

Female Masculinity Portrayal in Dota 2 Videogame

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The article aims to explore the female masculinity in Dota 2 female heroes. Dota 2 is a Multiplayer Online Battle Arena (MOBA) videogame that divides ten players into two teams in one map consist of three lane or road that connect to each other's base, battling each other with the help of computer-controlled minions and tower to gain experiences and golds, and in order to win the match they have to destroy the largest enemy structure placed on the very back of the base. This research is descriptive qualitative research which focuses to gain deeper understanding of the topic of the research. The topic of this research is female masculinity in Dota 2 videogame. By applying semiotic theory of Roland Barthes, this research analyzes the appearance, particularly the costume of the female heroes in Dota 2 to find the presentation of female heroes in Dota 2. Then, the female masculinity theory of Judith Halberstam categorizing female masculinity into five categories utilizes to find the masculinity of female heroes in the videogame. The five categories of female masculinity are Butch Realness, Femme Pretender, Male Mimicry, Fag Drag, and Denaturalize Masculinity. This research uses socio-cultural approach in accordance to find the context of American society in 2010s. Therefore, this research finds that there is female masculinity manifestation in the female heroes of Dota 2. Female heroes in the Dota 2 Videogame are qualified for the category of Femme Pretender, Male Mimicry, and Denaturalized Masculinity. Thus, the female masculinity manifested in the Dota 2 female heroes shares values from the fourth wave feminism that happens in United States in the era of 2010s.

Keywords: feminism, videogame, new media, female masculinity, American studies

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Video games have long history and massive development in the last few decades. The development of video games creates a circumstance where people communicate. Edery & Mollick (2009) allege that video games improve people's logical thinking, train their way to cooperate with others, and develop their imagination. Recent research show that video games increase literacy, attention, reaction time, and level of thinking (Delwiche, 2006) Kondrat (2015) claims video games grant access for people to discover a whole new world where they can do anything they want, that can be different from the real world. It also teaches people something different from person's moral value such as violence and offensive (Kondrat, 2015). By that, video games generate paths of communication and socialization between people that is not necessarily in one perspective.

According to Shaw (2010), looking at video games mean looking at three essential aspect of video games: who play the game, how they play the game, and what they play. The "who play the game" refers to player who plays the game. The "how they play the game" refers to the gameplay of the game including all mechanic and storyline in game. The "what they play" can be identified as the artefact that have passed the process of the culture that is played by players. Due to the importance of the cultural process that construct the video games, it is crucial to analyze it. By that, this research analyses what the players play, in this case, in Dota 2.

Dota 2 is a Multiplayer Online Battle Arena (MOBA) video game developed and published by Valve Corporation. Before Dota 2 become like people know nowadays, it has been through long development and advancement. In the early existence of Dota, it was just a little part of the huge ecosystem of World of Warcraft. Stubbs (2019) identifies that it was Valve that bring Dota into an independent videogame separated from the World of Warcraft. Dota 2 was released in 2010

but it still lacks popularity compared to World of Warcraft. It was their international competition *The International* held in 2011 which created “buzz” in the gaming community in the world.

The gameplay of Dota 2 is about destroying the enemy’s biggest structure placed in the rear of their area defended at any cost by enemy known as the “Ancient”. Ten players are divided into two team called “Radiant” and “Dire”. Each of them controls one out of 117 playable characters called “Heroes” which have their own unique design, strengths, and weaknesses. Heroes are divided into two primary roles: Core and Support. Core role heroes are vulnerable and helpless in the early stage of the game but will transform into powerful heroes in the later stage of the game if the players play it right. Similar with core role heroes, support heroes are weak and vulnerable in the early stage of the game but they are gifted with powerful abilities that help the core role and themselves survive. That is why Dota 2 as team game needs cooperation between players who play the game.

Dota 2 has 117 heroes consist of male and female characters that has unique designs and appearances. There is no major difference between male and female characters in term of role and position. In dota 2, female characters are not always become a support and in a submissive position and male characters are not always become core and in a superior position. There are chances for female hero characters to be in the core or support role. There are also various weapons used by female heroes such as wand, magic lamp, kitchen knife, etc.

