A DEPICTION OF FEMALE MASCULINITY ON FEMALE

CHARACTERS REFLECTED IN THE HOLLYWOOD MOVIE:

OCEAN'S 8

A FINAL PROJECT

Presented as Partial Fulfilment of the Requirement

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Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from that paper.

Semarang, 15th May 2022

Dania Karimata Jauhar Qalbu
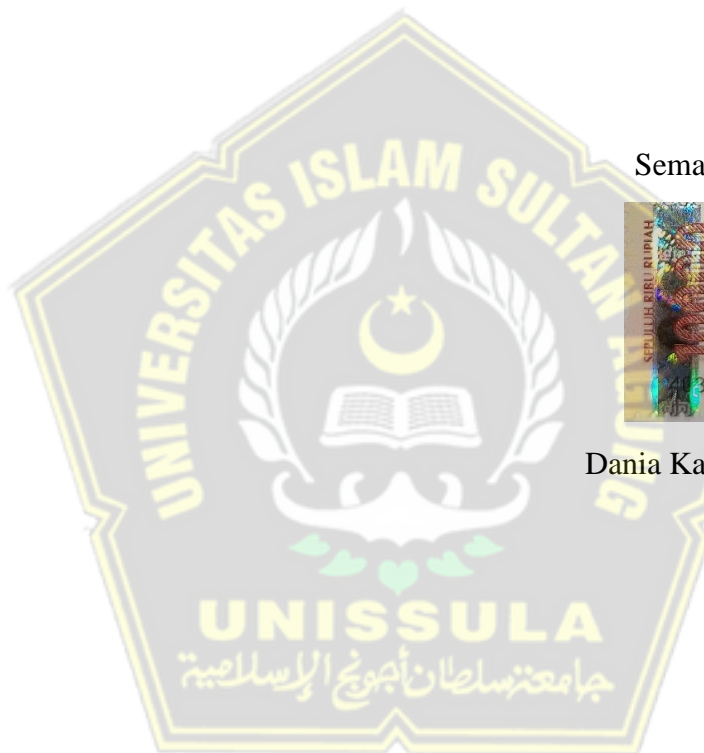
MOTTO

*"Be grateful for all that Allah has given because
everyone has their own strengths and weaknesses."*

ABSTRACT

Qalbu, Dania Karimata Jauhar. 30801800009. A Depiction of Female Masculinity on Female Characters Reflected in The Hollywood Movie: *Ocean's 8*. Final Project of Language and Communication Faculty. English Literature study program. Sultan Agung Islamic University Semarang. Advisor: Riana Permatasari, S.Pd., M.A., M.Pd.

The study aimed at the Hollywood movies *Ocean's 8*. The movie was chosen because *Ocean's 8* has related to the concept of female masculinity. In conducting research, the researcher wants to find out how female masculinity is described by the female characters in *Ocean's 8* and find out the female masculinity affects female characters in relation to male characters. The characters analyzed in this study were Debbie, Lou, Nine Ball, and Constance.

This paper was analyzed by qualitative approach. The data were obtained in various ways, such as reading text-based narratives in a novel and then understanding and imagining, which consists of dialogue, sentence structure, punctuation, characters, words, and phrases.

By completing the study using that method, it can be assumed that the movie, *Ocean's 8*, shows the concept of female masculinity instinct and affects female characters in relation to male characters.

Keywords: Female Masculinity, Femininity, Ocean's 8
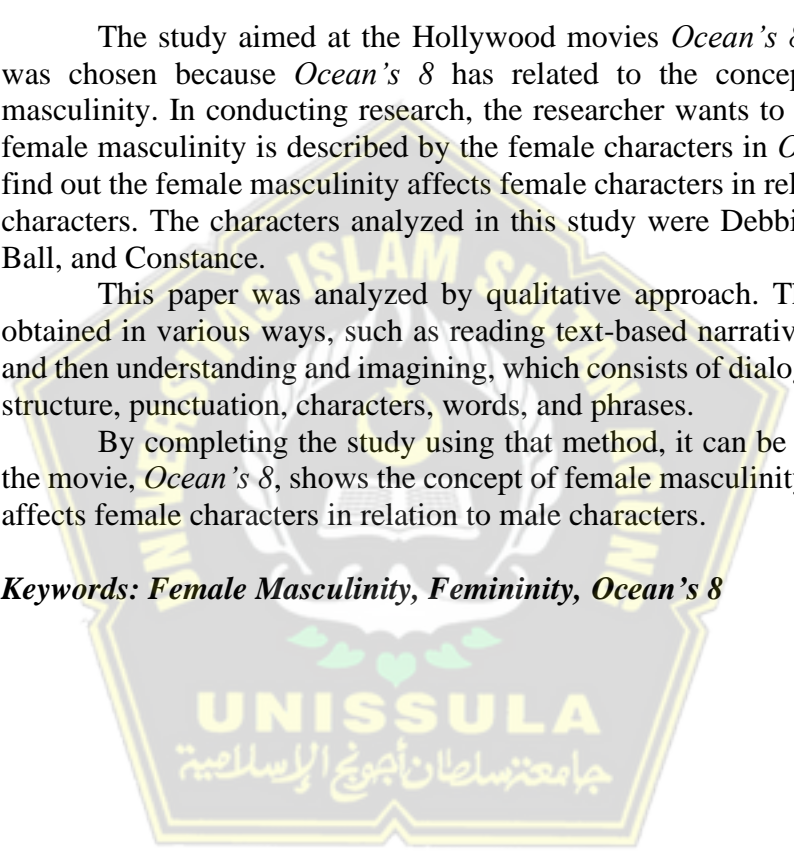
INTISARI

