

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1. Theoretical Review**

##### **a. Film as Literary Works**

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 the book *Creativity Connects: Trends and Conditions Affecting U.S Artists*, there are works of art born of the creativity of the people involved in making films (Frasz et al., 2003). As a work of art, the film is proven to have creative abilities. Film can create a fictional reality as a comparison to reality. The imaginary reality can offer a sense of beauty, reflection, or simply entertainment.

Films are generally divided into two interrelated forms: narrative elements and cinematic elements (Kuhn & Schmidt, 2014). The cinematic element of the film is a scene that is a product of art, while the narrative element of the film is the film's text which is a product of a literary work. However, the researcher will only focus on the narrative elements contained in the film.

Film text is an element of film narrative that has a similar structure to drama text, namely the material to be processed in a text (Dewojati in Rohmah, 2016). Hence, language plays an essential role in it. It uses language as a medium for delivering messages to the audience through the dialogues

contained in the film's text or screenplay and supported by visual elements. (Luxemburg et al., 1989) states that what is meant by film texts are all dialogues consisted on its plot.

The film's text is the main focus of this research because the film is one of the cultural products that affect the social sphere. In his book *Messages, Signs, And Meanings: A Basic Textbook in Semiotics and Communication Theory*, Marcel Danesi states that the fictional narrative in films is a benchmark for human actions to reflect the structure of real life (Danesi, 2004 : 144). In analysing the structure of a literary work, what must be done is to identify, examine, and describe the function and relationship between the intrinsic elements concerned because structural analysis aims to describe as accurately as possible the functions and relationships between various elements of a literary work (Teeuw in Nurgiyantoro, 2012).

#### **b. Imagery in Literary Work**

(Nurgiyantoro, 2014) states that imagery is a concrete depiction of something abstract, commonly used in literary texts. Through the language expressions displayed in the literary text, we often feel stimulated aroused as if we have seen or heard what explained in the text. Of course, do not see and hear all that with ears and eyes directly, but see and hear imaginatively. According to (Pradopo, 1999: 79) an image is in the mind and language that describes it. In contrast, every mind image is called a picture or image. This mental image is an effect in the sense that closely resembles (image) produced by the reader's capture of an object seen by the eye, optical nerves, and related brain regions.

Based on the explanation above, imagery describes various sensory images generated by words. In contrast, imagery is a narrative style widely used in literary writing. It can concretize abstract ideas through words and expressions that easily evoke imagination responses. With the responsiveness of imagination, readers will easily imagine, feel, and capture the message the author wants to convey.

(Wellek & Warren, 1954: 236) state that imaging is a topic that belongs to the fields of psychology and literary studies. In psychology, the word "image" means a mental reproduction, a memory of the past that is sensory and perceptual and not always visual. Psychologists and aestheticians compose various types of imagery. There is an image related to the idea of taste.

There are various types of imagery according to the kind of senses you want to arouse or what you do through your work. According to (Nurgiyantoro, 2014: 81) put forward five types of imagery, namely: (1) visual imagery (visual), (2) auditory imagery (auditory), (3) tactile imagery (thermal tactile), (4) olfactory imagery (olfactory), and (5) motion imagery (kinesthetic). However, researchers will only focus on motion (kinesthetic) images of the five types of imagery to answer the first question, namely, the voice signature displayed in the Kate 2021 film script.

Motion imagery (kinesthetic) describes something that is not moving but explained as moving or an image of motion in general (Pradopo, 1999). (Nurgiyantoro, 2014: 282) has a similar opinion that the idea of motion (kinesthetic) is related to the concretization of moving objects that the eye can see. This is similar to visual imagery, which is also associated with vision. However, in motion imagery, a motor movement is raised to seen, not a stationary object. Through the use of words that suggest an action, the reader (as if) can also see the activity explained through the power of imagination. The presence of various activities, whether carried out by humans or by creatures or other things through the proper arrangement of certain words, can concretize and liven up the narrative to look more thorough and convincing. Example sentences in the script for the film Kate 2021: Kate raises her eyebrows to sign that she is smiling to modulate pleasant facial expressions.

Auditory imagery is the concretization of voice objects heard by the ear. Auditive imagery is related to concretizing certain voices, both shown through verbal descriptions and good imitations. It seems as if the reader can

hear the voices even though only mentally through the imagination cavity (Nurdiyantoro, 2014: 281). Through narratives deliberately created in a certain way, certain voices that can naturally heard can heard through the reader's imagination through the cavity of the vision

### c. Gender Role and Gender Stereotype

In society's social perspective, gender is constructed as male and female. It is different from sex biologically. According to (Tyson, 2015), society builds on the value that men are born masculine, and women are born to be feminists. According to Judith Butler, gender is defined as the performance of each individual's gender role so that it cannot only exist in the body of men or women. He also emphasized that gender is performative according to proper action, meaning that gender is always taken into account in everyday life and does not depend on the subject of gender (Butler, 2015).

Some activities are only related to one gender, such as repairing vehicles only by men, while sewing is more associated with women. These activities are judged as a form of feminism and masculine, not because they are born with it but because they are associated with men and women (Brannon, 2017). Brannon also stated that roles determined by individual behavior, but gender stereotypes are behaviors and actions about masculinity and femininity. Gender stereotypes themselves consist of beliefs about psychological and characteristic traits and activities tailored for women and men.

