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Register Analysis of Football News on the Daily Mail and The Telegraph Online Newspaper
(Systemic Functional Linguistics Approach)

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Abstract

This research is conducted to present the register analysis of football news on the online newspaper The Telegraph and Daily Mail. This research uses Systemic Functional Linguistics approach as the theory to find the pattern or style of both media related to the profit that they get after publishing sport news texts. This research is a descriptive qualitative research with a case study design. It uses componential analysis table which consists of taxonomy and domain analysis to support the findings. The findings show that Daily Mail has similarities and differences related to the text producing. There are many similarities such as the dominant use of process of transitivity, the tenor analysis of the context of situation, the style of the media, etc. In addition, there are several differences that The Telegraph provides more information than the Daily Mail. The second is a fact about the readership in 2017 which shows the online readership of The Telegraph is better than the Daily Mail. On the other hand, the Daily Mail dominates the printed version.

Keywords: register analysis, sport news

Register Analysis of Football News on the Daily Mail and The Telegraph Online Newspaper
(Systemic Functional Linguistics Approach)

This research examines sport news text using register analysis under the Systemic Functional Linguistics theory. Sport is a game based on the physical skill and played under certain rules. People like to watch sport games in television and to read some information about sports in newspapers. It proves that sport is an interesting object to be observed. This research uses football or soccer news as the research object. It has a big number of readers. Besides, it is categorized as one of the sport branches which has biggest number of spectators in the world.

Sport and the media are bound in a complex network of relationship (Saini, 2015). They build a good partnership. Sport needs media to gain their income supporting its development such as getting sponsorship agreement with the kit provider or the sport apparel. Meanwhile, media need sport as their object to give various choices to the readers so the readers have their right to choose what kind of news that they want to read. This kind of relationship is good for either media or sport news to gain more profits.

Systemic Functional Linguistics (SFL) is used to examine the context of situation in social life. It deals with the social phenomenon emerging in the society. Additionally, media have the closest relationship with social life. The type of media that have a close relation with the society is news. It brings information that the society need. It serves every aspect of life. One of them is political events. Many SFL researchers use this type of news because it mostly influences the reader to choose political news. They usually use interpersonal meaning, which deals with the tenor analysis. Moreover, researchers conducted researches using comparative analysis of different text producers using three metafunctions (ideational, interpersonal, and textual) as the fundamental theory to gain the findings.

Many researchers above use metafunctions analysis to reveal the ideology and genre of the text. Some researchers analyzed speeches using the interpersonal meaning to find out the ideology and genre of the texts related to how they influence people to vote for a certain candidate. These researchers concerned on the realization of transitivity system, mood structure, and lexis system. On the other hand, some of them added the analysis of modality of the texts to have a brief analysis to discover the ideology and genre of the texts (Arunsirot, 2013; Ayoola, 2013; Dickinson, 2009; Feng and Liu, 2010; & Syah, 2015). Most of these researchers examine the data using the componential analysis to get the findings and pattern implemented in the texts.

On the other hand, previous researches related to register analysis and sport news explain how sport news exploits the context of situation in the text (Bowcher, 2001, Kazemi & Karimi, 2016). It deals with the roles of the participants of the texts. In addition, the social context is observed by doing field, tenor, and mode analysis through the grammatical realization of the experiential meaning, interpersonal meaning, and the textual meaning in the text.

On the other hand, many researchers use systemic functional approach as the basic approach in dealing with different sport texts. They used it to reveal the style of the author, ideology and genres of the texts (Kazemi & Karimi, 2016; Sklenska, 2015). Some of them only did textual metafunctions analysis. This method is used to find out the writing style of the author of the text. The other researcher uses interpersonal meaning analysis to reveal the ideology of sport advertising related to the gender. Another researcher uses the register analysis of Systemic Functional Linguistics. This theory is used to have a good translation from English as the source text into Czech. The register analysis of the research above lacks of brief analysis of the transitivity and MOOD system. The all register variables are needed to have a thorough analysis of the text including the ideology, genre, and background of the text producer'.

Moreover, there is an important aspect that should be applied by the media in reporting sport events. It is the headline of news. Headline of news is the first aspect that is seen by the readers (Roohani & Esmaeili, 2010). The grammatical structures and features in the headline and content of news are the other important aspects related to the meaning that could make them get bigger income. The application of register analysis in this research explains the pattern and style of two big media.

Additionally, this research is conducted to find out the patterns in both media (The Telegraph and Daily Mail). Furthermore, the intention of media related to the benefits that they will get after reporting the news becomes the main objective of this research. In addition, all of those objectives will be analyzed through the way the media produce the text.

Systemic Functional Linguistics elaborates meaning by describing cultural domain based on the context of situation. Moreover, the basic functions of language are making sense of experience and acting out the social relationships by expressing through the daily language used (Halliday & Mathiessen, 2014). This research uses the register analysis (field, tenor, and mode) to find out the patterns in both media.

The main objective of this research is to analyze the pattern of both online newspapers by using register analysis. This research compares two big news providers, The Telegraph and Daily Mail by finding the similarities and differences. Moreover, it also looks for the pattern or style that they use in publishing a news text to get more profits. The patterns influence the number of readerships because they have different categorizations. At the same time, it also affects the profits to the publishers.

Besides the patterns, the language style and other aspects related to the profit are analyzed in this research. The register analysis of the text is used to analyze their language style

based on the field, tenor, and mode. In addition, there are few numbers of researcher implementing the Systemic Functional Linguistics and sport news as its object.

The minimum number of research using linguistics especially Systemic Functional Linguistics and sport news as the object triggers the researcher to do this kind of research by using the register variables and sport news as the object of the research. In addition, there are many researches applying SFL found to be the main approach in political event text analysis. Therefore, the researcher wants to use register analysis to reveal the pattern that the publishers use as the political text researchers do to discover the ideology of the media. There are several researches using Systemic Functional Linguistics approach which have been reviewed to prove that there are many researches on political news texts that are good to be used as the references to do this research.

The Telegraph and Daily Mail have their own style regarding their publication. On the other hand, SFL researchers are dominated by the analysis of political texts. These texts deal with political campaign, debates, and political speeches of the presidential candidates. They usually use interpersonal analysis as their main theory. On the other hand, they do not explain the background and the style of the news provider. Thus, those aspects become the main gaps in conducting this research.

Methodology

This research applies qualitative method. It deals with understanding a social phenomenon. It discusses the heterogeneous characteristic, such as people's attitudes, behaviors, value systems, concerns, innovations, aspirations, cultures, or lifestyle (Intanniza, 2010; Jati, 2011 & Syah, 2015). Therefore, this research discusses about the register of two online

newspapers in relation to the number of readerships. By finding the number of readerships, the research can find the patterns that they use to gain more profit after publishing a news text.

This research uses descriptive method to analyze the content. It is applied to describe and evaluate the new concept and theory development by observing, classifying, and interpreting the source of data. Source of data refers to where the data are taken. It can be in a form of place, participant/informant, event, document, or site. Thus, this research data realize on the interpersonal and ideational meaning analysis from two online newspapers on websites. The realization of the analysis was based on the MOOD structure, clause complex, theme, nominal group, and transitivity analyses.

Data are detailed information about description of situations, events, people, interaction, and observed behaviors along the context of situation according to the research location. Types of data are divided into two. They are primary and secondary data.

The primary data are those which are collected afresh and for the first time, and thus happen to be original in collecting the data. The secondary data are those which have already been collected by someone else and which have already passed through statistical process.

The data are analyzed using the register analysis. It analyzes two big online newspapers, the Daily Mail and The Telegraph. Functional grammar based on metafunctions analysis is implemented to find out the strategies of both newspapers to gain more readers. It describes the field, tenor, and mode theory found in both online newspapers. In addition, the use of case study method is effective to get the patterns hidden behind the texts in online version (Santosa, 2014).

The sampling of this research is purposive sampling. The sample is taken from the news text of online newspapers or on their websites. Then, it is divided into clauses and is put in the

componential analysis table to provide the evidence based on the register aspects based on the generic structure of the news (orientation, sequence of events, and reorientation).

Based on the procedure of the data collection, this research uses content analysis, because the object of this research takes form of text. Moreover, this research has four stages in collecting the data. They are domain analysis, taxonomy analysis, componential analysis, and cultural value findings. Therefore, the suitable methodology related to the analysis of text or document is content analysis.

Finding and Discussion

This chapter interprets the result of the data analysis. The data take from of online newspapers. The texts are divided into clauses to find the pattern that the news providers use in publishing the texts. On the other hand, the findings of this research contribute to enrich the study applying Systemic Functional Linguistics approach which use sport news as the object of the research. Moreover, the findings show the pattern or style of both the Daily Mail and The Telegraph in relations to the profit they get after publishing the same news.

The results are based on the domain, taxonomic and componential analysis of qualitative research method. This research employs domain, taxonomy, and componential analysis. The domain consists of the news features or generic structures. The generic structures of the news texts are orientation, sequence of events, and re orientation. Taxonomy deals with the register analysis aspects such as transitivity, mood transaction, and thematic structures. The last step is componential analysis table. It is the combination between domain and taxonomy analysis. Those three aspects are used to help the researcher identify the pattern that the online newspapers use in publishing news text.

The construction of the register analysis consists of field, tenor, and mode. The context of situation is realized through the metafunctions. Field is obtained by using the experiential metafunction. It deals with transitivity analysis related to the grammar. Tenor is an interpersonal metafunction. It is realized with the mood transaction. Mode is categorized into the textual metafunction with the thematic structures analysis of grammar.

Those register analysis aspects are applied to characterize the pattern of producing sport news text to find the differences and similarities of both texts, the Daily Mail and The Telegraph. Furthermore, the findings that have been analyzed are put in the componential analysis table. Then, it can be seen the conclusion after analyzing the cultural values of the findings. The following is the componential analysis table of both media based on the register analysis.

Table 1

Componential analysis table.

Media	Gen. struct.	Theme			MOOD Transaction		MOOD Meaning		Transitivity				Tot.			
		Top.		Te x.	Giv	De m	Prp sl.	Prp stn	Mat.	Me nt.	Ver b.	Beha v	Relat.		Exs t.	
		Mrk	Un.										Att	Iden t.		
TheTelegraph	Orient	1	5	1		1	-	6	2	2	1	-	1	-	-	25
	Seq of events	1	20	8	17	4	8	13	7	3	1	2	4	4	-	92
	Reorien.	-	7	3	7	-	2	5	2	2	-	1	1	1	-	31
Daily Mail	Orient	2	2	1	4	-	-	4	1	1	1	1	-	-	-	16
	Seq of events	1	17	4	16	2	5	13	3	1	2	5	4	2	1	76
	Reorien.	1	7	2	10	-	5	5	5	2	1	-	2	-	-	41
Total		6	58	19	59	7	20	46	20	11	6	9	12	7	1	281

Orient.	: orientation	Mat	: material
Reorient	: reorientation	Ment.	: mental
Top.	: topical	Verb.	: verbal
Tex.	: textual	Behv.	: behavioral
Giv	: giving	Att.	: attributive
Dem	: demanding	Ident	: identifying
Prpsl	: proposal	Exist	: existential
Prpstn	: proposition	Tot	: total

The findings show the pattern of both newspapers based on the grammar realization of the three metafunctions (theme, mood transaction, mood meaning, and the transitivity). The transitivity in this text comes from the text, which is related to the sport activities of the participants in both texts (football players). Both the Daily Mail and The Telegraph have similar categorization of process.

The difference is that The Telegraph uses more process than the Daily Mail. It shows that The Telegraph provides more detailed sport events in the texts than the Daily Mail does. The findings can be used as positive parameters for gaining profit if the target readers are willing to have more detailed information. On the other hand, it becomes negative when the readers are people who do not want to read long sentences. It is in line with the readership data in 2017 from the www.newsworks.org.uk. According to the secondary data from the website, the printed version of the Daily Mail readership is bigger than The Telegraph. It shows that the printed readership wants to read simpler information.

On the other hand, based on the same source, The Telegraph indicates a bigger number of readerships on an online newspaper categorization. The fact is that the online reader prefers to have more detailed information than the printed version. According to the mood transaction, this research shows that The Telegraph transacts more demanding clauses than the Daily Mail. It can be concluded that more demanding transaction deals with the more detailed information they

give in the text. The mood meaning shows the quite similar number between the Daily Mail and The Telegraph in relation with the proposal and proposition meaning of the clause.

The tenor discusses the contextual aspect such as the affection, status, and contact. It proves that both the Daily Mail and The Telegraph do not show any relationship between the writers and readers. The affection happens between the participants in the texts. They are divided into several points of view (writer – reader relationship and the relationship between participants in the texts). The text providers applied more descriptive lexes. It explains that the news writer does not have any intention to influence the reader. They only want to serve information that the readers need unlike political text producers who have intention to make people agree with their opinion about certain candidates. Moreover, based on the participants' relationship of the texts, they show an equal status because they have the same profession as football players. The contact findings do not show any type of communication between the writer of the news and the readers. It only explains the contact between participants in the texts.

Based on the mode analysis, the Daily Mail and The Telegraph language tends to be spoken style. The emergence of complex clauses and congruent lexes as the remarkable evidences made this kind of text easier to understand by the readers. It is identical with the function of sport news for entertaining readers. It is not like the tendency to be written language style of text that deals with the simplex and incongruent lexes functioned as the academic text making the readers think harder. Therefore, sport news texts are easy to be understood by the use of languages.

In addition, the thematic structure analysis shows that the number of the unmarked topical theme in The Telegraph is bigger than in the Daily Mail. Therefore, The Telegraph has more subjects than the Daily Mail. The subject is the requirement of thematic unmarked topical

theme categorization. This fact is in line with the argument that The Telegraph provides more information than the Daily Mail.

The secondary findings are taken from internet sources, www.newsworks.org.uk. Both media have their own readership target. The Daily Mail is better in the printed version while The Telegraph is dominating the online version. Therefore, it shows that they have different style in publishing the news. Moreover, this research analyzed sport news texts using the Systemic Functional Linguistics. This theory is used to reveal the style or pattern of news providers. On the other hand, this research has not applied the media theory to have more thorough analysis.

Conclusion

This research uses two different online newspapers as the subject of the research and sport text is the object that is analyzed. The two media have different categorization based on the register analysis. It deals with the similarities and differences of both texts.

The similarities of both media are related to the register analysis data. The findings of the research conclude that both The Telegraph and the Daily Mail have the similar pattern related to the use of language while they deliver the information to the readers. Both media have the similar pattern. In the first finding, the transitivity shows that it deals with the action. The reason is the category of news object. Sport news deals with physical action or information. They do not employ existential process and less verbal process of transitivity.

Based on the clause analysis, both The Telegraph and the Daily Mail tend to use complex clauses rather than the simplex clauses. The congruent lexis is also more dominant than the incongruent. Therefore, it is considered as the spoken language and it is in line with the media theory that deals with the purpose of publishing the news, to entertain the readers. In addition,

The Telegraph has more clauses than the Daily Mail. Based on this analysis, it can be concluded that The Telegraph provides more information.

In terms of tenor analysis, both The Telegraph and the Daily Mail showed the similarities on the affect, status, and contact analysis. There is no any form of the two dealing with the relationship between writer and reader on this text since it was applied to give information. Therefore, no affection, contact, and status happened between the writer and readers in this text. The other similarity emerges from the participants in the text. The Telegraph and the Daily Mail's participants gave positive affect to the other participants. In addition, their status is equal because their position is horizontally the same to each other. It can be seen on their status as football players. On the other hand, the main difference that influences the number of readerships is the taste of the readers who want to choose the type of newspapers. People who love more detailed information and love to read it online (by using their gadget and their internet connection) will have The Telegraph as their tools of reading, while those who want the printed version will have the Daily Mail.

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The Analysis of English Quality of Second Grade of Physical Sciences Students of
SMA Negeri 3 Salatiga in Writing Narrative Text (A Psycholinguistics Approach)

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Abstract

This study observes the English quality of students of Second Grade of Science One of SMA Negeri 3 Salatiga in writing a narrative text based on writing skill and grammar skill. The main objective of this research is to know how the students' performance in writing narrative text and grammar quality. Data were collected from twenty students of Second Grade of Science One of SMA Negeri Salatiga by assigning them to write a narrative text in English. The collected data were analyzed for their writing skill and grammatical quality. The results show that: (1) three types of writing performances consist of low performance, good performance, and excellent performance, (2) twelve types of grammatical mistakes include omission of the possessive marker 's, omission of the article, omission of -s, -es, and -ies for the plural form, confusion of gender, omission of -d and -ed for past tense, omission of to be from the passive, omission of there, use of wrong tense and form, use of wrong possessive pronoun, misspell of words, use of the past perfect instead of the simple past, and using of the simple past tense after to-infinitive, (3) three types of lexical errors found in their writings include borrowing, calque, and semantic word selection, and (4) the students have good English performance in writing narrative text even they need to study more in the use of simple past tense and improve their vocabularies. This research confidently gives the benefits for the future researchers who conduct the same topic by using Psycholinguistics approach as the main approach. Additionally, this research also gives overview and explanation of English quality performance by the L2 learners.

Keywords: narrative writing, English quality, grammatical mistakes, and lexical errors

The Analysis of English Quality of Second Grade of Physical Sciences Students of
SMA Negeri 3 Salatiga in Writing Narrative Text (A Psycholinguistics Approach)

Learning the second language is more complex than the first language whether the L2 learners are interested in the language or not. In fact, the different elements of both bahasa Indonesia and English become the main factor why learning English is more challenging for the L2 learners. In fact, this factor can produce some mistakes or errors in the learning process. In the end, to have perfect proficiency in English, the learner should avoid doing mistakes and errors.

Based on the student's writing below, the phenomenon need to be observed because the students of the second grade of physical sciences of SMA Negeri 3 Salatiga still have difficulties in acquiring English as a second language. They still made grammatical mistakes and lexical errors.

TEXT

..... Once upon a time in a pallace, there were lived King and two daughters. The daughter's name is Candra Kirana and Candra Kencana. One day the King wanted to married her daughter with prince called Raden Putra. The Prince was so handsome and kind. It makes Kencana fell in love with Raden Putra. But, the King decided to marry the Prince with Kirana.....

Based on the phenomenon above, the researcher is interested in conducting a study on the quality of English of the students of second grade of physical sciences of SMA Negeri 3 Salatiga in writing narrative text. The investigation will cover how the students write the narrative text, how they make grammatical mistakes, and how they select the diction.

The previous study in Psycholinguistics mainly analyzes the students' English ability based on grammatical mistake, grammatical error, and the influence of gender in making mistake and committing error (Mawarrosa, 2016). She uses Fitikides's grammatical mistake classification and Ramirez's grammatical error classification.

Another study observes on the narrative writing made by the students of Public Junior High School in Bandung. The researcher studies the students' ability in terms of schematic structures and linguistic features (Mulyaningsih, 2012). The other research also studies narrative text. This research focuses on the cohesion of narrative writing made by the students of SMP N 1 Gianyar (Anom, Seken, & Suarnajaya, 2012).

