

# Mulan 1998 and 2020: A Structural Analysis of Difference

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**Abstract:** Movie analysis is common in literary research, especially in comparative research of the same films that have different versions, film adaptations from novels, and remakes. People tend to criticize the original versus the remake, compare their differences and similarities, and decide which is better. With the film industry growing and expanding by generation, remakes still make it to the top movies for reasons that people tend to criticize the original versus the remake, compare their differences and similarities, and decide which is better. Disney animated films were among the films that could readily be adapted into a live-action remake. Thus, this paper aims to investigate the differences between two Disney films: Bancroft and Cook's *Mulan* of 1998 and Caro's *Mulan* of 2020. Specifically, it delves into plot, characters, and cinematography. The method used in gathering the data is qualitative, in particular, discourse analysis. Data is gathered through extraction of important details of both movies' differences from the plots, characterization of the characters, and cinematography. The gathered data is supported by the Variation Theory of Comparative Literature of Cao Shunqing and Formalism Theory by Victor Shklovsky. After a thorough study, the researchers gathered findings of both films' differences. Such are found in the plot; how *Mulan* started, the climax, and how the films ended. Findings showed that characters were replaced, removed, and new characters were also added. Since animation is entirely different to real-life, findings showed that the shot angles, sounds, and costumes have techniques in cinematography. Based on the gathered findings, the researchers have concluded that Bancroft and Cook and Caro's 1998 and 2020's movies have differences. Furthermore, this paper recommends that the Plot is analyzed using Three Act Structure to determine the differences between *Mulan* 1998 and *Mulan* 2020; Characters are examined using Social Cognitive Theory to demonstrate the comparison of the character and its characterization; Film theory is used to examine cinematography and delve into micro-elements of film.

**Keywords:** adaptation, animation, differences, *Mulan*, remakes.

## 1. Introduction

Disney films are one of the most famous types of kids' diversion in the Western world. Disney is best eminent for their vivified films, which started in 1937 with *Snow White* and the *Seven Dwarfs* and have proceeded with quite a long time after year from that point forward. In contrast with the firsts, the organization has as of late made various retellings of their unique vivified films, with the most apparent change being that

they are either live-acted or energized sensibly. When compared to the animated movies on which they are based, most true-to-life retellings have undergone significant changes, such as changes to the cast of characters and the plot (Hallamaa, 2020).

This research first and foremost, aims to examine two Walt Disney Pictures films: The animated movie "*Mulan*" released in 1998 and the live-action version of the same name released in 2020. The differences between the two films, as well as their portrayal, are the focus of this research.

The public's perception of genre has changed in the 22 years since the two films were released. Examining how this shift is depicted in the two films offers a fascinating insight into how children's media responds to societal shifts. Furthermore, because the 2020 *Mulan* is still a new film, it has not been researched in the same way as other Disney films, making it a timely topic (Hallamaa, 2020).

People tend to criticize the original versus the remake, compare their differences and similarities, and decide which is better. With the film industry growing and expanding by generation, remakes still make it to the top movies for reasons that people tend to criticize the original versus the remake, compare their differences and similarities, and decide which is better. Disney animated films were among the films that could readily be adapted into a live-action remake. Trousdale and 1991 Wise's *Beauty and the Beast*, Geronimi, Luske, and Jackson's *Cinderella*, and, perhaps most notably, 1998 Tony Bancroft and Barry Cook's *Mulan*, part of the most famous Disney animated films, was recreated in 2020 with the same title and directed by Niki Caro.

As a result of the number of people who criticized the remake as a "disgrace" to the original animated film, this study is eyeing both movies as a competitive literary piece to make literary research. The differences between the original and the live-action remake are then examined in this study. The study then compares the films' plots, characters, and cinematography.

This study investigates the differences between two Disney films: Bancroft and Cook's *Mulan* of 1998 and Caro's *Mulan* of 2020. Specifically, it delves into plot, characters; and cinematography.

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## Literature of Cao Shunquing and Formalism Theory by Victor Shklovsky.

