

**DEMYSTIFYING THE SOCIAL PATHOLOGY IN THE ANIMATED MOVIE
'BARBIE AS THE PRINCESS AND THE PAUPER (2004)' THROUGH
LITERARY SOCIOLOGY THEORY**

¹Kemala Diah Tri Hayati*

¹Universitas Muhammadiyah Purwokerto, Indonesia

kemaladiah33@gmail.com,

²Sulasih Nurhayati

²Universitas Muhammadiyah Purwokerto, Indonesia

sulasihnurhayati@ump.ac.id

*Corresponding author

Received : April 26, 2025

Accepted : June 25, 2025

Revised : May 27, 2025

Published : June 30, 2025

How to Cite (in APA Style) :

Hayati, K. D. T., & Nurhayati, S. (2022). Demystifying the social pathology in the animated

movie 'Barbie as the Princess and the Pauper (2004)' through literary sociology theory.

Pioneer: Journal of Language and Literature, 17(1), 61-79.

<https://doi.org/10.36841/pioneer.v17i1.6325>

© 2025 The Authors. Licensed by CC BY-SA 4.0

Abstract: The animated movie *Barbie as the Princess and the Pauper (2004)* shows a conflict between characters who demonstrate inappropriate behaviour and are contrary to social norms. The article aims to demystify the representation of several social pathology acts and the impact of these actions using a qualitative method through a Sociology of Literature approach by Alan Swingewood. Furthermore, this article also employs a cinematography theory approach (mise-en-scene) to identify elements of social pathology based on camera movements, character expressions, costumes, and location settings in the movie. The article finds several forms of social pathologies, such as theft, extortion, animal abuse, and abduction, which lead to the kingdom's bankruptcy, the mistreatment of animals, restrictions on rights, and anxiety among the families of those affected. It can be concluded that the animated movie provides an overview of social pathology forms using the sociology of literature theory, making it suitable for education and self-awareness among a wider audience about real-life criminality.

Keywords: *animated film, Barbie, cinematography, sociology of literature, social pathology*

INTRODUCTION

Literary works, including novels, poetry, stories, and motion pictures or films, can represent social life. Apriliani and Efendi (2022) argue that literature and social life are connected; literature could be interpreted as both a mirror of society, reflecting both its positive and negative values, and as an imitation of human behaviour (Apriliani & Efendi, 2022). Moreover, Shalini and Samundeswari (2017) also state that literature reflects

society's moral principles and virtues, encouraging people to emulate them. It imitates human behaviour, presenting characters' thoughts, actions, and messages for amusement, education, and knowledge (Shalini & Samundeswari, 2017). Film can be analysed using representation theory as one type of literary work. Filmmakers employ audiovisual devices and languages to convey a particular message (Rahayu et al., 2023).

As in previous studies on animated films, Barbie is one of the animated films that can be used as a data source for analysis, particularly by the author of this article. In general, Barbie is an internationally recognised figure, particularly the doll produced by Mattel Entertainment by Ruth Handler, a female entrepreneur. Inspired by her daughter—Barbara Handler—Ruth Handler designed the Barbie doll to help kids visualise various professions and life paths (Wolfinger, 2015). According to Zhang et al. (2023), since its creation in 1959, Barbie has gained much popularity among girls. It swiftly rose to the top of the young girls' toy list. The Barbie doll's flawless body made it an instant favourite among young girls (Zhang et al., 2023).

Furthermore, an animated Barbie film titled *Barbie as the Princess and the Pauper*, directed by William Lou, was successfully released on September 28, 2024. This animated film is set in England in the 19th century and is an adaptation of Mark Twain's 1881 novel, *The Prince and the Pauper*. The story of *Barbie and the Princess and the Pauper* 2004 begins when Princesses Annelise and Erika, the two main characters, meet each other in the village. They finally realise that they have very similar faces, even though they are not biological sisters and have drastically different social lives. Princess Annelise is a blonde aristocratic woman. Meanwhile, Erika is an ordinary brown-haired village girl who works as a tailor at Madame Carp's Clothing Store.

The movie's conflict begins when Princess Annelise disappears after being kidnapped by Premienger and his henchmen to manipulate her marriage to King Dominic from another kingdom. Julian asks Erika to pretend to be the princess to keep the wedding going. Premienger, with the help of his subordinates, manages to catch her. Premienger's ambition is to become a king, using unethical methods to achieve it. However, his criminal plans fail, and the story ends happily. King Dominick marries Erika, who fell in love with her after pretending to be the royal princess. Meanwhile, Princess Annelise remains married to Julian, a friend and teacher. The kingdom's economic conditions return to normal after Annelise discovers a new natural resource.