Based on the previous studies above, the researcher of this research is interested in conducting a study which focuses on the quality of English based on three main aspects including writing performance, grammatical mistakes and lexical errors committed by the students of SMA Negeri 3 Salatiga.

Additionally, the objectives of this research are: (1) to know on how the students write a narrative text, (2) to know how the students use simple past tense in writing narrative text, (3) to know how the students select words, and (4) to find out how the students perform their English proficiency in writing narrative text.

Methods

This research is concerned with Psycholinguistics. It uses a descriptive qualitative method. This research focuses on the students' English quality in writing narrative text. The English quality covers writing skill, grammar, and lexical exploitations. The primary data of this research are twenty narrative texts written by twenty students of second grade of physical sciences of SMA Negeri 3 Salatiga. The research employs purposive sampling technique. In

addition, the data are analyzed by doing content analysis. Furthermore, this research also employs method of triangulation in order to validate the data. The interview is used to validate the data.

Findings and Discussion

There are three main findings which are related to writing performance of the students, types of grammatical mistakes, and types of lexical errors committed by the students. Each finding of the research is presented as follows:

Types of writing performances. There are three types of writing performances of the students. The classification of writing narrative text uses Joyce and Feez's classification (2000) that narrative text has generic structures including orientation, complication, resolution, and coda as an additional structure.

Low performance. Low Performance is the performance in which the students cannot make available one or more structures of required structures in narrative texts. Low Performance has the lowest number of writing performance of the students. There were three students (15%).

Table 1

Low Performance Data

NO	NAME	NARRATIVE STRUCTURE			
		ORI	COM	RES	CODA
1	ANNISA W	√	√		
2	RAHMA R	√	√		
3	RIZKA ADISRIA	√	√		√

Good performance. Good Performance is the type of writing performance in which the students can provide complete structures of narrative text consisting of orientation, complication,

and resolution. There were eleven narrative texts (55%) which had all the required structures of narrative text written by the students.

Table 2

Good Performance Data

NO	NAME	NARRATIVE STRUCTURE			
		ORI	COM	RES	CODA
1	AMANDA SH	√	√	√	
2	BAGUS ISMAIL	√	√	√	
3	FADHILA PUTI R	√	√	√	
4	GRAVYSA DH	√	√	√	
5	HANIKA RIZKY R	√	√	√	
6	IRANTI AI	√	√	√	
7	MARENTINA AW	√	√	√	
8	NURUL AZIZAH	√	√	√	
9	PINDI EVA H	√	√	√	
10	SISKA ARIYANI	√	√	√	
11	VIRDA MUKTI	√	√	√	

Excellent performance. The third type of writing performance is known as Excellent Performance. There were six students (30%) who had excellent performance. It was an outstanding result that students are able to add a moral value or lesson in the story (coda). This result indicates that the students have excellent performance in composing the obligatory discourse units of narrative text.

Table 3

Excellent Performance Data

NO	NAME	NARRATIVE STRUCTURE			
		ORI	COM	RES	CODA
1	ADIB IR	√	√	√	√
2	AMMAR AL A	√	√	√	√
3	HASNA HUSNIA	√	√	√	√
4	MEISKE	√	√	√	√
5	M WILDAN M	√	√	√	√
6	PUTRI PRATIWI	√	√	√	√

Types of Grammatical Mistakes

There are twelve types of grammatical mistakes made by the students. The researcher employs grammatical mistake classification proposed by Fitikides (2002).

Omission of the possessive marker's. Omission of the possessive marker's happens when the students omit the marker's in indicating possession. There were eight data (2.5%) of this type of grammatical mistake as shown in Table 4.

Table 4

Omission of the Possessive Marker 's Data

Student's	Mistake	Datum
Name		
Bagus	Someone came to Situ Bagendit*	104/BIM/Gm.opm
Ismail	house	

He produced the mistake in his narrative writing. He forgot to attach the possession marker's which must be attached in his sentences, someone came to Situ Bagendit* house. It is obligatory to add the possessive marker's on the noun phrase Situ Bagendit* house in order to show possession. The correct form is Situ Bagendit's house.

Omission of articles. Omission of articles emerges because the subjects omit the indefinite or definite article which follows the noun. Articles are words which are used before the noun. The function of using articles is to make the noun clear in relation to what it refers to. As many as 67 data (20.7%) were found in the students' writings, for example:

Table 5

Omission of Article Data

Student's Name	Mistake	Code
An Nisa W	For month later the cucumber seed grew to be a cucumber tree and grew *golden cucumber (Timun Mas)	079/ANW/Gm.oar

At this point, Nisa omitted the indefinite article a. It was necessary because she talked about the noun “golden cucumber” in her construction “the cucumber seed grew to be a cucumber tree and grew golden cucumber*”. The sentence must include the article after the countable noun “golden cucumber”. The correct sentence must be “the cucumber seed grew to be a cucumber tree and grew a golden cucumber (Timun Mas)”.

Omission of -s, -es, -ies for the plural form. Omission of -s, -es, and -ies for the plural form happens because the students have lack of knowledge of singular and plural noun forms. Evidently, there are no plural and singular agreements in L1. Plural form has many rules but the basic is by adding the suffix -s, -es and -ies for regular nouns e.g. cat cats, dog dogs, and there is unique change when it comes to irregular form e.g. child children, woman women.

This type of grammatical mistake happens when the students omit the -s, -es, and -ies in the plural form of nouns. Six data (1.9%) were found in the student's writings, for example:

Table 6

Omission of -s, -es, -ies in the Plural Form Data

Student's Name	Mistake	Code
Fadhila Putri	He (the King) bought some	126/FPR/Gm.opf
Riyanto	*jewelry for his *daughter	127/FPR/Gm.opf

Fadhila forgot to change the singular to plural form in the noun jewelry and the pronoun daughter. She ignored the rule of plural form by adding the suffix -s and -ies. The noun jewelry must be added the suffix -ies. In fact, the noun jewelry stands after the word some and it should be changed into plural form into "some jewelries". In addition, the noun "daughter" must be replaced with "daughters" as the plural form. She tells that the King has 10 daughters.

Confusion of gender. Confusion of gender is the type of mistake that the L2 learners are confused to use gender in their sentences. There was only one datum (0.3%) found in the students' narrative writings.

Table 7

Confusion of Gender Data

Student's Name	Mistake	Code
Adib Irfani	"If *it is growing, *it will be back to me" said Buto Ijo	04/AI/Gm.cg

Adib did not do the test seriously and forgot to use the right normative pronouns she (feminine). In his sentences, the pronoun It (neuter) was positioned as the subject. However, the correct subject pronoun should be used by Adib was Timun Mas (she). The sentence must be replaced with "If she is growing, she must be handed back to me" said Buto Ijo"

Omission of -d and -ed for the simple past tense. This type of mistake occurs when the L2 learners omit the suffix -d or -ed for the regular past verb. There were 67 mistakes (20.7%) made by the students, for instance:

Table 8

Omission of -d and -ed for the Simple Past Tense Data

Student's Name	Mistake	Code
Gravysa DH	When Toba *want to cook, the goldfish *change to a beautiful woman.	140/GDH/Gm.opt 141/GDH/Gm.opt

Gravysa made mistakes by using simple verb form "want" and "change" as the main verb in the simple past tense. Those verbs must be attached with the suffix -ed and -d because the verbs should be formed as past verb. In the end, the correct forms of those words are "wanted" and "changed".

Omission of to be from passive form. This mistake is produced when the L2 learners omit the verb be in the passive form. Moreover, there were only 2 data (0.6%) found in the student's writings, for example:

Table 9

Omission of to be from Passive Form Data

Student's Name	Mistake	Code
Hasna	She did not know if she	156/HHA/Gm.otb
Husnia	* __ born from the cucumber	

Hasna omitted to be in her sentence "she did not know if she * born from the cucumber". Hasna omitted "was" in her sentence. She forgot the rule of passive form when she did the test. The correct sentence is "she did not know if she was born from the cucumber."

Omission of there as an introductory word. The word "there" can stand alone as a noun, an adverb, an adjective, and a pronoun. Omission of "there" as an introductory word happens because the L2 learners omit the adverb there in their sentences. The adverb there is used to introduce the subject of a sentence in which the main verb stands before the subject (Fitikides, 2002). Seven data (2,2%) were found by the researcher on the students' writings, for example:

Table 10

Omission of There as an Introductory Word Data

Student's	Mistake	Code
Name		
Pindi Eva	Once upon a time, * lived an old widow.	258/PE/Gm.oth

Pindi omitted “there” as the introductory word in her sentence “once upon a time, * lived an old woman”. The sentence must be added with the adverb “there”. The correct sentence must be “once upon a time, there lived an old woman”. She said that she lacked of knowledge in the use of “there” as the introductory word.

Use of wrong tense and form. Use of wrong tense and form is the most dominant mistake made by the students. The mistake comes out because the present verb is used for the irregular past verb in telling the past event and also the irregular past verb is treated as regular past tense verb and so on. As many as 128 data (39.5%) were found in their writings, for example:

Table 11

Use of Wrong Tense and Verb Data

Student's	Mistake	Code
Name		
Nurul Azizah	Old woman *keeped stay in her place	238/NA/Gm.uwt

Nurul did her test in a hurry. As the result, she produced a mistake by using the wrong form in her sentence. She used wrong form of the irregular past verb “keep”, namely “keeped”. In addition, she forgot the irregular past verb “kept”.

Use of wrong possessive pronoun. This mistake is produced when the subjects use the wrong possessive pronoun in their sentences in order to describe something which belongs to someone or something. The research found 4 data (1.2%), for instance:

Table 12

Use of Wrong Possessive Pronoun Data

Student's Name	Mistake	Code
Ammari Al – Tharif	She (a widow) was not patient with *his pray	036/AAT/Gm.uwp

Ammari added the wrong possessive pronoun in his sentence” she (a widow) was not patient with his* pray”. He put the possessive his after the noun “pray”. It was systemically correct, but the use of possessive pronoun was wrong because the noun “pray” belongs to the widow (she). The correct possessive pronoun for “she” is “her” not “his”. The correct sentence is “she was not patient with her pray”.

Misspell of words. Misspell of words may happen. It happens when the learners write a text in a hurry and lack of attention. The researcher found 27 mistakes (8.3%) of misspell of words. for example:

Table 13

Misspell of Words Data

Student's Name	Mistake	Code
Meiske Amelia	There was a *reach widow	198/MAA/Gm.mw
Arfiaanti	named Nyai Bagendit	

Meiske wrote a sentence “there was a reach widow named Nyai Bagendit”. Meiske produced a mistake by misspelling the word “rich” into “reach”. She meant to write “a rich widow”. She said that she forgot the spelling of rich, she just remembered how to pronounce /'rich/.

Use of the past perfect instead of the simple past. This mistake appears because the subjects tend to use the past perfect verb instead of the simple past verb. There were two data (0.6%) found in the students' writings.

Table 14

Use of Past Perfect Tense Data

Student's Name	Mistake	Code
Virda Mukti	The old woman	376/VMC/Gm.upp
C	*woken up on surprise	

Virda made a mistake of using the past perfect instead of the simple past in the sentence “the old woman woken* up no surprise”. She tended to use the past perfect verb woken* up instead of “woke up” as the correct form of simple past tense. She confessed that she forgot to past form of the word wake. The correct sentence is “the old woman woke up on surprise”.

Use of the simple past tense after to+infinitive. This type of mistake is categorized as the L2 learners' use the simple past tense after to + infinitive. However, English has a rule that the simple verb or verb 1 comes after to-infinitive. There were five data (1.6%) found in the students' narrative writings, for example:

Table 15

Use of Simple Past Tense after to+infinitive Data

Student's Name	Mistake	Code
Rahma	Then the queen asked to her	355/RR/Gm.upti
Rahmadani	soldier who wanted to took* the flower for the queen	

Rahma produced a mistake by using the simple past tense after to + infinitive. From the sentence, she used the simple past verb "took" after to-infinitive. However, the correct form is to infinitive + verb 1. The past verb must be replaced with the verb 1. In the end, the correct sentence is "then the queen asked to her soldier who wanted to take the flower for the queen".

Types of Lexical Errors

There are three types of lexical errors committed by the students. The classifications of lexical errors are proposed by James (1998), namely borrowing, semantic word selection, and calque.

Borrowing. There were 41 errors (73.2%) found in the students' writings. Borrowing is the most dominant lexical errors committed by the students. Borrowing is one of types of lexical error, which occurs when the L1 learner uses or borrows L1 words in the target language (L2), for example:

Table 16

Borrowing Data

Student's Name	Error	Code
Ammari Al – Tharif	After all, Timun Mas came back to the old woman and they lived *damai seterusnya.	078/AAT/Le.bow

Ammari could not transfer L1 word “besar” to L2 in his sentence, “after all, Timun Mas came back to the old woman and they lived damai seterusnya*”. He failed in translating the phrase “damai seterusnya” in L2. He stated that he lacked of knowledge and did not know the translation of “damai seterusnya”, and it sounded unfamiliar to him. The equivalent phrase for “hidup damai seterusnya” is “live happily ever after”. In conclusion, the sentence must be changed into, After all, Timun Mas came back to the old woman and they lived happily ever after.

Calque. Calque is a literal translation of a word or a phrase from the source language (L1) in the target language (L2). Four data (7.2%) were found in the students’ narrative writings.

Table 17

Calque Data

Student's Name	Error	Code
Adib Irfani	"If she was *huge, She will be back to me," said Buto Ijo	005/AI/Le.cal

Adib translated literally the word “besar”. In this context, besar means “tumbuh besar”. However, English has the different ways of stating the meaning of “besar” in that context. Commonly, English uses the verb “grow” or “grow up: to say “tumbuh besar”. Based on Merriam-Webster, “grow” means to become larger: to increase in size, amount, and etc: to become larger and change from being a child to being an adult as time passed. The sentence must be replaced with “If she is growing up. She will be handed back to me” said Buto Ijo. The following table below shows the data collected.

Semantic word selection. This type of error appears when the L2 learners do not take a sufficient meaning or choose poor diction of a word or a phrase in their sentences i.e. “the country is grown” instead of <the country is developed>. Eleven data (19.6 %) were found in students’ narrative writings.

Table 18

Semantic Word Selection Data

Student's Name	Error	Code
An Nisa W	She picked the cucumber and began to *spread it	081/ANW/Le.sws

Nisa selected a wrong diction in her sentence “she picked the cucumber and began to spread* it”. Nisa said that she did not know the right diction to express L1 word “memotong (menjadi dua)”. She wrote “spread” instead of “slice”. In addition, “spread” means to open, arrange, or place (something) in a large space. The word “slice” means to make (something) smaller by removing part of it. In conclusion, the verb “spread” must be replaced with “slice”.

Conclusion

The conclusions are drawn based on the research questions, the data analysis, and discussion. It covers writing performance, types of grammatical mistakes, types of lexical errors, and the students' English quality performance. The conclusion of this research can be drawn as follows:

1. There are three types of writing performances of the students including Low Performance (15%), Good Performance (55%), and Excellent Performance (30%).
2. There are twelve types of grammatical mistakes made by the students, namely confusion of gender (0.3%), using of the past perfect instead of the simple past (0.6%), omission of to be from the passive voice (0,6%), use of wrong possessive pronoun (1.2%), use of the simple past tense after to-infinitive (1.6%), omission of -s, -es, and ies- for the plural form (1.9), omission of there (2.2%), omission of the

possessive marker 's (2,5), misspell of words (8.3%), omission of -d and -ed for past tense (20.7%), omission of the article (20.7%), and use of wrong tense and form (39.5%).

3. There are three types of lexical errors committed by the students including calque (7.2%), semantic word selection (19.6%) and borrowing (73.2%).
4. According to the result of data analysis, all the participants of this research have good English quality in acquiring English. It can be seen that the students have good writing, quality of grammar, and choice of word. In addition, there are seventeen students (85%) from twenty students who wrote complete structure of narrative text. Besides, six students (35.2%) from seventeen students could add a special stage called coda in their narrative writings. In addition, this research finds the use of wrong tense and form (39.9%) as the highest number of grammatical mistakes and borrowing (73.7%) as the highest number of lexical errors. In conclusion, the students should improve their knowledge about grammar and vocabulary acquisition in order to improve their English writing skill.

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A Concept of Characteristics of Magical Realism in Patrick Ness' *A Monster Calls*: A Merger of
Objective and Adolescent Psychological Approach

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Abstract

This article aims to apply the concept of characteristics of magical realism proposed by Wendy B. Faris and the theory of adolescent psychology by Dr. Arthur T. Jersild in the novel *A Monster Calls* to categorize the novel as a magical realism, and to analyze and discuss the psychological connection between two dominant characters in the novel, Conor and The Monster. The research is an amalgamation of objective or structural study to describe each characteristic of magical realism found in the text and adolescent psychology study as extrinsic approach to explain any discrepancy. It is inferred that the novel *A Monster Calls* belongs to a magical realism according to the findings as it contains all five characteristics suggested by Faris. A discrepancy is found in one aspect regarding the ‘realness’ of The Monster as the irreducible element which shows that the character is only visible to Conor. It is then explained through the eye of Psychology, resulting in a very strong relationship between it and Conor which gives an understanding that they are, in fact, one character. The discrepancy found in the character of The Monster shows that The Monster is Conor’s own alter ego.

Keywords: Magical realism, adolescent psychology, *A Monster Calls*

A Concept of Characteristics of Magical Realism in Patrick Ness' *A Monster Calls: A Merger of Objective and Adolescent Psychological Approach*

The term 'magical realism' has been a huge topic both in art and literature since Franz Roh first introduced the term to explain the birth of post-Expressionism (Hart, 2005) which then became popular in Latin America especially after the publication of Gabriel Garcia Marquez's *One Hundred Years of Solitude* in 1967. The novel was a remarkable emergence in postcolonialism genre during the Latin American Boom in 1960s and 1970s, bringing a lot of different definitions and opinions about magical realism from many scholars (Hart, 2005). Roh (1925) in his essay *Nach-Expressionismus, Magischer Realismus: Probleme der neuesten Europäischen Malerei* (Post-Expressionism, Magical Realism) defines magical realism as a concept of "the magic of being, of the discovery that things already have their own faces". He believes that magical realism explains any miracle or 'magical' events happening in this world through dynamic molecules in reality, means that something 'magical' is a part of real world or vice versa (ibid.). He explains that to understand magical realism, one must believe in the magical element or the extraordinary consciously to actually discover its meaning in life (ibid.). Roh also has used the word 'magical' as a replacement to the word 'mystical' to change the stigma of primitive literature and civilization to more scientific study and definition (Camayd-Freixas, 2014).