One of the weapons used by female heroes on Dota 2 is bow and arrow. Historically, bow and arrow were used by man to hunt prey to be a meal for people in Palaeolithic and Mesolithic age (Frayer, 1981). Bow are typically man weapon because it requires great muscle strength to be used properly. In the prehistoric era, women used light spear to equalize their ability with man in term of hunting but it was unable to compete with the superiority of bow and arrow (Grund, 2017).

The incapability of light spear to contest bow and arrow superiority means women were cut off from the hunting activity. It makes bow and arrow become an exclusive weapon for men. While the history prove that bow and arrow are men weapon, Diana and Artemis, Roman and Greek goddess of the hunt are surprisingly women. Diana and Artemis are both portrayed as young, beautiful, and energetic huntress carrying bow and arrow. It is an issue as the belief of people to the concept of hunting is not related to the fact that bow and arrow require strong body to be used.

Dota 2 also has similar case with the example given above. There are four female heroes in Dota 2 who use bow and arrow as their main weapon. Those four heroes are Drow Ranger, Medusa, Mirana, and Wind Ranger. Their weapon is bow and arrow that create a doubt to their physical body appearance with the minimum requirement of using that weapon. All of that four heroes have no big strong muscular nor male bodies but all of them are depicted very smoothly when using the weapon.

If Dota 2 heroes has their own weapon, it is different from another video game such as Call of Duty and Counter Strike: Global Offensive that has no female characters meaning that male characters undertake both dominant and submissive position (Ramsay, 2015). Tomb Raider with its famous Lara Croft depicts female character differently. It portrays female character as strong independent woman which put her in the powerful position. Lara Croft in the Tomb Raider may be depicted the powerful female character, but some previous researches show the results in a different perspective. Croft is depicted in sensual view as she has muscular body covered in tight shirt while her bowstring pass through her cleavage.

Braun and Giroux (1989) observe the depiction of both male and female characters in arcade games. They find out that male characters are featured in 60% of the arcade games, in contrary with female characters which are only featured in nearly 2% of the arcade games.

Provenzo (1991) investigates the presence of male and female characters on the cover of video games. His research finds out that 92% of displayed characters are male and only 8% are female. From that result, 24% of male characters are displayed in dominant position where none of the female displayed that. In contrary, 33% of the female characters displayed in submissive position where none of the male displayed that.

Beasley & Standley (2002) who do content analysis on various video games from PlayStation and Nintendo reveal a significant sex bias in the number of male versus female characters found in the games and among the way in which the male and female characters are dressed. They divide the characters into three categories; human, animal, and other. The clothing of the characters also being analyzed and identified into three parts; the sleeve length, the neckline, and the lower body clothing. The cleavage is also analyzed and divided into three categories; flat, average, and voluptuous. Their research shows that female characters are underrepresented in video games. Female characters are also more likely to be seen in low-cut clothing and with bare arms than male characters.

Miller & Summers (2007) conduct a research toward various U.S gaming magazines that is potentially shape player's perception of gender roles. They argue that understanding the video games messages is an important first step in understanding the effects of games and magazines on behaviours and attitudes. Their research shows that males are more likely to be the heroes and main characters, use more weapons, have more abilities, and are more muscular and powerful. Females are often additional characters, more attractive, sexy, innocent, and also more revealing clothing. Videogames have greater impact than other media because the nature of videogames is interactive.

Previous researches above reveal that male characters dominate the role in most video games while female characters role tends to be in submissive position. Although previous researches already prove the data from various video games characters, covers, and articles, none of them use characters from Dota 2. This leads to this research to analyze female characters portrayal in Dota 2 video game as it has little number of researches analyzing this issue. In analyzing the issue, this research uses Roland Barthes' semiotic theory to interpret the portrayal of female characters in Dota 2 videogame.

As time flies, video game nowadays cannot be seen as traditional video game it used to be. Rather, some researchers claim that video game is now a part of new media. Roig, et.al (2009) claim that the development of current digital technologies transforms the traditional video game activity become media that introduce a new connection between subject and representation that goes beyond "spectatorship", creating a playful position that help the understanding video game as new form of media. Video game as new media blurs the traditional process of production and consumption. The audience is no more become passive reader as traditional media was but they can produce the meaning of the game itself.

