

**DISCOURSE ANALYSIS OF GENDER STRUGGLE IN THE CHARACTER OF JOLANTA
IN THE ANIME Chi: On the Movements of the Earth
(Episodes 7–20) FROM THE PERSPECTIVE OF LIBERAL FEMINISM**

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Abstrak

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This study aims to analyze the construction of gender struggle in the character of Jolanta in the anime Chi: On the Movements of the Earth, episodes 7–20. The anime's historical setting in fifteenth-century Europe reveals the dominance of patriarchal institutions over the production of knowledge and the restriction of women's access to intellectual space. This research employs a qualitative approach using Norman Fairclough's Critical Discourse Analysis, which encompasses the dimensions of text, discursive practice, and social practice. Martha Nussbaum's liberal feminist perspective is used to interpret Jolanta's struggle as an effort to expand women's intellectual capabilities. The data consist of dialogues, narratives, and visual elements such as expressions, camera angles, framing, and lighting that display gendered power relations. The findings show that Jolanta's struggle is constructed through a shift in linguistic modality from a subordinative to a resistive position, supported by visual symbols that display the dialectic of epistemic repression and liberation. At the level of discursive practice, the anime depicts women's exclusion from the process of knowledge production, while at the level of social practice, the text represents patriarchal structures that regulate who is entitled to speak, learn, and be recognized as a subject of knowledge. These findings confirm that anime, as a form of popular culture, can become an ideological arena that both represents and mediates women's struggles to gain recognition for their intellectual capabilities.

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INTRODUCTION

The study of gender construction in visual media occupies an important position in sociology because media do not merely reflect social reality, but also actively shape it through language, symbols, narratives, and visuality. Media function as arenas of representation in which values, ideology, and power relations are negotiated. In this context, women often appear not merely as characters within a story, but as subjects positioned through particular structures of meaning: they may be portrayed as weak, subordinate figures, or conversely as agents of resistance. For this reason, visual media need to be read critically in order to reveal how gender relations are constructed, normalized, and contested in popular cultural texts. From Norman Fairclough's perspective, discourse is a social practice that is never neutral. Discourse is always bound up with interests, ideology, and power relations operating behind the production of meaning. Language, therefore, is not only a means of communication, but also a social instrument that can both reproduce and challenge domination. When women are represented in the media, what must be read is not only what is said about women, but also how women are presented, who is granted the authority to speak, and what kind of social structure underpins such representation. This approach is relevant for analyzing visual media such as anime, which do not rely solely on dialogue, but also combine expression, visual composition, lighting, and framing as part of discourse production.

Martha Nussbaum's liberal feminist perspective provides a strong normative foundation for reading this issue. Nussbaum emphasizes that gender justice cannot be understood merely as formal equality before the law or symbolic access, but must also address women's substantive capabilities to live meaningful lives. Within the capability approach, women must have real opportunities to think, imagine, make decisions, formulate life goals, and participate in both public and intellectual spheres. In other words, the issue concerning women is not only whether they are allowed to be present, but also whether their capacities are recognized, whether they are granted authoritative space, and whether they are not constrained by social structures that position them as second-class subjects.

The anime *Chi: On the Movements of the Earth* offers a rich context for examining this issue. Set in fifteenth-century Europe, the anime portrays a world marked by religious authority, control over knowledge, and strong restrictions on who may think, research, and articulate knowledge. Within such a social structure, women are not positioned as primary actors in the intellectual arena. The presence of Jolanta is therefore compelling, because she appears as a female figure striving to enter the realm of astronomy and scientific discussion, which is socially constructed as a male domain. This position makes Jolanta not merely a supporting character, but a representation of negotiation, epistemic courage, and the demand for intellectual recognition.

Jolanta's struggle is important to read not merely as a personal plotline, but as a representation of the tension between female agency and patriarchal structure. She confronts not only external barriers in the form of prohibition and exclusion, but also a social order that symbolically doubts the worthiness of women as subjects of knowledge. In such a situation, each of Jolanta's actions asking questions, listening, moving closer to spaces of discussion, and demanding recognition for the fruits of her



thought exceeds the individual level. These become symbolic gestures that mark the contestation over epistemic space long monopolized by men.