In line with the previous explanation, the author was motivated to observe several forms of social pathology in this film. According to Ridwan and Kader (2019), social pathology is the study of social diseases regarded as sicknesses caused by societal factors that can destabilise social settings (Ridwan & Kader, 2019). Furthermore, the study of social pathology examines social phenomena that are considered diseases because of social factors. In the context of social pathology, the term “disease” refers to any human behaviour that is found to be in contradiction with social norms, behaviours, and anything else that takes place in society (Ramandanti & Muharudin, 2023). Pathology is also known as the science of disease, although it differs from medical science’s anatomical and clinical pathology, which studies disease in the human body. Humans and society are more intimately associated with social pathology due to social interactions and social issues. Social pathology emerges from rapid technological and industrial development, impacting society at all levels. The 18th-century Industrial Revolution in England and colonialism caused chaos and disorder, leading to the birth of Sociology as a science studying every society’s life, causing “disorder” in people’s lives (Sulistyosari & Nur’aini, 2024).

Moreover, Alan Swingewood’s Sociology of Literature serves as the grand theory used in this research. According to Swingewood’s theory (1972), sociology is the objective, scientific study of society, social institutions, and social processes; it aims to answer how society is possible, how it functions, and why it endures. He observes literature as social documents that reflect the realities of the time in which it was produced. Moreover, he believes that sociology and literature use the same targets and objects, specifically the society and its aspects. When combined, they develop one discipline known as literary sociology, which examines the connection between literary and real facts (Swingewood & Laurenson, 1972).

The author also uses a cinematography (mise-en-scene) approach in this research. As stated by Heiderich (2024), cinematography is the art of presenting narratives with visuals (Heiderich, 2024). The term “mise-en-scène” applies in film studies to analyse visual style. It is derived from French and was initially used in theatre, which means “to place on stage.” Moreover, it is the setup of all visual elements within a performance space, such as the stage, acting, costumes, and so on (Ortiz & García, 2016). Some shot techniques in cinematography are extreme-long shots, long shots, medium shots, close-

up shots, tracking shots, over-the-shoulder shots, and so on. This theory is crucial to ensure that the author can examine it from a wider angle when it comes to the cinematographic analysis of *Barbie as the Princess and the Pauper 2004*.

Although this movie was produced to entertain children, it contains deep layers representing social realities for an adult audience. This movie can reveal an in-depth investigation into how this movie reflects terrible social actions and their implications for society. In line with this, three research questions were formulated to limit the focus of this study. How does *Barbie as the Princess and the Pauper (2004)* movie depict social pathology? What are the implications of social pathology in *Barbie as the Princess and the Pauper (2004)* movie? How is the mise-en-scene approach used in this film?

REVIEW OF LITERATURE

Regarding the study, the sociology of literature theory has been applied in several studies to examine social pathology. As discussed by Rusli et al. (2004), they found that the film entitled *Penyalin Cahaya* represented social pathology acts, such as mental disorders, criminality, data theft, illegal thesis sales, violence, obstruction of justice, corruption, drugs, alcohol (binge drinking), and pornography (sexual harassment) (Rusli et al., 2024). In line with their study, Rachmawati et al. (2024) also used the sociology of literature theory to investigate social pathology in the Novel *Kerumunan Terakhir* by Okky Madasari. They found that technological advancements, digital crime, prostitution, sexuality, broken homes, and infidelity are examples of social pathology in the novel (Rachmawati et al., 2024). Moreover, Nugroho et al. (2024) also reveal that Susan Arisanti's novels contain various types of social pathologies, such as gambling, prostitution, mental disorientation, corruption, criminal activity, and juvenile criminal behaviour (Nugroho et al., 2024).

As demonstrated by the three studies discussed previously, several types of social pathology discovered in research data sources are relevant to this study, specifically literary works. This research aims to demystify forms of social pathology and their effects on society. Demystifying itself is a process of making something more understandable and less complicated by describing it clearly and simply (Oxford Learner's Dictionaries, n.d.). Moreover, the gap between this research and previous studies is that they did not

analyse the articles through Alan Swingewood's Sociology of Literature theory, nor the cinematography theory (mise-en-scene) approach. Besides, no one has investigated the animated film *Barbie as the Princess and the Pauper* (2004), which reveals forms of social pathology using the theory of sociology of literature, especially based on Alan Swingewood.

METHOD

The research uses qualitative research methods to analyse the phenomenon of illegal acts that are far from societal norms, with the term social pathology in the animated film *Barbie as the Princess and the Pauper*, which was released in 2004. According to Mack et al. (2005), the qualitative research method involves an investigation to find answers to a question, a systematic application of a specified set of procedures to answer the question, evidence collection, and the production of findings that are applicable beyond the study's immediate boundaries and that were not specified. Furthermore, culturally specific information regarding specific populations' beliefs, attitudes, actions, and social setting can be obtained particularly well through qualitative research (Mack et al., 2005). This research uses data that cannot be quantified with exact numbers; therefore, qualitative methods are more suited to examining the data and then applying it to Alan Swingewood's literary sociology theory.