Qalbu, Dania Karimata Jauhar. 30801800009. Penggambaran Maskulinitas Wanita pada Karakter Wanita yang Tercermin dalam Film Hollywood: *Ocean's 8*. Tugas Akhir Fakultas Bahasa dan Ilmu Komunikasi. Program studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Riana Permatasari, S.Pd., M.A., M.Pd.

Makalah yang ditujukan pada film Hollywood, *Ocean's 8*. Film ini dipilih karena *Ocean's 8* memiliki keterkaitan dengan konsep maskulinitas perempuan. Dalam melakukan penelitian, peneliti ingin mengetahui bagaimana maskulinitas wanita digambarkan oleh karakter wanita di *Ocean's 8* dan mengetahui maskulinitas wanita mempengaruhi karakter wanita dalam hubungannya dengan karakter pria. Karakter yang dianalisis dalam penelitian ini adalah Debbie, Lou, Nine Ball, dan Constance.

Makalah ini dianalisis dengan pendekatan kualitatif. Data diperoleh dengan berbagai cara, seperti membaca narasi berbasis teks dalam novel kemudian memahami dan berimajinasi, yang terdiri dari dialog, struktur kalimat, tanda baca, karakter, kata, dan frasa.

Dengan melengkapi penelitian dengan metode tersebut, dapat diasumsikan bahwa film *Ocean's 8* menampilkan konsep naluri maskulinitas perempuan dan terdapat pengaruh maskulinitas perempuan terhadap tokoh perempuan dalam hubungannya dengan tokoh laki-laki.

Kata kunci: Maskulinitas Wanita, Kewanitaan, Ocean's 8

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Indented be to Allah SWT for His blessings and grace; I would like to express my gratitude to Allah Subhanahu Wa Ta'ala who eases every difficulty and gives me incredible blessings so that I was able to complete a final project entitled "A Depiction of Female Masculinity on Female Characters Reflected in The Hollywood Movie: *Ocean's 8*." A research topic that discusses works of art in new media and gender-related topics, namely female masculinity. The writing of this final project is intended to fulfill the requirements to achieve a bachelor's degree in English Literature at Sultan Agung Islamic University. In addition, this final project is expected to provide benefits and knowledge for readers and researchers in the future regarding the same topic of discussion.

In the preparation and completion of this final project, of course, encountered several obstacles. The ups and downs of enthusiasm have come and accompanied the journey in the work of this final project, but many people have helped by providing encouragement and guidance so that this final project can be completed properly. Therefore, on this occasion I would like to thank:

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TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

This chapter contains the background of the study, the problem formulation, the limitation of the study, the objectives of the study, the significance of the study, and the organization of the study which means the researcher will inform the outline of this study.

A. Background of the Study

The terms gender and sex are generally understood as the same terms. However, these two terms have different meanings. According to World Health Organization (WHO), "Gender refers to the characteristics of women, men, girls, and boys that are socially constructed. This includes norms, behaviors, and roles associated with being a woman, man, girl, or boy, as well as relationships with each other. As a social construct, gender varies from society to society and can change over time." Gender is forever not the same, depending on how society interprets it. Meanwhile, sex is something that is ingrained from birth. According to Eckert, Penelope, and McConnell-Ginet, Sally, stated,

> Sex is based in a combination of anatomical, endocrinal and chromosomal features, and the selection among these criteria for sex assignment is based very much on cultural beliefs about what actually makes someone male or female. Thus the very definition of the biological categories *male* and *female*

and people's understanding of themselves and others as male

or female, is ultimately social. (2)

Society assumes that gender is the original nature of humans, where women

must have feminine traits and men must have masculine traits. When society

hears the word "woman", surely what is on their minds is that the woman is

meek, not as strong as men, shy, warm, feminine, cheerful, and others.