A number of previous studies have indeed discussed the representation of women in anime, but most remain grounded in semiotics or general cultural studies. Such studies usually highlight female stereotypes, strong female figures, or the dynamics of women characters in Japanese popular culture, but have not extensively combined Fairclough's Critical Discourse Analysis with Nussbaum's liberal feminism to read the relationship among language, visibility, meaning production, and women's intellectual capabilities. This is where the gap in the present study lies. This research seeks not only to identify the representation of women, but also to examine how gender struggle is discursively and visually constructed, and how this construction is related to the expansion or limitation of women's intellectual capabilities. Based on this gap, the study aims to analyze how gender struggle in the character of Jolanta is constructed through dialogue, narrative, and visual representation in the anime *Chi: On the Movements of the Earth*, episodes 7–20. This focus is important because it enables a deeper reading of anime as a medium of popular culture that does not merely present entertainment, but also serves as an ideological arena in which gender relations are produced, maintained, and contested.

LITERATURE REVIEW

Studies on gender representation in media have expanded significantly over the past two decades, particularly in relation to how language, visibility, and narrative shape social meanings about women. Within this body of scholarship, anime has attracted attention as a form of popular culture that not only reflects gender ideology but also participates in reproducing or contesting it. Choo's work on Japanese anime demonstrates that female characters are often constructed through repetitive symbolic codes and narrative conventions that naturalize gender hierarchy. However, such studies tend to remain at the level of semiotic description and do not fully explain how discourse operates across textual, discursive, and social dimensions. As a result, existing scholarship often identifies stereotypes without sufficiently examining how gendered meanings are produced, circulated, and legitimized as part of broader relations of power.

This limitation is also visible in studies that emphasize diversity and ambivalence in female anime characters. Sugawa-Shimada shows that women in anime and manga are frequently caught between progressive and conservative values, resulting in representations that appear empowering on the surface while remaining tied to conventional gender expectations. This insight is important because it suggests that representation is never ideologically innocent. Even when women are portrayed as intelligent, active, or independent, those portrayals may still operate within frameworks that preserve masculine authority. Nevertheless, such studies generally stop short of applying a critical discourse framework that links character construction to the social organization of knowledge, authority, and legitimacy. In the context of *Chi: On the Movements of the Earth*, this gap becomes especially relevant because the issue at stake is not merely femininity in general, but women's access to the intellectual sphere and the recognition of women as legitimate subjects of knowledge.

Critical discourse scholarship provides a more suitable framework for addressing

this problem. Fairclough conceptualizes discourse as a social practice through which ideology and power are produced and reproduced. His three-dimensional model - text, discursive practice, and social practice - makes it possible to move beyond descriptive reading and examine how language and visual signs participate in structuring social inequality. In this perspective, discourse is not neutral communication; it is a site where dominance is naturalized, negotiated, and resisted. This approach is highly relevant for the present study because the anime under examination does not merely tell a story about a female character. Rather, it constructs a discursive environment in which some subjects are authorized to speak, learn, and produce knowledge, while others are disciplined into silence or marginality. Thus, Fairclough's model enables an analysis of how Jolanta's struggle is articulated not only through dialogue, but also through narrative placement, symbolic imagery, and the organization of epistemic authority.

Related feminist discourse studies further strengthen this perspective. Lazar argues that language plays a central role in the reproduction of patriarchal power, and that feminist critical discourse analysis is necessary to uncover how women are positioned subordinately in dominant discourse. Yet most of this scholarship focuses on political speeches, institutional texts, or news discourse rather than visual popular culture. In contrast, anime provides a particularly rich site for feminist discourse analysis because it combines verbal language with multimodal visual strategies such as framing, color, lighting, spatial composition, and gesture. These elements are not decorative; they are ideological resources through which gendered meanings are made persuasive. For this reason, applying a critical discourse lens to anime allows for a more comprehensive understanding of how female struggle is narrated and visualized.

Several empirical studies using discourse analysis have examined gender bias in media, but mostly within journalistic or political contexts. Research by Santos, Handayani and Hamdani, and Golovchenko et al. shows that women are often marginalized through subtle discursive mechanisms, including narrative displacement, symbolic invisibility, and the normalization of masculine authority. These studies demonstrate that gender inequality in discourse does not always appear in overtly hostile or exclusionary forms. Rather, it may operate through seemingly ordinary assumptions about credibility, appropriateness, and legitimacy. However, while these studies are useful for identifying broader patterns of bias, they do not address the representational logic of fiction, nor do they focus on women's exclusion from the production of knowledge. The present study extends this conversation by examining how epistemic exclusion is represented within a historical anime setting where science, religion, and patriarchy intersect.

