

CHAPTER I

INTRODUCTION

This chapter contains the fundamentals of the reason this research is important to be observed, as well as to show that the movie has a hidden meaning in it, primarily in this object which found the representations of feminism through language features.

1.1 Background of The Research

One of the social systems that reflects the culture of the people is language. Language reflects the implied values, attitudes, and thoughts of the people who speak it. Culture has created very prominent differences between men and women, especially in the aspect of language. This difference can be observed with the features of the language used, both the characteristics of the language and the structure of the language. Language features have many kinds, both spoken (verbal) and nonverbal (written), they are related to each other to make that communication can be understood. If the language can be understood, then it is language. Language is also conveyed to deliver the meaning.

Meaning indicates that objects not only carrying information, in which way the objects are to be communicated, but also constitute a structured system of signs. The signs include a variety of sign systems that work properly together to achieve the expected result. Because the movie consists of signs that form a system, a movie can be examined using semiotic analysis, especially from Roland Barthes. Barthes shows signifier and signified converted to an expression (E) for signifier and content (C) for signified. However, Barthes stated that between E and C, there must be a relation (R) so that it forms a sign. He put forward the concept with the E-R-C concept. The concept of this relation makes the theory of signs more likely to happen because R is defined by the user of the sign (Hoed B. H., 2011, p. 45). The researcher used semiotic analysis by Roland Barthes to study this research because movies are generally constructed with many signs.

Movie is a popular mass media and is often used by people other than television, so movie has become a part of daily lives. The story in a movie is prepared to convey the messages to the audience. The messages or values contained in the movie can affect the audience both cognitive, affective and conative. Graeme Turner in (Sobur, 2013, p. 127) refuses to see the movie as a reflection of society. For Turner the meaning of movie as a representation of the reality of society is different from movie merely as a reflection of reality. As a reflection of reality, the movie simply transfers reality to the screen without changing that reality. Meanwhile, as a representation of reality, movie forms and presents reality again based on codes, conventions and ideologies of culture.

But a view that has been developed in England in the 1970s and has an effect on the theory of feminist movie says that representation is not merely a reflection of reality, whether true or distorted, but rather a product of an active process of choosing and displaying, organizing and forming, making things that show meaning so called signing practice (Jackson & Jones, 2009, p. 367). The practice of signing is related to the image of women in a movie that indeed serves as a sign, but a sign that gets its meaning not from the reality of women's lives, but from men's desires and fantasies (Jackson & Jones, 2009, p. 369).

Based on this case, it is not surprising that women can function as narrative objects and indicate passivity and even women also function as the main sensual objects in movies. Suryandari, in her article entitled *Ketimpangan Gender dalam Movie Indonesia* (2010) said that in Indonesia, whether consciously or not, most of the movies still represent gender inequality. Not only in Indonesia but also in Hollywood. Women in Hollywood still feel under-represented in Hollywood movies.

The involvement of women in Hollywood movies is fairly small and may often be portrayed as someone who merely accentuates physical beauty. But this can be a motivation for women to play an active role behind the scenes and make movies by depicting women who are strong and resilient. As shown in a movie entitled *Brave* (2012).

Moviemakers construct a woman's identity as a Princess and present values that did not exist previously, becoming possible (Yunizar, p. 694). Merida is described as a

woman who fights against the oppression that happens to her. Merida is portrayed as a woman who is masculine, strong, have choices in her life, and influences people.

Some reviews praised the appearance of Merida as a new fresh look of a princess. Pixar was praised for having modeled on Disney's success in product princess movies. However, unlike most Disney princesses who are elegant and feminine, Merida is a heroic, agile, and even rebel figure (Eka, 2012).



Figure 1.1 The Queen Who Was Surprised of The King's Gift (minutes 02:30)

Queen Elinor : "A bow, Fergus? She's a lady."

For example, the queen gave the expression that she was surprised when her husband, the king, gave Merida a bow as her birthday gift. Her eyes are wide open as she can not believed what she saw, she asked her husband to ensure what he was giving to their daughter.

This scene also shown the message conveyed by the queen that as a lady, Merida shouldn't play a bow because a bow usually played only by a man. Because their child is a girl, and a girl doesn't play a bow.

There are more indications which represent a feminism in this movie, thus the researcher was interest to find all that indications which represent a feminism through language feature. The researcher also using semiotic approach to strengthen the findings that makes this movie looks more interesting to be analyzed.

1.2 Statement of Problem

Based on the background of the problems above, semiotics is able to assist of requirement in life. In order to get the meaning from the interpretation of *Brave Movie*, the researcher attempts to explain and analyze through the representation of feminism in *Brave Movie*.