Based on Retno Sulistia's research:

> Feminine characteristics are: caring, joyful, naïve, kind-
> hearted, does not use harsh language, eager to soothe hurt
> feelings, feminine, flatterable, gentle, innocent, loves
> children, loyal, sensitive to the needs of others, shy, soft
> spoken, sympathetic, tender, understanding, warm and
> yielding. (12)

The role of women and men in social life is a social construction, which

means the roles of women and men are culturally distinguished which leads

to the creation of gender roles in society. Likewise, men should be assertive,

strong, aggressive, ambitious, dominant, and others. Even today, many

women have become wives or mothers, who are only at home because they

are not allowed to work by their husbands. There are still many who state

that women should not work, it is better at home to take care of the house

and children. In view of the discussion taken by the researcher, gender

issues have a relationship with femininity and masculinity. Femininity from

French refers to traits that show feminine traits such as tenderness, patience,

kindness, caring, empathy. Meanwhile, masculine comes from the word 'muscle', namely characteristics that are only based on muscle or physical strength. This masculine character is characterized by a competitive tendency, self-actualization, and a show of strength. This feminine and masculine trait is owned by all people, men, and women. A person who only develops his masculine character will see other people not as partners but as competitors for his interests or will be considered to reduce his sense of "self-esteem" when other people have different views from him or her.

Hollywood films that have action genre we usually know, which is identical to fight and require courage scenes are more often played by men. This is because the male figure is considered to have more strength to fight and is smart, always uses logic, and also with masculinity. Meanwhile, the female figure is still seen and considered inappropriate, unable to perform the role of the action genre, because women are considered to have a gentle nature and their position is still below that of men.

The relationship between film and society is always understood linearly, where the film always influences and shapes society based on the message or meaning contained in it. Issues related to gender still occur today, such as masculinity, femininity, or gender stereotypes. Film functions as a broadcasting medium and mass communication have a wide and varied reach, which directly helps the audience to know more about society's issues. In the world of film, the issue can enter and even be used as a conflict. The presence, placement, role of women has been around since the

beginning of the film. It has become the main one to observe, follow and enjoy. The number of women who play a role in a film is no less than men. However, for the quality of a woman's presence in a film, it is more often represented as a loss, a weakness, graceful, beautiful with makeup, wearing high heels, and also an oppressed figure. In fact, it still exists today, still underrated.

In terms of gender roles in society and female masculinity, *Ocean's 8* movie has related to these issues. *Ocean's 8* is a spin-off movie from Ocean's trilogy featuring stories, tell about professional thefts committed by a group of accomplished thieves. This movie was directed by Gary Ross and produced by Steven Soderbergh, a director, and screenwriter of Ocean's movie trilogy. *Ocean's 8* has a different concept from Ocean's previously portrayed movie. That is, some of the women do the thefts, different from Ocean's previous ones that were always played by men. That makes the audience more curious and interested to watch *Ocean's 8*. This movie is one of the movies that can be analyzed using the theory of female masculinity. Many previous studies have used Ocean's 8 for research. The researcher is interested in choosing this topic because it still causes problems, and wants to solve that problem.

Given the above explanation, the researcher used descriptive research with a qualitative approach and wants to make an in-depth study of masculinity in female characters in the world of movies. This research is

titled "Depiction of Female Masculinity Toward Female Characters Reflected in Hollywood Movie: *Ocean's 8*"

B. Problem Formulation

Based on the research background, the researcher formulates the problem:

1. How is female masculinity described by the female characters in *Ocean's 8* movies?

2. How does female masculinity affect the female characters in relation to male characters?

C. Limitation of the Study

In conducting research, this study focuses on some characters of the movie. From the description above, the researcher wants to make an in-depth study of female masculinity in female characters in the movies, there are Debbie, Lou, Nine Ball, and Constance.

D. Objectives of the Study

The objectives of this study are:

- to find out how female masculinity is described by the female characters in *Ocean's 8* movie.

- to find out female masculinity affects the female characters in relation to male characters.