Scholarship on anime and women's resistance has also grown in recent years. Studies on *One Piece*, *Jujutsu Kaisen*, *My Neighbor Totoro*, *Raya and the Last Dragon*, and other visual texts have shown that female characters may embody courage, autonomy, and forms of feminist value. Yet most of these studies rely on semiotics or broad feminist readings rather than a fully operationalized critical discourse model. As a consequence, they often succeed in identifying empowering representations but do not sufficiently explain how such representations are discursively structured. Moreover, these studies rarely connect representation to women's intellectual capability. The issue is therefore not simply whether a female character appears strong, but whether she is recognized as capable of thinking, interpreting, speaking, and authoring knowledge.

This distinction is crucial in the case of Jolanta, whose struggle is not primarily framed around romance, family, or bodily autonomy, but around intellectual recognition and epistemic legitimacy.

The present study also draws on multimodal approaches that examine visual discourse in film and animation. Research by Yang, Mamat, and Zin illustrates that visual composition in animated texts can be read critically to uncover symbolic struggles over gender. Their work demonstrates that framing, space, and visual emphasis are central to the construction of female subjectivity. However, their analysis focuses largely on fantasy-modern contexts, whereas *Chi: On the Movements of the Earth* presents a distinct historical setting in which patriarchal authority is tied not only to social norms but also to religious and epistemic institutions. This difference matters because the representation of women in a historically restrictive intellectual environment raises a more specific question: how does a popular cultural text imagine a woman's struggle to enter a domain of knowledge from which she has been systematically excluded?

To answer this question, the present article adopts Martha Nussbaum's liberal feminist perspective, particularly her capability approach. Liberal feminism is concerned not only with formal equality but with the substantive conditions that allow women to live with dignity and exercise agency. Nussbaum's framework is especially relevant because it shifts attention from abstract rights to the actual capabilities individuals possess. Among her core capabilities, "senses, imagination, and thought" and "practical reason" are particularly useful for the present study. These dimensions refer to the human capacity to think, imagine, judge, and shape one's life through reasoned choice. When women are denied the opportunity to learn, publish, argue, and be acknowledged as intellectual actors, what is restricted is not merely access to an institution, but the realization of central human capabilities.

Within this framework, Jolanta can be read as a female subject who seeks not only participation but recognition. Her struggle is not limited to entering spaces of learning; it extends to claiming authority over her own thought and insisting that her work be acknowledged under her own name. This is where Nussbaum's liberal feminism complements Fairclough's critical discourse analysis. Fairclough helps explain how patriarchal discourse is embedded in dialogue, narrative, and visual form, while Nussbaum clarifies why such exclusion matters normatively: because it constrains women's capability to become full intellectual subjects. The two perspectives therefore intersect productively. One offers an analytical tool for uncovering discourse and power; the other provides a normative framework for evaluating the injustice of epistemic exclusion.

In addition, several key concepts help sharpen the analytical focus of this study. First, gender is understood as a social construction rather than a fixed biological fact. Following Connell, gendered expectations are institutionally organized and reproduced through social relations. In media, such constructions become visible in how women are positioned in relation to authority, knowledge, and legitimacy. Second, representation is treated, following Stuart Hall, as a process of meaning production. Media do not merely mirror reality; they actively organize reality through ideological framing. Third, anime is understood as a form of popular culture that functions ideologically. As Napier and Althusser suggest in different ways, cultural texts can shape public consciousness by

normalizing or contesting dominant values. Finally, the concept of women's intellectual rights is central to this article. Through Nussbaum's approach, those rights are interpreted not simply as formal entitlements, but as capabilities that must be socially enabled if women are to participate meaningfully in knowledge production.

Based on this review, the scholarly gap addressed by the present article can be stated clearly. Existing studies have discussed women in anime, gender bias in media, and feminist discourse in various contexts, but few have specifically examined how women's intellectual struggle is constructed in anime through the combined lens of Fairclough's critical discourse analysis and Nussbaum's liberal feminism. This gap is especially visible in relation to *Chi: On the Movements of the Earth*, where the central issue is women's epistemic exclusion from historically male-dominated knowledge systems. Therefore, this study contributes to the sociology of media and gender by analyzing how Jolanta's struggle is discursively and visually constructed as a contest over access, recognition, and authority in the intellectual sphere.