Another opinion comes from Alejo Carpentier in his essay *On the Marvelous Real in America* (1949). He has recommended to find the fantastic or 'magical' element of magical realism inside our own reality because it lives within this real world, and not by hiding or covering it with fantasy as "the presence and vitality of this marvelous real" can be found everywhere. According to Bowers (2004), the definition of magical realism can be broken by

understanding its literal meaning, in which she defines that realism “allows the writer to present many details that contribute to a realistic impression” while magic “refers to any extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science”.

In addition to that understanding, Wendy B. Faris in her book *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* (2004) briefly explains that magical realism is a “hybrid nature of much postcolonial society” because it provides such cultural ground to a broad study in literature while “also represents innovation and the re-emergence of submerged narrative traditions in metropolitan centers”, opening a new and refreshing material to cover. Faris and Angel Flores (1995) also define magical realism as a merger of realism and fantasy, blending any distinction between the two. Because magical realism and fantasy literature appear to have very similar style and substance, this definition clears out any confusion about the meaning of the two: magical realism is a realism and not a fantasy, it is the emergence of the magical element of fantasy in our own real world and see it as a part of reality.

However, the appearance of this magical element somehow is hard to be accepted especially by the Western empirical logic. According to Mahfudz (2017), the extraordinary in magical realism often acts as a therapist or psychologist for the main character, to help them solve their problems in life, basically having a certain purpose in the main character’s life. Its real identity as a character lets the readers transcend their own mind; thoughts, opinions, and experience to understand its purpose because reading magical realism is very much based on one’s belief. Having a lot to deal with relationships between characters and readers, the extraordinary is strongly correlated with human psychology.

To study this connection between magical realism and psychology of literature in a character of a narrative, one must first study the characteristics which make a ‘magical realism’

text. In the modern world of literature, the distinctive features of magical realism are still difficult to understand and to propose, looking at the complexity of the mode itself. Marquez's *One Hundred Years of Solitude* has become a great sample to picture how a magical realism text should be; it produces some ideas which are then marked generally as important components of magical realism, for example paucity, momentariness, and authorial reticence as studied by Kasikhan (2013). Faris, mostly inspired by Marquez's work and his points of view, creates a complete concept of magical realism containing the characteristics one must obtain. According to her, a magical realism narrative must possess these five aspects: an irreducible element, the phenomenal world, the unsettling doubts, merging realms, and disruption of space, time, and identity (Faris, 2004). The irreducible element in magical realism, called "the magical" or "the fantastic", is an important feature to distinguish the text from other genres. Because its appearance is beyond logic, it disobeys the rule of nature and reality, especially because it is experienced by other characters which are mostly real people.

Two researches done by Kasikhan (2013) and Mahfudz (2017) use different concepts of characteristics of magical realism to analyze a novel, however the two have resulted in the same conclusion that a novel is/is not a magical realism. Kasikhan's research has revealed that Gunter Grass' *The Tin Drum* has approached a fantasy literature rather than a magical realism. Being analyzed and compared with Marquez's *One Hundred Years of Solitude*, the novel is lack of Authorial Reticence aspect which Marquez has introduced as an important point of magical realism. Meanwhile, Mahfudz has applied the concept of characteristics of magical realism proposed by Faris (2004) in the novel *A Shinagawa Monkey* by Haruki Murakami, resulting in the lack of one minor aspect regarding the disruption of time in the novel. However, the novel can still be called magical realism. The weakness is that they do not further discuss the result

especially using a psychological approach to explain a discrepancy found in the analysis. On top of the note, the objective of this research is to find the characteristics of magical realism in a novel and explain a discrepancy found in the analysis using other approach, in this case adolescence psychology.

In the eye of psychologist, this “magical” creature or phenomenon is connected a lot with one’s imagination, dreams, and fantasy, in which one mixes the vision with their own experience or hope in life (Jersild, 1959), especially if the irreducible element is invisible for others. The individual usually begins to create this vision since they were a kid until their teenager time, because children are dreamers and teenagers are “veteran in the world of fantasy” (Jersild, 1959). To understand the appearance of “the magical” in the point of view of an adolescent character, an adolescence psychology approach is needed to analyze its connection.

Methods

This research is a merger of objective research as intrinsic approach and psychology theory as extrinsic approach. It uses a descriptive qualitative type as research design as it focuses on observing and describing the appearance of the five characteristics of magical realism proposed by Faris (2004) in a novel as well as applying a certain stage of adolescent psychology theory composed by Jersild (1959). The novel used as the primary data is *A Monster Calls* by Patrick Ness (2016). Data showing information and proofs regarding the aspects of magical realism in the novel are collected through continuous reading, classifying, and comparing with the theory used. Other supporting analysis and information found in journals, articles, and online sources are used as the secondary data.

The primary data are in the form of words, sentences, narration, paragraphs, and dialogues between characters in the novel which state the existence of every characteristic of

magical realism developed by Faris; the irreducible element, the phenomenon world, the unsettling doubts, merging realms, and disruption of space, time, and identity. Any discrepancy found in the discussion between the used theory and the result of analysis is then explained through the theory of adolescent psychology especially regarding anger and hostility as the story deals a lot with a character's emotion and feelings. The theory of adolescent's Emotional Development by Arthur T. Jersild is used to describe the missing aspect for further analysis. The secondary data are used to support and strengthen the evidences and arguments in analyzing the problems.

Findings and Discussion

It has been stated above that according to Faris (2004), a magical realism text should contain five distinct characteristics in order to be differentiated from other genres. The first feature is the existence of the irreducible element or "the magical", something which cannot be explained "according to the laws of the universe as they have been formulated in Western empirically based discourse" (Faris, 2004). In *A Monster Calls*, the appearance of "the magical" happens in a form of a giant, grown from a yew tree in the main character's backyard. This giant character is so bizarre especially because no one has actually seen a monstrous creature like it in reality. It is then called "The Monster". The Monster first emerged when the main character, Conor, had a nightmare. He woke up and found that a yew tree giant had appeared in his window, wanting to tell him stories. Even though Conor was surprised at first and thought that he was still dreaming, he then managed to be calm and just accepted The Monster's existence in his reality.

The irreducible element has to be accepted as a part of reality in order to make it 'real', and it rarely causes comments, questions, or explanation of its origin either from the characters,

narrator, or even the readers (Faris, 2004). That is why Conor just accepted The Monster even if he was confused, frightened, and hesitated. However, the problem with The Monster itself is that its presence is invisible for other characters. It can only be seen by Conor, in which it is contradictory to what Mahfudz (2017) states that an irreducible element should be sensed by other characters without any question or judgement, therefore creating a discrepancy between the theory and the result of discussion. According to magical realism, this character is a real creature. However, The Monster is a subject whose condition of its invisibility depends on itself.

In the novel, there is no statement showing clearly that The Monster is invisible for others which also creates a speculation that The Monster covered its own existence from other people. This fact suits what Jersild (1959) has stated in his theory that a character is created by its own artist, in this case, Conor, to help him release his emotion without no one realizing it. An important aspect of the irreducible element in magical realism is that it appears as a companion for the main character, as it often acts as a psychologist to help the main character solve their problems in life, like what happens in Haruki Murakami's *A Shinagawa Monkey*. According to Mahfudz (2017), the monkey in the novel functions to solve the main character's problems. In *A Monster Calls*, The Monster came right at the time when Conor needed a help to cope with his own feelings and hope in his life, something he could not do by himself. It also functions to heal Conor's psychological condition because of many pressures he has at home and school. The Monster's stories are also projections to Conor's own life and his feelings toward conditions he did not accept or understand, later making him able to express his actual wishes and emotion. The character of The Monster comes as Conor's form of emotion, particularly his anger.

Anger is very important and crucial in adolescent's life, as it gives control to an adolescent to express things that bother them or things that do not appear the way they want to.

However, an adolescent may not be able to express or control the rage very well, which can be caused by many aspects (Jersild, 1959). Conor is one of those adolescents who could not express his anger freely because he has many pressures. His mother is dying from cancer and has to go through a lot of medications, so that he needs to be able to manage his own life and take care of himself. He has to watch his mother suffering alone without his father, not to mention the pressures he gets because he has to live with his grandmother, in a situation which they do not get along. His father also refuses to let Conor live with him in America, which makes things even harder. The last reason of his anger is the pressures he receives in school. He is continuously being bullied by his classmates and contradictory to that, he also receives different, almost special treatment from his friends and teachers, all because of his mother's sickness. Conor seems fine to go through all of those, while in fact, he holds a lot of anger which later brings him to a revenge.

According to Jersild, there are two kinds of anger expressed by an individual, direct form of anger and indirect or disguised form of anger (Jersild, 1959). Conor does not succeed in expressing his anger directly, which later leads him to his hostility towards himself as he fails to find the answers to his problems (Jersild, 1959). Thus, he unconsciously curbs his anger and projects it in other disguised forms. Because Conor is a veteran in the world of fantasy and imagination, his anger mostly takes form of dream and fantasy. He projects his fear of his mother's death and his anger of her cancer to a nightmare. Inside his nightmare, her cancer changes form to a monster pulling her to fall from a cliff. Even though he tries to hold on to her, her hand will always slip from his grasps. Conor himself actually understands his mother's condition and knows that someday she will lose the battle, but he keeps denying the fact.

The other expression of his anger is his creation of The Monster. Conor chooses a monster because it is a strong character to help him rage his emotion and anger. The yew tree itself is a tree of healing, which can be a metaphor of healing his own self too. The Monster helps him study his own feelings, understand his true wishes and hopes, grow to be honest with himself, realize and accept the facts that his mother will die soon and that he actually wishes her to go. Because he cannot express his anger very well, his fantasy of The Monster functions as a form of solace, where he can create an ideal condition to release his anger and stress, something he cannot do while he is being “Conor”. Through The Monster, Conor is given the chance to be like the way he wants to be, to be angry.

The second aspect is the presence of the phenomenon world. It is basically the evidence of reality, a setting of world we live as an ordinary human being based on the idea of empirical logic. This aspect is important in magical realism because it sets the story in realism state, not making it a fantasy. Its presence needs to be strong to remind the readers that the story actually happens in real life. The setting of place, the atmosphere of the story, and the events happening in *A Monster Calls* are very familiar; it is more or less the phenomenon world. The story apparently takes place in England and there are also some presences of America, stated by Conor when he wanted to stay with his father who lives there. Other description of places like school, bedroom, kitchen, a wood-paneled office of Conor’s grandmother’s and daily activities like doing dishes, going to school, going to hospital, driving car, and putting on school uniforms are all enough to set the readers on the ground and not mix it with fantasy-setting.

The next characteristic of magical realism is the feeling of unsettling doubts. This hesitation can be felt both by the characters and the readers at the same time. This feeling is experienced in categorizing whether or not a character or situation is an irreducible element.

According to Faris (2004), this hesitation occurs because readers cannot differentiate two contradictory events at once very well, thus resulting in the confusion in understanding two different realms. However, this confusion is important as it shows how magical realism really works. The feeling of unsettling doubts, on the other hand, is really based on one's cultural perspectives. Readers who are familiar with non-logical ideas or concept will be more aware with "the magical" appearing in the story, compared to those who are not familiar with such cultures. Conor himself, is probably very "Western" and has been growing up with Western empirical logic, making him very unfamiliar with the character of The Monster. Most of the time, he still thinks that The Monster is just a dream, pointing the fact that it is a giant yew tree that talks like human and interferes his nights with its tales.

However, Conor also realizes that The Monster is a real character, "happening" in his reality, as it leaves traces for him to see and to sense its presence. From yew tree leaves and red yew berries to small tree grown from the wooden floor of his grandmother's house, those are all real objects and hints from The Monster itself to remind Conor that it is real. Being very confused, Conor's denials are basically just him making sure that he has not gotten crazy or mad. He starts making possible reasons of why the yew tree leaves and red yew berries, even the small tree, are "there", to make sure that he is still in real life and not dreaming. In this state, he has not yet realized if The Monster is his own creation because of the proofs The Monster left. In the novel, all of Conor's hesitations are leading the readers to feel exactly the same as him, to question whether we are still in his reality or not.

The fourth aspect is merging realms, the process of merging of two realms into one, in this case Conor's realm and The Monster's realm. It mostly happens in Conor's backyard, with The Monster standing there and telling stories. It sometimes appears in grandmother's house as

well, just casually sitting or standing inside the house, filling the house as the real set or the phenomenon world with such magical atmosphere. This characteristic brings to the last form of Conor's disguised anger, which is displaced hostility (Jersild, 1959). The example of this hostility is projected by him to his grandmother's house when The Monster appears and encourages Conor to destroy whatever it wants Conor to project. In the story, The Monster projects its own imagery of a place to Conor and asks him to destroy everything they see, and it apparently helps Conor release his stress. When Conor is destroying her belongings, he feels satisfied as well as safe knowing that he can finally express his anger in a right way because he thinks that the action is just fake and inside his head. However, when the reality hits him, the place he is destroying is his grandmother's house and its belongings. In one scene they are in some place, and in another scene, they are just inside his grandmother's house.

The merging realms also happens in school when The Monster's presence isn't sensed by the whole students in school hall by the time Conor punches his bully's face. Conor believes that it is The Monster who does that, while in fact, it is all himself. This fantasy helps Conor do revenge for he would not be able to do that in reality. Somehow Conor realizes that he does that consciously even though he is unable to control his own rage. This, according to Jersild (1959), is a blend between the real and the imagined experienced by Conor who creates the character of The Monster inside his own body. This also explains The Monster's invisibility to other characters as it is just Conor himself and vice versa. The Monster is a fantastical projection of Conor's long held anger which he can never show while he was being himself, and it helps him understand his own self.

For some moments, merging realms needs to be experienced by other characters as well, however there is no evidence in the novel that other characters can see The Monster the way

Conor does. This fact somehow lets readers transcend their own mind to speculate the existence of The Monster itself, but the scene in school is still a process of merging realms as The Monster presences itself in Conor's reality by standing behind him as he hits his bully. The Monster is just a media for Conor to release his emotions because he does not have control to manage his own self, and thus creating the scene of merging two realms.

The last characteristic is the disruptions of space, time, and identity, which are strongly connected with the process of merging realms. The idea of space and time disruption happens in the story setting while disruption of identity happens inside a character. In *A Monster Calls*, the disruption of space happens because the existence of The Monster in reality causes confusion and hesitation. The set of ordinary places in the novel are disrupted by the appearance of The Monster as the magical element, changing the atmosphere and the physical form of the space. Connected with adolescent psychology, this process also happens just in Conor's head. Because he experiences the merging of two realms, disruption of space is needed as it means that his reality is not reality anymore. His imagination of The Monster creates such space to put The Monster inside, within his own space, thus disturbs the appearance of the phenomenon world he lives.

Meanwhile, the disruption of time happens every 12.07, the time when The Monster comes. It belongs to a disruption because right after The Monster disappears, the time does not move even for a second. The appearance of The Monster creates its own parallel time dimension and refuses to obey the universe's law of time, which also happens inside Conor's own head according to his emotional development. It is impossible for him/The Monster to actually stop the time because it is against the empirical logic of how the world works, so he put his creation

and its action in a certain period of time which is different from the reality time to 'play' the imagination.

The last disruption which is disruption of identity happens inside the character of The Monster. The Monster does not only act as its own character, it also appears to be Conor's therapist or psychologist to help him release his own emotion and feelings. It helps Conor face the truth that his mother will die soon and that he does not want her to suffer anymore even if it means of losing her. Conor needs its help to understand what he really wishes for and just to be honest with himself. Its character has two identities, thus making all the scenes related to its character as disruptions of identity.

From the discussion above, it is clear that the novel *A Monster Calls* can be categorized as a magical realism as it contains all five aspects, however it is found that the invisibility of The Monster to other characters can reduce the 'realness' of its presence. It also causes a discrepancy between the theory and the result of discussion. Thus far, the invisibility of The Monster itself is not stated clearly in the novel, creating many speculations from the readers. It could be that The Monster itself does not want anyone else to see it, or other possibilities. The theory of adolescent psychology is suitable to explain this discrepancy as the character of The Monster deals a lot with an adolescent, Conor himself. The specific stage of adolescent's emotional development regarding anger and hostility is used to describe their connection because anger and hostility appear to be a big issue in *A Monster Calls*.

Conclusion

A discrepancy found between the concept of characteristics of the irreducible element and the discussion of The Monster in the novel *A Monster Calls* results in a whole different point of view of magical realism. The missing aspect, in which The Monster is only visible for the

main character, is then explained through the theory of adolescent psychology because it deals with an adolescent's emotional development. It encounters a finding that the concept of an adolescent's dream, imagination, and fantasy can lead to the creation of a magical being or situation in magical realism that does not only live in the creator's head, in fact it also lives around them, having certain purposes in their life, mainly to help them understand themselves, their problems, and things they cannot handle by their own.

The five aspects of magical realism are then strongly connected to that fact, following these findings; the relationship between The Monster as the irreducible element and the main character is inseparable as they are actually one character, supported by the fact that the unsettling doubts are also felt by the main character, not only the readers, in realizing the existence of The Monster. The merging of the main character's realm which is the phenomenon world and The Monster's realm as two different media is connected with disruptions of space, time, and identity from the 'reality' in which the main character uses as objects to include his imagination into. The Monster acts as the main character's alter ego to help him express his emotions he could not express when he is being himself, because of many aspects and pressures. The Monster is the main character himself and vice versa, hence somehow it is invisible to others.

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When the World Does Not Need Prince Charming: The Representation of Girl Power in
Television Series Entitled “Once Upon a Time”

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Abstract

The research aims to find the representation of girl power in television series through scrutinizing the lead female character in 'Once Upon a Time'. The method of this research is descriptive qualitative in which the source of the data is the television series entitled 'Once Upon a Time.' The data collection is conducted by taking several scenes from the television series, the cinematographic elements and some citations or paragraphs of particular journals, book, which can support the arguments. The result of the research shows that (1) the patriarchal ideology is no longer being delivered through modern version of fairy tales like in the television series. (2) The portrayal of traditional women which are tender, submissive, pacify, passive, and weak is no longer necessary in TV industry. (3) As a single mother, Emma Swan breaks and challenges the traditional values of femininity embraced by mainstream society. This study contributes to empower women that they can be happy without Prince Charming.

Keywords: semiotic theory by pierce, girl power, post-feminism, once upon a time

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Girl Power movement empowers and encourages women and girls to respect, change, and transform themselves into someone who has power, confidence, freedom, and choice in life. This means that the femininity in Girl Power era is no longer vulnerable and submissive attitudes, but it means tough behavior to challenge traditional expectation required by patriarchy system toward them. Girl Power has taken important role in shaping society today, particularly girls and women. It contributes a big impact to many girls and women in the United States of America's society and around the world. This movement has been continuing until today although sometimes they say women empowerment instead of girl power. Both terms are similar because the idea and the goal focus on a girl or woman to be herself and find their own happiness without being afraid of being judged by others and overshadowed by men. The empowerment is spreading fast because of the help from today's media especially television, which visualizes and portrays woman as stronger than ever.