E. Significance of the Study

The significance of the study is the research is expected to be a new thought about the forms of female masculinity that exist in the medium of mass communication, especially in film studies. It can also bring new insight into understanding an aspect of the approach to masculinity in female characters from the film *Ocean's 8* to readers. The researcher also

hopes that the results of this study can be useful to attract readers in learning about masculinity in women deeply.

F. Organization of the Study

This research paper consists of five chapters. Chapter one is an introduction, it deals with the background of the study, the problem formulation, the limitation of the study, the objectives of the study, the significance of the study, and the organization of the study. Chapter two contains reviews of related literature presents of synopsis of the movie, a review of related literature such as gender stereotypes, theory of femininity, masculinity, and female masculinity. Chapter three contains the types of research and the data, the data collection method, analyzing data, and reporting findings. Chapter four contains findings and discussion. Chapter five contains conclusion and suggestions.
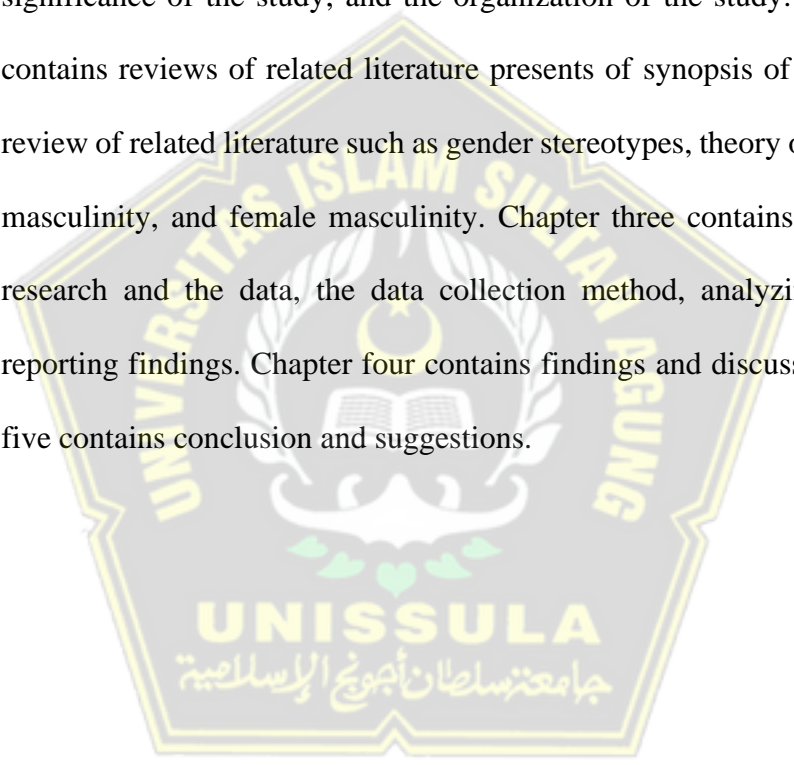
CHAPTER II

REVIEWS OF RELATED LITERATURE

In this chapter, there is a synopsis of *Ocean's 8* movies and a review of related literature. This chapter is intended to explain previous research that has similarities or differences in material objects and the theory used. The researcher here will also explain the theories used to support research which is: the meaning of gender stereotype, the theory of femininity, masculinity, and female masculinity.

A. Synopsis

Ocean's 8 is a spin-off movie from Ocean's trilogy featuring stories, tell about professional thefts committed by a group of accomplished thieves. This movie was directed by Gary Ross and produced by Steven Soderbergh, a director, and screenwriter of Ocean's movie trilogy. *Ocean's 8* movies have a different concept than the previous ocean film trilogy. That is, some of the women do the thefts, different from the Ocean's previous ones that were always played by men. Tells about the story of Debbie Ocean (Sandra Bullock) who is the younger sister of Danny Ocean (George Clooney). Her beloved brother, Danny, has died, and Debbie, who inherited her brother's criminal talent, is planning a grand robbery at the New York Annual, Met Gala. What makes it different is that she will not steal money, but steal a $150 million Toussaint necklace that will be worn by rising actress, Daphne Kluger (Anne Hathaway).

After so many years in prison and finally being free, the first thing Debbie did was visit the department store. She did not buy, but stole some things for her by pretending to return them but forgot to bring the receipt. Debbie then stays at a luxury hotel after pretending to be part of the couple who just checked out. She then meets with her former partner, Lou (Cate Blanchett), to convince her to join in on the heist she had planned while in prison. Their first step is to visit The Metropolitan Museum of Art which will be used for the big Met Gala event. Realizing their plan is a dangerous thing if done alone, Debbie and Lou also find and collect members of the robbery.