Following Mazhar et al. (2021), primary data is defined as data that is gathered for the first time and is original and fresh (Mazhar et al., 2021). On the other hand, Kumara and Sisira (2022) claim that secondary data originates from a variety of sources, including surveys, government department information, organisational records, databases kept by universities and other research institutions, governmental departments, and censuses (Kumara & Sisira, 2022). This article uses a primary data source, which is *Barbie as the Princess and the Pauper* (2004) movie, as a primary source/data that can be watched on Barbie's official YouTube channel (@BarbieOfficial-EN) and the unofficial version from other sources. Moreover, this research also employs secondary data from several previous studies, e-book, and websites, which serve as supporting data in the findings and discussion sections on the implications of social pathology in the real world and are adapted to what happens in the storyline in *Barbie as the Princess and the Pauper* (2004).

Furthermore, this research uses a close-watching technique to analyse data from a movie, identifying scenes that may indicate social pathology. Afterwards, the author identifies various scenes in the movie that potentially indicate acts of social pathology and screenshots them for analysis. This research also uses speech conversation data from a Barbie fandom website to represent the characterisation of some characters in the film appropriately. The data is then classified into sub-chapters discussing different types of social pathology. The data is analysed using Alan Swingewood's grand theory of sociology of literature and a cinematography theory approach (mise-en-scene). The aim is to criticise forms of social pathology and provide information about characters' social status, personality, and character development. Additionally, the analysis aims to provide valuable insights into the film's portrayal of social pathologies.

FINDINGS AND DISCUSSION

During the data analysis process, several forms of social pathology are discovered in the movie *Barbie as the Princess and the Pauper* (2004), such as theft, extortion, animal abuse, and abduction. These findings are collected using a close-watching technique, which involves extensively watching the film to identify which parts represent social pathological behaviour from a few characters, followed by screenshots of some relevant scenes suited for the discussion section. In addition to data from screenshots, data in the form of speech conversations is also used as additional data if the screenshots are not enough to describe the forms of social pathology found in the movie after the classification process. In the following section, the author divides the discussion into four sub-chapters which analyse the forms of social pathology by implementing Alan Swingewood's sociological literary theory and cinematographic theory and their impact on society in the movie and reality: social pathology of theft, social pathology of extortion, social pathology of animal abuse, and social pathology of abduction.

Social Pathology of Theft

The first example of social pathology in this animated movie is theft, which is a criminal act. Theft can be defined as the physical removal of an object that can be stolen without the owner's consent and permanently deprives the owner of it (Bernard, 2024). The stolen property in *Barbie as the Princess and the Pauper* (2004) takes the shape of gold, an essential asset that the Genevieve Royal family manages for the Kingdom's

ongoing development and for the benefit of the rural populace who are under the Kingdom's rule.

Following repeated viewings of this animated film, the author discovers three pieces of data demonstrating theft by the antagonists: Premienger, Nick, and Nack, in the animated film *Barbie as the Princess and the Pauper* 2004. The two data points that were discovered are displayed in a screenshot and the other data point is a dialogue between Nick and Nack that is presented below.



Figure 1. Nick and Nack steal gold

Source: *Barbie as the Princess and the Pauper* movie (00:06:53)

*Nack: "Let us review, shall we? **We are stealing gold!** Is this shiny?"*

Nick: "No."

Nack: "Valuable?"

Nick: "No."

Nack: "Gonna make the boss happy?"

Nick: "No."

(BATPATP, 00:06:58 – 00:07:11)

With a focus on the data presented in Figure 1 and the dialogue that follows, the bolded sentence highlights a type of social pathology in which Premienger's subordinates, Nick and Nack, stole gold from the Kingdom's gold. They carried out their actions under the direction of Premienger, the Prime Minister who was regarded as the Queen's advisor. Nevertheless, his behaviour is not indicative of a wise prime minister. In addition, Nick and Nack's actions were purposefully executed to carry out their boss's orders, even though they were obviously against the law and social norms.