Positioning of the Present Study

This article positions itself at the intersection of media sociology, gender studies, and critical discourse studies. Unlike previous research that primarily emphasizes semiotic meaning or general feminist symbolism, this study focuses on how Jolanta's struggle is constructed across three interconnected dimensions: textual choices, discursive organization, and broader patriarchal social structures. In doing so, it argues that anime can function not only as entertainment but also as an ideological site where women's struggle for intellectual recognition is represented, negotiated, and made meaningful within popular culture.

METHOD

This study employs a descriptive-critical qualitative approach. This approach was chosen because the research is not directed toward measuring social phenomena quantitatively, but rather toward understanding in depth how the meaning of gender struggle is formed within media texts. The descriptive-critical nature of the approach allows the researcher not only to present the findings, but also to connect them to the power relations, ideologies, and social structures operating within such representations.

The object of the study is the representation of the character Jolanta in the anime *Chi: On the Movements of the Earth*, specifically in episodes 7–20. The selection of this episode range is based on the consideration that it is in this segment that the development of Jolanta's character, the tensions of gender, and the dynamics of her relationship with the realm of knowledge become more prominent. The focus of the study is directed toward scenes that display forms of restriction against women, negotiations over intellectual position, and the emergence of both symbolic and verbal resistance from Jolanta.

The primary data consist of dialogues, narratives, scenes, gestures, facial expressions, camera angles, framing, and lighting related to women's struggles in the realm of knowledge. These elements are understood as a unified multimodal text that complements one another in the formation of discourse. The secondary data are drawn from relevant literature on Critical Discourse Analysis, liberal feminism, media representation, popular culture, and gender studies in anime.

Data were collected through documentation study and virtual observation of relevant scenes. The researcher selected important fragments purposively, choosing the

most representative data to demonstrate gender-based restrictions, intellectual negotiation, and forms of resistance enacted by the main character. Purposive selection was employed so that the research remained focused on parts of the text directly related to the research problem. The validity of the interpretation was maintained through consistency across data fragments, careful linkage of findings to the theoretical framework, and precision in reading the relationship between verbal and visual elements.

Data analysis follows Fairclough's three dimensions: text, discursive practice, and social practice. The textual dimension is used to read word choice, modality, metaphor, and visual structure in constructing the character's gendered position. The dimension of discursive practice is used to examine how discourse is produced, circulated, and consumed within the anime's narrative, including how access to knowledge is regulated within the world of the story. Meanwhile, the dimension of social practice is employed to link the representation in the anime to broader patriarchal structures, both within the historical context portrayed by the anime and in its relevance to contemporary interpretation. Martha Nussbaum's liberal feminist perspective complements the analysis by assessing how such discourse affects women's intellectual capabilities, particularly in terms of thinking, autonomy, decision-making, and recognition of intellectual work.

RESULT AND DISCUSSION

The findings of this study show that the anime constructs Jolanta as a female figure with a strong intellectual drive, yet one who continuously faces mechanisms of gender-based restriction. Jolanta's struggle is not represented simplistically as a conflict between good and evil characters; rather, it is portrayed as a collision between women's intellectual desire and a social structure that has long regarded the realm of knowledge as belonging to men. For this reason, gender struggle in this anime operates on two levels simultaneously: the personal level, namely Jolanta's individual struggle, and the structural level, namely the social order that obstructs recognition of women's intellectual capacity.

1. The textual dimension: from subordinative modality to resistive modality

At the textual level, gender restriction is visible through dialogues that position women as not fully deserving of a place within scientific space. Sentences that prohibit, doubt, limit, or belittle Jolanta's capacities form what may be described as a subordinative modality. Language does not appear as neutral, but functions as a means of affirming who has the right to know and who should remain at the margins. In this context, Jolanta is initially positioned as a subject who must adjust herself to the existing rules, rather than as someone entitled to question those rules.

However, the development of the story shows an important transformation in Jolanta's discursive position. She no longer remains merely the recipient of utterances, but begins to construct her own. This shift becomes apparent when she starts using language that is firmer, more interrogative, and more affirmative. When Jolanta questions why she is treated differently, the discourse begins to move from acceptance of subordination toward a critical awareness of inequality. Such questions carry a deeper meaning than mere emotional expression; they indicate the emergence of reflexivity, namely the subject's capacity to read the structure that

oppresses her.