This research analyses female heroes in Dota 2 because according to *GosuGamers.net*, it is one of the most popular PC video game in America. The female heroes chosen in this research are female heroes who use bow and arrow as their primary weapon. They are chosen because they show the nature of men who have great strength, but their appearance shows none of man nature. In that case, it is realistic if this research relates it with the concept of female masculinity.

This analysis is important considering video game as part of new media depicts female rather different in their own way. Then, Valve Corporation as developer and publisher of Dota 2 is also valuable aspect of the video game as it is an American company which share similar value

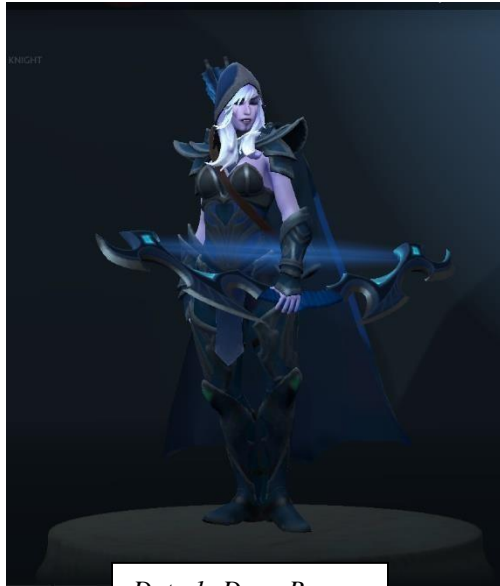
of culture and social condition in America. This research uses socio-cultural analysis approach as this research is related to the media studies.

Method

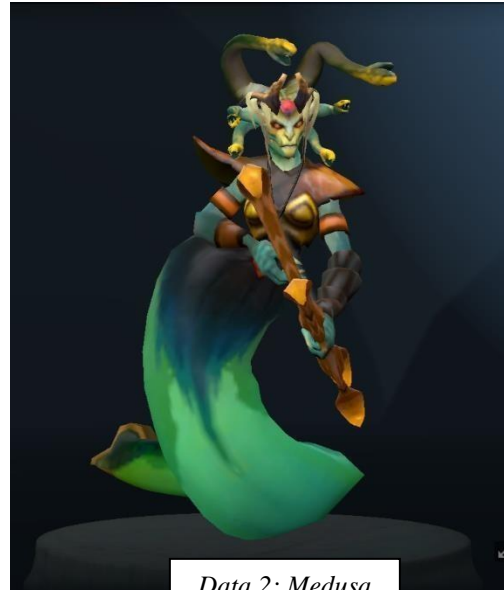
The type of this research is descriptive qualitative research. Sutrisno (1982) claims that descriptive research is collecting, classifying, and analyzing the data then generates the findings. Qualitative research is a comprehensive research which often involves various sources to gain deeper understanding about the phenomenon (Nassaji, 2015) The aim of qualitative research is to discuss the phenomenon and explain it in particular context (Mason, *Qualitative Researching*, 2002). Descriptive qualitative research is more focus on the quality of the data as it provides natural data that minimal risk of intervention or manipulation of variables. In the context of this research, the construction of female portrayal in the Dota 2 female heroes will be discussed.

This research uses primary data from the female heroes in the Dota 2 video game. The primary data are taken from the source of data which is Dota 2 hero pool. The data use are female heroes who use bow and arrow as their main weapon. Heroes qualified for that requirement are Drow Ranger, Medusa, Mirana, and Wind Ranger. Then, the data that are being analyzed are their costume and appearance. In addition, this research chooses those heroes because of the weapon they use and its relation to the concept of female masculinity that is discussed in this research.

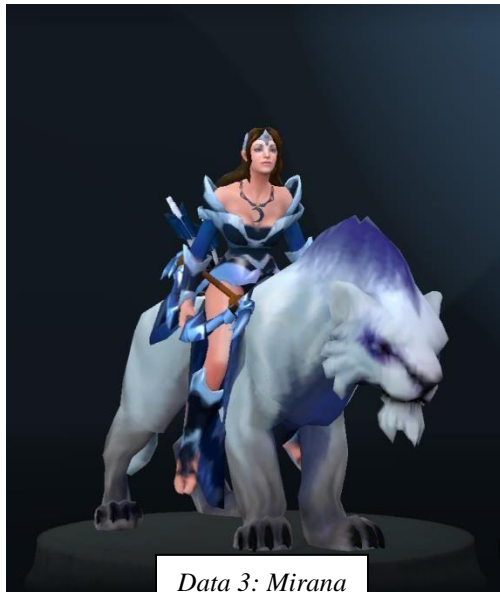
The data of this research are collected by purposive sampling. The purposive sampling technique are used because from the whole heroes of Dota 2, not all of them are qualified for the purpose of this research. The data are collected from the original version Dota 2 hero pool which has no customization on their appearances. Choosing the original version of the heroes is important