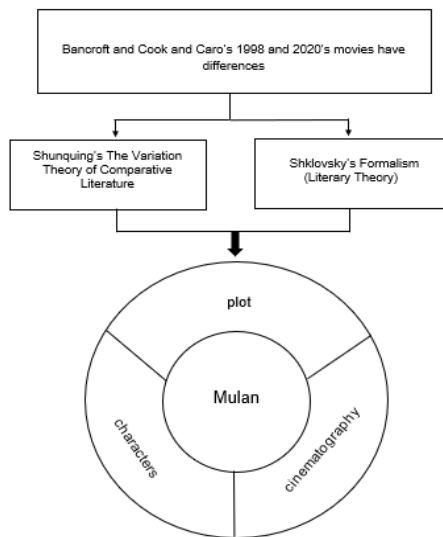


Figure 1. Schematic Presentation of the Theoretical and Conceptual Framework of the Study

The guideline of variety was at first given in Chinese in Cao Shunquing's work "Comparative Literature" or The Variation Theory of Comparative Literature. Since close theoretical examinations ought to zero in not fair on exploratory experimental exploratory test associations of impact between compositions, however in expansion on assortments of insightful ponders without genuine reach; it ought to be multidisciplinary. This theory would be applied to the research in order to address the differences that are simply based on literary works. This allows for a more in-depth analysis to be made, uncovering contrasts in Plot, Characterization, and Cinematography.

Shklovsky's Formalism Theory, generally known as New Criticism, is a basic strategy that spotlights the essential components of a scholarly message or work of art, like structure, language, method, and style. Formalism underscores chiefly totally on the provisions of an abstract piece, disregarding anecdotal, verifiable, and philosophical settings (Gillespie, 2010).

The formal discipline of linguistic analysis and literary theory have a similar but less well-known trajectory in the philosophical thought, with roots at least as far back as Plato. The term "formalism" refers to an interpretive approach that places a focus on literary form and the analysis of literary components within the narrative (Brewton, 2005). This theory would be applied to the research since it envelops all ideas inferred through inward examination of artistic texts or from outside data that can be utilized in an assortment of interpretive settings.

The Variation Theory and Formalism theory are the most suitable theories as a lens to differentiate between two Disney films: Bancroft and Cook's *Mulan* of 1998 and Caro's *Mulan* of 2020 through looking at its aspects: Plot, Characters, and Cinematography.

This study is beneficial to the viewers, film critiques, researchers and future researchers. This study shall help viewers recognize the differences between the two films and how the roles have been portrayed. For film Critiques, this study's in-depth analysis and comparison of both films help critiques in making an effective critique paper. This study shall also aid researchers and future researchers to determine the differences between the animated movie "*Mulan*" released in 1998 and the 2020 live-action version of the exact title, and can be utilized as a basis for future researchers in conducting research related to the study of the differences between Bancroft and Cook's *Mulan* of 1998 and Caro's *Mulan* of 2020.

The scope of the study focused on the differences between Bancroft and Cook's *Mulan* from 1998 and Caro's *Mulan* from 2020 and are outlined by the sub-problems raised, which are plot, characters, and cinematography.

### Definition of Terms:

The following words used in this study are being defined operationally

*Character* refers to all living beings in a story. Characters are created by writers to follow certain steps and relay dialogue, allowing the narrative to progress further along a storyline.

*Cinematography* pertains to the art of capturing and outwardly recounting a story in a film or television presentation.

*Differences* are described as the rules that distinguish one item from another or the details surrounding a change.

*Film*, also known as movie or film, is a series of still images that are quickly and lightless displayed onto a screen.

*Plot* corresponds to the interrelated arrangement of events in a play, novel, film, or other comparative work considered and introduced by the writer.

## 2. Literature Review

According to May and Barnard (1995) in their paper *Cinematography and Interface Design*, cinematography has a lot to offer interface designers because of the aesthetic similarities between interfacing and movies. Cinematographers have devised ways for arranging and retaining viewers' interest in and comprehension of their fabric over the last century. To compensate for a perceived necessity for significant theory, interface designers are increasingly relying on make-based methods.

In Kukleva et al. (2020) essays about *Learning Interactions and Relationships Between Movie Characters*, people's intuitions are frequently managed through their relationships. Social bonds, on the other hand, are founded on a few bright individuals. Two strangers who become friends over time grow more open to welcoming and presenting themselves. We are intrigued by the relationship between insight and associations, and we regard it as an important element of interpreting social conditions.

Additionally, Syavina and Susilowati (2021) in their study about *The Comparison Between the Movie of Mulan 1998 And Its Remake, Mulan 2020* the reduction, expansion, and adjustment were studied using comparative hypotheses. In gathering data, the analyst used illustration as a tool to

determine the decrease, expansion, and change between 1998 *Mulan* and 2020.