Gender roles and gender stereotypes tend to be related because thought patterns between women and men are also interrelated. When their mindset is associated, they can exclude individual roles and exclusions to believe that the behavior cannot be attributed to all genders but only one. Therefore, gender roles provide material for the study of gender stereotypes. Gender stereotypes always emphasize that feminist women are preferred over more masculine women, whereas women are generally considered more

feminist. There are several characteristics of feminism and masculine that are constructed by society.

**Traditional Gender Characteristic**

| Feminine   | Masculine   |
|------------|-------------|
| Submissive | Dominant    |
| Dependent  | Independent |
| Emotional  | Rational    |
| Receptive  | Assertive   |
| Intuitive  | Analytical  |
| Timid      | Brave       |
| Passive    | Active      |
| Sensitive  | Intensive   |

Table 1. Traditional Gender Characteristics

Gender stereotype theory states that men are more masculine than women, while women are considered feminist than men. Several aspects have been developed to measure other fundamental aspects of gender stereotypes.

Unlike gender, gender roles can change according to their desire. Gender is not that simple to perform a role but is also affected by parents, experience, social, and culture. In western culture, stereotyped men are more active than passive women. In this traditional context, masculinity and femininity are benchmarks for diagnosing what is understood as a fundamental gender identification problem, such as male-female or masculine female (Stets & Burke, 1985)

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#### **d. Brown Miller's Femininity Concept**

The depiction of women in media studies will continue to be closely related to the concept of femininity and feminist theories. In addition to feminism theory, the concept of femininity is also often associated with feminist media research. Brownmiller (2013), in her book: *Femininity*, states, "*Femininity is a set of attributes, behaviors, and roles generally associated with girls and women. Femininity is often felt like a social construct made of socially-defined and biologically created factors.*" Based on this statement, it can be seen that femininity is a set of traits, behaviors, and roles that are generally associated with girls and women. *Femininity* is a construction created based on social factors and biological factors. According to Hallows in her book (Hollows, 2008), femininity is seen as the leading cause of oppression experienced by women. Brownmiller (2013) states that femininity can be seen in several categories: a small and slender body, long and blonde hair, modest but seductive clothes such as skirts, a soft and muted voice, white skin, graceful and smooth movements, emotional and lack of emotion and ambition. This can use of these categories of femininity can also be used to assess whether the female character in a media considered feminist so that it does not show feminism.

#### **e. Peter Lehman's Masculinity Concept**

Dr.Hj. Eti Nurhayati, M.Si (2012), says in her book: *Psychology of Women in Various Perspectives*, that feminism and masculinity are often seen as internal and permanent, when in fact, they are cultural products that are dynamic and develop due to the developing environment and culture. Women are born naturally not to be feminists. Masculinity and feminization are not possessed from birth but through social interaction built through experience. Social interaction is a medium for someone to become a feminist or vice versa and from social interaction. It is also a link to the entry of the masculine side in women and feminism in men (Wulandari, 2019). *Masculinity* has been defined as a male character and, when applied to women, has the same qualities as men (Barber, 1998: 888).

In his book: *Masculinity: Body, Movies and Culture*, (Lehman, 2001) states that the study of masculinity and feminism is constantly changing due to time and culture. Masculinity is considered a value that builds a person's identity in society. Lehman added, in society, the concept of traditional masculinity has universal characteristics that are constantly changing. However, some fundamental values eventually became the unique characteristics of the masculinity convention proposed by Peter Lehman, namely:

- a. Power, in the concept of masculinity, power has always been the central aspect in all cultures. Masculinity by having power over other people, gender, other races, and different things.
- b. Courage is a person's ability to overcome things that beat, eliminate fear, pain, risk, uncertainty, and intimidation. This ability can be a form of courage and physical courage to overcoming and emotional pain, difficulties, or actions that threaten death. This can be well illustrated in one's morality when acting in the face of shame, scandal, or despair. Courage is the leading construction element behind masculinity. Thus, it can be said that courage is how to control the fear of danger, disease, feeling uncomfortable. It all becomes part of courage.

- c. Heroism, this element of masculinity has similarities with the last element of courage because heroism must be with courage. The goal is to show courage so that others do not dare to do the same. However, the difference between bravery and heroism is how brave it is to change a sacrifice. Therefore, the hero must have the nature of courage and help those in need in a good cause. With confidence in speaking, a hero must avoid his selfishness.
- d. Leadership always has the power to influence behavior or groups to achieve goals under their arrangements so that goals are achieved. Assessed as the ability to lead, influence, and manage people to achieve the same goals as the leader commands. Leadership traits contain trust, respect, the warmth between leader and subordinates, such as friendship.

It was concluded that a person's masculine character must have strength, courage, heroism, and leadership. Every woman and man can have male qualities depending on how those qualities develop in their society and culture because of this masculinity as an aspect of construction in society.