At a certain point, Jolanta's language also shifts into a language of claim-making. She no longer merely questions injustice, but begins to assert her right to be recognized. When she demands that a work be published under her own name, language is transformed into an instrument for articulating intellectual authority. Here, Jolanta's speech is no longer merely reactive; it becomes productive, generating a new subject position woman as thinker who demands recognition. This transformation is highly significant because it demonstrates that resistance does not always appear through grand actions, but may also emerge through a shift in language: from silence to questioning, from questioning to demanding, and from demanding to self-affirmation.

2. Visuality as an arena of epistemic struggle

In addition to verbal language, the discourse of gender struggle is powerfully constructed through visual elements. The anime does not merely say that women are restricted; it shows these boundaries through spatial composition, lighting, framing, and body positioning. Several scenes place Jolanta outside discussion rooms, behind physical barriers, or within image compositions that indicate distance from the center of authority. This visual placement is important because it demonstrates that gender exclusion does not always have to be announced verbally; it can also operate symbolically through the arrangement of space and perspective.

Low-key lighting, candlelight, and the contrast between light and darkness become consistent symbols in shaping the atmosphere of epistemic struggle. Light, in this context, can be read as a metaphor for knowledge, while darkness signifies repression, limited access, and the domination of old structures. Jolanta's presence in dimly lit spaces reveals the ambivalence of her position: she is close to knowledge, yet not fully allowed to become its legitimate possessor. The fragility of candlelight may be read as a symbol of women's access to knowledge present, but easily extinguished by greater forces.

The use of eye-level shots and close-ups of Jolanta's face strengthens the audience's emotional proximity to her. These techniques present Jolanta as a reflective subject with an inner world, thought, and determination. She is not represented as a passive object who merely reacts to events, but as a figure who processes, weighs, and decides. In the study of gender representation, this is important because women in the media are often reduced to their bodies or to relational functions in relation to male characters. By contrast, this anime allows Jolanta to appear as a center of consciousness.

Visuality also shows that women's struggle is not merely about entering the realm of knowledge, but also about penetrating the symbolic boundaries that separate center from margin. When Jolanta is seen observing from outside or from concealed positions, the anime underscores that women often have to acquire knowledge indirectly, through gaps, remnants, or the margins of a system. Yet it is precisely from the margins that critical energy emerges. Marginality is not depicted as absolute weakness, but as a space in which a sharp awareness of injustice is born.

3. Discursive practice: knowledge as a non-neutral space

At the level of discursive practice, the anime shows that knowledge is not produced neutrally. Discussion spaces, academic authority, and the legitimacy of

authorship within the narrative remain under the control of male figures and institutions. This means that the issue of gender in the anime is not merely one of individual attitudes toward women, but concerns the mechanisms of knowledge production itself. Who may be present, who may speak, who is recognized as an author, and who has the right to be called a scholar are questions answered through an exclusive discursive structure.

In this context, Jolanta must employ various strategies in order to approach knowledge. She listens in secret, sneaks in, observes from the margins, and makes use of whatever openings are available. These strategies show that women's access to knowledge is not granted openly, but must be struggled for through careful negotiation. Knowledge therefore appears not as a universal territory open to all, but as a social space guarded by both implicit and explicit rules.

Here one can identify what may be called subtle patriarchy. Restriction against women does not always appear in the form of overt violence or harsh prohibition, but operates through the regulation of who is considered appropriate, who is doubted, and who may be accepted only so long as they do not disturb the order. Subtle patriarchy is more dangerous precisely because it appears natural. It works through habits, norms, and assumptions that men are inherently more suited to occupy the realm of science. Under such conditions, women often struggle not only against prohibition, but also against the naturalization of injustice.

Discursive practice in the anime also shows how intellectual legitimacy is closely tied to name, authority, and recognition. Jolanta's demand that her work be acknowledged under her own name is crucial because it marks a shift from mere access toward authority. Women do not only want to learn; they also want to be recognized as producers of knowledge. Thus, gender struggle in this anime is not simply a struggle for participation, but a struggle over authorship, intellectual ownership, and epistemic legitimacy.

4. Social practice: historical patriarchy and capability injustice

At the level of social practice, the representation in the anime refers to a historical patriarchal structure that places women outside the arena of knowledge production. Church authority, male scholars, and moral norms function as social instruments that determine who may speak, think, and be recognized. Within such an order, women not only lack equal access, but are also denied the social conditions that would enable their intellectual capabilities to develop optimally. In other words, gender injustice in this anime is structural in nature.

