

CHAPTER I

INTRODUCTION

1.1. Background of The Study

The film is a medium resulting from the division of the literary world whose delivery begins with absorbing text into audio visuals where the characters move and talk. (Abrams, 1999) states that the world of literature is divided into three, namely, poetry, prose, and drama. The film has a relationship with drama, theatre, and novels, so the film is considered a contribution to the expansion of other art forms through fictional stories (Jogezai, 2016). In this modern era, the film has become a medium of visual technology that directly plays a role in controlling the audience's imagination through moving images, making the film develop contemporary literature (Gunning, 2002). The film is present not merely as a work of art but as a medium for spreading messages to the public because films are made to convey a reality that we can sense using other ways, such as stories and seeing characters in films. This is in line with the statement of previous researchers by Kresna Nugraha Susetyo, who stated that films directly relate to the public to convey something. Like poetic art, films also have mimetic elements, namely representations of the reality of the ability to tell stories that assume the strength of their characters (Fiorelli, 2016).

Researchers prefer film as a medium for studying literary works because the film is a form of creative art that exists in today's society. The film is a mass media that has an entertaining aesthetic, so it has high appeal in various circles of society (Mahmood, 2013). The film is not just an attempt to display a "moving image," but there is a social construction to express communication and culture between humans based on human emotions and reality (Fiorelli, 2016). This means that films can express and visualize a story in a literary work clearly through audio and video, which can help people understand the meaning of what is conveyed by literary texts.

Since the appearance of the film, the presence of placements and roles for female characters has existed. The presence of women in the film is the main attraction to be observed and followed. The role of women in modern times has the same level as men. The portrayal of women in Kate's film has the qualities of tough, strong, and brave to act. In contrast to the presence of traditionally represented women, they often play the role of a defeated, weak, oppressed figure, dependent, passive and obedient, which leads to stereotypes of women in society (Khasanah, 2016). That's because there is a linear relationship between film and society, meaning that films always influence and shape public opinion based on the message it contains.

The representation of women shown in films is the result of social construction. The concept of gender is the difference in behaviour between men and women that are socially constructed to produce traditional gender roles between men and women. Gender roles refer to social differences between women and men. They have already rooted in every culture that determines the power of masculinity (male) and femininity (women) and can predict actions within certain limits so that the person can adjust his behaviour (Pujisatuti, 2014). *Femininity* is defined as the nature of behaving in ways that are considered typical of women, while masculinity is seen as masculinity, the quality or condition of being a man (Kartika & Wirawanda, 2019). Femininity and masculinity are images that are built, not based on gender. The fact is that women are not always synonymous with the feminine, and men are not always synonymous with the masculine. In his book, *Female Masculinity*, he introduces a new term mentioned in the book's title, namely female masculinity. In Halberstam's study of women's masculinity, it assumed that gender determines men and women. In contrast, masculinity and femininity are determined based on roles, personalities, and experiences. Both men and women can have femininity and masculinity depending on which role is more dominant. We can say that female masculinity is a phenomenon where the female body and soul perform masculine performative (Judith Halberstam, 1998).

It can be concluded from the statement above those individual conceptions

of appropriate male and female behaviour are situational, and gender is different from sex in the sense that gender can be exchanged and changed based on situational interests. Thus, it is legitimate for women to position themselves as men. She is no longer feminine like meek, physically weak, delicate, spoiled, and the like. However, it becomes a masculine attitude such as intelligent, rational, decisive, and influential decision-makers.

The current study used the film *Kate 2021* as a research subject because it is one example of a crime film that contains many aspects of female representation. Kate's film presents a story centered on a female main character and presents female characters who are distinctive and potent, such as physical strength exceeding men in general, making their own decisions, and can lead.

Kate 2021 is a 2021 Netflix American neon-toned crime film directed by Cedric Nicolas-Troyan and writer Umair Aleem. The film stars Mary Elizabeth Winstead (Kate). It tells the story of a trained female assassin (Mary Elizabeth Winstead) preparing to start her mission in Osaka accompanied by an authority figure as her boss, mentor, and father figure Varrick (Woody Harrelson). Nevertheless, when her target was spotted, she saw that his daughter was nearby, violating her code of "no child involved," thus stopping her from firing. However, she gets urges from Varrick to pull the trigger, and ten months later, Kate finds herself still haunted by what she has done. It is time to stop and live life like she wanted to, like getting married and having a family. However, on her final mission, Kate suffers from unstoppable radiation poisoning and only has 24 hours to figure out who wanted her dead and why. However, Kate's film is interesting to be studied by researchers because this film shows the position of women as the central conflict of the story against evil.

Through the background, the researcher is interested in revealing the characteristics of women using Browmiller Theory and the representation of female masculinity in Kate's character in the *Kate 2021* film using the theory put forward by Peter Lehman and Judith Halberstam. Masculinity itself refers to specific actions and signs that indicate masculinity. If she manages to assert quality, it shows that she is masculine.

1.2. Focus of the Study

Based on the description of the background above, this research focuses on masculinity and women's representations owned Kate in the *Kate 2021* Film.

1.3. Statement of the Problem

1. What are the female characteristics shown by Kate in the Film *Kate 2021*?
2. How is the representation of female masculinity by Kate in the film *Kate 2021*?

1.4. Objective of the Study

Based on the formulation of the problem above, this research aims to explain the masculinity characteristics of the main character in the Film *Kate 2021* and explain the representation of women represented by Kate in the Film *Kate 2021*.

1.5. Significant of the Study

1. Theoretical benefits

This study aims to add to the English research literature regarding the representation of masculinity contained in the film. They can be a library contribution to English studies and research development using Judith Halberstam, Brownmiller and P. Lehman Theory

2. Practical

The results of this study are expected to present new references that are useful for the community in knowing moral values through the meaning of moral masculinity and understanding the field of literature, especially how to apply Judith Halberstam Brownmiller and P. Lehman Theory.

In education, some of the research results, such as excerpts of dialogues, can be taught by English learning institutions as language learning

materials. Especially in language skills such as speaking and reading comprehension. In addition, this study can also be used as teaching material for students' critical thinking, especially in film and gender.

1.6. Scope and Limitation

From the identification of existing problems, the problems studied were only limited to:

1. Analyzing feminist elements based on eight parts of Brown Miller's theory; body, hair, clothes, voice, skin, movement, and emotion. However, the researcher is only limited to 2 pieces; emotional level and voice.
2. Analyzing elements of masculinity based on Judith Halberstam's theory and four aspects of Peter Lehman's theory; power, courage, heroism, and leadership.
3. Analyzing the femininity of voice in two theories of imagination, voice imagery and auditory imagery.