Wang et al. (2020) conducted a study about *Cultural Differences in Mulan between the Chinese Version and Disney Version*. Between the Chinese film *Mulan* and the American film *Mulan*, there are undeniably major socioeconomic disparities. This contemplates the edification of these disparities to cross-cultural inquiry and appears after investigating the explanations for the differences

Negara (2021) indicated in an article about *Comparison Between Live-Action and Animation Version of Disney Mulan Using Disney Formula* that *Mulan* may be a film picture with two live-action and live-action adaptations. It employs Xu and Tian's Disney equation to appear as a problem of this inquiry. The antagonist gets a live-action partner while the brave woman doesn't get the aide. In the live-action dramatization, there are two conflicting love stories.

The related literature discussed in this chapter indicates various definitions when it comes to the plot, characters, and cinematography of both movies and how it is relevant in determining their differences despite having the same title and the second movie being the original's live-action remake. A plot's importance in a movie comes from its structure, it serves as the force that sets the motion of the whole story. When individuals choose what movie to watch and end up with a list, they essentially ask what the movie is about; then directly look for the movie's brief snippet of events: the plot. Characterization of a film and its analysis of the characters comes a long way from just giving life to a plot. It does not only justify the story; it also should connect well with both the plot and the audience. A film's character can have a significant impact on the entire film; for example, a film with a wonderful story but poorly presented characters might have a negative impact. When it comes to cinematography, it should aid in evaluating how the transition from animation to live action affects the distinctions between the films. As a result of what has been stated, studying the plot, characters, and cinematography of both films should aid in determining how much or whether the entire story has changed. It should specify what parts were added or eliminated that influenced the shape of both films. Finally, it should aid in determining whether the audience prefers whatever film best meets their interests.

### 3. Methodology

This study uses qualitative study, specifically discourse analysis. Non-numerical data, including language, is collected, analyzed, and interpreted in qualitative studies. Discourse analysis is a qualitative approach of analysis that investigates the meanings produced by language use. Through the utilization of this method, Bancroft and Cook's *Mulan* 1998 and Caro's *Mulan* of 2020 receive a thorough investigation to achieve the purpose of this study, to disseminate the data gathered that upholds the main problem and sub-problems. Additionally, to provide reliable and credible information to literary arguments.

The main sources of data are taken from Walt Disney Feature Animation for Walt Disney Pictures and Buena Vista Distribution, directed by Tony Bancroft and Barry Cook

released on June 19, 1998 and Walt Disney Pictures, Jason T. Reed Productions and Good Fear Productions, directed by Niki Caro and was released on September 4, 2020.

This study follows 3 phases. Phase 1. Plot, Phase 2. Character, and Phase 3. Cinematography.

#### A. Phase 1. Plot

Phase 1 tackles the analysis of the plot. The plot is analyzed through Variation Theory of Comparative Literature and with the use of the Aristotelian Plot Structure. This phase utilizes the movies *Mulan* 1998 and *Mulan* 2020 to determine the differences of the two movies by extracting the exposition, rising action, climax, falling action, and denouement by stating down the scenes descriptively between *Mulan* 1998 and *Mulan* 2020. A table is used in this phase titled Plot Analysis.

#### B. Phase 2. Character Analysis

Phase 2 shows the evaluation of the characters. The characters are evaluated through Variation Theory of Comparative Literature. Literary types of characters are also applied in this phase. This phase utilizes the movies *Mulan* 1998 and *Mulan* 2020 to determine the differences of the two movies by extracting the protagonists, antagonist, dynamic and static characters in the two movies by stating down the behavior or scene descriptively between *Mulan* 1998 and *Mulan* 2020. In this phase, a table titled Character Analysis is used.

#### C. Phase 3. Cinematography Analysis

Phase 3 tackles the analysis of cinematography. The cinematography is analyzed through Variation Theory of Comparative Literature. Cinematic techniques of cinematography are also applied in this phase. This phase utilizes the movies *Mulan* 1998 and *Mulan* 2020 to determine the differences of the two movies by extracting the shot angle, sounds and costuming in the two movies by stating down the scenes descriptively between *Mulan* 1998 and *Mulan* 2020. Tables titled Cinematography on Shots Angle Analysis, Cinematography on Sounds Analysis, Cinematography on Costume Analysis are used in this phase.