Jolanta's struggle, therefore, cannot be read merely as a personal conflict between herself and certain individuals. Rather, it represents a deeper form of injustice, namely injustice in the distribution of epistemic opportunity. From Nussbaum's perspective, this issue concerns the capabilities of senses, imagination, and thought, as well as practical reason. When women are not given equal opportunities to learn, ask questions, formulate ideas, and determine the direction of their intellectual lives, what is constrained is not merely formal access, but the core of their humanity as thinking subjects.

The anime is compelling because it shows that restriction upon women's intellectual capabilities does not always occur through total exclusion. At times, women may be allowed to remain near knowledge, but not near enough to possess

authority. They may witness, but not determine; they may know, but not be recognized as knowers. This is where the liberal feminist reading becomes particularly important: injustice does not always take the form of explicit prohibition; it may also consist of social conditions that prevent women from ever being truly equal in their opportunities to flourish.

Jolanta represents a woman who refuses such a condition. She is not satisfied with being merely a witness or a supplement. She demands status as a subject of knowledge. From the perspective of gender sociology, this shows that women's struggle in intellectual spaces is always related to two things: the removal of structural barriers and the creation of social recognition. Without recognition, even seemingly open access continues to produce subordination.

5. Jolanta as an emancipatory figure in popular culture

Although the anime clearly portrays oppression and restriction, it does not stop at reproducing patriarchy. The text instead constructs Jolanta as an active subject who claims her intellectual space. This is significant because popular culture is often criticized as an arena that merely repeats gender stereotypes. In this anime, however, popular culture is used to reveal the possibility of an emancipatory reading. Jolanta is not a perfect female figure free of obstacles, but precisely because she struggles under pressure, she becomes a powerful representation of women's agency.

The claim that her work should be published under her own name constitutes the symbolic peak of this struggle. At this point, gender struggle is represented not simply as the need to be present, but as the right to be acknowledged, recorded, and valued. It is a struggle over name, intellectual trace, and authority. In patriarchal societies, the erasure of women's names from intellectual works or achievements constitutes one of the deepest forms of symbolic violence. Therefore, the affirmation of one's name becomes both a political and an epistemic act.

The anime also shows that women's struggle is not only against others, but also against internalized social boundaries. Jolanta's courage does not emerge from an empty space; it grows out of the experience of being at the margins, becoming aware of inequality, and deciding not to submit to it. In this way, the text allows readers to see women not as passive victims, but as agents who shape the possibilities of their own history, even within limits they did not wholly choose.

In a broader context, this type of representation is important for the sociology of media because it shows that anime, as a form of popular culture, can function as a complex ideological arena. It can simultaneously reproduce old structures and open a space for critique against them. Jolanta becomes an entry point for reading how popular culture can circulate ideas about women, knowledge, and justice in a more reflective way. In other words, anime is not only an object of entertainment, but also a pedagogical field through which audiences learn who has the right to think and how such a right is struggled for.

CONCLUSION

Based on the analysis, the gender struggle of Jolanta in the anime *Chi: On the Movements of the Earth* is constructed through a combination of verbal and visual elements that display a shift from subordination to resistance. At the textual dimension,

this is visible in the choice of dialogue, forms of modality, and visual symbols that affirm the presence of epistemic boundaries imposed upon women. Language, which initially positions Jolanta as doubtful and uncertain, gradually shifts into a language of questioning, refusal, and the claim for self-recognition. Visuality reinforces this process through spatial composition, lighting, and framing that show how women are placed at the margins while at the same time struggling to enter the center of knowledge.

At the level of discursive practice, the anime shows that access to knowledge is regulated by an exclusive regime of authority. Knowledge is produced within a system that privileges men, so that women must employ particular strategies in order to approach and seize intellectual space. At the level of social practice, the representation is connected to patriarchal structures that determine who is recognized as a subject of knowledge and who is merely left at the margins.

Martha Nussbaum's liberal feminist perspective demonstrates that Jolanta's struggle is directly related to the attempt to expand women's intellectual capabilities. What is at stake is not only formal access to knowledge, but also the right to think, learn, make decisions, and gain recognition for one's own intellectual work. Thus, this study confirms that anime may be read as a medium of popular culture that not only reproduces gender inequality, but also constructs a narrative of women's resistance in their struggle for the right to think, learn, and be recognized as subjects of knowledge.

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