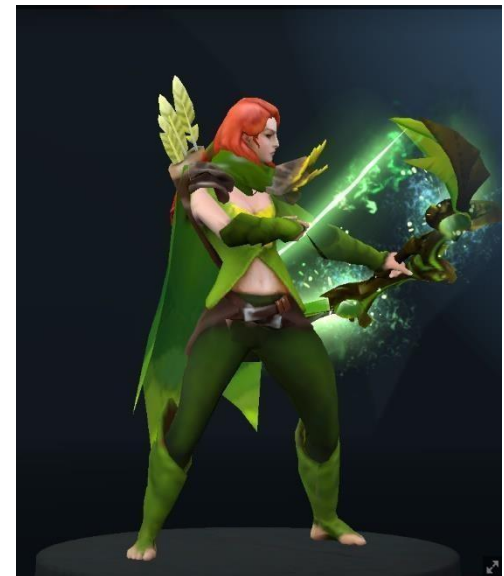
Data 1: Drow Ranger



Data 2: Medusa



Data 3: Mirana



The character of Wind Ranger: Wind Ranger

considering there are many versions of their appearances, both from the developer and the fan-made. For the purpose of this research, the data are purposively limited into four heroes: Drow Ranger, Medusa, Mirana, and Wind Ranger.

Those four heroes are relevant with this research which want to analyze the construction of female portrayal in the Dota 2 video game whether they are suitable with the concept of female masculinity or not. However, the data is limited into their appearances and narratives in videogame. The limitation is performed due to this research focus to figure out the presentation of female in Dota 2.

To analyze the data, this research uses semiotic theory of Roland Barthes. Semiotic theory is applied to reveal the meaning of the data. This is the step where data are being identified and classified. The data are analyzed by using the female masculinity theory that has capacity to determine the category of female heroes whether they are masculine or not. According to Halberstam, the categories are; Butch Realness, Femme Pretender, Male Mimicry, Fag Drag, and Denaturalize Masculinity. Then, to achieve the goal of this research, socio-cultural approach is being used. The approach is applied considering the field of the study associated with this research are American studies, media studies, and gender studies

Finding and Discussion

Halberstam's Female Masculinity in Dota 2 Videogame

In this part, the data are classified into the category in the female masculinity theory of Halberstam. This theory was produced when Halberstam identified the distinction in the drag king contests that was popular in America at that time. There are five categories of the drag king she mentions which are Butch Realness, Femme Pretender, Male Mimicry, Fag Drag, and Denaturalized Masculinity. This part classified the data into the categories she mentions.

Butch Realness

Butch realness focusses on the notion on realness and it placed on the boundary between transgender and butch identification. In other word, butch realness is a biological female who can pass easily as a male. The butch realness masculinity can easily tip into the desire for a more sustained realness in a recognizable male body. One way of describing the relationship between butch realness and male masculinity is in terms of what Jose Munoz has called an active disidentification, or "a mode of dealing with dominant ideology, one that neither opts to assimilate within such a structure nor strictly opposes it." Similarly, within butch realness, masculinity is neither assimilated into maleness nor opposed to it; rather it involves an active disidentification with dominant forms of masculinity, which are subsequently recycled into alternative masculinities. (Halberstam, 1998).