This study utilizes the discourse analysis method of the qualitative approach. The method includes a non-numerical presentation of the data analysis of the evaluated literary works. It investigates and deciphers the primary and secondary sources to collect the information required to explain the main problem and subproblems of the study. Moreover, the three phases followed in the data gathering procedure use The Variation Theory of Comparative Literature of Cao Shunqing and Formalism of Viktor Shklovsky serves as the main theories. The gathered data in Phase 1, 2 and 3 are employed as a reference to explain the differences between *Mulan* 1998 and *Mulan* 2020.

This literary study is qualitative in nature and is purely discourse analysis. Therefore, no harm is done to a person, an organization or animals during the conduction of the study. As the study is purely qualitative and only focuses on the text subject, no human or animal rights are violated. The researchers make sure that the research does not go beyond the scope and limitations of what is being studied. Thus, the data gathered

does not involve any alteration or deception as it only presents the data acquired and analyzed. In addition, the sources that are taken as related literature for the study, as well as the authors, are properly cited and acknowledged and given credit to them.

#### 4. Results and Discussion

This section presents the data in order to answer the sub-problems raised in the study generated through the literary method used.

##### A. Plot

The table presents how *Mulan 1998* differs from *Mulan 2020* in terms of its plot by instructing scenes.

The plot is analyzed through Variation Theory of Comparative Literature and with the use of the Aristotelian Plot Structure. This phase utilizes the movies *Mulan 1998* and *Mulan 2020* to determine the differences of the two movies by extracting the exposition, rising action, climax, falling action, and denouement by stating down the scenes descriptively between *Mulan 1998* and *Mulan 2020*.

**Table 1.** Plot Analysis of Differences

PLOT STRUCTURE	MULAN 1998	MULAN 2020
<b>Exposition</b>	<ul style="list-style-type: none"> <li>enemies' cross border</li> <li>Mulan doing house chores</li> </ul>	<ul style="list-style-type: none"> <li>young Mulan is trained</li> <li>Mulan's revelation of chi</li> <li>enemy crossed their village</li> </ul>
<b>Rising Action</b>	<ul style="list-style-type: none"> <li>Mulan cuts her hair</li> <li>Mulan's grandma pleads</li> <li>Mushu the small dragon appears</li> </ul>	<ul style="list-style-type: none"> <li>Mulan keeps her hair long</li> <li>Mulan's father pleads with the phoenix</li> <li>a phoenix appears</li> </ul>
<b>Climax</b>	<ul style="list-style-type: none"> <li>hun army attacks the troops</li> <li>Mulan launches cannon</li> <li>Mulan's identity gets revealed</li> </ul>	<ul style="list-style-type: none"> <li>troops arrive at the Khan's</li> <li>Mulan comes face to face with Xianniang,</li> <li>Mulan reveals her real identity</li> </ul>
<b>Falling Action</b>	<ul style="list-style-type: none"> <li>Mulan alarms Shang of the Huns' whereabouts</li> <li>Mulan and some men disguise as concubines</li> <li>Shan Yu dies of explosion</li> </ul>	<ul style="list-style-type: none"> <li>Xianniang informs Mulan of Bori Khan's intentions.</li> <li>Mulan leads the attack</li> <li>Bori Khan dies of an arrow</li> </ul>
<b>Denouement</b>	<ul style="list-style-type: none"> <li>The emperor acknowledges Mulan</li> <li>All of China bows to Mulan</li> <li>Mulan denies offer of a position and goes home</li> </ul>	<ul style="list-style-type: none"> <li>Mulan is praised by the highest rankings of China</li> <li>Mulan was offered a position as Imperial Guard</li> <li>The commander visits Mulan at her village</li> </ul>

Plot can connect the many components of the task. Plot enables the incorporation of current individuals or conditions in order to make the story possible (Weller & Warren). In *Mulan 1998*, the enemies cross the border, whereas in *Mulan 2020*, the enemies cross the village. Mulan in 1998 is doing housework, whereas at the start of *Mulan 2020*, young Mulan is being trained by her father, and Mulan can be seen chasing some chicken and falling off the roof, revealing her chi. Mulan cuts her hair in the animated version to prepare for her mission to pass as a Fa family member, whereas in the remake, Mulan simply ties it up and gets lost before arriving at Commander Tung's learning facility, which is overseen by an old acquaintance of Zhou's. Mulan's grandmother begs their ancestors to guide Mulan's journey in 1998, and Mushu the small dragon appears as Mulan's companion. Mulan's father begs the phoenix in *Mulan 2020*, and Mulan notices a phoenix flying over her as she sleeps. In the 1998 film, Chi Fu gestures to the hill wherein the last of General Li's soldiers from the height of 1998 may be seen; broken weapons carts, banners peeking through the frost, and armor on its side. The hun army