Television show is one of the media that gives a big influence to the audience, because through television show, our perception about the world can be changed. In television shows the characterizations and the settings sometimes reflect the real world that we have never seen before; it can open our mind particularly our perception about women. If we take a look on several TV shows or movies in the past, the role of women in those media is merely as men's accessories. In line with Kord (2005), there are standards of qualifications that must be fulfilled by women to appear on-screen. Women are supposed to keep their traditional stereotype and do not give a special impression which can change the stereotype. If the woman cannot meet the qualification she would not appear on screen. The female characters in television shows reflect

and perpetuate the status and options of women in today's society and play an active part in creating female role models. Since the success of women's movement, their roles in social, cultural, political and economic life have changed day by day. It gives women an equality to men in most aspects of life. There are many television shows which manage to defy the old stereotypes of woman, empower woman and exhibit on how a woman should do in order to achieve equality and power in society.

Around 2011-2012, the first TV series which took every character from Walt Disney's fairy tales and princesses into one great storyline was born. Broadcasted by ABC, *Once Upon a Time* is the title of the new TV series, which challenges the imagination of viewers beyond their expectation. The lead female character named Emma Swan has to earn her son's trust after abandoning him in the past. Emma as a single mother builds her new life by challenging the patriarchal system in Storybrooke city. *Once Upon a Time* (2012) particularly shows the struggle of the lead female character in order to save the city where she lives against the Evil Queen and the dark one. Instead of Prince Charming who usually saves the princess and brings the happy ending to people, Emma takes the role and conquers any kind of problems which she encounters by herself.

The popularity of Disney's Princess movie is magnificent and it always has the same formula. Disney princesses the so-called new Disney heroines, the critics argue, still continue the established formula through their plot and personality requisites (Bell, 1995). They construct every movie with similar background plot but different extenuating circumstances in each film. Tonn (2008) made a significant analysis on 'Disney's Influence on Females Perception of Gender and Love' among princess movie. In her research, the participants were asked to describe common characteristics of lead female Disney characters, and the most common descriptors

were beautiful, nice, skinny, great hair, perfect, and good bodies. This matches with past research that Disney female characters are sex-typed, in that they are depicted as happy, attractive, affectionate, and fragile. Television imagery has adopted the tendency to portray men and women in conventionally stereotypical ways: women tend to be depicted as being affectionate, submissive, forgiving and fragile, but having low amount of self-confidence, ambition, dominance, and individualism. (Coltrane & Adams, 1997).

Some researchers have unravelled the idea of girl power constructed in the movie and television series. "Once upon a Twisted Time: Reconstructing the Image of the Ideal Women in Fairytales" by Pharmasetiawan (2015) tells about the differences between the original story from Disney and the new story from Once Upon a Time. The aim of the research is to show how the television series *Once Upon a Time* reconstructs its female characters, such as Snow White and Cinderella. The result shows that the patriarchal ideology is no longer being delivered through modern version of fairy tales like Once Upon a Time.

Femininity value is indeed researchers' number one exploration area which supplies never ending issues. The research entitled Disney's princess movie "Brave: A Feminist Perspective on The Disney Princess Movie" conducted by Morrison (2012) has revealed different portrayal of the female character. The objective of the research is to seek and explore the significant impact of the resistance in Brave movie on young audience's perception about femininity and gender roles. Brave challenges the patriarchal status quo and represents feminist values in a successful mainstream film. The discussion focuses on the exploration of girl power which is indeed dominated by femininity. However, several researchers have looked at this issue from different point of view. Youngs analyzed Mulan in her research entitled "The Ghost Of Snow White." (2014); a movie often praised as being a story about breaking conventional gender

boundaries and roles. Mulan certainly breaks the traditional princess role of being dainty and preoccupied with marriage. However, Mulan is a woman in man's world. She pretends to be man and surrenders her femininity to get respect.

Although there are many researches conducted focusing on girl power and femininity values, the finding and discussion somehow fall to similar argument. It still ends up with an argument of the persistence of the formula in which the girl power values are not strongly represented because of the involvement of male characters which undermines their power. However, this research attempts to give a new argument of the possibly powerful female character without any support from a male character. The breaking boundaries and doing something new is interesting to examine in order to understand the recent society, and what is really going on in the U.S nowadays.

Methodology

The research design is a descriptive qualitative which analyzes the representation of girl power values in television series entitled 'Once Upon a Time' (2012). The Primary data are taken from the television series 'Once Upon a Time' (2012). Employing purposive sampling technique the data were collected by watching, selecting, and classifying the scenes and other mise-en-scene elements. All the information related to femininity, and girl power was used as the secondary data. It was acquired through documents studies, books, and online articles.

The samples used as the data were the images, dialogues, scenes that can give information regarding girl power values, which can further support the arguments in answering the research questions. The signs and mise-en-scene elements from the selected images are analyzed using the research applied by Villarejo language of films and C.S. Pierces semiotic theory. Socio-cultural approach and feminist theory are applied for further analysis. The

secondary data were used to strengthen, prove and emphasize the arguments in analyzing the issues.

Finding and Discussion

Gender roles have changed and flourished continually influencing the political, social and economic scene at the time, which in return has influenced gender roles for the present day. The same has happened to the media industry such as movies, television shows, advertisements, magazines and their audience as reflection of current ideals or realities. 'Once Upon a Time' television series has become a new phenomenon on moving picture based on fairy tale references. The television series constructs the lead female character as independent single mother who is able to beat every obstacle by herself. The traditional vulnerable princess in fairy tale is no longer displayed in this television series. The existence of Prince Charming in the television series is not important since the lead female character can do everything on her own.

The equality that women have achieved through very long movement can be seen for real in the society. Workplace is one of the equalities that women are fighting for. Women in the postfeminist generation have plenty of choices whether they want to work or stay at home. The society stereotype of job changes by the time. The way to become a sheriff is not easy for Emma, since she is a woman. She has to prove what she can do to the society and obtains their trust. Before coming to Storybrooke, Emma is a spy who works for people who need information about anything. Traditionally, spy is not a kind of work that is suitable for women since it is a dangerous job. A spy needs to be brave, smart, intelligent, and has combat skills which usually belongs to men's patriarchal stereotype.

Women have struggle in workplace area for a long time. The equality in workplace area is not easy to get even in today's society. Women need to work harder in order to get the specific

position that used to be men's. If they do not work hard, the high position in workplace that they want will never be achieved. Being professional is one of the key of success in achieving the position.

Gladen (2007) argues that women are being encouraged to build their own identity in the postmodernism era. Women can choose whatever they want to be, and they do not obligate to leave their femininity to reach their dream. In this era, women do not need to live in male standard if they want to be considered as equal to men. Women are supposed to show their unique characteristic, and ability as their power. Being sheriff doesn't mean that Emma merely accepts the traditional rules. She rejects to wear sheriff uniform which is made for man's body and decides to wear her own style of clothing. Emma's behavior of rejecting the uniform that the sheriff gave is an expression of dissatisfaction of what has happened in the society. They rule by a patriarchal system which allows men to have more power than women. As Mueller (2000) states that in a system in which men have more power than women, men have some level of privilege to which women are not entitled. Men with power can control everything and do what they want. For Emma, the basic uniform of Sheriff is men's outfit. Wearing it means that she needs to be a man to have a power. She is aware of her skill and does not need a uniform to recognize her as deputy because the entire town will know who she is by showing them her work. Instead of wearing uniform, she wears her daily fashion and work as sheriff's deputy.

According to Rende (1998) today's postfeminist era has given women the chance to take sole control of their life in a way that the previous generations of women have not been able to. In the past, this kind of behavior of Emma may create a conflict, but in today's society woman has more choices to do what they want. According to Stupor (n.d.) throughout film history, women have been depicted as manipulative, sexually repressed, or sexually overt. Emma's

character becomes a proof that today's society, especially the depiction of woman has changed. Women are not only portrayed as a housewives or accessories of men, but they step up the game and take an important role in every genre of film.

Emma is a single mother but she is not a housewife material. She has a job and raises her child -Henry - on her own way. These two characters have strong bond between them since the beginning of the story. Their relationship as mother and son is not just like an ordinary family, since the fact that Emma does not want Henry at the first time. When Emma was pregnant, her lover mysteriously disappeared from the world, and it does terrify Emma. Knowing that she has no one in this life, and rather than abort the baby she makes a decision that she is going to give the baby to a foster home. She is not ready to become a mother at that time. This experience that Emma has is common in the U.S today's society. Women who are unexpectedly pregnant face a lot of social pressure and, sometimes the surrounding environment forces them to have abortion or give away the baby. Faunce (2016) argues that young and poor women, in particular, disproportionately face the social pressure. They may choose not to have the child due to the lack of financial support and resources that would make them able to raise a child and still pursue their educational or career goals. Having a good career in U.S. is one of the goals that is pursued by the people. Giving up the children to the foster home sometimes is considered as the best way for the children. Thus, there are cases where women give up their children in order to have a better life for both of them. Back then, Emma had nothing, she was poor, and jobless that is why she chooses to send Henry away from her to get a better life.

Emma believes that everyone deserves to have the same chance and opportunity to choose what they want. In biological terms, men and women are different, of course, in the sense that women are pregnant and men cannot. According to Faunce (2016), women's needs must be

accommodated so that they have the same opportunities as men do to pursue an education or a career and raise a family. Emma wants Henry to feel the presence of his truly mother by proving that she is independent and not just typical of traditional housewife because she has a job which requires her to fight against criminals. She wants to be a good mother for Henry because she always wants the best for Henry. When Henry is in coma, Emma wants to save him. She is going to the clock tower to fight the creature that she never imagines to be real in this world. Before that, Mr. Gold (the most powerful man in town) gives Emma a weapon that she could use to beat the creature, which is a Prince Charming sword. Emma needs to complete the task from Mr. Gold which cannot be done by Prince Charming before. Mr. Gold says that she is the only one who can defeat the creature under the clock tower although the evil queen insists to do the task instead. But the prophecy already says that Emma is the chosen one. The research compares the fight between Emma versus the dragon and the Prince Charming versus the dragon. It is necessary since the scenes of those two events are presented to the audience in a flashback. The use of flashback enables the author to start the story from certain point of interest and to avoid the monotony of chronological exposition. It also keeps the story in an objective and dramatic present. The creators of the serial want to emphasize the differences of Emma and Prince Charming in fighting the dragon.

In the end, Emma changes her fear into fearless. She becomes a tough woman who is ready to slay the dragon. Emma is able to defeat the dragon by observing its weakness, which is in the dragon's softest part, the dragon's belly. She throws the sword right into the dragon's belly. Suddenly the dragon collapses and turns into ash. Emma's action is very different from Prince Charming. First of all she beats the Maleficent while Prince Charming only weakens it then runs from it. The second one is the use of the sword, Emma is not a knight so she actually

does not know how to use it properly because she uses gun in her job. Prince Charming is a knight who masters the sword skill. When he fights the dragon, he swings the sword like a pro to dodge the attack from the dragon. Emma is only running while carrying the sword and buying her time to think about what she should do. According to Innes (1998) the millennial tough girl is not always a warrior or a supernatural being like a witch. She should be portrayed as an ordinary person who has a combination of toughness and determination, performs heroic deeds to save the day. Emma is just an ordinary woman who works as the sheriff of the town and desperately needs to save her children from the curse she does not believe before. She pushes herself to the limit in order to save Henry's life. The tough, strong, fearless Emma slays the dragon by herself. She has the responsibility to save her child and she did it. Women are facing so many problems in this life but through never ending battle to achieve what they want, they will fight for it. In the end of their hard work, it leads them to today's equal society. Emma's action empowers the audience especially woman to battle any obstacle that they might face. It will not be easy but they need to keep trying and pushing to the limit. Becoming tough, fearless, and strong woman is necessary. According to Baumbardner and Richards (2000) you don't have to make the feminine powerful by making it masculine and that for women doing so means that we believe our own bad press. Emma chooses to fight with her own way, her intelligence rather than using violence or fight like Prince Charming. She uses what she has which is her intelligence rather than trying to fight the dragon like a man. Girl power empowers women to be who they are and embraces their identity as a woman without trying to be a man. It also empowers the female audience to believe in themselves and fight for their own.

There is no doubt that women need to work harder to achieve what they want. They need to bring their 'A' game in every sector to get the recognition. Field of work or position in work

that is extremely rare to be earned by woman no longer exists. Emma becomes the first woman sheriff in Storybrooke. Her success is not a fairy tale, In the US society there are also so many achievements that use “the first woman” term. In June 2011, Christine Lagarde becomes the 1st women to be elected as head of IMF (BBC.com). In November 2012 Elizabeth Warren becomes the 1st female senator from Massachusetts (BBC.com). Gender diversity has increased significantly in 21st century, and women have entered the every sector of workplace. According to Kokemuller from BLS, in 2011 women made up 47 percent of overall workforce in the US. Emma is one of those women who has a job and does not depend on a man. By the US census bureau every two years, in early 2012 there were approximately 13.7 million single parents in US (2013). US Cencus Bereau (2010) found out that single motherhood was common in US, almost one quarter of mothers were single mothers. Based on this fact, no wonder there are many television series and films which present single mother as an important character in it. In 2012-2013, 55% of the children in single parent families were living with a parent who was separated, divorced, or widowed, 45% with a never-married parent as US Cencus Bereau (2013) has stated. According to Mather 2010, a woman should be tough and responsible to anything that they have done. Single mothers with young children tend to have less education and work experience, resulting in lower wages among those women. Emma is empowering single parent mother to get a job and be independent. Emma chooses another way by giving Henry to foster home. After meeting him in person she wants to make up for their mistake by fighting for Henry. Emma wants to show that a child is a human being that needs to be taken care of. Abandoning or even killing them will leave a scar in woman’s life. By getting a job and earn money woman can be more independent to raise the children.

Finally, those parts of the television series can be the representation of girl power values in Emma's character. This discussion shows that woman is no longer dependent on man in any kind of sectors. Woman can do whatever and be whoever they want to be. Woman can have a higher position in work from man if they try to achieve it. Single woman doesn't mean pathetic or pity, but it can be the symbol and evidence that they can stand alone, raise children, and live a happy life without the Prince Charming that they used to dream of.

Conclusion

The television series *Once Upon a Time* takes a role in shaping the image of Girl Power in postfeminist movement. From the analysis in the previous chapter, it can be seen that the primary lead female character in the movie, "Emma Swan" represents Girl Power values with her own ways. Emma Swan breaks and challenges the traditional values of femininity embraced by mainstream society. First, Emma is portrayed as the sheriff of Storybrooke. Emma challenges the idea that woman does not deserve to be in charge of sheriff. She refuses to take the shortcut which is given by the most powerful person in a town, Mr. Gold and find her own way to get the position. The submissive traditional value and being dependent on men cannot be seen in Emma's character. Second, Emma is portrayed as an independent mother of Henry. By getting the sheriff job means she breaks the traditional feminine value, which is domesticity, passive, dependent and tender. Emma is mother of Henry who embraces her nature as a mother and has a job. She manages to give Henry his daily needs from her own earning. Third, Emma is portrayed as the woman who defeats a dragon. Emma shows her true nature power of determination by slaying the dragon and releasing the entire curse from evil queen. Girl Power ideology make girls and women realize that they need self-actualization and self-determination. She has a power faith and confident when it comes to save Henry's life which in the end she saves the whole town. The

determination that she has is able to defeat her biggest fear. The existence of Prince Charming who used to be the savior is no longer needed. Emma takes over the Prince Charming role, since he is portrayed as weak and hopeless in the series. Emma's character is successful in bringing the ideal women, who are those who are confident, tough and have power to achieve success. Emma's Girl Power values reflect the 21st century women who are more independent, strong, and have a freedom in choosing what they want.

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Translation Techniques and Quality of Economic Terms in The Warren Buffett Portfolio:

Mastering The Power Of The Focus Investment Strategy Book

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Abstract

This research aims at mapping out categories of economic terms found in The Warren Buffett Portfolio: Mastering the Power of the Focus Investment Strategy book, finding the translation techniques applied in translating the terms, and describing the impact of the use of translation techniques toward translation quality in terms of accuracy, acceptability and readability. As the basis, besides having knowledge about economic terminology, a translator should have competences in selecting and applying appropriate techniques in order to reduce the misconception of translation, since not all readers are familiar with economic terms.

Keywords: economic terms, translation techniques, translation quality

Translation Techniques and Quality of Economic Terms in The Warren Buffett Portfolio:

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Translating economic terms come across as a challenging task for a translator, in other words, it creates potential problems since economic terms have varied meanings depending on the usage. The term *stock* is a good case in point. The term *stock* can be defined as the goods or merchandises that are placed in a warehouse before being sold or distributed. Also *stock* can be defined as a good or share of a company which is owned by individual or group. Al-Ma'ni (in Argeg, 2015:17) believes the understanding of the source text terminology is an important factor in the process of translating since terms are loaded with special meaning. Therefore, in order to produce a qualified terms translation, translators are expected to comprehend the message in the source text before translating the terms.

Additionally, in producing a translation product, a translator often encounters various difficulties, one of which is how to convey the terms in other languages since the readers are from different background. Furthermore, a translator should be familiar with economic terms and at the same time have competences along with knowledge in translating economic terms both in source language (SL) and target language (TL). The translator is required to be capable of special expertise in economic sphere in addition to knowledge of the proper use of the terms in order to reduce the misconception of translation during the process of translating.

A number of researches in economic term translation have been conducted (Suchanova, 2014; Svetlana *et al*, 2014). Those studies of economic term translation were undertaken in the form of analysis from different points of view. Suchanova (2014), within the context of English-Lithuanian translation, conducted research on the translation phenomenon identifying translation strategies in translating economic and business terms and how they are used in Lithuania by

considering the translation of the English economic and business terms to Lithuanian. Further, Suchanova discussed the attitude of Lithuanian translators and interested parties to translation in using translation techniques, which influences the choice of particular strategy of translation. Svetlana *et al.* (2014), on the other hand, focused on procedures and strategies in translating economic terms. They distinguished two types of strategies a translator can use in order to avoid mistakes during the translation process in terms of lexical correspondence, i.e. direct translation procedures and indirect translation procedures.

Accordingly, in addition to the competence along with knowledge of a translator, assessment of translation product is also considered necessary. It provides the idea that since the products of translation which have been translated by a translator will be targeted to the readers, in knowing whether the translation is qualified or not, assessing the translation quality is required to be done. Therefore, the purposes of this research are to find the categories of economic terms found in *The Warren Buffett Portfolio: Mastering the Power of Focus Investment Strategy* book, to explain how the economic terms are translated from English into Indonesian and to describe the impact of the translation techniques on the translation quality in terms of accuracy, acceptability and readability.