Based on the theory of butch realness which needs the sense of being masculine in terms of appearance, it requires masculine appearance to easily pass as a male. The character of Drow Ranger does not qualified for the categories as the data has no sign in term of masculine in her appearance. Rather, data 1 seems to be very feminine as she has bottom hourglass body and her breasts are displayed excessively. It signifies that the character of Drow Ranger is feminine-

looking and very female-like character and does not fit to the category. The character of Medusa does not qualified for this category as she shown no sign of being masculine on her appearance. She looks like an agile feminine that shown on the shape of her bottom part of her body. The shape looks like the body of snake but is being sensualized with the overdone shape of hips. It signifies that the character of Medusa seems feminine and therefore does not fit to the category. The character of Mirana does not qualified for the category as she shows no sign of masculine on her appearance. Rather, she is displayed as an elegant princess who rides her mount. It signifies that despite of her mount, the character of Mirana is still considered as feminine-like and does not fit to the category. The character of Wind Ranger shows no sign of being masculine in her appearance. She is being sensualized in the way she is dressed. Her clothes only cover little part of her body which leads into the exaggerated display of her breasts. It signifies that the character of Wind Ranger is certainly having female body and female look which does not fit to the category.

All of the data are not easily passes as a male as they do not have any sign of being masculine in their appearance. Rather, their body show that all of them have very female body and appearance. Therefore, all of the data are not qualified for the category of butch realness.

Femme Pretender

Femme pretender is a performative masculinity with added camp and exaggeration that deliberately avoids a naturalistic male look. It is more about performative than the appearance as it is just an illusion. Femme pretender often blows her cover by exposing her breasts or ripping off her suit in a parody of classic striptease. Some femme pretender will appear in every drag king contests, and their performances are usually connected to the consolidation of femininity rather than a disruption of dominant masculine. They, in fact, dress up like butch or male to show how their femininity disrupt their performance and fail to perform her own masculinity in a convincing

performance. Many femme drag kings reveal the power they enjoy in accessing masculinity through a drag act, but they are still confirmed their feeling related to their femininity. Still, femme pretender offer reassurance that female masculinity is an act and will not carry over into everyday life. Ultimately, femme pretender are likely to use drag king contest as a way to walk both sides of the gender boundaries (Halberstam, 1998).

Based on the theory of femme pretender, the data are required to have masculine performance over the appearance. The character of Drow Ranger shows the criteria of femme pretender as she still maintain her physical female body but is able to perform the masculine things. The masculine performance she shows is the weapon she choose which is bow and arrow. It signifies that the character of Drow Ranger has feminine look but has the quality to be involved in the category. The character of Medusa fulfils the criteria of femme pretender as she has female body which is bottom hourglass shape but is able to perform masculine things such using bow and arrow. Her sharp gaze is also determine her masculinity as she perform sharp gaze in order to perform like a male. It signifies that the character of Medusa has strong quality of her performance despite of her appearance that makes her fit to the category. The character of Mirana shows sign of being masculine on performance over her appearance. Her appearance may seems like princess but she is able to use her bow and arrow properly and ride her mount comfortably. It signifies that the character of Mirana is able to perform the criteria of femme pretender that makes he fit to the category. The character of Wind Ranger shows ability to perform male ability in the way of the weapon she use. She is able to use bow and arrow properly despite of her female body and appearance. It signifies that despite of her appearance, the character of Wind Ranger is able to fit to the category.

The performance shown by the data are the ability to perform masculine things. The data should fulfil this criteria despite of their body and appearance. Therefore, all of the data are qualified for the category of femme pretender.

Male Mimicry

In male mimicry, the drag king takes on a clearly identifiable form of male masculinity and attempts to reproduce it, sometimes with an ironic twist, sometimes without. Male mimicry is often at work in the femme pretender performances but actually can be performed by butches or femmes. The key concept of male mimicry lies on the training to the female who wants to perform like a male. Even, there are many workshops that train female to be able to perform masculine things. In the workshop, they will acquire the basic male manner: how to walk, sit, talk, and lie down like a male. They are also educated the manly arts such as taking up spaces, dominating conversations, nose picking, fake penis wearing, and general rude skills. The male mimicry emphasizes on the separation between a fascination in male masculinity and its privilege and an interest in the production of alternate masculinities (Halberstam, 1998).

Based on the theory of male mimicry, the data are required to be trained to do masculine things before perform it on their action. The training session may not be seen in the data but the result of the training can be. The character of Drow Ranger shows the sign of being trained as she masters her weapon. The mastery process is indifferent from the training process. It signifies that the character of Drow Ranger fits to the category. The character of Medusa shows that she is being trained before joining the battle according to her ability to use the weapon properly. It signifies that the character of Medusa implements the category. The character of Mirana shows she is trained before performing her action. She is able to use her weapon and rides her mount properly. It signifies that the character of Mirana satisfy the requirement of the category. The character of

Wind Ranger shows she is able to perform masculine thing in the way she use her weapon. The ability she has is gained by her training process. It signifies that the character of Wind Ranger is performing the requirements of the category and able to implement the category.