attacks the troops in *Mulan 1998*. Shang raises the weapon and thrusts it upright through the frost as he approaches the edge of the hill, wearing the helmet. The soldiers fire a salvo at the shooters' position on the hill. Mulan fires the cannon, and her identity is revealed. In *Mulan 2020*, the troops arrive at the Khan's, and Mulan confronts Xianniang, revealing her true identity.

Mulan then alarms Shang of the Huns' whereabouts in *Mulan 1998*. She approaches a man and warns him that the city is in danger, but no one listens. Mulan and other men disguise themselves as concubines to fight the enemies. When he sees the rocket approaching, Shan-Yu tries to flee, but the sword stops him. Shan-Yu is then killed by an explosion. Xianniang informs Mulan of Bori Khan's intentions in *Mulan 2020*. Mulan leads the attack against Bori Khan after learning the truth. Bori Khan fires an arrow directly at Mulan as she races toward the building, but Xianniang quickly flies into the line of fire, catches the arrow, and saves Mulan's life. In front of the Emperor, Bori and Mulan clash.

In *Mulan 1998*, Shan makes it possible for the emperor to approach Mulan together with his men. Mulan walks up to the emperor and bows. The emperor acknowledges Mulan and the people of China bows to Mulan. Mulan denies the offer of an emperor and then chose to go home to her family. In *Mulan 2020*'s falling scene, Xianniang goes to Mulan to inform her that the enemies intend to take control of the monarch and the throne. Despite being warned that when Mulan turns around, she would be slain, Mulan rushes off to save the others. The event honoring Mulan and her allies is held after the emperor returns to the palace.

The differences between the two in terms of plot are the cutting of the hair of Mulan, the big avalanche sequence, revealing Mulan's true identity, leading the comrades into battle and the emperor's offer. In *Mulan 1998*, the atmosphere is light, and calm while in *Mulan 2020* the mood is dark and heavy.

##### B. Characters

The table shows the evaluation of the characters. The characters are evaluated through Variation Theory of Comparative Literature. Literary types of characters are also applied in this phase. This table utilizes the movies *Mulan 1998* and *Mulan 2020* to determine the differences of the two movies by extracting the characters and its characterization.

The protagonist, Fa Mulan/Hua Mulan is the first character in terms of character distinctions, with different surnames. Living characters in live-action films are how we gain a glance into their world, particularly into the thoughts of a character (Thompson, n.d). The character of Mulan is portrayed in the 1998 version as a courageous, clever, and skillful individual who has no prior training in martial arts and does poorly in battle at the beginning of the movie, when most of her colleagues are recruiting. While Mulan is still portrayed in the 2020 version as a courageous, brave, and intelligent woman, she was given early martial arts training by her father. Mulan is also not like a normal human and is a real warrior with super strong chi, making her stronger and better at fighting.

In Disney princess movies, animals have a significant role.

Animals like Mushu and the cricket accompany Mulan. Mulan 1998 features Mushu significantly. Mushu plays the role of the comedian in the 1998 movie. In the 1998 remake, Mushu, who is talkative and supposedly there to aid Mulan in her success, serves mostly as comic relief. The idea that Mulan's companions would be dragons had not yet been settled; they were to be two reptile creatures. Mushu is replaced by a Phoenix in the film set in the year 2020. The phoenix is closely related to the meaning of resurrection. In the film, the King tells Mulan to rise like a phoenix. Mulan's ancestor, whom she believed had given her strength, was also depicted with a phoenix. This mythical bird represents rebirth, immortality, resurrection, solitude, grace, and hope (Syafinah & Susilowati, 2021).