Methods

This research is designed as a single-case study, since it examines only one case (i.e. an analysis of economic terms translation) and it is not intended to be generalized although the research objectives are the same. The data are the economic terms found in *The Warren Buffett Portfolio: Mastering the Power of Focus Investment Strategy* book and the information of translation quality from the raters and the respondents. Purposive sampling technique is used to determine the data sources, specifically: document and informants. The documents that are used

are an economic book entitled *The Warren Buffett Portfolio: Mastering the Power of Focus Investment Strategy* and its translation in Indonesian. The informants consist of three raters and three respondents, who assessed the translation quality in terms of accuracy, acceptability and readability. Different methods of data collection were used in order to collect the data, namely content analysis, questionnaire distribution and in-depth interview, and Focus Group Discussion (FGD). The questionnaires in this research comprise instruments of translation quality assessment proposed by Nababan, Nuraeni and Sumardiono (2012).

Discussion

Summarizing the results, it is necessary to point out that in exploring 190 economic terms, in accordance with their definitions, eight categories of economic terms are found in *The Warren Buffett Portfolio: Mastering the Power of Focus Investment Strategy* book, namely, economic agent, economic activity, economic condition, economic indicator, types of market, investment, economic goods, and economic theory. Applying the theories of translation techniques proposed by Molina and Albir (2002) and Newmark (1988), the results of translation technique analysis shows there are ten translation techniques applied by the translator in translating the economic terms. It is possible to state that the most frequent technique used when dealing with economic terms is established equivalent. Followed by couplets and borrowing techniques, while the rest of the data are evenly translated using other techniques. The result regarding the distribution of translation techniques is presented in the pie chart below.

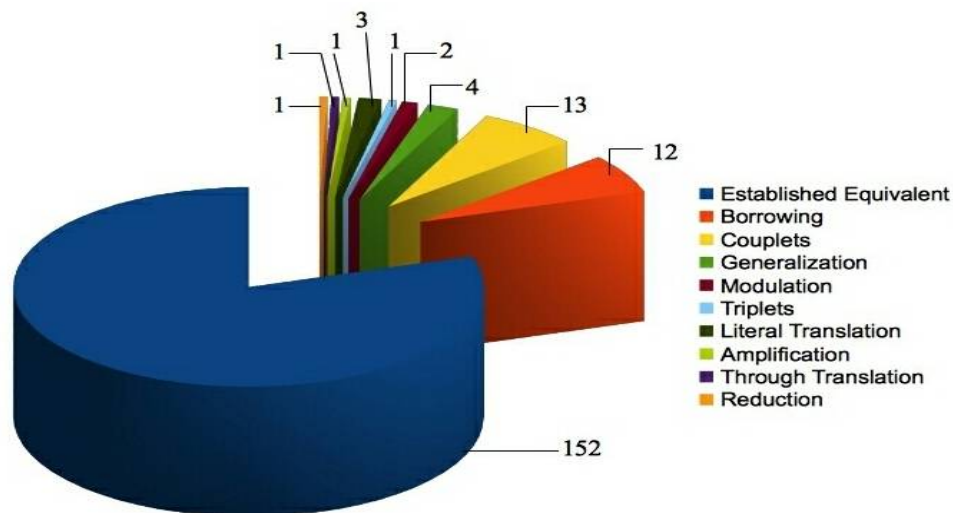


Figure 1. Distribution of Translation Techniques

Further, it is necessary to assess the translation quality in order to find out the impact of translation techniques on translation quality. The following diagram shows clear information of the number of data in each aspect of accuracy, acceptability and readability.

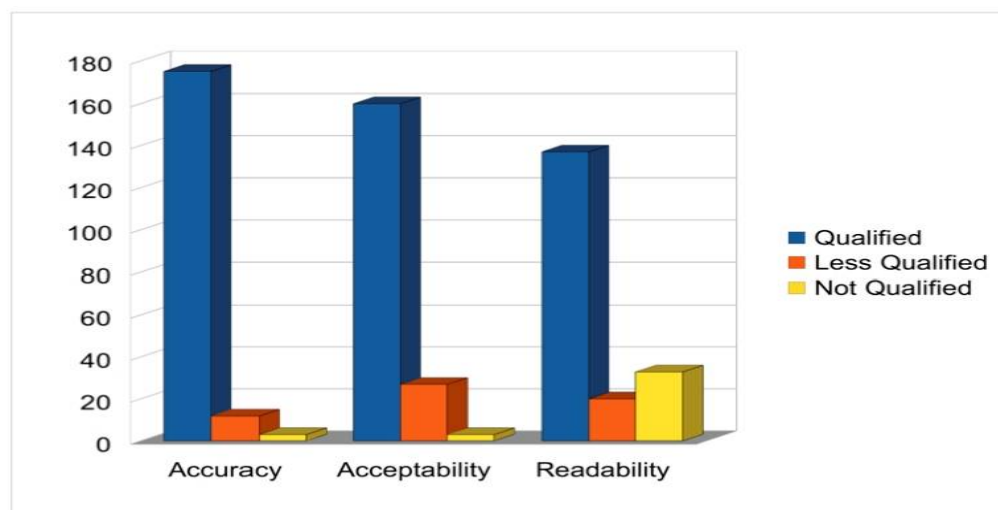


Figure 2. Number of Data Comparison between Accuracy, Acceptability and Readability Aspect

The first aspect of translation quality which is stated by Nababan, Nuraeni and Sumardiono (2012: 44) is the accuracy of transferring the message. The concept of accuracy is

related to the original message, which cannot be changed, added or deducted. Further, the economic term translation is classified into accurate translation owing to the fact that the meaning of the economic term in ST is transferred accurately without any distortion in the TT. Based on the analysis, the application of established equivalent, borrowing, couplets, triplets, amplification and through translation techniques in translating the majority of economic terms tend to give positive impact on the accuracy. Since the majority of the economic terms in ST have the same equivalent in TT, such as *diversification* – *diversifikasi*, *Great Depression* – *Depresi Besar* and *fluctuation* – *fluktuasi*. Loaning the original terms can as well lead to an accurate translation. *General partner* – *general partner*, *treasury bond* – *T-bond* and *Price Index* – *Price Index* are cases in point. In addition, giving additional information in TT can also produce accurate translation, for instance *generally accepted accounting principles (GAAP)* – *prinsip akuntansi yang diterima umum (GAAP)* and *stockbroker* – *pialang saham*.

In contrast, the application of literal translation, reduction, generalization, and modulation techniques tend to produce less accurate and inaccurate translations, for example:

- (a) net proceeds – *perolehannya*
- (b) time horizon – *horizon*
- (c) expected return – *keuntungan dieksplorasi*

The term *net proceeds* in (a) is assessed as less accurate by the raters since the meaning of the original term is not fully transferred into TT based on the context. In short, the term *net proceeds* in the ST means the amount of money that is calculated by taking the sale price and subtracting all selling costs. However, the term *net proceeds* is translated into *perolehan* that is more general. The term *perolehan* only represents the amount of money earned. It does not

represent the complete meaning of the term *net proceeds* in ST. Hence, it is found that there is distortion in meaning in the TT.

Example (b) is evaluated as less accurate since the translator decides to delete the word *time* in TT. By applying reduction technique, perhaps, the translator thinks that the readers understand the entire meaning based on the context. The term *horizon* in TT refers to the duration of time which is intended by the investor to invest. However, the term *time horizon* could be translated into *jangka waktu* or *rentang waktu* which is more common in TT.

In addition, example (c) is assessed as inaccurate translation. The term *dieksplorasi* in TT does not convey the equivalent meaning of the original term. In this case, the translator fails in transferring the meaning of the term *expected return* in ST based on the context. The meaning is not transferred since the translation does not represent the message at all that is not proper with the context. The translator might misinterpret the meaning of the economic terms. It probably happens because the translator cannot find the appropriate equivalent meaning in TT. As suggested by the raters, the correct translation of the term *expected return* is *keuntungan yang diharapkan*.

Acceptability is the second aspect of translation quality that is related to how natural the text is as an original to the target reader (Firdaus, 2015: 28). It deals with the TL system and culture. Thus, acceptability refers to the conformity to the rules, language norms and culture of target language. The result proves that the majority of the data are considered as acceptable translations. In view of the fact that the economic terms are translated naturally, the translations do not feel like translation. The economic terms are also translated in accordance with the economic context, thereby the translations are familiar for the target readers. Most of the acceptable translations of economic terms are translated by using established equivalent,

couplets, generalization, triplets, and amplification techniques, seeing that the translations are recognized in TL dictionaries. It also happens because the translations are commonly employed in the context of use in TL, for example *balance sheets – neraca*, *economic value – nilai ekonomi*, and *common stock – saham biasa (common stock)*.

Otherwise, the use of borrowing, literal translation, modulation, and through translation techniques produces less acceptable and unacceptable translations. Owing to the fact that the translator fails in choosing the appropriate dictions that correspond with the context and borrowing the original terms in translating some of the terms, the examples are as follows:

(a) hot money – *hot money*

(b) liquidating value – *nilai pelikuidasi*

(c) valuation – *valuasi*

In example (a), the translator decides to borrow the original term entirely without changing the form and giving any explanation about the related term in the TT. The translator probably expects the target readers are familiar with the term *hot money*. Thus, the translation is considered as less acceptable translation since the borrowed term *hot money* is considered as less familiar for the readers. The raters suggested to translate the term *hot money* into *uang panas*. Furthermore, the term *uang panas* in TL is more common in economic context in TL. The term *uang panas* has also been frequently used in economic context as the equivalent term of *hot money*.

In example (b), there is a part of the translation that is uncommon in economic context of TL. The term *pelikuidasi* in TT does not exist in the TL, especially in economic context. Perhaps, the translator does not consider that the term *pelikuidasi* does not convey the meaning of the economic term in ST. It might also happen since the translator accidentally misspelled the

translation in TT. Thus, the suggestion is given to translate the term *liquidating value* into *nilai likuidasi*. The term *nilai likuidasi* is more appropriate since it is more familiar in TL. Moreover, the researcher presumes that the translator might not be conversant with the term *nilai likuidasi* since he fails in choosing the acceptable term in the TL.

The term *valuation* in example (c) is translated into *valuasi* by using borrowing technique. The term *valuasi* in TT is not familiar for the target readers since it is not common in TL. In this case, the translator decides to use naturalized borrowing by taking the term *valuation* and naturalizing the spelling to conform to the rules in TL. It might also happen because the translator probably does not know the equivalent term of *valuation* in TL.

Readability is the third aspect of translation quality. Richard *et al.* in Nababan (2003: 62) states that the readability aspect encompasses how easily written translation can be read and understood by the readers. The majority of economic terms are assessed as readable translation in the light of the readers' understanding toward the economic term in TT. It is known if the readers could explain the meaning of the economic terms based on the context in ST. In terms of readability aspect, established equivalent, amplification, and generalization techniques tend to produce readable translation. The use of common words in economic context of TL is one of the reasons. Giving more detailed information and borrowing the original terms within parentheses can also make the translations more understandable for the target readers. For instance *pialang*, *rasio turnover (beli-jual-beli-jual)*, *laporan keuangan* and *saham*.

Nonetheless, borrowing, modulation, literal translation and through translation techniques mostly produce less readable and unreadable translation. The use of equivalent meaning in TT that is not common in the TL becomes one of the considerations, for example *kerentanan*, *T-bill*

and *horizon*. Moreover, the economic terms that are purely borrowed from the ST without any explanations also tend to confuse the readers, for instance *margin call* and *Price Index*.

To sum up, the less qualified and not qualified translations in terms of the accuracy, acceptability and readability of the economic terms in *The Warren Buffett Portfolio: Mastering the Power of the Focus Investment Strategy* book are influenced by some factors. The summary of the factors that influence the translation quality are presented in the table below.

Table 1.

Factors Influencing the Translation Quality

Translation Quality	Factors Influencing the Translation Quality
Accurate	<ul style="list-style-type: none"> a. Having the same concept in TT b. Additional information in TT c. Borrowing the original terms
Less Accurate	<ul style="list-style-type: none"> a. Applying too general words b. Suppressing the information
Inaccurate	<ul style="list-style-type: none"> a. Applying literal translation technique b. Misinterpreting the meaning of ST
Acceptable	<ul style="list-style-type: none"> a. Recognized in TL dictionaries
Less Acceptable	<ul style="list-style-type: none"> a. Fails in choosing appropriate dictions that correspond with context b. Borrowing the original terms without giving any explanation c. Unfamiliar translation in TL d. Wrong spelling
Unacceptable	<ul style="list-style-type: none"> a. Unrecognised translations in TL
Readable	<ul style="list-style-type: none"> a. Commonly used in economic context

	b. Giving more detail information
	c. Borrowing the original terms within parentheses
Less Readable	a. Wrong spelling
	b. Borrowing the original terms that seem unfamiliar without any explanation
Unreadable	Uncommon in TL

The result above is related with Suchanova's research entitled *The Strategies of Translating Economic and Business Terms from English into Lithuanian*. Relevantly with Suchanova (2014), the result shows the translator tends to replace the English terms with TL equivalents. The terms are mainly firmly established words in TL and widely used in economic sphere. However in this research, established equivalent is commonly used by the translator since many economic terms are recognized in economic terms dictionaries. In Suchanova's study, it is found that borrowing the terms is not frequently done, in fact, some original terms are still left unchanged because it is difficult to find the equivalents for the expressed notion. Meanwhile, in this research, borrowing is the third most frequently used technique that is used by the translator. Suggested in this research, the application of borrowing technique tends to produce accurate translation, nonetheless this technique gives a negative impact in the acceptability and readability aspects. Moreover, in line with Suchanova, by adding more details to the TL terms that are not found in the original text aiming to make the translated terms clearer and more comprehensible to the readers, since it seemingly the translator wants to present informative translation.

Furthermore, this result also corresponds with Svetlana *et al.* (2014) in their work entitled *Procedures and Strategies in Translating Economic Terms*. One of the most common ways of

translating a term is using the equivalent in the TL. In producing a text dealing with economics, when words belonging to the General English appear next to specific terms and within a specific context, they contain nuances that must be accounted for in the final translation. In other words, dictionary tools can be used in facilitating the translation process, but the competence of a translator is necessary in order to produce readable translation since not all readers are familiar with the economic terms. Agreeing with Svetlana *et al.*, the application of established equivalent is also commonly found in this research, since it tends to produce accurate, acceptable and readable translation. However, although the equivalent terms can be found in economic dictionaries, a translator must be able to translate those special words by looking at the context as in unity, in order to produce qualified translation.

Conclusion

In conclusion, based on the term definitions found in economic dictionaries, the majority of economic terms in *The Warren Buffett Portfolio: Mastering the Power of Focus Investment Strategy* book are categorized into economic indicator. Of the varied translation techniques, ten techniques are applied by the translator when dealing with economic terms. Established equivalent is the most frequently used technique since the majority of the translation of economic terms are recognized in TT dictionaries. The application of appropriate translation techniques extremely affects the translation quality. Established equivalent and amplification give positive impact on the translation quality in terms of accuracy, acceptability and readability. By contrast, the application of borrowing, literal translation and modulation in translating the economic terms tend to produce low quality translation. In order to produce qualified translations, improving competence along with knowledge of economic terms both in SL and TL and collaborating with an expert that has knowledge of Economics also can help a translator in translating

terminologies. Hence, a translator will be more aware of the proper use of the terms in order to reduce the misinterpretation of translation during the process of translating.

A suggestion is proposed to conduct further research, particularly in analyzing economic terms translation in relation to the present research. Analyzing economic term translation can be done within wider scope in order to find characteristics of qualified translation that the translator should create in transferring the message which can be found in varying data sources, for instance movies, TV series, news and financial statements.

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The Representation of Homosexuality in American Music Videos in the Era of Legalization of
Same-Sex Marriage Released Between 2012-2014

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Abstract

This article analyzes how American music videos released between 2012-2014 represent the image of homosexuality in the era of legalization of same-sex marriage. The result find that the way U.S. media represent homosexuality in the era of legalization of same-sex marriage is not constructed in comical, villainous, evil, abnormal, and problematic. It depicts the struggle of gay in the effort to gain an approval and an acceptance from family, friends and heterosexuals. It argues that homosexuality emerge as the victim, target and result of the heterosexism and homophobia. The same-sex kissing and gay marriage eliminate the sense of overt eroticism and homoerotic stigma to assert that gay is in fact not a violation. Instead, a way to seek for a self-identification and recognition. The image of gay presented through the gay pride parade used to express a pride and a visibility for being a homosexual and to familiarize heterosexual public.

Keywords: homosexuality, same-sex kissing, gay marriage, representation, music video

The Representation of Homosexuality in American Music Videos in the Era of Legalization of Same-Sex Marriage Released Between 2012-2014

Since the beginning era of TV program, the appearances of gay and lesbian in daily entertainment, TV show and Hollywood movie have been sparse and selective. In many cases, gay and lesbian characters are completely defined by their problem and are often constructed to appear as morally wrong (Kanter, 2012; Connolly, 2003).

Followed by the legalization of same-sex marriage in almost U.S states, there have been culture's growing acceptance and proliferation toward homosexual characters in major networks and media. Starting with a small stereotypical character, gay and lesbian become more visible and mainstream (Rowe, 2010). The way media construct the image of homosexuality in the era of legalization of same-sex marriage is a must to discuss as to figure out the differences prior to the legalization and the period after the same-sex marriage has been legalized by U.S government.

There have been some major researches on the issue of sexual minority in U.S media. Cooper's article entitled "Boys don't cry and female masculinity: Reclaiming a life and dismantling the politics of normative heterosexuality" conducted by Cooper (2002). She argues that Kimberly Peirce's film *Boys Don't Cry* can be read as a liberatory narrative that queers is constructed as the center of heteronormativity and hegemonic masculinity by privileging female masculinity and celebrating its differences from the heterosexual norms. From the finding, the film strategically challenges the heteronormative norm by condemning heteromascularity through the depiction of two characters Tom and John who brutally murder Brandon Teena merely due to his transgressive sexuality.

Another research carried out by Shugart (2003), "Reinventing privilege: The new gay man in contemporary popular media" shows that many U.S TV programs such as *My Best Friend's Wedding* (1997), *Object of My Affection* (1998), *The Next Best Thing* (2000) and *Will & Grace* (1998) feature a gay man and a heterosexual woman in which the gay character is depicted in a macho, muscular, masculine, upper-middle class and white heterosexual man. Many TV programs begin to feature more positive portrayals of gay characters to renormalize gay identities. From the finding, the films argue that homosexuality is not only normalized in these representations as consistent with privileged male heterosexuality, but is also articulated as extending heterosexual male privilege.

Similar researches were conducted by Battles & Hilton-Morrow (2002), Connolly (2003) and Rowe (2009) investigating a highly rated prime-time network situation comedy, *Will & Grace* which follows the lives of Will Truman, a gay man who is successful, attractive, Manhattan lawyer and his best friend Grace Adler, a good-looking, self-employed, interior decorator and a straight women. The finding shows that the program successfully portrays the positive representation of gay man who situates the controversial issue of homosexuality within safe and familiar popular culture conventions. The story does not focus around a homosexual man's coming out, but rather around homosexuality as a way of life.