Moreover, Nick and Nack have very distinctive dressing styles that reflect their personalities. Nick wears clothes with the dominant colours of purple and gold that give a luxurious and slightly mysterious impression, following his role as a Royal advisor. His clothes also tend to be formal and layered. On the other hand, Nack wears clothes with a combination of green and yellow colours that give a cheerful and slightly naughty

impression, following his energetic and humorous personality. Their clothes represent a symbol of identity and difference in social status, where Nick has a higher status than Nack. In addition, their facial features are shown with long chins and broad noses. In some cultural stereotypes in animation, this kind of face shape gives the impression that the character is aggressive and has a complex and cunning evil plan, in contrast to the creation of a protagonist character with a more proportional and friendlier face. Besides Nick and Nack, Premienger in Figure 2 is also portrayed with a long-chinned and long-nosed face shape, with an expression that always indicates a suspicious attitude, full of caution in keeping his evil secret, and a smirk that suggests that he likes to underestimate and feel superior to other characters.

The following data, specifically Figure 2, also depicts an example of social pathology in the form of theft, with Premienger himself as the one who did it. This scene shows Premienger secretly stealing the gold that Princess Annelise was observing in her room while the Queen was speaking to him. This action can be considered a form of social pathology in the form of theft because he takes property that does not belong to him for his benefit.



Figure 2. Premienger steals gold secretly from Princess Annelise's room

Source: *Barbie as the Princess and the Pauper* movie (00:29:15)

Furthermore, Premienger's clothes in the above scene have distinct characteristics, such as dark colours (identical to dark purple), a formal appearance due to the neat cut, velvet decorations, long robes, and gold details on the buttons or collar. Premienger's costume effectively portrays a figure who is cunning, arrogant, has a high social status, is intimidating, and is full of mystery.

In addition, the use of place settings in Figure 1 and Figure 2 is very different. The scene of Nick and Nack's theft is located in a gold mine that lacks lighting, is dark, and is unclean. Meanwhile, Premienger is in a Royal room with brighter lighting, luxurious

carvings on the walls, and flower plants that give a feminine, elegant, and more sterile atmosphere. Additionally, in Figure 1 and Figure 2, the scene shows the camera shot type, which is a medium shot. The medium shot allows for a more personal connection with the characters. It indicates how close someone would be during an ordinary conversation (Heiderich, 2024).

Through the data presented previously, the animated film *Barbie as the Princess and the Pauper 2004* depicts the consequences of the theft. According to the story, their actions caused the kingdom's economy to fall apart and remain bankrupt since the miners did not find gold after being stolen by Premier, Nick, and Nack. Ultimately, these actions impact people's economic lives, which should benefit from the wealth of the earth's assets but endure obstacles caused by the illegal actions of these antagonistic characters. This analysis is supported by research by Sari and Karimi (2023), which shows that illegal gold mining has a small impact on sustainable development and can lead to structural poverty (Sari & Karimi, 2023). According to Shinta et al. (2024), structural poverty is the state that arises when a particular group of people cannot advance economically and utilise the available sources of earnings due to the social structure (Shinta et al., 2024).

Social Pathology of Extortion

The next form of social pathology that appears in the animated film *Barbie as the Princess and the Pauper 2004* is extortion. Bonello et al. (2021) state that extortion is when someone uses the threat of force to obtain money, goods, services, or loyalty. The best way for policymakers to define extortion is as a forced payment of money or services by a person or organisation in response to the threat of physical harm (Bonello et al., 2021).

In the *Barbie as the Princess and the Pauper 2004* movie, the following are two data points found related to the form of social pathology of extortion, which is presented as a screenshot of a scene in Figure 3 and a quotation from Madame Carp.

“And you owe me. Did you really think you could make a living as a singer? Get back to work, girl, or there’ll be trouble.” (BATPATP, 00:17:02 – 00:17:11)



Figure 3. Madame Carp extorts money from Erika's busking

Source: *Barbie as the Princess and the Pauper movie* (00:16:59)

The case begins when Erika is busking in front of residents to earn extra money and sing to relieve the stress of her seamstress job. Madame Carp quickly noticed her. Madame Carp owns Madame Carp's Clothing Store and is Erika's heartless boss. Afterwards, she forcefully takes the money she has made from busking Erika and assaults her, as demonstrated in the bolded data quotation previously.

In the scene in Figure 3, Madam Carp is seen dressing in a colourful outfit using dark dominant colours such as purple and dark green, lace details and shiny accessories, a large necklace and long earrings, a wide hat with feathers, and neatly curled hair. The setting portrayed in the scene in Figure 3 looks to be located in a village area with dominant building colours of brown and moss green, giving the impression that the village is simple and quite old/classic, in contrast to life in the kingdom. Madam Carp is shown in the picture using the cinematography type of medium close-up. A medium close-up (MCU) in cinematography sets the subject from just above the head to just beneath the chest (Rahmadani, 2020). The character portrayal of Madam Carp gives the audience the impression that she has an antagonist role who often plans evil things which is characterized by facial expressions such as smiling lightly and eyebrows bent downwards. However, she looks fancy, seems old-fashioned, highlights her status as an influential figure in the Kingdom, and is very formal and strict.