Barthes propose the theory of semiotics which divided to two facts; expression and message, but there is a relation to connect an expression and a message. It is called the E (Expression) – R (Relation) – C (Content) concept. According to Barthes, a text is formed of fragments about something that has been read, seen, done, experienced; the code is the improvement from the existing (Piliang, 2012, p. 171).

The combination of the code is based on social agreements that apply in a language community. Combination of signs based on certain rules and codes. So that it can produce a meaningful expression that can be communicated from individuals to others.

Barthes explained the significance of the first stage is the relation between the signifier and the signified in a sign of external reality, Barthes called it denotation. Denotation is the truth that is socially agreed, which refers to social reality. While connotation is formed by connecting the signifier with more widespread cultural aspects such as beliefs, attitudes, frameworks, and ideologies of a social formation (Sobur, *Semiotika Komunikasi*, 2017, p. 145). Connotation is the term used by Barthes to indicate the significance of the second-order semiological system.

From the statement about the myth from Roland Barthes above, there are 2 problems that can be formulated:

1. What are the feminism representations through verbal and non-verbal expression and the relation among them in *Brave Movie*?
2. What are the feminism representations through verbal and non-verbal message and the relation among them in *Brave Movie*?

1.3 Research Objective

According to the formulation of the problems above, the several objectives in purpose of this research as follow:

1. To know the feminism representations through verbal and non-verbal expression and the relation among them in *Brave* Movie.
2. To know the feminism representations through verbal and non-verbal message and the relation among them in *Brave* Movie.

1.4 Research Significant

1.4.1 Theoretical Significance

The researcher hopes the results of this study are expected to give knowledge or become a reference related to the theories and methods used in this study for future research.

1.4.2 Practical Significance

The researcher hopes the results of this study can continue on the insights of the researcher about the representation of feminism in *Brave* Movie. The results of this study can also be used as reference material for other researchers related to the analysis of representations in movies. Then, by getting something from this thesis, they can find out more and get deeper analysis about the study which is close to this topic and conduct a further research to discuss their topic in the next level.

1.5 Theoretical Framework

1. Representation of Feminism

The term representation used in this study refers to how Merida, the main character in the *Brave* Movie, represents about feminism.

2. Semiotics by Roland Barthes

This study used the term of semiotics by Roland Barthes because the researcher needs to indicate the representation of feminism itself by using the study of sign which is semiotics, especially semiotics by Roland Barthes.

3. Movie

The term movie used in this study as an object, because generally, a movie can cover a variety of messages, whether it is a message of education, entertainment, and information, which the researcher wants to discuss in this study.

4. *Brave* Movie

Brave Movie used in this study as an object because the researcher found this movie contained many messages, specifically about representation of feminism which found through language features in this movie.

1.6 Previous Studies

There is a lot of research that takes up the myth of Roland Barthes as the basis of their theory. The following are several previous studies that the researcher has found which have similar characteristics.

The first research entitled *EMOSI DASAR DALAM MOVIE (STUDI ANALISA SEMIOTIK DALAM MOVIE ANIMASI "INSIDE OUT")* was conducted by Dyah Ayu Rizky Kusumah Ramadhani (Communication Studies in Surakarta Muhammadiyah University 2018). In this thesis, the researcher analyzed how the basic emotions are presented in *Inside Out Movie* by using Roland Barthes's semiotic approach, and finding the analysis through denotation and connotation meaning.

The second research entitled *ANALISIS MOVIE COCO DALAM TEORI SEMIOTIKA ROLAND BARTHES* was conducted by Alisha Husaina, Putri Ekaresty Haes, Nuning Indah Pratiwi, Putu Ratna Juwita (A Scientific Journal of Social Dynamics Vol. 2 No. 2 from Undiknas Denpasar 2018). This research analyzed the myth through denotation and connotation which the meaning relates to Mexican beliefs and culture in *Coco Movie*.

The third research entitled *REPRESENTASI STEREOTIPE PEREMPUAN DALAM MOVIE BRAVE* was conducted by Fanny Puspitasari Go (An E-Communication Journal Vol. 1 no. 2 from Communication Studies in Kristen Petra Surabaya University 2013). This is the most similar study which found by the researcher. But this research

only analyzed the representation of woman's stereotype through the narration of *Brave* Movie.

Although all these studies have in common, there is still no research about feminism which found in *Brave* Movie, which made this research entitled *THE REPRESENTATION OF FEMINISM THROUGH LANGUAGE FEATURE IN BRAVE MOVIE*. Therefore, the researcher is interested in analyzing this movie as an object because of its contents that contain many indications of feminism, besides there is no research about it. Even so, those research forms the basis of theory and references for the researcher in conducting this research.