Most of the works reviewed above discuss the similar issue with this research on the representation of homosexuality in U.S media such as films and daily TV programs from the two decades of the 20th and 21st century. Nonetheless, none of the researches take the main data from ads, songs or music videos. Hence, this research take the three different music videos to analyze both the visual images (moving pictures and objects) and audio representation (lyrics of the song).

Methods

This research focuses on the representation of homosexuality in American music videos in the era of legalization of same-sex marriage released between 2012-2014. The main data are taken from the three music videos: *Same Love* by Macklemore & Ryan Lewis feat Mary Lambert in 2012, *I still Love You* by Jennifer Hudson in 2014 and *Really Don't Care* by Demi Lovato in 2014. This study employs purposive sampling technique. The descriptive qualitative method is applied by watching, classifying and analyzing the data collected by selecting the scenes, lyrics, objects and *mise-en-scene* elements such as camera movement, lighting and shot representing the image of homosexuality.

The selected images are classified based on the issues of homosexuality: bar, stereotype, gay marriage, same-sex marriage and masculinity crisis. The signs and *mise-en-scene* elements from the selected imaged are analyzed by using Roland Barthes's semiotic theory. The result of the meaning interpretation is analyzed by using socio-historical approach, Judith Butler's performative theory and queer theory. The supporting data involving articles, journals and reviews are used to give evidences and supportive arguments in the process of analysis.

Results and discussion

The results consist of three discussions of music videos which represent several issues of homosexuality: bar, gay stereotype, homophobia, gay marriage, same-sex kissing, support on the legalization of same-sex marriage, masculinity in crisis, gay pride parade, hypermasculinity and cross-dressing.

Same Love by Macklemore & Ryan Lewis feat Mary Lambert (2012)

The first music video portraying the image of gay is not constructed in a problematic way, instead, it narrates the problem around the character involving the relationship between his family. It depicts the image of gay struggling to gain acceptance from family and friends.

In this video, bar functions to express the character's frustrated feeling toward his family and friends. Since 1960s, gay men congregated secretly in hidden bar and rarely admitted their sexuality due to the fear of getting violence. It was aimed to meet friends, sexual partners and group identities as they had no access to the public place (Kennedy and Davis, 1993 as cited in Armstrong and Cragg, 2006; Morrow, 2001). Bar was supposed to be a 'gay village' where gay men and lesbians could frankly express their identity without a fear of judgment from heterosexuals.

In this music video, bar is used to escape from the problems toward his family as the man realizes his gayness. He goes to the bar to have dates with other girls as he feels frustrated facing his family. Yet, he fails at the end as he realizes his identity is different from others. The following scenes represent a man's dilemma of the situations between being a heterosexual in order to be accepted by the community or becoming gay that comes to the exclusion. The close-up shot in the following scenes is used to highlight the man's facial expression of sadness, hesitation and anxiety.



The construction of bar shifts its meaning from a closet and a private place to be an overt, open and visible area belonging to be a public homosexual space. Bar has different meanings in the past and at present in that it does not strengthen the negative stereotype of gay as a closet or private, instead, it asserts that bar belongs to a public space around the heterosexual society.

The stereotype of gay as a queen which is effeminate, flamboyant and sissy man are triggered by the social hatred and anti-homosexual attitude. The stereotype represents the ideological meaning that homosexual appears to be negative, notorious and faulty. In effect, homosexuals emerge as the victim, target and result of heterosexism and homophobia.



The scene of crying man establishes a sense of feminization which becomes the object of ridicule within the heterosexist cultural accusation of homosexuality. Dyer as cited in Smelik (n.d) calls this the Hollywood's symptom in that the image of gay is purposely repressed in undercurrent to avoid the implication of homoerotic sense.

The first verse of the lyrics draw a sad feeling of the man's mother as she figures out her son's sexual identity.

When I was in the 3rd grade I thought that I was gay 'cause I could draw,

My uncle was and I kept my room straight

I told my mom, tears rushing down my face, she's like,

"Ben you've loved girls since before pre-K"

Trippin', yeah, I guess she had a point, didn't she?

The lyrics show the man's despair of trying to be a straight as he realizes that he grows to be a gay. The lyrics imply his mom's regret and pity to accept the fact that her son is a gay.

Homophobia causes further action of discrimination, bullying and oppression. It results from the long-standing negative stigmas attached to homosexuals such as abnormal, deviant, pervert, sick and sinful. Homophobia does more than marginalizing gay men, it also glorifies the heterosexist norm in order to sustain its privilege sexuality as the only acceptable orientation. In effect, homophobia and sexual prejudice toward homosexual behavior remain widely prevalent across the United States particularly in urban space regarded as the epicenter of sexual minority conflated with queer visibility.

The rise of queer visibility and gay migration familiarly known as metronormativity is inevitably slighted by the notion of heterosexual as a disease, bigotry and vileness. Metronormativity maps the story of migration from the closet onto the coming out disclosure of one's sexual identity (Halberstam, 2005; Wang, 2014). It is aggravated by the AIDS epidemic accused to be the result of willful same-sexual intercourse.

The representation of homophobia is depicted by a scene when the same-sex couple receive verbal sexual abuse and humiliation from heterosexuals in their encounter in the urban space (street of town).



The above scene suggests the rise of metronormativity has triggered homosexuals to emerge as the object and victim of humiliation. The same-sex couple is purposely shot from the back part as to create a strong sense of inferiority and disfavor. Meanwhile, the heterosexuals is shot from the front part as to assert a sense of superiority, dominance, privilege. The hatred from heterosexual can also be figured out by the following lyrics

*If I was gay I would think hip-hop hates me
Have you read the Youtube comments lately
"Man that's gay" Gets dropped on the daily
We've become so numb to what we're sayin'
Our culture founded from oppression
Yeah, we don't have acceptance for 'em
Call each other faggots behind the keys of a message board*

Several denunciation of epithets such as faggots, numb, oppression used to assert homosexuality is rooted from the heterosocial hatred. Hip-hop music embraces a particular form of tough, aggressive, misogynist and homophobic attitudes through the lyrics of the song (Rose, 2008 as cited in Binder, 2013). Within the forms of masculinity, machismo, sexism and homophobic sense, hip-hop repeatedly counters homosexuals by using such derogatory words: faggot, numb, odd, weird. Hence, it arises 'homohop' coming up from hip-hop culture to categorize a homophobic attitude.

The representation of same-sex kissing and gay marriage is assumed to be an aggressive act and a form of intimacy to expose homosexual identity to the heterosexual public that they are normal, acceptable and brave. Morris and Sloop (2006) clearly state four reasons regarding the same-sex public kissing: a movement to confront the fear and dread of homophobia thought by

heterosexuals; an exclamation to counteract the repressive convention forbidding the same-sex love; an assertive demonstration of an affection; and an act to protest the painful bigotry and sexual prejudice disparaging homosexuals regarding their sexual identity.

Same-sex marriage is strongly opposed by religious group, the Protestant and Catholic religion. They suppose the primary goal of marriage is the 'procreation' which the same-sex couple could not accomplish. Further, marriage is fundamentally justified to preserve the family value and traditional ethical notion (Eskridge, 1993).

The same-sex public kissing done by the gay couple in this music video eliminates the sense of overt eroticism and homoerotic stigma stating gay has violated the established norm and value. The same-sex kissing contradicts negative stigmas adhered by homo such as *deviant, immoral, subversive, offensive and fetishistic*.



In the above scenes, the same-sex couple are portrayed in an intimate and private angle challenging the heteronormative norm on the media representation toward gay and lesbian. The problem between the man and his family is highlighted as the central issue to imply that homosexual appears to be the victim and target from anti-homosexual attitude.

In addition, the full endorsement to the legalization of same-sex marriage can be clearly noticed from the several scenes and lyrics within the music video.

It's human rights for everybody

There is no difference

Live on! And be yourself!

When everyone else is more comfortable remaining voiceless

Rather than fighting for humans, that have had their rights stolen

I might not be the same But that's not important

No freedom 'til we're equal

Damn right I support it

The lyrics clearly support the same-sex marriage by suggesting that everyone has the same human right, that they have to demand the freedom in which the Declaration of Independence mentions “all human being are created equal”. In this case, United States that has been broadly known as the nation glorifying the belief in freedom and equality of its people is in fact still engages with numbers of societies that have not yet accepted the liberal principle. The words ‘when everyone else is more comfortable remaining voiceless’ mean homosexuals have no power as they grow among the society where heteronormativity is supposed to be the only acceptable norm.



The left scene above indicates that lesbian couple are capable of doing heterosexuality by adopting a kid. Meanwhile, the right scene is the reunion of the relationship between the mother and her son. It affirms that the mother has approved to give permission to her son.

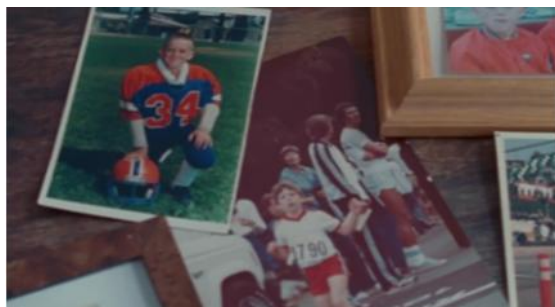
I still Love You by Jennifer Hudson (2014)

The image of gay is represented in a proper style and tasteful manner to omit audience's perception from the established portrayal of gay which is frequently represented as a criminal, villain or abnormal. The story revolves around the characters as they prepare for the wedding ceremony including the problem with the alienated father as he makes the last-minute decision to attend the wedding.

Several images of masculine look erase the sense of masculinity crisis considering gay as a half man or a queen which is the offensive epithet for men appearing sissy, flamboyant, soft, weak and effeminate. The scenes of masculine look construct the image of white macho heterosexual which is the ultimate standard of a manhood.

Masculine identity is born by endorsing the idea of anti-femininity and emphasizing the notion of macho heterosexual man. Embracing the normative socialization of masculinity requires a "relentless repudiation of femininity" portraying men to image themselves similar to their counterparts or to otherwise be seen as a failed man (Kularski and Wayland, 2013, p. 3). Masculine crisis is initiated by the fear of becoming emasculated, a term commonly used as a negative characterization for men for not being masculine enough due to the lack of power and authority.

The following scenes represent the sense of masculine look by showing some photos of Justin's childhood in baseball and rugby sport competitions.



The sports in these photos symbolize a masculine, manly and macho look. The characteristics that are traditionally thought to be typical of or suitable for men such as having a white skin, good-looking face and athletic body. The scenes appear in the beginning of the video to create a sense of manly look, the essential standard of a manhood.

Further, the scenes of gay marriage and same-sex kissing ultimately transform homosexuality in the quest for self identity. Gay is not regarded as a deviant behavior or faulty moral judgment. Instead, a way to seek for self-identification, recognition and truthfulness.



The glorious applauses, shouts and smiles given by the audiences from the two scenes above symbolize an acceptance and a recognition from heterosexual community, in this case family and friends who finally approve the same-sex marriage. The use of medium shot intends to capture the character's facial expression of joy, happiness and relief.

Both the first and the second music videos address the same problem around the character's family as the central issue. This music video represents the problem of a father figure which enhances his son to look for someone he loves as to replace the presence of his father. Freud stresses the presence of both parents plays an important role in the process of gender construction (as cited in Anderson, 2011).

The problem between the man and his father can be revealed from the following lyrics.

He's everything I need

I need to breathe, i need you to succed
I'm at silence again cause this love within
I can hurt the same, i'm immune to pain
If you break these chains, help me live again
Cause i still love you
No one ever supposed to say goodbye
We shoulda gave ourselves another try
Shoulda only be one thing, us against the win
Now i only have my self to win
And i cry beside this thing calling
Wish our feelings never changed

From the lyrics, the man admits his feeling of love and care with his father and hope to reunite their relationship. On the other hand, he confesses his feeling of love toward his lover. Thus, the man comes to the condition of dilemma as he has to choose whether the father or his lover.



As Justin's father has come, he immediately hugs Jack and Justin and congratulate them as seen in the above scene. The close-up shot in the right scene highlights the subject which becomes the reason why the problem appears. Hence, the appearance of the father indicates the

climax position as the resolution between the father who finally approves his son's same-sex marriage.

Really Don't Care by Demi Lovato (2014)

Gay parade is annually organized as the commemoration of Stonewall riot incident occurring at Stonewall Inn, a homosexual bar located in Greenwich Village, New York. This incident is regarded as the most confrontational and radical opposition from gay community against police repression lasting for five days.

The image of gay presented through the gay pride parade aims to express a pride and visibility for being homosexual in the frame of public familiarity and coming out from the private space to disclose the sexual orientation. The following scene shows many heterosexuals gather in the street of town while bringing many banners to protest against homosexuality.



A number of rejections directed at gay and lesbian emerge as an expression of disapproval for devaluing or discrediting homosexuals regarding their sexual orientation by using negative stigma such as hell, sinful, insane. The objections are merely executed to maintain the dominant heteronormative norm at the same time to oppose other sexual norms. As a result, it perpetuates the growth of *heteroideology* and causes gay and lesbian as sexual minorities to be marginalized, stigmatized and excluded from the society (Scheman as cited in Cooper, 2002).

The mood of the gay pride parade is often colored in the sense of festivity or carnival-like which successfully drags thousand participants both hetero and homosexual community (Armstrong and Cragg, 2006). The following scene presents a colorful display of themed-costumes and float paraded along the street.



The physical outfits and accessories such as necklace, flag, face mask and wig are mostly decorated in a rainbow color to display the symbol of a LGBT icon signifying “we’re all the colors, and all the genders and all the races”. From the costume and facial expression, a singer, Demi Lovato is seen in an optimistic and courageous way with her tattoo, black costume, red lipstick, gold bracelets combined with the use of *high-key lighting* representing her energetic movement to endorse homosexuality.

Effeminate, sissy and flamboyant as the existing gay stereotypes are erased with the newer construction of hypermasculine look as an attraction. It aims to express a pride of being publicly visible as a gay in a drag appearance that embodies femaleness and to construct the homophobic attitude. Hypermasculinity refers to the exaggerated attraction of homosexual men to perform their masculinity by showing their physical strength in the forms of clothings, accessories and other physical objects which symbolically link to masculine identity (Kularski and Wayland, 2013). It is based on the effort to achieve the ideal requirement of hegemonic masculinity on the socially constructed value (Cameron and Kulick, 2003).



The black and gold puppets represent a masculine man having a strong and muscular body and assert the established notion of male-masculine and female-feminine binary gender. It implicitly symbolizes a hypermasculine visibility of gay men signified by their muscular and macho body thought to be typical of a man and to show the male power and dominance which are often associated with muscle strength (Kularski and Wayland, 2013).

The following scene shows a march consisting of gay men walking along the parade wearing a black sash, glove, necklace and red bracelet having a dominant black color symbolizing a strong and a powerful man.



The medium shot shows gay men are in a half-naked body signifying their aggressiveness in expressing their pride and showing the masculine side of their body. The aggressive act is assumed as the way gay constructs the attractive and entertaining pride and appeal in the purpose for abolishing the anti-homosexual attitude or *homophobia*. The leather outfits worn by the gays

are intended to show their hyper masculine identity and macho body as the standard for most heterosexual men.

The cross-dressing in this video portrays the pride and visibility of homosexuals as an attempt to be publicly noticed, accepted and deserved as a part of social community. The following scene shows a man wearing pink and colorful feminine dress and hat cheering up expressing his happiness during the parade.



The *medium shot* in the scene suggests the man's cheer and yell of enthusiasm, spirit and attraction, an expression of joy and cheerful in the moment of gay carnival celebration.

Butch refers to lesbian gender who maintains the physical appearance in a mannish look. From the perspective of queer study, butch identity is seen as a political attempt to challenge the constructed nature and the existing notion of binary gender system, male-masculine and female-feminine.



A couple of gays, lesbians and several cross-dressing men dance and sing together the Lovato's song while showing up their body. *The medium shot* in this scene is used to show their motion, gesture and body language and implicitly convey the cheer, euphoria, spirit and confidence.

Conclusion

The three music videos: *Same Love*, *I still Love You* and *Really Don't Care* represent the image of homosexuality in the era of legalization of same-sex marriage. It reveals that the representation of homosexuality in the U.S media before and after the legalization of same-sex marriage is in fact different. The media depiction toward homosexuality prior to the legalization of same-sex marriage is constructed to depict gay and lesbian as mentally disturbed and morally wrong. It perpetuates the idea that homosexuality is deeply disturbed and behavioral deviants to construct a fabricated fear within the American minds. However, the media representation toward homosexuality in the era of legalization of same-sex marriage is portrayed in a tasteful manner and in an appropriate way. It mostly portrays a homosexual character dealing with the relationship, friend and family. It shows their visibility and existence in the midst of public heterosexual space that being a homosexual is *normal, acceptable and appropriate*.

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Confronting the Notion of Employing Sexy Body as Girl Power in The House Bunny Movie

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Abstract

Post-feminism notion of girl power centered on the employment of women sexy body leads to various perspectives. Through a movie entitled *The House Bunny*, the employment of sexy body as female empowerment make women able to achieve their goals, yet women have to encounter some challenges as the consequences. Thus, seeing the conflicting ideas represented on the movie, the objective of this research is to discuss how *The House Bunny* confronts the notion of the employment of sexy body as girl power. The finding shows that even though women can attract male attention as well get benefit of it, women may find slut-shaming, self-objectification, body as temporarily source of empowerment and the sacrifices of employing sexy body as girl power occur as the negative consequences. Moreover, to complement young women and girls' independence and emancipation, *The House Bunny* constructs a message of "be yourself" as a key of female empowerment.

Keywords: girl power, postfeminism, the House Bunny

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How many of us seeing women who take off their glasses and put some sexy dress on assuming that they just turn into a beautiful swan? Or how many times do we see magazine, advertisement, music video show that women need to doll themselves just to attract opposite sex? Media shape the cliché idea that when dowdy women choose to expose their sexy body, it means that they are celebrating freedom of choice. This freedom of choice is exaggeratedly voiced as feminist accomplishment. Through women movement, feminists have gained an unbearable amount of freedom of choice for women especially what women would like to do with their own bodies (Gill, 2008). It is supported by reports showing that women are expressively glorifying female sexuality especially in terms of feminine appearance and sexualised image as they celebrate freedom of choice gained by women movement (Gill, 2008; Genz, Brabon, 2009; Zaslow, 2009, Report of The APA Task Force on The Sexualization of Girls, retrieved from <http://www.apa.org/pi/women/programs/girls/report-summary.pdf>)

According to Gill, the glorification of femininity and sexuality are under girl power notion. Girl power as a popular post-feminist strand encourages women to see that “femininity engraved on female body is possession of a 'sexy body' which is presented as women's key source of identity” as well presented simultaneously as women's source of power (Gill, 2008). The main idea is that femininity is powerful and empowering, providing women/girls with the agency to negotiate the possibilities of their gender role (Zaslow, 2009).