Furthermore, the previous data illustrates how the animated movie *Barbie and the Princess and the Pauper 2004* depicts the impact of the act of extortion. In the narrative, Madame Carp's actions restrict Erika's ability to fulfil her dream of becoming a singer, and Erika controls herself to continue working exclusively for Madame Carp. Erika puts in a lot of effort at work to support her indebted parents. In line with this, Argandoña (2016) contends that extortion in the real world distorts decision-making processes,

restricts citizens' rights, makes concealment easier, promotes control, and eventually reduces the legitimacy of the government (Argandoña, 2016).

Social Pathology of Animal Abuse

The third form of social pathology found in the animated film *Barbie as the Princess and the Pauper 2004* is the dishonourable act of animal abuse. Animal abuse is said to be caused by a lack of understanding of the harmful effects of human behaviour toward animals, the notion that abuse is acceptable, and the conviction that abuse is advantageous to the individual (Agnew, 1998).

Moreover, in the animated film *Barbie as the Princess and the Pauper 2004*, the following are two pieces of data discovered related to forms of social pathology in the form of animal abuse, which are presented in the form of screenshots of a scene in Figure 4 and Figure 5.



Figure 4. Nack forcibly locks up Serafina (the princess's pet)

Source: *Barbie as the Princess and the Pauper movie* (00:25:18)

As seen in Figure 4 above, Princess Annelise's pet cat Serafina gets stuck and has to suffer since Nack shakes the wooden block to make her meow, attracting Princess Annelise to leave her room right away to save her. They did this because they intended to abduct Princess Annelise to avoid her marrying King Dominic, allowing Premierger to take over the position of king that was not rightfully his own. The setting in the scene of Figure 4 above is outside the palace area at night, portrayed by the colour of the walls and floor with dim lighting, and Nack's shadow cast by the lamp from above. This atmosphere creates a gloomy and tense atmosphere. The long shadows, dim light, and mysterious night sounds reinforce the sense of evil and danger. The night scene can also underline the inner conflict of a character who is dealing with the dark side, especially the characters of Nack and Nick in the film.

The next form of social pathology, in the form of animal abuse is also found in Figure 5 below. In the scene, Premienger is seen hitting Hervé (the horse's name). Hervé's body is being hit using a whip excessively because King Dominic and Julian are chasing Premienger on his wedding day with the Queen. Generally, the whip is used as a tool to encourage the horse to run faster and advance its position. However, excessive action becomes dangerous and hurts the animal.

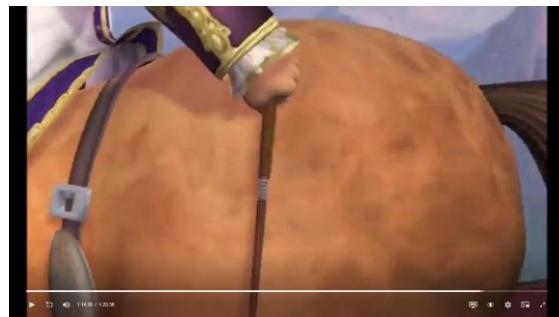


Figure 5. Premienger repeatedly hits Hervé on the thigh

Source: *Barbie as the Princess and the Pauper* movie (01:14:28)

Furthermore, Figure 5 illustrates the use of close-up and tracking shot techniques. The close-up technique makes the character's actions more intimate and impactful as visual information fades away from their surroundings (Heiderich, 2024). Meanwhile, the use of tracking shots is a camera movement long with the subject (Paranata et al., 2024). The use of a combination of these two techniques in Figure 5 shows a more detailed action carried out by Premienger when he repeatedly hits Hervé (the name of the horse) on the thigh with the camera movement continuing to follow Hervé's action while running fast, giving the impression of being excessive, rushed, and tension to the atmosphere of the film.

In keeping with the two data displayed above, several impacts may result from human acts of violence against animals. In reality, Ujwala (2023) argues that animal abuse can have long-lasting consequences that extend far beyond the initial incident and cause physical, emotional, and psychological harm. Abuse of this kind can take many different forms, including violence, torture, and neglect, and it can happen in a variety of places, including residences and workplaces (Ujwala, 2023).

Social Pathology of Abduction

The last form of social pathology discovered in the animated film *Barbie as the Princess and the Pauper 2004* is the criminal act of abduction. As stated by Bhatiya (2018), abduction is the act of taking someone by force or deception. The Indian Penal Code declares abduction to be illegal. The terms “kidnapping” and “abduction” are distinguished in India. For example, adults are referred to as abducted, while children are referred to as kidnappers. In line with this, the term “kidnapping” is used in English law to refer to both adults and minors (Bhatiya, 2018).

