this, it was clear that Syndrome exhibited an insensitive male trait. He casually encouraged Mr. Incredible's actions, showing no concern for Mirage's feelings, who was both surprised and disappointed.

Figure 15 Syndrome underestimated Mr. Incredible because he knew he couldn't possibly do it
(source: The Incredibles)

Syndrome, with all his sophistication, was one of the reasons he had many subordinates. He gave instructions and made plans to ensure that all his ambitions ran smoothly. This was portrayed in the movie, containing abstract-concrete words and phrase when he said to Mirage: *Syndrome: "Most important, keep things light. Praise him. Make him feel like we appreciate his abilities."*

In this scene, Figure 16, Syndrome clearly gave orders to Mirage so that Mr. Incredible would fall into his trap. Thus, it was clear that Syndrome's character had an assertive nature.

Figure 16 Syndrome gave orders to Mirage
(source: The Incredibles)

The most prominent villain characteristic in Syndrome's character is strong. Syndrome constantly used his concrete actions of his power in every situation. strength in every situation. He used his power when fighting Mr. Incredible, relied on his creations and strength when battling The Incredibles family, and even used his abilities to fight his own artificial robots, see Figure 17.

Figure 17 Syndrome used his creation when fighting his own robot
(source: The Incredibles)

Another male trait in the villain character of Syndrome in *The Incredibles* was ambitious. Villains were often persistent in pursuing their personal interests, and Syndrome justified any means to get what he wanted. This is evident in the dialogue, see Figure 18 in *The Incredibles* (2004) which contained abstract-concrete phrases: *Syndrome: "Throngs of screaming people! And just when all hope is lost, Syndrome will save the day! I'll be a bigger hero than you ever were!" Mr. Incredible: "You mean, you killed off real heroes so that you could... pretend to be one?"*

This scene, Figure 18, clearly showed that Syndrome was full of ambition. He restrained the Incredibles family with his powers, then insisted on being the strongest hero and was determined to defeat anyone who stood in his way.

Figure 18 Syndrome caught The Incredibles family in order to take over the world

Syndrome's character was competitive, he was always trying to prove that he was superior to everyone else. This was evident in the dialogue containing abstract and concrete words and phrases in *The Incredibles* (2004), when he said this while attacking Mr. Incredible: *Syndrome: "I saved the best inventions for myself. Am I good enough now? Who's super now?"*

At this moment, Syndrome clearly sought to prove he was greater than Mr. Incredible. Therefore, it was apparent that Syndrome embodied the male trait of being competitive.

Figure 19 Syndrome attacked Mr. Incredible
(source: The Incredibles)

Aggressive was also a trait inherent in the character of Syndrome. With his ambition to be a hero, he held Mr. Incredible hostage using his powers. This could be seen, Figure 19, in the dialogue containing abstract-concrete phrases in the movie, when Mr. Incredible threatened to destroy Mirage, then Syndrome replied: *Mr. Incredible: "It'll be easy...like breaking a toothpick!" Syndrome: "Show Me. I knew you couldn't do it, even when you had nothing to lose! You're weak! And I've outgrown you."* In this moment, Figure 20, Syndrome's character clearly appeared aggressive, as he boldly declared that he had outgrown Mr. Incredible and aggressively called him weak.

Figure 20 Syndrome challenged Mr. Incredible
(source: The Incredibles)

3.1.3 Traits of Villain in Cloudy with a Chance of Meatballs 2 (Chester V)

In the movie *Cloudy with a Chance of Meatballs 2*, the trait of domineering can be found in the villain character of Chester V. This trait was clearly seen in Figure 21, when Chester V invited Flint Lockwood to join Live Corp. However, he ordered his hologram to keep an eye on Flint from the original plan of his first invention "The Humble Food Bar". This can be seen through the dialogue between Chester V and his hologram that uses abstract-concrete words. The dialogue below clearly illustrated Chester V's domineering attitude, where he tried to control Flint by spied on him, as follows:

Chester V Hologram: "Sir, I've taken care of everything. The locals have been evacuated."
Chester V: "Splendid. And the inventor?"

Chester V Hologram: "Oh, he took the job."
Chester V: "Outstanding! Now we can keep an eye on him. He has no idea of our real plan. Contact me as soon as Operation Capture the Invention succeeds."

Figure 21 Chester V talked with his Hologram
(source: Cloudy with a Chance of Meatballs 2)

The second trait found was analytical, which was the ability to analyze a situation and then develop it into a strategy to solve the problem. Figure 22 displayed the analytical trait possessed by Chester V, where Chester V was looking for the right person to solve the problems that occur on the island of Swallow Falls with detailed consideration. This was evident in the dialogue between Chester V and Barb. The dialogue used contains abstract-concrete words and phrases, as follows:

Barb: "Yeah! The situation is grim, sir. Still no sign of the FLDSMDFR. Should I send in Team Z?"
Chester V: "Are you mad, Barb? We'll be all out of alphabet. Look, we're running low on Thinkquanauts. We need someone expendable. Someone who knows the island inside and out. Someone who's smart, but still naive. Someone who idolizes me, has recently hit rock bottom and will now do just about anything I ask."