However, female body actually has evoked debates among scholars. Drawing from feminist view on female bodies and sexuality, female body is looked as a form of domination that leads to the exploitation, subordination and objectification (Berberick, 2010; Genz & Brabon, 2009). They reckon that women's body is looked as an object which creates atmosphere

that devalues women as human being (Berberick, 2010). Furthermore, the glorification of female sexy body is also claimed as bringing some risks, such as; encouraging sexual harassment and worse (Berberick, 2010)

Drawing upon feminist view on female sexy body and sexuality, it is found that the employment of sexy body as female empowerment will lead to the self-objectification. As stated by Genz and Brabon (2009), post-feminist paradoxical construction effects to a double movement of empowerment and subordination” (p.105) because “in this model of social power, women are voluntarily objectifying themselves and actively choosing to employ their capacities in the pursuit of a feminine appearance and a sexualised image” (p. 79).

They also describe this power of sexual subjecthood “as entailing ‘a simultaneous objectification for the women’s dependance upon the others gaze” (p. 105). As stated by Illergard “women has internalized the male gaze of what is considered to be beautiful and she sees herself in a narcissistic way, taking pleasure in her own body” which means that women are aware that men look at them as desirable being and this condition will empower them. Yet “the beauty lies in the spectator, the male gaze, who at any time can remove her from this position. (Illergard, 2004) As women internalize this outsider view and evaluate on the basis of appearance through male perspectives (Szymansk, Moffit, Carr Sexual Objectification of Women: Advances to Theory and Research), they will put their body as a physical object of male sexual desire.

Besides, there is also other challenge women may encounter as they employ their sexy body to empower them. Women performing sexualized style or behavior in the enactment of female empowerment might be seen as performing a slut-look. It is because the embodiment of employing sexy body as female empowerment is in the girl clothing focusing around appearance

and display of flesh which is at the same time exposing too much body (Projansky as cited in Chinn, 2006). “Postfeminist discourse constructs a sassy girl subject who offers the potential to experiment with sexualized practices such as the adoption of revealing clothing inhabiting a sassy girl subjectivity” yet, it may carry “potential risks in signifying sluttiness rather than sassiness” (Gill & Scharff, 2011). Thus, it shows that when women unabashedly practice and express their sexy body, they potentially risk themselves to be humiliated as slut (Gill & Scharff, 2011).

As stated above there are conflicting ideas since women can be empowered by employing their sexy body, but on the other side, they will encounter some issues as they embrace their sexy body. These conflicting ideas are represented in a movie entitled *The House Bunny* (2008). Through Shelley and seven Zeta girls, this movie espouses the belief that when women find and embrace their sexuality they are able to gain confidence and obtain friends. However, this form of female empowerment brings some issues and gives negative impacts for these girls, instead. Thus, by analyzing this movie, this research will participate on the perspective of what challenges women may encounter in the employment of sexy body as a means of female empowerment.

Methods

This research is a descriptive qualitative research. This study will primarily concern with meaning and interpretation to examine how *The House Bunny* confronts the notion of sexy body as girl power. The data of the research are taken from dialogues, mise-es-scene and other cinematographic elements of the selected movie scenes which construct the negative consequences occurring in women’s employment of sexy body as female empowerment. In the interest of narrowing the movie characters, only female characters in the movie showing strong

portrayal of sexy women were chosen. It means that the characters to analyze are women showing and employing sexy body to empower them in any sphere they take account into. Thus, Shelley and seven Zeta girls as the main characters fit the criteria in answering the research question. Furthermore, a review of the literature dealing with slut-shaming and self-objectification concept derived from feminist theory on female body and sexuality was used to determine the challenges women find in employing sexy body as girl power as represented in the movie.

Findings and Discussion

Slut Shaming

The idea of power in *The House Bunny* movie is still problematic. It is often the position of the film maker in either confronting or supporting is ambiguous. *The House Bunny* somehow brings up the idea that sexy body can be employed to create a sense of empowerment. As the narrative unfolds, the transformation of Zeta girls and Shelley leads to some great impacts for themselves. They are portrayed achieving high self-esteem, being a sexy female agent who can gain popularity and make many guys at school adore and idolize them. Besides, seven zeta girls are portrayed getting boyfriends for their total make-over.

The transformation from nerds into popular girls is indeed bringing benefits for these girls. Their transformation is stressed on their beautiful and flawless face and desirable body look. The re-appraisal of femininity, embracing female body and playing female sexuality makes seven zeta girls transform themselves from ugly ducks into beautiful swans. The way they change their appearance and style creates a sense of confidence to attract male. Through this portrayal *The House Bunny* shows that women are employing their body as means of empowerment. However, this movie portrays that the general reaction shown by women to

Shelley and seven zeta girls in the enactment of employing sexy body as girl power is slut-shaming.

Shelley is portrayed wearing sexy dress to support her in the enactment of employing her sexy body to empower her to achieve her goals. However, her sexy dress brings herself to be judged as a slut. It is shown when Shelley gets jailed and has to stay with group of prostitutes. The prostitutes are portrayed laughing at Shelley who tries to convince them that she is not a prostitute.

As stated by Aubrey, when women perform the style “whose accounts points to signification of short skirts, tightly fitting clothing and the ubiquitous thong, these women denote a tart or slut subjectivity” (2008). It is because the term “slut” is actually used as prevalently about women with pronounced sexual behavior or appearance. Shelley’s revealing cloth showing her chest area and cleavage accentuates that she dresses the same as the prostitutes. Her sexualized style shows that the boundary between embracing body curves to gain power is eroded with being humiliated as a slut. Her sexy dress is intended to be powerful as it supports her to gain people’s attention especially heterosexual male, yet it causes her to be humiliated as a slut because it is considered performing a slut look.

The House Bunny also constructs slut shaming through women’s rejection toward Shelley. The Phi Iota Mu girl rejects Shelley who wants to live in Phi Iota Mu house because She is looked as a “sluttier version of girl” they look. The Phi Iota Mu’s house mothers also support the rejection by stating that the house is not a brothel and stating that Shelley does not meet the standards. It is due to the comparison of their clothing style in which all of the house mothers wear blazer and knee-length skirt covering chest area and thigh.

They react with the term “slut” because Shelley’s revealing clothes signify as a slut. The use of a term “slut” implies meaning that the former house mothers and Phi Iota Mu’s girl attack Shelley’s sexualized style who is against their perspectives on how women should dress. It is commonly found that women will show their reaction to the group of women with sexualized style and behavior through the term “slut”. They use the term “slut” as a way of maintaining or enforcing sexual norms (Attwood as cited in Gill & Scharff, 2011).

Furthermore, The Phi Iota Mu’s house mothers and girl express it with rejection because they find that the sexualized style is a nasty thing. This expression works as moral condemnation for the self-eroticization done by women embracing sexualized body and behavior. This expression is even noticed as “fairly common way in which girls expressed their opinion of skimpy clothing signification of sexuality norm violation in overstepping the boundaries on how much body exposure was deemed as appropriate”(p.139).

Besides, The way former house mother and Phi Iota Mu’s girl react to Shelley sexualized style shows that these women place themselves in higher stance than Shelley. When they state that the house is not a brothel, the statement implies meaning that it is a criticism to a woman who hypersexualizes her femininity. As stated by Gill and Scharff (2011) “slut” is meant to be way of “branding and excluding other girls” which is at the same time “provides a strategy for girls to carefully separate their own subjectivity from the sluts they watch. Other women will take those images as an idiotic performance (p. 139) which also means that this disapproval places themselves as smart and sensible to those adopting this style (p. 139).

Self-Objectification

As explained above, women may risk themselves in the employment of sexy body as girl power. Researches have found that women who employ sexy body as girl power will lead to the

phase of self-objectification. It is due to the condition when they are willingly to put themselves as an image of desired object in the enactment of employing sexy body as source of empowerment

In accordance to this idea, *The House Bunny* constructs that Shelley and seven Zeta girls do self-objectify themselves. They are identified with both images of being sexy subject which also at the same time accepts the role of object of desire of men. Shelley attracts some men on Zeta house neighborhood to come to Zeta's house for the first time. She is able to make a man to approach her, yet she does it by self-objectifying herself. By striking a yoga pose on her pink bustier and short pants, it produces meaning that she makes herself look as a desirable female subject who is able to gain the man's attention. However, at the same time she accepts to be a sexy object who sexually pleases men. Shelley is voluntarily objectifying herself in a feminine appearance and a sexualised image. She objectifies herself because the way she examines herself based upon the others, in this case male, gaze. She internalizes the boys' view and puts her body to be viewed primarily as a physical object of the boys' desire. Hence, it just makes Shelley's body as esthetic visual project which is constantly be examined, compared and graded through male's perspectives (Aubrey, 2006).

The House Bunny also shows that self-objectification puts women in a passive position. It is constructed in the scene when Shelley and Natalie who tolerate men's naughty response toward their body. The dialogue shows that Colby start talking to Natalie because of her sexy look. However, Colby calls Natalie Miss December. "Miss December" means that he throws a dirty jokes taking her as a playboy bunny. Yet, Natalie is portrayed tolerating Colby's statements with a smile and talking another topic. It shows that women will eventually put themselves in a

passive position as they tolerate the male's response because what they care is just about empowering themselves to be accepted and adored by men.

Not only does the movie show that woman tolerates to impolite statement, but also the women accept male's impolite statement. Shelley's reaction for the boy's response "oh give me some of that" when she is hugging Natalie tightly is just a short statement of "oh that boys just being boys". She accepts the men's statement by thinking that it is the ordinary reaction of men who look at women's sexy body. Shelley and Natalie responses resemble women's passive position toward the boys' impolite statements by tolerating even accepting their impolite statement as long as they can make male talk to them. As stated by Willing and Rogers, female bodies are presented as objects that exist for the use and aesthetic pleasure of others, thus it can evoke the passive positioning of sexual and sexualized encounters (Willing & Rogers, 2007). Hence, it shows that in the enactment of sexy body as female empowerment, women may neglect that they tolerate and accept to any male's impolite statement because what matters the most is how their body can be used to achieve their goals.

Body as Temporarily Source of Empowerment

Body is part of human which ages. A lot of women have worried about themselves getting older, even wrinkles and dark spots will be seen as an enemy for them. They try hard to prevent wrinkles and dark spots as they are considered making women look less attractive.

The House Bunny also brings up this issue as challenge for women who employ sexy body as means of empowerment. It is constructed through Shelley who is told to move out from playboy mansion because she is 27 years old. Being 27 years old women in real life is compared as old as 59 years old woman in playboy mansion. It is due to the belief that 27 years old women are considered as old women showing unattractive body.

The movie intends to tell women that the idea of employing sexy body to empower women cannot proceed when women get older. It is due to the condition when women get older, their body and look will show signal of destruction. The destruction which is seen through the wrinkles makes women's body considered as less attractive. Thus, women's body is seen as temporary source of empowerment because it cannot empower women when they get older.

As a temporary source of empowerment, women will be vulnerable once the sex appeal is gone. Playboy mansion and its great facilities as well the pleasures inside are symbols of Shelley's dreams which are achieved through her sexy body. However, when she leaves the mansion, she becomes homeless and lonely girl who has to live in an old car. The movie emphasizes that women who only use sexy body to attain power will be vulnerable once their body attractiveness is gone.

Overall, *The House Bunny* portrays that sexy body only temporarily empowers women as it only provides a language of power for women on their youth. Thus, when women's body is no longer attractive to empower them to achieve goals, it is possible that they will have lack of confidence which makes women vulnerable.

The Sacrifices of Employing Sexy Body as Girl Power

It is no doubt that women are the target for body and facial treatment for beauty companies. They are told to treat their body and face to look attractive. However, women do not realize that those treatments are the sacrifices they need to do just to look good.

In accordance to this idea, *The House Bunny* constructs that women have to do some sacrifices in the enactment of employing sexy body as female empowerment through Shelley's experience.

Shelley : “I’m allergic to erythromycin. I took it once when I had a cold. I was 16 and it gave me itching. I mean everything itched, my legs my arms, my earlobes. And other stuff too..... But besides the itching the erythromycin also made my skin glow. It gave me like this glowing tan. And I suddenly felt like another person. Different, better, prettier, I guess. U knows that feeling what I’m talking about and next thing you know you feel better about yourself? Well that was happening to me... **My allergic reaction made me feel pretty, and so I ignored all the bad side effects, because suddenly people were talking to me, and they were noticing me, and even though I was itching like crazy, it was worth to feel accepted.** And so I could not wait to get a cold so I could take my erythromycin. But underneath that beautiful glowing skin, I still had that cold.

Shelley is told to take an erythromycin which makes her skin glow and prettier. She is happy because she feels accepted and noticed by people. However, she ignores the side effects of having cold and itching. The similar case also happens to seven Zeta girls. Since they concern more on body and look performance to be the popular girls, they ignore the fact that they turn into stupid girls in the class.

Shelley and seven Zeta girls’ effort to pursue their goals in the enactment of employing sexy body as girl power shows that women need to have some sacrifices. In order to get more pledges, Zeta girls have to do transformation which is stressed on the re-appraisal of femininity to be popular and liked by many guys. The re-appraisal of femininity functions to transform themselves to be “better version” to accomplish the goals. The re-appraisal of femininity is done through beauty practice. Beauty practice is fundamental concern of re-appraisal of femininity

which is done through salon and make-up as a means of female empowerment (Genz, Brabon, 2009). It is done by seven Zeta girls by starting to put make-up on their face and go to beauty salon to have manicure and pedicure and cut their hair. Besides, they also embrace the re-appraisal of femininity by shopping to buy some girly wardrobe which will clearly change their entire look from unfeminine into feminine girls. It shows that the re-appraisal of femininity is crucial thing for seven Zeta girls to transform themselves in order to achieve popularity and make many guys like them. However, they have to feel the pain when they do the beauty treatment or spend a lot of money to get or maintain the perfect body and look. It means that the sacrifices also signify that women ignore how vulnerable or hurt they may actually have felt in the process to be considered as pretty and appealing.

The House Bunny also shows that the sacrifices in the enactment of employing sexy body as girl power make women separated from their self. This movie constructs this idea through Harmony's statement "we were fine the way we were" and Mona's statement: "we look ridiculous". Their statements imply meaning that the enactment of employing sexy body to achieve goals makes them different person. As explained by Zaslow (2009) in the narrative of women body and power, women's sexual persona are constructed. It is because women are willingly to create "self" drawn from other's perspectives, especially adopting the viewpoint of male norm (Zaslow, 2009; Illegard, 2004). Hence, it separates women from their real self (Illegard, 2004).

The House Bunny Finale : Emphasizing The Movie's Stance On Confronting The Notion Of Employing Sexy Body as Girl Power

The House Bunny portrays that the employment of sexy body is a fragile source of empowerment because women have to encounter four main issues mentioned above.

Furthermore, to emphasize *The House Bunny* stance on confronting the notion of the employment of sexy body as girl power, this movie portrays Shelley failing to make a good guy fall in love with her.

This movie depicts Shelley who tries to make Oliver fall in love with her by wearing sexy dress and seductive moves. However, Oliver is depicted to be annoyed by the way Shelley presents herself in a very sexually attractive way which makes him leave Shelley on the first date. Shelley's employment of her sexy body through provocative clothing and sexually active behavior fails to make a man who does not look and value women from physical appearances, to love her. Through this construction, this movie reveals that the employment of sexy body empowers women to make men love them. However, when a woman employs her sexy body to make a man love her, she won't find a man who truly loves her because the man just loves her for the look.

The House Bunny also portrays that after Shelley realizes her sexy body cannot truly empower her to find love, she rejects the offer of being Miss November for Playboy Magazine. Being Miss November is Shelley's long-life dream because the girl who will be Miss November will be the center of attention for Playboy Magazine's readers. However, Shelley refuses to take this job because she does not want her life to be dependent on the way people look at her sexy body anymore. This movie shows that a woman, who is at first considers that sexy body is the only way to empower women to achieve goals, finally understands that the employment of sexy body cannot truly empower her in any sphere they take account into. Through this construction, this movie emphasizes that women cannot only rely on sexy body as source of empowerment because not everything women face in real life is evaluated through women's body attractiveness.

Furthermore, to emphasize the stance on challenging the idea of employing sexy body as girl power, *The House Bunny* comes with “be yourself” value. This movie depicts seven Zeta girls who realize that their body make-over is just to create a fake self. Thus, it makes them change their mind to be “50% Shelley” and “50% they are”. Through these constructions, this movie reveals that young women cannot deny the fact they are living in the era where everyday and everytime, they might watch and listen to media which bombard them with the image of women with sexualized style and sexually active behavior possessing a power or they find most shops sell provocative clothes. Moreover, they might be influenced by what media and shops offer them. Yet, still, women have to be the way they are. This movie portrays that women still have to embrace their self-sense because there is still potentially source of empowerment such as personality or intelligence which is able to empower themselves.

The House Bunny sums up “be yourself” value as a key of women empowerment through Shelley’s speech.

Shelley : “ Well that a meteor.....it flashes by and burns bright but then it dissapears, and that was what happening to me the real me just disappeared.....**I’m not an expert speech giver, but I do know that one day when your looks are gone, if everything you have is based on looks, well then you’ve got nothing,our new motto is be who you are.....” (01:25:22)**

The dialogue shows Shelley’s speech originated from her experiences on employing her sexy body to gain power. The speech has a strong phrase of “if everything you have is based on looks, well then you’ve got nothing” to show that if women only consider looks and body as vital point to be empowered, they will be vulnerable when they are no longer attractive. Thus, through Shelley’s speech, this movie emphasizes “be yourself” value to make women not depend

on outside help, especially, female sexy body. “Be yourself value” also emphasizes that the fuel which empowers women in their actions is about accepting and believing in themselves.

Therefore, through “be yourself” value, *The House Bunny* also responds to American young women’s confusion on the conflicting ideas whether the employment of sexy body empowers women or makes women to encounter some problems. This movie defines a key of empowerment for all women that is about “being who you are”. Through this value, this movie encourages all women should have self-faith and be the finest person that is in their nature to be in order to be empowered.

Conclusion

The meaning of sexy body has extended from a form of flesh into source to obtain power. *The House Bunny* points out that women can take advantage of sexy body as a potential source to gain achievements in life. It works as power on sexually autonomous heterosexual young woman to accomplish their goals. The sexy body is portrayed as a medium to make woman able to reach happiness for the goals they achieve. In *The House Bunny*, Shelley and seven Zeta girls are characterized as heterosexual young women who play their sexy body and depicted as up for their sexuality to accomplish their goals. It empowers them to get a family, be able to encounter heterosexual male and get popularity and fame.

However, female body is still considered as a fragile female empowerment through some issues encountered by women while embracing their sexy body. Through self-objectification, slut-shaming, body as temporarily source of empowerment, the sacrifices in the employment of sexy body as girl power, *The House Bunny* shows how this movie confronts the notion of employing sexy body as girl power. This movie would like to show that this kind of social power working under post-feminism may lead to unconsciousness of some negative consequences. It is

true that post-feminism sees feminism movement as still limited in every sphere, so they move to a realistic way to free themselves from hegemonic patriarchal as well as empower themselves in any sphere they take account into.