The ability to perform as an archer is a skill that the data should be obtained and not be gifted. The process of obtaining the skill is the training session for them. However, all of the data are qualified for this category of male mimicry

Fag Drag

Fag Drag is a category when women fetishizes gay male culture by appropriating gay male's parody of masculinities. This means copying a gay male such as "Castro clone" which refers to a popular masculine aesthetic within urban gay that depends on leather and denim and a queer bike look. The image that is already identified as a clone implies that replication and impersonation are already part of its construction (Halberstam, 1998).

Fag Drag category requires the data to copy the gay male urban culture which depends on leather and denim and queer biker look and parody it. Data 1 shows no sign of being classified as fag drag. She does not look like parodying gay male culture as she wears clothes that is far from queer biker look. It signifies that the character of Drow Ranger does not fit to the category seeing her appearance seems to be feminine. The character of Medusa also shows no sign of being classified as fag drag. She does not look like a queer biker. Rather, she looks like feminine women with her overdone bottom part of her body. It signifies that the character of Medusa does not impersonate gay male culture and therefore does not fit to the category. The character of Mirana is displayed differently compared to other data. She is presented and dressed as princess who rides friendly mount. She may be qualified for the category of fag drag which requires queer biker look, but she displays no sign of having a queer biker look since she is presented as an elegant princess.

It signifies that the character of Mirana is likely to be in the category but her feminine appearance thwarts her to be involved in the category. The character of Wind Ranger shows no sign of having queer biker look. Rather, she is displayed in excessive sensualized way with minimal clothes attached on her body. It signifies that the character of Wind Ranger does not copy gay male culture as her appearance is very feminine and sensualized.

Based on the theory of fag drag, the data show no sign of being able to fulfil its criteria. The criteria the data should fulfil is copying gay urban male culture and making impersonation of it. However, all of the data fail to satisfy the criteria and therefore they are not qualified for the category of fag drag.

Denaturalized Masculinity

Denaturalize masculinity is a form of masculinity that is more theatrical than butch realness, but that explores alternative masculinities to those embodied by male mimicry. In the drag king contest, the emcee of the contest generally makes a spectacle of slimy masculinity and misogyny. Whereas the Drag King Workshop mimics maleness without necessarily parodying it, Tony makes male parody the center of his act by finding the exact mode in which male masculinity most often appears as performance: sexism and misogyny. The drag king demonstrates through her own masculinity and through the theatricalization of masculinity that there are no essential links between misogyny and masculinity: rather, masculinity seems bound to misogyny structurally in the context of patriarchy and male privilege. For masculine women who cannot access male privilege, the rewards of misogyny are few and far between, and so she is very likely to perform her masculinity without misogyny. But sexism makes for good theater, and the exposure of sexism by the drag king as the basis of masculine realness serves to unmask the ideological stakes of male non-performativity (Halberstam, 1998).

The theory of denaturalized masculinity requires the theatrical appearance that is more than butch realness but explores alternative masculinity to those embodied by male mimicry. The character of Drow Ranger displays the criteria of denaturalized masculinity as she wears armored clothes that is more theatrical than usual clothes and has joined training before her action. It signifies that the character of Drow Ranger is ready and able to be categorized in the category of denaturalized masculinity. The character of Medusa displays the criteria of denaturalized masculinity as she wears many accessories over her body such as diadem and hand band. She also performs the alternative masculinity over her performance which is able to perform an archery things. It signifies that the character of Medusa fulfils the criteria of the category. The character of Mirana shows signs of being involved in the category of denaturalized masculinity. She is dressed like a princess riding a mount with elegant display. This is more theatrical than the criteria of butch realness. Thus, the display of her act riding mount is the embodiment the criteria of male mimicry category. It signifies that the character of Mirana is able to perform the requirements of the category. The character of Wind Ranger shows signs of being classified as denaturalized masculinity. The accessories attached on her appearance such as buff and cape are the embodiment of the criteria of more theatrical than butch realness. Thus, her ability to perform masculine things portrayed on her ability to use her weapon is the form of her alternative masculinity embodied in male mimicry. It signifies that the character of Wind Ranger is decent character that fits into the category.