The act of abduction portrayed in the animated film *Barbie the Princess and the Pauper 2004* is represented by two data points in Figure 6 and Figure 7. Figure 6 shows an example of an over-the-shoulder shot technique. Pungkiawan (2022) argues that over-the-shoulder shots have motivational implications for how characters’ relationships develop. Over-the-shoulder shots are intended to draw the audience into the subject or character (Pungkiawan, 2022).



Figure 6. Princess Annelise is abducted by Nick and Nick uses a sack

Source: *Barbie as the Princess and the Pauper movie* (00:25:50)

In Figure 6, the viewers may observe a form of social pathology in the manner of Nick and Nack abducting Princess Annelise while she was looking for her pet cat, Serafina, who was meowing for help outside her room. In the story, Preminger sends Nick and Nack to abduct Annelise and hide her somewhere in the kingdom’s western forest to take the royal throne. The scene is set in the same location as when Nack locks up Annelise’s cat, Serafina (see Figure 4), which is outside the Palace. The time displayed also indicates late at night, as indicated by the image’s colour tone, which is typically dark with dim lighting. The use of minimal light and dramatic shadows creates a tense atmosphere. Annelise is shown to have put up no resistance because she was already terrified, so Nick and Nack easily abducted her by carrying her in a sack. Her expression, which includes raised brows and an open mouth, also suggests that she is panicking.

Furthermore, other data is shown in Figure 6, which shows the scene when Annelise opens the rope to Julian after Nick and Nack also abduct him. Julian is a supporting character in the animated film *Barbie as the Princess and the Pauper* 2004 who plays the position of a teacher in the kingdom and a friend who Annelise likes. Before he is kidnapped and locked up in a dark room in the gold mine, Julian is on a journey to find Annelise's whereabouts after she disappears from the Kingdom. Julian is already suspicious of Preminger after he finds traces of pine needles on his footprints when he is in the palace to meet the Queen with Erika, who is pretending to be Annelise, so the wedding will still occur. These pine leaves can be found in the western forest, so he goes there to see the situation. Unfortunately, he is caught by Premienger, Nick, and Nack, who are in that location. Thus, in the next scene, the two of them are finally locked up together.



Figure 7. Julian and Princess Annelise are locked up in the gold mine

Source: *Barbie as the Princess and the Pauper* movie (00:58:54)

The scene in Figure 7 shows the same place setting when Nick and Nack are trying to find gold to steal (see Figure 1), which is a gold mine, but the difference is that the scene in Figure 7 is located in one of the rooms in the gold mine, which is narrower and darker. This scene uses a long shot technique since all of the characters are represented from head to toe, and the location shots are important to the story's conditions. Some of the characters shown in Figure 7 include Premienger, who is at the corner of the exit of the room; Julian and Annelise, who are in a deeper position in the room and Serafina (Annelise's cat), who is near the two of them. In the set, many properties are displayed, such as wooden beams, several sacks, and large barrels. These properties can indicate that they are in a shed, with dim lighting conditions, dramatic shadows, and a space that feels humid because the floor is directly on the ground. The atmosphere of the place mentioned earlier gives the impression of a place that is slightly abandoned and old, isolated, dangerous, full of tension, dramatic, and a feeling of unsafety.

Based on the two data above, the author finds the impacts arising from the act of kidnapping carried out by Preminger, Nick, and Nack in the animated film *Barbie as the Princess and the Pauper 2004*. In the story, Queen Genevieve, who also plays the role of Princess Annelise's mother, experiences feelings of anxiety and prolonged overwhelm during Annelise's disappearance. The Queen is represented as a widowed Queen who is kind and cares about Annelise's welfare. She wants her daughter to marry King Dominick so that the kingdom will recover from the economic downturn. On the one hand, Annelise is secretly more interested in marrying Julian, who has always been her best friend. During Annelise's disappearance, the Queen also became uncontrollable and desperate.

Relevant to the real world, the act of abduction may trigger trauma and anxiety in the family members who are left behind. The study's findings by Saputri et al. (2023) support this assertion. They agree that since children are the country's future, parents must protect them and play a significant role in fostering their growth and development. For victims and their families, kidnapping is a traumatic experience that typically causes community action to free the victim and track the person who abducted them (Saputri et al., 2023). In addition, Ajah et al. (2018) show that kidnapping negatively impacted socio-economic development in southern Nigeria. Due to the increase in kidnapping and hostage-taking in South Nigeria, people's social lives have been impacted, and there is mistrust among them (Ajah et al., 2018).