**Table 2.** Character Analysis

Characters	Mulan 1998	Mulan 2020
Fa Mulan/Hua Mulan	<ul style="list-style-type: none"> <li>no background in martial arts</li> <li>horrible in combat</li> </ul>	<ul style="list-style-type: none"> <li>fearless, real warrior</li> <li>trained in martial arts</li> <li>super-strong chi</li> </ul>
Mushu/Phoenix	<ul style="list-style-type: none"> <li>talkative</li> <li>troublemaker</li> <li>sidekick</li> </ul>	<ul style="list-style-type: none"> <li>quiet</li> <li>guiding spirit</li> <li>appears when needed</li> </ul>
Cricket/Cri-kee	<ul style="list-style-type: none"> <li>troublemaker</li> </ul>	<ul style="list-style-type: none"> <li>young, inexperienced soldier</li> </ul>
Hayabusa/Xianniang	<ul style="list-style-type: none"> <li>ruthless</li> <li>vicious</li> <li>pet saker falcon</li> </ul>	<ul style="list-style-type: none"> <li>powerful</li> <li>super-strong chi</li> <li>shape-shifting sorceress</li> </ul>
Li Shang/Chen Hong Hui	<ul style="list-style-type: none"> <li>thoughtful</li> <li>commanding</li> <li>serious</li> </ul>	<ul style="list-style-type: none"> <li>arrogant</li> <li>ambitious</li> <li>humorous</li> </ul>
Grandma Fa/Hua Xiu	<ul style="list-style-type: none"> <li>thoughtful</li> <li>very easy-going</li> <li>courageous</li> </ul>	<ul style="list-style-type: none"> <li>kind</li> <li>respectful</li> <li>suffers from arachnophobia</li> </ul>

As Mulan gets ready to see the Matchmaker, she receives a lucky cricket named Cri-Kee. Grandmother Fa, who is the first person to be spotted with Cri-Kee, crosses a street with eyes off to show off that Cri-kee has power. The Matchmaker rejects Mulan as a result of Cri-deeds. Kee's Mulan then frees Cri-kee, follows her, and eventually befriends Mushu before joining the expedition to defend Mulan. In Mulan 2020, the animal Cri-kee is no longer present, instead, a new character named Cricket, a young soldier who enlists in the Chinese army and eventually becomes Mulan's friend, together with others like Chien-Po and Chen Honghui. He is revealed to be a very skilled bow and arrow user despite being awkward and bashful. The character may be a reference to Cri-Kee from the Mulan 1998 film.

In the 1998 film, Hayabusa, Shan Yu's pet saker falcon, acts as his distant ears and gaze. In the first movie, Mushu uses a fireball to burn down his feathers so he can't notify the Huns of Li Shang's presence. He then calls him "Mongolian barbecue" while Cri-kee laughs at him. The emperor is briefly seen being ridden by Mushu and Cri-kee when Mulan arrives after saving him. The two then depart from Hayabusa to carry out Mulan's scheme. He disappears after that. In the 2020 live-action film, Xianniang, a powerful sorceress who is allied of Bori Khan and has the ability to transform into a falcon, replaces Hayabusa.

As the plot develops, Xianniang discovers that she shares more traits with her young opponent Mulan. In a world where men predominate, they learn that "the more authority I

demonstrated, the more I was crushed." Women's power cannot be acknowledged in a male-dominated world. Xianniang's people have shunned her. In Mulan 2020, Xianniang is a villain, just like white snow having an evil stepmother in other Disney princess films. Unlike the stepmothers in Disney's princess films, Xianniang uses the special power to take her place, to be accepted as a woman rather than the most beautiful or powerful woman in the world (Qingli and Ying).

In the 1998 Disney animated film Mulan, Mulan's commandant Li Shang, a Chinese army captain, gradually falls in love with her. Li Shang is split into two characters in the Disney Mulan remake. The first is Mulan's instructor and parent, Commander Tung, while the second is Mulan's squad mate, Chen Honghui. Li Shang is quiet and considerate, which has a more rational and calming effect on Mulan's outgoing attitude. On the other hand, Chen Honghui, a confident and aspiring recruit in Tung's regiment, is Mulan's most important ally and possible love prospect. He is an ordinary person that does not have any post. But still, both are skilled warriors. Honghui is a fellow trainee soldier in the Imperial Army, who begins the film as Mulan's competitor but who ultimately becomes her friend. Mulan and Honghui start off on the wrong foot. But as they train together and live together in training camp, Honghui can see that there's something different about Mulan, in comparison to the other boys.