Based on the theory of denaturalized masculinity, the data display the criteria required by this category. The criteria the data should fulfilled are their appearance is more theatrical than butch realness category but explores alternative masculinity embodied in male mimicry category. After the analysis in this part, the data are qualified for the category of denaturalized masculinity.

Conclusion

This research aims to analyze how Dota 2 female hero appearances portray female masculinity. The data used in this research are purposively chosen based on their main weapon. This research chooses female heroes who use bow and arrow as their main weapon since bow and arrow requires strong body to be used properly. From that criteria, there are four heroes that are qualified to be the data for this research: Drow Ranger, Medusa, Mirana, and Windranger. In analyzing data, this research uses female masculinity theory by Judith Halberstam and semiotic theory by Roland Barthes. Then, the results of the analysis are contextualized using socio cultural approach into American society in 2010s.

In female masculinity theory, Halberstam divides female masculinity into five categories: Butch Realness, Femme Pretender, Male Mimicry, Fag Drag, and Denaturalized Masculinity. Each of the data should fit into one category or more to be determined as masculine. In the category of butch realness, the data should fit to the criteria that they have to look like a natural male as they have to easily pass as a male. Based on that criteria, none of the data show that they are fit into the category of butch realness as none of them look like natural male, they look very feminine instead. The feminine look of them signifies that despite the weapon choice of them, they are still fully feminine. For Femme Pretender category, the data should fit to criteria that they have to perform like a male while ignore the appearance as it is just an illusion. All of the data are qualified for the category of femme pretender as they are able to perform masculine things. In the category of Male Mimicry, the data should fit to criteria of being trained before jumping into battlefield. According to the criteria of male mimicry, all of the data are qualified for this category considering their ability to use their weapon properly as they need skills to use the weapon. The skills they have are obtained by joining training sessions as skills are not gifted. Next, for the category of Fag Drag,

the data should be able to copy and perform an impersonation of gay male urban culture that depends on leather and denim and a queer biker look. Based on that criteria, none of the data show a sign that refer to gay male urban culture although there is one data that rides tiger as her mount which can be paralleled with the motorbike, but still it does not fit with the criteria. Then, none of them copying and parodying it in their appearances as their appearances are feminine with two out of four data are being sensualized instead. Finally, in the category of denaturalized masculinity, the data should fit to the criteria that is their appearances are more theatrical than butch realness but that explores the alternative masculinity that is embodied by male mimicry. All of the data are qualified for this category since their appearances and costumes are more theatrical than butch realness category where they use armoured clothes that is unusual to be used in the daily basis and they does not parodying it. Then, they are able to perform masculine things without necessarily learn it from training or workshop. After all, the female heroes in the Dota 2 videogame are masculine because they carry the value of one or more category in the female masculinity theory.

Furthermore, in the context of American studies, it needs to be contextualized with American society in the 2010s as Dota 2 videogame comes from that era. The four female heroes that become the data in this research have similarities with the female portrayal in the American society in 2010s. In the American society in 2010s, there is strong independent woman idea that is being flourished. The reborn of the character named Lara Croft in the video game Lara Croft and The Guardian of Light strengthen that idea since she was introduced in 1991 in the videogame Lara Croft: Tomb Raider. Female representation in the new media in the era of 2010s are usually sexually objectified, dressed provocatively, rarely being protagonist, and least important. For the last two representation, it does not really relevant with the heroes on the Dota 2 as in this game every hero is important.

Recommendation

This research focuses on how Dota 2 construct the portrayal of female heroes which the data are female heroes who use bow and arrow as their primary weapon. This research provides an analysis of how the female heroes are constructed as masculine female according to the female masculinity theory by Judith Halberstam. However, the characters chosen to analyze for this study are constructed carrying the value of female masculinity. Still, there are many aspect that is being untouched that is available to be analyzed in the field game studies and gender studies. Moreover, the aspect of women femininity in the Dota 2 videogame are suggested to be analyzed. An analysis about women femininity will bring a new insight about the female heroes in the Dota 2 videogame.

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