To sum up, the findings reveal that this movie gives the impression to the audience that the conflicts that occur throughout the story are not only for children's entertainment, but also have a deeper meaning about the issue of social pathology, which is a reflection of the real world. This is in line with Alan Swingewood's theory, which states that literary works are a type of social document that reflect the realities of the time in which they were created. Moreover, forms of social pathology and their implications are reflected through the speech acts of antagonist characters. These implications are represented through the reactions of their victims, including The Queen, Annelise, Erika, Julian, Serafina the cat, and Hervé the horse, with the help of a cinematography approach.

CONCLUSION AND SUGGESTIONS

Conclusion

Social pathology leads to abnormal behaviour. It damages societal stability and well-being, influenced by financial, family, environmental, and psychological factors, which affect individuals' actions. *Barbie as the Princess and the Pauper* (2004) portrays some forms of social pathologies: theft, extortion, animal abuse, and abductions, through data analysis consisting of several screenshots and dialogues between characters that represent forms of social pathology. In this movie, the implications of social pathology on society include the downfall of the kingdom's economy (theft), feeling of restrictions due to bosses' abusive authority, resulting in financial losses (extortion), physical, emotional, and psychological harm to the animal characters (animal abuse), and psychological issues such as trauma, anxiety, and desperation experienced by the abductees and their family members (abduction). In real life, acts of social pathology happen by the upper and lower classes due to various factors. However, in this movie, the perpetrators of these actions mostly come from the upper classes. Furthermore, this film includes a cinematography approach in camera movements: medium shots, medium close-ups, tracking shots, over-the-shoulder shots, and long shots. Other features, such as character expressions, costumes, and location pictures, also indicate social aspects such as status, personality, and certain perceptions the viewer gains through the representation of the place. Although this fictional movie is produced with the inclusion of deep social issues, the storyline is quite light and still ideal for viewers of all ages.

Suggestions

Social pathology still frequently happens today, harming society's well-being. Thus, this study also aims to educate a wider audience and raise self-awareness of crimes in the real world through Barbie animation. It allows readers to understand that Barbie's animation can be analysed from a sociological literature point of view and a cinematography approach rather than just as an entertainment film. To improve this research, it is suggested that future studies examine the Barbie animated movie using additional theories related to social pathology to identify the factors contributing to criminal behaviour and the social norms restricting it.

REFERENCES

Agnew, R. (1998). The Causes of Animal Abuse: A Social-Psychological Analysis. *Theoretical Criminology*, 2(2), 177–209. <https://doi.org/10.1177/1362480698002002003>

Ajah, B. O., Nwokeoma, B. N., & Samuel O, O. (2018). Socio-Economic Implication of Kidnapping and Hostage Taking in Southern Nigeria. *Journal of Law and Judicial System*, 1(1), 51–59. <https://sryahwapublications.com/article/pdf/2637-5893.0101008>

Apriliani, T., & Efendi, D. (2022). The Social Class Differences Reflected On People's Lives In The Snowpiercer Movie By Bong Joon Ho (Marxist Theory Analysis). *Jurnal Linguistik Budaya*, 6(1), 21–29. <https://ojs.umb-bungo.ac.id/index.php/Krinok/article/view/819>

Argandoña, A. (2016). *Extortion* (Vol. 5). IESE Business School University of Navarra.

Bernard, T. J. (2024, December 17). *Theft*. Britannica. <https://www.britannica.com/topic/theft>

Bhatiya, M. R. (2018). Kidnapping and Abduction: Psychology and Physical Effects on the Coping Survivors. *Pen Acclaims*, 2, 1–13.

Bonello, D., Reitano, T., & Shaw, M. (2021). *A Handbook for Community Responses to Countering Extortion*. Global Initiative Against Transnational Organized Crime.

Heiderich, T. (2024). *Cinematography Techniques: The Different Types of Shots in Film*. Focial Press.

Kumara, & Sisira, A. (2022). *Researching with Secondary Data: A brief overview of possibilities and limitations from the viewpoint of social research* (112639). <https://mpra.ub.uni-muenchen.de/112639/>

Mack, N., Woodsong, C., MacQueen, K. M., Guest, G., & Namey, E. (2005). *Qualitative Research Methods: A Data Collector's Field Guide*. Family Health International.