Lastly, is a member of the Mulan's family. In Mulan 1998, it's her Grandma Fa; presumably Fa Mulan's paternal grandmother (the mother of Mulan's father, Fa Zhou). Grandma Fa has white hair and is quite elderly and appears to be spunky and unafraid to express herself. Mulan's Grandma appears to be knowledgeable about Chinese traditions. In Mulan 2020, Grandma Fa is no longer part of the family and has been replaced by a new character named Hua Xiu, Mulan's sister who suffers from arachnophobia. Hua Xiu discovers a spider crawling on the table while listening to the Matchmaker's advice for Mulan, and Mulan tries to hide the spider from Xiu, leading the meeting to fail due to the spider incident.

Mulan's abilities and her Chi distinguish the characters from Mulan 1998 and Mulan 2020. Mushu and Cricket cause havoc, while new characters Cri-kee and Phoenix contribute to Mulan's success. Xianniang, a powerful witch who replaces Hayabusa, presents a compelling take on gender and is much more realistic than being a falcon alone. Mulan in the 1998 film is more feminine whereas Mulan in the 2020 film, is very brave and fierce.

### C. Cinematography

The table shows the analysis of cinematography. The cinematography is analyzed through Variation Theory of Comparative Literature.

In Mulan 1998, Mulan is getting dressed and prepared to face the matchmaker by her Grandmother Fa and maidens; the angle here is Broad shot and Mid-range. Mascelli (2020) states that a wonderful motion picture should also captivate the audience with the overall impression of the film's cinematography. The matchmaker runs out of the building screaming; the angle here is extremely close up. Mulan watches her father taking out the

sword; the angle here is Mid-Range. The Fa Family are eating dinner and Mulan and her father having an intense argument; the angle here is Extreme close up. The soldiers enter the burned gate and turn to face the few boards of the buildings still standing; this is a bird's eye view. The troops are under attack by the Hun army; the angle here is a Broad shot. In the broad shot, At Shang's location, Shan-Yu is seen charging down the mountain while brandishing his sword. The bird on his shoulder is seen soaring.

Table 3. Cinematography on Shot Angle Analysis

C i n e m a t o g r a p h y ( S h o t A n g l e )			
Mulan 1998		Mulan 2020	
Scenes	Shot angle	Scenes	Shot angle
• Mulan dressed by maidens	broad shot and mid-range	• Mulan dressed by her mother	close-up and bird's eye
• Matchmaker screaming	extreme and close-up angle	• Matchmaker running	broad shot and mid-range
• Mulan and her father talking	extreme close-up	• Mulan and her father talking	mid-range
• Soldiers walking	bird's eye angle	• Soldiers walking	broad shot
• Troops are under attack by Khan's troops	broad shot	• Troops are under attack by Khan's troops	bird's eye angle
• Shan-Yu raises his sword	broad shot	• Bori Khan raises his sword	mid-range
• Mulan handed over the sword to her father	broad shot	• Mulan handed over the sword to her	mid-range

In Mulan 2020, Mulan is getting dressed by her Grandmother Fa and maidens; the angles here are Close Range and Bird's eye. The matchmaker runs out of the building screaming; the angle here is a Broad shot. Fa Zhou draws his sword and assumes his posture at this mid-range angle. When her father pulled out the sword, Mulan observed; this angle is extremely close-up. The Hua Family is eating dinner and Mulan and her father are having an intense argument; the angle here is Mid-range. The soldiers enter the burned-out gate and turn to survey the few boards of the buildings still standing; this angle is a broad shot. The troops are under attack by Khan's troops; the angle here is Bird's eye. At Shang's location, Bori Khan advances down the mountain while raising his sword above his head, and his falcon soars off his shoulder; this is a mid-range angle. Mulan handed over the sword to her father and hugged each other; the angle here is Mid-range.

Table 4. Cinematography on Sounds Analysis

C i n e m a t o g r a p h y ( S o u n d s )			
Mulan 1998		Mulan 2020	
Scenes	Sounds	Scenes	Sounds
Grandmother Fa and maidens sing "Honor to us all"	Diegetic	"Honor to us all" is instrumental	Non-diegetic
Mulan sings "Reflection".		"Reflection" is instrumental	

In 1998 Mulan this version is the characters sing the song "Honor to us all" and "Reflection". When Mulan is getting dressed to face the matchmaker by Grandmother Fa and the maidens they sing "Honor to us all". After facing the matchmaker Mulan sings "Reflection". However, Mulan 2020 "Honor to Us All" plays during the matchmaker scene. "Reflection" being played instrumental during the first battle against Rourans.