**f. Judith Halberstam`s Female Masculinity Concept**

The subordination between feminism and masculinity refers to a socio-cultural view that has long already been received. Masculine stereotypes have been attached to men, while feminine stereotypes have been attached to women. Stereotypes of masculinity and femininity consist of various individual characteristics, such as character or personality, role behavior, and physical appearance. Sometimes men are attached with an open, aggressive, and rational character while women are placed with a closed, emotional character (Darwin, 1999:3). However, it may also apply to someone who wants to be like a feminine man or a masculine woman (Burke & Stets, 2009:63).

The concept of female masculinity has always focused on masculine women within women. Female masculinity means achieving the position of



women or female characters who act like men (Parker & Summers, 2003:5). Women's masculinity becomes a critical proposition that allows new masculinities without men. Halberstam argues that female masculinity is an incompatible complement to the dominant gender configuration, but masculinity itself is not easily understood unless female masculinity is taken into account. Female masculinity has played an essential but difficult-to-recognize role in the emergence of contemporary masculine formations. Empowering female models of masculinity have been misunderstood because of the cultural intolerance to gender ambiguity in which masculine women are more represented.

In his book entitled: *Female Masculinity*, he states that masculinity does not always belong to men because women can also have it based on what they play. This supports that both men and women can also produce heroic masculinity in their bodies (Jack Halberstam, 1998: 2). In *masculinity lessons without men*, Halberstam provides examples of masculinity from women to lesbians in fiction, film, and life experiences. He argues that the appearance of masculinity by women is essential as an effect of internal identity. He refuted the argument that masculinity is only for men in stature to women. Halberstam notes that "it is essential to recognize that masculinity is not male-produced, is not exclusively male-produced, and does not express male heterosexuality appropriately... what we call masculinity has also been produced by masculine women, gender deviance exists, and often lesbians (Jack Halberstam, 1998: 241).

Masculinity does not always belong to men because women can also have it based on their play. As explained in the link between masculinity and gender above, masculinity and femininity result from social constructions and are supported by culture, environment, and experience. Female virility is generally a masculine eel phenomenon found in the female body (Jack Halberstam, 1998). The presence of female masculinity creates hope for a new gender whose presence cannot be detected, such as tomboys, butch (masculine lesbians), drag kings (women dressed in male costumes), and the

like. Halberstam interprets the concept of female masculinity initiated by Judith Halberstam, showing that masculinity can be constructed in the female body and against female stereotypes to create new masculinity without a male.

## 2.2. Previous Studies

There are three previous studies to support this research. Previous research is used as a reference and reference to determine the direction of the material and complete the research.

First, the thesis was written by Yulia Eka Apriani entitled "Representation of Women's Masculinity in Television Media (Semiotic Study of the Program "The Project" on Trans Tv" in 2018. This thesis uses the theory put forward by Roland Barthes as the basis of research. The research was conducted by examining every scene that shows masculine behavior towards the primary host, Anish Walsh. Researchers found 11 scenes from two episodes of The Project that show representations of masculine traits in character, way of thinking, and work. The researcher also stated that although quite a lot of these traits are masculine characters shown by the main character, this film still shows feminine traits.

Second, using a journal written by Benita Christie, Ido Prijana Hadi, and Megawati Wahjudianita with the title "Representation of Female Masculinity in the Film 'My Stupid Boss 2'". In this journal, the researcher uses John Fiske's theory of semiotics as a reference in the research. The focus of this journal is to examine research materials that refer to forms of masculinity. This research tries to change the stereotype that women do not have to be at home and do not have the right to have an opinion but are brave and assertive. Women's masculinity is described in terms of dress style or physically but through logical thinking and high leadership spirit.

Third, in the thesis written by Haswari Zahra Demanty, from the University of Muhammadiyah Surakarta, entitled "Female Masculinity in Movie (Analysis Study of Semiotics in Ocean 8 Movie)". This thesis, which

was written in 2019, uses the theory of Roland Barthes and Peter Lehman as a theoretical reference. This research connects sequences, scenes, and shots as research materials. The various pieces of the scene are then analysed based on the character of the characters. This research is determined by three basics: characterization, masculinity theory through texts from Judith Halberstam and Peter Lehman, and semiotic theory from Barthes. This study found that masculinity can be presented in the form of characterizations in characters. In the Ocean 8 film, masculinity is present through several aspects: the level of power as a leader, status and lifestyle, class and work, and the presence of individuals in the film.

The similarities of three studies above with the research conducted by both reveal the masculinity element of the main female character in the media and use a constructivist paradigm in which the paradigm assumes that reality is formed because of social action. Instead, the difference lies in the object and method of research. The difference between the first, second, and third thesis is the research object. The object of this research is the film Kate 2021, which was released on Netflix, while the first research uses the object of the tv show The Project, the second research is My Stupid Boss 2, and the third research is Ocean 8. The next difference lies in the method used. The method used in this research is Peter Lehman's concept of masculinity and is supported by Judith Halberstam's theory of female masculinity and Brownmiller's theory of femininity without application techniques. The method used in the third research above is Semiotic Analysis Theory with three different experts. The first is a semiotic theory by John Fiske, the second is semiotics from John Fiske, and the third is Roland Barthes' semiotic.