Mazhar, S. A., Anjum, R., Anwar, A. I., & Khan, A. A. (2021). Methods of Data Collection: A Fundamental Tool of Research. *Journal of Integrated Community Health*, 10(01), 6–10. <https://doi.org/10.24321/2319.9113.202101>

Nugroho, D. I. W., Nuryanti, A., & Setyaningsih, N. H. (2024). Social Pathology in Susan Arisanti's Novels and Their Relevances with Social Reality. *Seloka: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 13(1), 9–18. <https://journal.unnes.ac.id/journals/seloka/article/view/2505>

Ortiz, M. J., & García, A. N. (2016). *Mise-en-scène, Embodied Metaphors and Mood in Hannibal*. oai:dadun.unav.edu:10171/52885

Oxford Learner's Dictionaries. (n.d.). *Demystify*. Oxford Learner's Dictionaries. Retrieved January 8, 2025, from <https://www.oxfordlearnersdictionaries.com/definition/english/demystify>

Paranata, K. D., Prabhawita, G. B., & Kayana, I. B. H. (2024). The application of camera movement techniques in the short film 'One Meeting' in building dramatic atmosphere. *Jurnal Calaccitra*, 4(1), 20–25. <https://jurnal2.isidps.ac.id/index.php/calaccitra/article/view/4371>

Pungkiawan, P. R. (2022). Over The Shouler Shot Analysis on 'The King's Speech' Film. *Sense: Journal of Film and Television Studies*, 5(1), 1–8. <https://doi.org/https://doi.org/10.24821/sense.v5i1.7023>

Rachmawati, A. C., Suyitno, I., & Suwignyo, H. (2024). The Pathology of Social Life in Okky Madasari's Novel The Last Crowd. *Bahasa dan Sastra*, 10(4), 4002–4010. <https://doi.org/https://doi.org/10.30605/onom.a.v10i4.4090>

Rahayu, M., Cholisa Hafshah, M. N., & Indriasandi, I. B. (2023). The Cultural Values of 'Siri' in Bugis Community Represented in Tarung Sarung Film (2020). *Pioneer: Journal of Language and Literature*, 15(1), 68. <https://doi.org/10.36841/pioneer.v15i1.2768>

Rahmadani, R. P. (2020). *Analysis of One Shot Technique in Bangtan Sonyeondan (BTS) 'Save Me' Music Video*.

Ramandanti, S., & Muharudin, E. (2023). Social Pathology in J.S. Khairen's The Best Gift Novel and its Its Relevance to Crime in Indonesia. *Journal of Language and Literature Studies*, 3(2), 73–96. <https://doi.org/https://dx.doi.org/10.53863/jrk.v3i02.889>

Ridwan, & Kader, A. (2019). Social Pathology of Society (Case Study in Wera-Ambalawi District). *Jurnal Pemikiran Syariah dan Hukum*, 3(2), 300–322. <https://doi.org/https://doi.org/10.52266/sangaji.v3i2.486>

Rusli, H., Mukhlis, & Diba, W. F. (2024). Social Pathology in The Light Copier Film: A Study of Sociology of Literature. *Kembara: Journal of Scientific Language Literature and Teaching*, 10(1), 15–26. <https://doi.org/10.22219/kembara.v10i1.26788>

Saputri, S. D., Istijab, & Sulatri, K. (2023). Criminal offence of child abduction in criminology perspective. *Yurijaya: Journal of Legal Science*, 5(3), 43–53. https://yurijaya.unmerpas.ac.id/index.php/fakultas_hukum/article/view/113

Sari, V. N., & Karimi, K. (2023). The impact of illegal gold mining on the community's economy in Nagari Lubuk Gadang, Sangir Sub-District, South Solok District. *E-Journal Universitas Bung Hatta*, 23(3). <https://ejurnal.bunghatta.ac.id/index.php/JFEK/article/view/23454>

Shalini, & Samundeswari. (2017). Literature as a reflection of the society-astudy. *Teaching Innovations and Enhancing Learning (Arts, Science And Technology)*,

170–172. <https://www.shanlaxjournals.in/pdf/arts-science-and-humanities/2017/9/volume5special-issue1-170-172.pdf>

Shinta, R. P., Wiwin, P. P., & Wirya, W. (2024). Uncovering the Roots of Structural Poverty in East Java Province: An Analysis of Determinants. *International Journal of Economic, Business, and Innovation Research*, 3(5), 431–447. <https://ejournal.citakonsultindo.or.id/index.php/IJEBIR/article/view/1132/952>

Sulistyosari, Y., & Nur'aini, F. (2024). *Social Pathology*. Tahta Media Group Publication. <https://tahtamedia.co.id/index.php/issj/article/view/736>

Swingewood, A., & Laurenson, D. (1972). *The Sociology of Literature*. Paladin.

Ujwala. (2023, March 7). *The Consequences of Animal Abuse*. Stray Animal Foundation of India. <https://strayanimalfoundationindia.org/the-consequences-of-animal-abuse/>

Wolfinger, S. (2015). *Barbie: The Real Enemy?*
https://scholarsarchive.jwu.edu/ac_symposium/30

Zhang, D., Wang, S., Xu, N., & Wang, D. (2023). How Does Barbie Influence the Aesthetic Standards of Growing Children? *Lecture Notes in Education Psychology and Public Media*, 4(1), 593–598. <https://doi.org/10.54254/2753-7048/4/2022224>