Table 5. Cinematography on Costume Analysis

C i n e m a t o g r a p h y ( C o s t u m e )			
Mulan 1998		Mulan 2020	
Characters	Costume	Characters	Costume
Fa Mulan	- simple Hanfu - dark green soldier armor - cream suit in martial arts sequence	Hua Mulan	- embroidered Hanfu - red robe
Shan Yu	- stocky tunic consisting of black and on the right and cream on the left - draped trousers	Bori Khan	- leather overcoats - black undergarments
The emperor of China	- elegant yellow robe - red and sky-blue hat	The emperor of China	- gray-black robe - black hat

Fa Mulan in 1998 wears a simple hanfu that consists of either a creamy green-yellow dress with green sleeves and a red band around her waist or a blue overshirt with green sleeves. Mulan has been pictured wearing bare feet as well as a dress made up of a green long-sleeved shirt with olive brims, a yellow skirt, an inside shirt with a low-cut neckline, a blue wrap, and a red belt. She wore a pink jacket with long, flowing sleeves, an aqua and plum collar, a blue wrap with a red ribbon to fasten it, a light purple scarf, the same color shoes, a jade bead necklace, gold dangling earrings, and a special lotus flower hair pick in order to impress the matchmaker. She also had her face painted white, red lips, black hair tied loosely in a bun with a red hair ribbon, a narrow Chinese skirt in cri. Mulan is dressed in a cream outfit throughout the martial arts scene. Mulan's hanfu attire from 2020 displays an embroidered pink lotus flower on the inside of the dress' fabric. When white powder makeup and vivid colors are added, it mimics important aspects of Chinese culture. Even the strongest winter storm cannot remove Mulan's makeup. Mulan lets her long hair down and takes off the upper chest plate and helmet during the first significant combat with the Rourans.

Shan Yu has a slender, horseshoe-shaped mustache. His fingernails have a lengthy, jagged texture. He likewise has thick, dark hair, but he also has some bald spots. He is dressed in a bulky black and cream tunic with an eggplant pelt sash, an eggplant pelt brim, and a fluffy gray pelt scarf with timber wolf stripes. He also has an eggplant pelt sash around his waist. His left hand is covered in a black glove. Additionally, he is wearing drays pants and a pair of black boots with gray inside.

The majority of Bori Khan's clothing is made up of leather overcoats, black undergarments, and metal accents. His leather cross-body harness and minor, delicate details may be seen in a close-up on his clothing. The belt worn by Bori Khan is especially distinctive because it has a huge metal fastener on the front.

The emperor wears tasteful robes with wide, black obi-like sashes, black cuffs, and furisode sleeves. The lower robes of Bori Khan are primarily brown, with tan at the base. Over the front of the lower robes is a rectangular piece of magenta fabric that serves as an "outline". The rectangular hat has a red base and a sky-blue top. In Mulan 2020, the emperor is depicted as donning a gray-black robe, green tunics decorated with dragons and clouds, and a black cap.

The shot angle, sounds and costume are different techniques in cinematography used by Mulan in 1998 and 2020. In 1998 they mostly use broad shots, and diegetic sounds, in 2020 they mostly use mid-range angle, and non-diegetic sounds, and in

costume, it differs in terms of the style and colors.

### 5. Conclusion

Based on the findings, Bancroft and Cook and Caro's 1998 and 2020's movies have differences. The following are the fundamental findings based on a thorough analysis: The differences between the two in terms of plot are the cutting of the hair of Mulan, the big avalanche sequence, the way Mulan reveals her true identity, leading the comrades into battle and the emperor's offer. Additionally, Mulan 1998, has a light and calm atmosphere whereas Mulan 2020 has a dark and heavy mood; Mulan's abilities and her Chi distinguish the characters from Mulan 1998 and Mulan 2020; Mushu and Cricket cause havoc, while new characters Cri-kee and Phoenix contribute to Mulan's success; Xianniang, a powerful witch who replaces Hayabusa, presents a compelling take on gender and is much more realistic than being a falcon alone; Mulan in the 1998 film is more feminine whereas Mulan in the 2020 film, is very brave and fierce. Lastly, in Mulan 1998 they mostly use broad shots, diegetic sounds, while in Mulan 2020 they mostly use mid-range angle, non-diegetic sounds and in costume it differs in terms of the style and colors found in cinematography.

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