The House Bunny wants to voice to women that their sexy body can be employed as self-empowerment as a counter to feminism in which is against existing the cultural or social cultural norms which devastate women. However, not only is the idea of employing sexy body as girl power regarded as something overwhelming as it is against moral belief and religion values, but also this form of self-empowerment is still strongly rooted in patriarchal hegemony and gender oppression as women empower themselves by evaluating their body based on male's perspectives then place themselves as object to be seen. Using the image of women who employ their sexy body to empower themselves to achieve goals, this movie is portraying that if women want to be empowered as well as engage in a role for woman movement and freedom, they need to move beyond employing their capability. Women have to go beyond their potential source of empowerment such as intelligence, talent or attitude as a form of struggle to be critical and take account in women movement as well for self-empowerment. Furthermore, The House Bunny spreads the idea that the key of female empowerment is about "being yourself". This movie emphasizes that women should be the way they are as means of empowerment. Women just have to embrace their self-sense as well as be their true self in order to be fully empowered.

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The Reinstatement of Women's Femininity through the Elimination of The Feminine Mystique
as Represented in Moms' Night Out (2014)

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Abstract

Betty Friedan's 1963 book *The Feminine Mystique*, features in 2014's movie entitled *Moms' Night Out* as a prominent representation of a stay-at-home mother in 21st century. Friedan's book is a crucial link for the women's movement developing policies to make better life for women. It depicts 'the problem that has no name' and women's struggle of identity crisis. This article analyzes how the movie *Moms' Night Out* undermines the conception of *The Feminine Mystique* in a series of effects and affects between the book and the representation of the stay-at-home mother to assert the dominant ideology of femininity.

Keywords: The Feminine Mystique, women, stay-at-home mother, femininity, representation.

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Betty Friedan published *The Feminine Mystique* (1963) which uncovers the unhappiness syndrome suffered by suburban housewives. Friedan describes *The Feminine Mystique* as a doctrine or a belief that women can only achieve the highest fulfillment of femininity through marriage and motherhood. Friedan argues the mystique has been embedded for so long in women's mind so they have no other ambitions for their future except to be someone's wives and to raise children. The *Feminine Mystique* eventually becomes the reason of women's unhappiness; they are confined to the home, spending their times doing the same housework all through their life. Women are subconsciously isolating themselves and thus disabling them to evolve.

The Feminine Mystique is considered as one of the most influential books in 20th century America, and it is accounted as the ground of many research studies on women and gender. A research on the issue of women's femininity, "*The Feminine Mystique: Sexual Excess and the pre-Political Housewife*" conducted by Miller (2006), praises Friedan's book as being capable to describe, accurately, the multi-expression of dissatisfaction faced by the middle-class American housewives in the post-war era. The mystique is derived from the ideology of female subservience, domesticity, and motherhood that resembles "*The Cult of True Womanhood*" (Welter, 1966) which states that the "true" women must be passive, nurturing, and feminine. Miller argues that women's expressions of dissatisfaction, then and now, are seen as pathologies rather than as moves toward powers. Hence, women are always constrained and powerless while the system grants availability in all aspects to the male power.

As well as being praised, *The Feminine Mystique* also received criticism. Kennedy (2011) and Topini (2014) argue that Friedan ignored the existence of the non-white and the working class women. Friedan also failed to raise one important issue on the question on why women should have been responsible for housework and childcare, perpetuating the last long stereotype. Furthermore, she argues that *The Feminine Mystique* has the tone of blaming the suburban housewives for their own sufferings. Friedan also presented “a flawed account of their content and style” (Kennedy, 2011: 3) in women’s magazines and accused them making false images of ideal women, trapping them to pursue the idealized image. Hence, Kennedy perceives Friedan as bias to her own opinion and her own ideology.

However, critics cannot deny the significant effect Friedan brought on the social reality of America. They admit *The Feminine Mystique* is nevertheless “a book that spoke to American women loud and clear” (Kennedy, 2011: 10) and because of this book, liberal women could organize a movement that moved beyond Friedan’s call of self-realization (Topini, 2014).

Many feminists have been critical towards domesticity, arguing it plays a central role in the reproduction of gender inequalities. The movement frequently suggests that leaving home is a necessary condition to move towards liberation. Friedan herself suggests that the only solution for suburban women is to reject their excessive investment in domesticity. Feminists reject the double standard that plagued previous generation of women and they fight to claim their women’s rights.

However, a research conducted by Bilancetti (2012), “Wives, Mothers and Workers In and Out the Domestic Sphere” discusses the interpretations of women’s role in the domestic sphere and the relevance of women’s participation in the work outside the home. Bilancetti argues that according to the ethnographic data, women are not so interested in challenging the

patriarchal system even though they have been offered to acquire economical autonomy and to abandon domestic sphere. It is not to say that woman does not want to change their status, but their expectations about what they want are unique to each of their own experience. Bilancetti concludes that, instead of challenging the patriarchal system, women are leaning toward renegotiation of gender roles in the social environment where they want a higher recognition and power of choice within their households.

That is why, even though women experience many changes toward emancipation, the notion of the home as the domain of the feminine still persists until this day. In fact, a research in 2012 shows that after a decade experiencing a decline, stay-at-home mother rises from 23% in 1999 to 29% in 2012 (Cohn, Parker, Livingston & Rohal, 2014). Now that domesticity is still proven to be reserved for women, is the 'feminine mystique' also preserved despite changes women had made toward liberation?

Therefore, I examine a 2014's movie entitled *Moms' Night Out* as the movie play around the issue of *The Feminine Mystique*. Since movies function as the means of affirmation and reproduction of the dominant ideology in a particular society (Teckman, 2004), I believe *Moms' Night Out* bears certain ideology in its storyline. This article discusses the issue of *The Feminine Mystique* through the construction of the stay-at-home mother in the movie. The discussions are expected to reveal the dominant ideology and to disclose whether *The Feminine Mystique* is eliminated or preserved.

Methods

This research is conducted to describe the representation of the feminine mystique in 21st century America. The main data are taken from a movie entitled *Moms' Night Out* released in 2014. The study employs purposive sampling technique. In order to get a better understanding of

social realities or certain phenomenon of a society (Flick, Kardoff & Steinke, 2004), descriptive qualitative methods is also applied in this study. The method is applied by watching the movie, classifying, and analyzing the data collected by selecting scenes, dialogues, and other cinematographic elements of the movie such as mise-en-scene, gestures, colors, lightings, angle, camera movement, and shots representing the feminine mystique.

The selected images are classified based on the issues of the feminine mystique. Roland Barthes' semiotic theory of myth is employed in order to interpret meanings behind signs. Myth is the higher order of signification, which refers to the ideological narratives of a text (Chandler, 2002). Since movies can be treated as texts that bear certain messages or notions, I believe that the movie *Moms' Night Out* also bears certain ideological signs and therefore those signs need to be interpreted to expose the conceptualized ideology behind the frame.

Findings and Discussion

Moms' Night Out depicts the issue of the feminine Mystique immediately in the beginning of the movie. The movie represents an unhappy suburban mother, Allyson, who is trapped in The Feminine Mystique. Allyson's symptoms of grievance echoes with Friedan's description of the 'problem that has no name', a mysterious problem suffered by the suburban housewives in the middle of twentieth century. The 'problem' was buried and unspoken for a very long time in the mind of American women that they can only describe it as a "strange stirring" (Friedan, 2001: 43). Friedan argues, that the sense of the problem is felt as housewives routinely doing their role in the feminine domain of domestic sphere as such, that they start to question themselves, "Is this all?"

In the movie, Allyson is the projection of what the feminine mystique articulates as the ideal femininity; to be a housewife and a mother. She loves her husband, she takes care of the

kids, and she keeps the house clean. For a woman who achieves the highest woman fulfillment, she is not supposed to be unhappy and dissatisfied with her life. However, like Friedan says in her book, the problem cannot be blamed to the “loss of femininity” (Friedan, 2000: 54), because the ones who suffer the problem are women whose greatest ambition are marriage and children, who are very “feminine” in traditional sense.

The problem that has no name is so powerful that it makes the housewife eventually breakdown. Allyson identify her stress as “stress-paralyzed” due to the housework that physically and mentally exhausting. She then feels guilty and ashamed for being so unhappy and stressed out, resulting in demeaning herself as “a horrible person”.

In Friedan's description of ‘the problem that has no name’, once the women sensed the problem, the feelings of guilt and shame started to develop. Those are the two symptoms of the problem, because “what kind of a woman was she if she did not feel this mysterious fulfillment waxing the kitchen floor?” (Friedan, 2001: 46). The premise of the feminine mystique is that women should be able to feel the happiness in doing their role as wife and mother. Women who could not feel the happiness in doing so, are deemed as fail in adjusting their femininity, hence they should feel guilty and ashamed of their own failure.

It has been more than five decades after *The Feminine Mystique* reveals the grievance of the suburban housewives, *Moms' Night Out* brings the issue back into spotlight to address that the problem is not entirely gone in the present time. Take an example on Allyson's depiction as a mother, the role that seems to be troubled her the most. Motherhood is described as a serene, loving, instinctively and wholly fulfilling experience. However, there is a tension between the expectation of motherhood and the reality of what women might be able to do along the way (Yonker, 2012). The tension is really pronounced in the movie; Allyson's dream is to marry a

man and to have children, but what happens in reality, she finds herself stressed out and unhappy.

The pressure of being “perfect” is one of the examples of what the tension is about. Recorded in 2013, 75% percent of mothers taking a survey said the main reason for their stress was coming from the pressure they put on themselves to be the “perfect” mothers in order not to be judged by other moms (Dube, 2013). The judgment, of course, comes from public expectation in which a mother is expected to hold responsibility of the primary caregiver.

A more recent study also reports that mothers experience more stress and fatigue than fathers, largely caused by the types of parenting tasks each group is responsible for (Musick, Meier & Flood, 2016). According to the study, the narrative of “good mother” as the primary caregiver has not evolved along with women’s increasing presence in the workforce. Therefore, women feel highly conflicted about their ideologies of good mother and good worker.

The report continues, while mothers largely enjoy spending time with their children, they enjoy it less than fathers because mothers do most of the ‘work’ stuff and less ‘fun’ of parenting tasks. That is because mothers are more likely to be responsible of basic childcare and everyday task management and less of the fun activity with children. Meanwhile fathers are more likely to handle the fun part and other leisure activity with the children. As depicted in *Moms’ Night Out*, both the mother and the father fit into the description above; Allyson is the primary caregiver who tends to her children’s basic needs while Sam, the husband, does all the fun activities with the children.

It is also necessary to be noted, that another study shows the increasing trends of father involvement in childcare (McGill, 2011). The father role that has been long viewed as the provider is now shifted, leaning toward equal partners in parenting and other household work.

The trend creates various of acceptable models of fatherhood that, in contrast to the inflexibility of good mother role, may make the social expectation for fathers less rigid. Hence, fathers can find more enjoyment in spending time with their children because they do not feel the same pressure in childcare as mothers do.

Allyson clearly represents Friedan's generation of the 1950s' suburban housewife, but puts into 21st century model of motherhood. The main issue that connects the two different generations is "the problem that has no name". From the discussions above, it is possible to argue that the idea of the "good mother role" is the reason modern housewives still face the same problems with what Friedan described five decades ago. Women's life has indeed changed since *The Feminine Mystique*, they are now liberated to get involved in public sphere and contribute more to the society. However, not much has changed at home, women are still very much entitled to their feminine role; to be a housewife and a mother. Since there is only one good mother role; the committed, always available and deeply involved mothers, women are more likely to find conflict between their newfound liberation and their long-standing role.

The aftermath of publication of *The Feminine Mystique*, America witnessed women's life changed once and for all. In the years that followed, women all over the country read the book and experienced a sense of relief that someone finally explained their feelings. Women soon faced a new challenge to find new patterns and a way out of conflicts. Whereby they could use their abilities in society and develop their identities without renouncing the home, the husbands, and the children (Lambs, 2011). Friedan called for women's engagement in massive numbers or work in every field across the nation, and soon women's movement was revived and demanded national awareness on women's problem.

The life of women has never been under scrutiny in such a wide range than ever before. The strong determination to fight for women's rights leads to create many movements that each of which has its own concerns in terms of making a better life for women. For example, Betty Friedan led National Organization of Women in 1966, the first organization under American Women's Right Movement that dared to claim 'feminist' as its ideology and the first organization that committed to combat sex discrimination in all areas: social, political, economic and psychological (Lambs, 2011). Feminists put every aspects of women's life for observation and evaluation; from the structures of marriage, family and home to economic independence, participation in workforce and women's sexuality. Women are relentless to find the best resolution of their own.

The movie also gives a similar theme in its frames; a stay-at-home-mother who is relentless to find the best solution for her problem. Allyson turns to religion, looks for advices from friends, and even tries to have a break from the stressful housework and the children. In the end, Allyson still chooses to be in the role of a stay-at-home mother, although the chances of facing the very same problems are still possible.

The choice to stay at home is definitely not the main theme for feminists to take on their studies. The voices of women who choose to be stay-at-home mothers have been largely absent from feminist discussion. Feminists' experts focus almost exclusively on how women achieve their equality in the workspace. It can be said that feminists ignore the fact that mothers are women too, and not all of them have the choice to leave the home, and even many of them actively choose to stay at home to raise their children. The idea of a woman being a committed mother and a feminist is not suitable for the ideology of the feminist movement (Marks, 2004). That mothers should be in the workplace "for their own good" remains a powerful ideology for

American feminists. Therefore, stay-at-home mothers feel that the movement is reluctant to acknowledge their choices as legitimate.

The majority of feminist thinkers mostly consider the emotional damages could impact on staying home women with small children. The home gives impressions of certain condition for stay-at-home mothers; isolation, frustration, lack of social status, community support and income of one's own (Marks, 2004). Nevertheless, there are still many women who choose to stay at home because raising their children gives these women a sense of meaning, satisfaction and self-worth that was far more positive than job seeking. This is where *Moms Night Out* conveys its point of view in the discussion on stay-at-home mothers.

In the end of the movie, Allyson reconcile with her domesticity role after she realize that it is difficult to "leave" her family at home. Before, she perceives the world outside the home is where the "freedom" is, the prospect of taking a break from the home and the children are hopeful to her. Everything changes when she decides to return to her feminine role by staying close to home. After a chaotic night out, she sees the home in a different light. She understands that being a mother is hard, the job sometimes can be "crazy" and "stressful" but she still has to find a way to keep moving on. She admits that she is not a perfect mother and sometimes she makes mistakes, but she believes that she is good enough to be the mother of her children and every sacrifices she does for them are "worth it".

Care-focused feminists—a branch of feminist thought that is focused on women's ethics of care as their studies—argues that women's nature of caring is about overcoming pain, separation and helplessness, and finding strength through all those obstacles (Noddings on Tong, 2009). Women do not aim to annihilate the "enemies" for once and for all, but they aim to continue their life as best as they could. This is where the dominant ideology of femininity is

revealed. Allyson returns to the home, hence the notion of home as women's feminine sphere is preserved. The movie makes the returning housewife as a peaceful transition, instead of using force to a direction. Allyson realizes—wholeheartedly—that it is important for her to stay close to home where her family is. The only difference is that, she is now better equipped to deter the isolation and the frustration for being at home, so she can escape from *The Feminine Mystique* without renouncing her home and her family.

As discussed before, feminists mostly relate domestic sphere as the source of many women's problems; isolation, frustration, lack of social status and personal income. However, in this era of modern technology, stay-at-home mothers are not as isolated, if at all, as mothers of previous generation in the post-war era. Due to the technology advancements, there are a lot of activities that mothers can do to break out the isolation of the home. *Moms Night Out* tries to point out this matter by keeping up with the recent trend among women; “mommy blogger”, is what Allyson declared herself in the movie.

Blog is a type of new media that significantly arose in the era of internet as most technology has been transformed into digital communication (Ayish, 2010:). The internet is being praised as helping the marginalized group; groups which are excluded from the mainstream media. It provides access to information and exchanges of ideas to enhance political participation, civil society and democracy with low barrier and therefore the marginalized groups can develop their deliberative forum to form public opinion (Sen, 2012: 490).

Blogs are internet webpages where people posted their thoughts and ideas in the form of online journal, updated regularly with entries in reverse chronological order and archived (Orr, 2010: 3, Papacharissi, 2008: 16). Blogs are eminent among women—especially young mothers—because they are such engaged users and sharers of information. Women are eager for

community and therefore share everything on their blog—health, fashion, politics, family, etc—because blog creates some sense of community where women can engage in different issues and topics by discussing them online and analyzing the causes and the consequences. For young mothers, blogs become a device to deter the isolation of the home, prevention from the frustration for the lack of contacts in the public sphere. Blogs offer a safe space that mainstream media failed to provide for them. Writing a journal creates a sense of “a room of one’s own”, where women can express themselves free in a form of story-telling. By writing blogs, women establish the modern version of “the personal is political”, a feminist slogan for exposing their personal problems, to realize that their problems were actually a shared collective problem experienced by many other women.

There is no reason to belittle women’s decision to dedicate themselves in the home today. The goal of feminism is that women are able to make choices that reflect their true wishes of themselves and their lives, so they are meant to be supported. A feminist politic supports women’s fights against all form of discrimination (Ruddick on Tong, 2009), thereby it is supposed to render the lives of all women—including mothers—to be much easier. Feminist combat should not ignore the fact that “liberation” also implied the right to be a stay-at-home-mother and a happy housewife (Marks, 2004). The model of suburban housewife by herself at home with crying children can indeed be a stressful and oppressive image. Hence, the women’s movement needs to expand its visions and to be more creative, because not all mothers have the option to work outside the home. There are a lot of things that feminists’ policies can make to help stay-at-home-mothers to counter isolation and frustration of the home such as parenting groups or funding part-time day care for stay-at-home parents. More creative community-based solutions are needed, so that the women’s movement might see that there are many alternatives

to help women who choose to be full-time mothers other than fighting for equality through the paid workforce. Modern mothers now can develop more creative mothering methods and utilize modern technology—such as blogs—to combat the isolation and frustration in mothering, so their voices need to be listened to. The women's movement needs to acknowledge the complexity and heterogeneity of mothers' needs and desires and to start making demands that will improve the lives of all mothers.

Conclusion

Moms' Night Out eliminates The Feminine Mystique and at the same time asserts the dominant ideology of femininity. The Feminine Mystique is eliminated in the way that it is okay for women to embrace their femininity and to come back to the domestic sphere without worrying about the isolation and the frustration of the home. Technology—like blogs—can be used as a combat toward liberation, to participate in the public space with low barrier. Furthermore, the women's movement should also be more active in supporting women who choose full-time motherhood, including their issues to its focus of studies so that it can develop policies that will improve the lives of all mothers.

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