Figure 22 Chester V was looking for the right solution
(source: Cloudy with a Chance of Meatballs 2)

The next trait of Chester V was insensitive. This trait can be seen in Figure 23, where Chester V treats Barb as his assistant very rudely. He always called Barb "Monkey" without caring about Barb's feelings. In addition, Chester V also never appreciated Barb's hard work as his assistant. As in the dialogue between Chester V and Barb which used concrete words and phrases: *Barb: "But, sir, I didn't think we were going to--" Chester V: "This is why I work alone. Monkey! You are dismissed"*.

Another trait found was argumentative. Figure 24 captured Chester V's argumentative trait, where Chester V and Flint Lockwood were looking for a machine in Flint's lab, they shared that they were both bullied when they were children. However, Flint was still friends with the person who bullied him until now, then Chester V argued that someone who used to be a bully cannot be a friend forever.

This trait was clearly seen through concrete dialogue: *Flint: "You mean Brent? Sure, he used to be a bully, but he's my friend now." Chester V: "Friend? A bully can never be your friend. Never!"*

Figure 23 Chester V swore at Barb in anger
(source: Cloudy with a Chance of Meatballs 2)

Figure 24 Chester V argued about bullies
(source: Cloudy with a Chance of Meatballs 2)

The next trait was assertive. This trait is clearly seen in Figure 25 when Flint asked his friends to help him find the FLDSMDFR machine, but Chester V ignored him. Chester V thought that Flint's friends were distracting him. Chester V warned Flint, who was chatting with his friends to stop and focus on finding the FLDSMDFR machine or The Humble Food Bar. As in the following dialogue used concrete words:

> Chester V: "Excuse us. Your friends are distracting you from our mission."
> Flint: "Distracting?"
> Earl: "My chest hairs just don't trust that Chester."
> Chester V: "We should be hunting the FLDSMDFR, not chitchatting."

Another trait was ambitious. This trait was clearly seen in Figure 26, Chester V had high ambitions to master the FLDSMDFR machine. He did not even care about the living creatures on the island of Swallow Falls. The most important thing to him was that he can launch his new invention as soon as possible, the new Live Corp Food Bar version 8.0. This trait can be seen through the dialogue between Sam and Chester V which used the following abstract-concrete sentence:

> Sam: "You're a monster! Those are living creatures."
> Chester V: "Yes, that's the problem. Food with legs is much harder to catch. They hide, they fight back, they want to live. Ugh. But now that I control your FLDSMDFR, I can pave your island and work in complete secrecy. Live Corp will remain the coolest, hippest company in the world with a new Food Bar version 8.0!"

Figure 25 Chester V influenced Flint Lockwood
(source: Cloudy with a Chance of Meatballs 2)

Figure 26 Chester V's ambition for Food Bar 8.0
(source: Cloudy with a Chance of Meatballs 2)

The next trait was competitive, which was the desire to outperform others. This trait was presented in Figure 27 when Chester V and Flint were looking for a machine in Flint's lab, but the lab was flooded and filled with electricity. Unintentionally it turned out that they had the same invention, elasticated underpants that they can be used to found machines. Then Flint told Chester V that he made the invention when he was 6 years old. Chester V did not want to be outdone and answered him with a concrete sentence:

Chester V: "I say, young Lockwood, what extraordinary underpants."

Flint: "Thank you, sir. They're my Wedgie-proof underwear. I invented them when I was 6."

Chester V: "I had no idea we were so alike. Except I invented mine when I was 3."

Figure 27 Chester V and Flint Lockwood show off elastic underpants
(source: Cloudy with a Chance of Meatballs 2)

The last trait that Chester V had was aggressive. This trait had a motive with the intention to scare. This trait was seen in Figure 28 when Chester V scares Flint, that people who liked them will always be bullied. As in the dialogue used concrete words*: Flint: "You were-- You were bullied too?" Chester V: "Absolutely. People like us are always bullied."*

Figure 28 Chester V scared Flint Lockwood about bullies
(source: Cloudy with a Chance of Meatballs 2)

3.2 Discussion

3.2.1 Villain Portrayed in *Raya and The Last Dragon, The Incredibles (2004),* and *Cloudy with a Chance of Meatballs 2*

These three movies tell the story of a villain who wants to seize the power of the main character. The villain traits found in *Raya and the Last Dragon, The Incredibles* (2004)*,* and *Cloudy with a Chance of Meatballs 2* are not only to make the story interesting, but also provide a deeper message. Namaari's character has traits that combine male and female traits which make her a complex character as a villain. Namaari's female traits are submissive, dependent, emotional, and cooperative. On the other hand, Namaari's character is dominated by male traits such as domineering, insensitive, argumentative, assertive and ambitious. Traits such as domineering, assertive and ambitious are often associated with leadership, power and control which in traditional stories tend to be associated with male roles. The dominance of male traits in Namaari's character also shows the great pressure and expectation as the heir to the kingdom and protector of Fang, where she must demonstrate authority and ability to protect her kingdom. As a female villain, the presence of these masculine traits also illustrates an attempt to transcend traditional gender stereotypes, where women are not only portrayed as submissive and emotional, but also have the ability to lead, make big decisions, and act aggressively when necessary. The portrayal of Namaari's villain character uses many abstract elements in the dialog and visuals. According to Nikolajeva (2010), the use of abstract elements in the portrayal of a character indicates the moral and emotional values of the character rather than obvious physical actions. In this context, the visuals and dialog used to portray Namaari often show complex internal conflicts, such as regrets, doubts, and moral dilemmas that cannot always be seen directly but affect the character's decision-making and actions. By using this abstract element, the audience does not only see the physical actions that Namaari performs, but is invited to interpret the meaning that the character wants to convey through their feelings, thoughts, and inner conflicts. Although this abstract element highlights the complex emotional side, the movie can still be enjoyed by children because it is supported by interesting and distinct visuals. The emotional conflicts that Namaari experiences such as regret and doubt are expressed with facial expressions and changes in tone of voice that are easily understood by children. The visual elements can help convey the abstract meanings and allow children to understand the story while delivering the values of responsibility, cooperation, and trust.

In the movie *The Incredibles* (2004), the character Syndrome aimed to take over the world by defeating the Incredibles family. Syndrome embodied the traits of a male villain as defined by Holder-Freeman (2012), such as domineering, analytical, insensitive, assertive, strong, ambitious, competitive, and aggressive. These traits made him a fitting antagonist in the context of a children's movie. This aligned with Nikolajeva's (2010) proairetic decoding theory, which emphasized that

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children's movies should feature abstract-concrete dialogue to enhance understanding for them. In *The Incredibles* (2004), the dialogue and scenes were simple and straightforward, effectively communicating the conflict and storyline without confusing the audience. This clarity made the movie very suitable and enjoyable for children.

On the other hand, in *Cloudy with a Chance of Meatballs 2*, the character Chester V created a lot of problems for Flint Lockwood because of his ambition to control the island of Swallow Falls. Based on Holder-Freeman's theory (2012), it was found that Chester V fulfilled the criteria of male villain, such as domineering, analytical, insensitive, argumentative, assertive, ambitious, competitive, and aggressive. These traits conveyed the message that although Chester V has extraordinary intelligence, he can be defeated because of his bad traits. In addition, these traits provided an illustration of the negative impact obtained when having traits such as Chester V. Based on proairetic decoding theory by Nikolajeva (2010), this film uses abstract-concrete dialogue and was supported by good visuals, making it easier for children to understand the story. In general, the results of the traits, the use of abstract-concrete dialogue supported by good visuals in the character of Chester V made him a suitable villain character for children's movies.

4. CONCLUSION

The results of the analysis of these children's movies portrayed the male and female villain traits based on the theory by Holder-Freeman (2012) and also proairetic decoding based on the theory by Nikolajeva (2010). In the movie *Raya and The Last Dragon*, Namaari, as a female villain, had complex villain traits. In her character, there were male and female traits. Male traits found in Namaari's character were domineering, insensitive, argumentative, assertive, ambitious, and aggressive. Moreover, Female traits found in Namaari's character were submissive, dependent, emotional, and cooperative. Although Namaari had some female traits, her character was mostly dominated by masculine characteristics in male traits that did not align with her gender. The second movie is *The Incredibles* (2004), the character of Syndrome as the male villain fulfilled the male traits of domineering, analytical, insensitive, assertive, strong, ambition, competitive, and aggressive. It showed that Syndrome's character was dominated by masculine characteristics in male traits that aligned with his gender. The last movie is the male villain in *Cloudy with a Chance of Meatballs 2* (2013), Chester V. Male traits found in the character of Chester V were domineering, analytical, insensitive, argumentative, assertive, ambitious, competitive, and aggressive. It showed that Chester V's character was dominated by masculine characteristics in male traits that aligned with his gender. Based on Nikolajeva's theory (2010), the use of words in dialogues in the three films was different (varied); there were dialogues that used only abstract words, dialogues that used only concrete words, and dialogues that used both abstract and concrete words. However, words with abstract meanings were supported by good visuals in the portrayal of villains, which made them suitable for children. This aligned with Nikolajeva's (2010) proairetic decoding theory, which emphasized that children's movies should feature abstract-concrete dialogue to enhance understanding for young audiences.

This study may be preferred as a reference for further studies since it implemented theories that can be used for various literary works. Besides for movies, the implemented theories by Holder-Freeman (2012) and Nikolajeva (2010) can be implemented in other literary works such as novels, illustrated books, games, etc. Based on the theory used, Holder Freeman's theory (2012) also could be applied to villains in other film genres. However, Nikolajeva's theory (2010) could be applied to every character as it included characteristics that were flexible and adaptable to various types of characters and genres.

The result and discussions showed the explanation of the villain characters. This study can be used as a basis for compiling a rubric whether the films are suitable for children or not. A way to find out whether the film is suitable for children or not is by analyzing the dialogues shown in the movies. If the dialogues in the movies showed content that is suitable for children such as effective and understandable utterance, then the movie is potentially suitable for children.

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