The third member is Rose Weil (Helena Bonham Carter), a fashion designer humiliated by being in debt to the IRS. The fourth member, Amita (Mindy Kaling), a friend of Debbie the jewelry maker, wants to move from her mother's house because she wants to live alone. Then there is Nine Ball (Rihanna), a computer hacker. Constance Wong (Awkwafina), is a street con artist and pickpocket. And Tammy (Sarah Paulson), Debbie's friend who is secretly selling stolen goods from her house. The seven women make Lou's attic a hiding place or base camp, where Debbie divulges her plans to the women and how they plan to infiltrate the Met Gala to secure the necklace. Each of them will have $16.5 million within three weeks. Using celebrity actress Daphne Kluger (Anne Hathaway) as a donkey without her noticing, the crew manages to replace the necklace with a fake one that

Tammy has prepared for the original necklace and sells diamonds in small portions through an intermediary.

It is revealed that Daphne has entered the groove and become a willing accomplice out of the need for friendly relationships. She managed to embed evidence inside Becker's residence to frame him as suspected insurance investigator John Frazier. Free on suspicion Lou and Debbie explained to the crew that they had stolen more items, so it was not just necklaces during the commotion that broke out at the Met Museum. The remaining results are used to be able to improve everyone's takes part, which leads to a montage of each member who is living the best life of them. Debbie's main motive is not just to earn money from her loot but to take revenge on someone who has betrayed and destroyed her life. Her former lover, Claude Becker (Richard Armitage), has made Debbie a scapegoat in a fraud case that she ends up in prison for five years.

B. Review of Related Literature

B.1 Gender stereotypes

The term gender was introduced by social experts to describe the innate differences between women and men, as God's creation and culturally learned and socialized since childhood. This distinction is very important because so far it often mixes human characteristics that are natural and non-natural (gender). There is a lot of injustice in society about gender caused by the views attached to them. This gender role difference is very helpful for society to rethink the division of roles that have been considered

to have been attached to women and men to build a picture of gender relations that are dynamic and appropriate and match the reality that exists in society. Differences in the concept of gender socially have given birth to differences in the role of women and men in their society.

Gender stereotypes often occur due to social construction. Society creates gender stereotypes that leave them in groups about how women and men should behave based on gender. As stated by Gabriela Nababan's research (xii), "Gender stereotype is something that exists because of social construct. This phenomenon on social and cultural construction differentiates the gender into two namely male and female." In society, it is called men and women. This leads to stereotypes of women as inferior and men as superior. Over time, there has been a shift in the understanding of gender that is no longer related to a particular gender. Stereotypes are based on interpretations generated based on views and cultural backgrounds. Not only that, behavior, roles, habits, and appearances are also formed by society.

According to psychoanalytic theory, one's gender identity develops through identification with the same-sex parent. This identification emerges out of the conflict inherent in the oedipal stage of psychosexual development. By about age 3, a child develops a strong sexual attachment to the opposite-sex parent. Simultaneously, negative feelings emerge for the same-sex parent that is rooted in resentment and jealousy. By age 6, the child resolves the psychic conflict by relinquishing desires for the opposite-

sex parent and identifying with the same-sex parent. Thus, boys come to learn masculinity from their fathers and girls learn femininity from their mothers.

Krahn in Yogi Zanualdy's research stated, "Gender stereotypes can also be defined as the characteristics of genders which draw differences between typical "masculine" and "feminine" in society" (191). Various ways can look at gender development, namely by emphasizing biological factors in male and female behavior, or social factors.

B.2 Femininity

Women are marginalized subjects. Reviewing women will never be separated from their physical appearance. Physical appearance for women is often a form of explanation that makes it a subject of discussion both by women themselves and the opposite sex (men). De Beauvoir in Jaka Ahmad and Wiyatmi research compares the relationship between men and women with electric current. It is said that "men represent positive and neutral currents, as in the use of the word "man" which is defined as 'male' and 'human', while women only represent negative currents. Then, femininity is interpreted as traits that are opposite to masculinity, passive and inferior traits." (110) Along with the times, the character of women also changes from time to time.

Sex-typical or "feminine" traits emerge in women under the actions of estrogens during pubertal development. These include facial traits such

as a round overall shape, wide eyes, and full lips and bodily traits such as permanent stores of fat around the hips, buttocks, thighs, and breasts (Grammer et al. 2003). Widjajanti said, "Femininity is related to how power defines how women should behave and behave. Femininity also describes the discourse about what lies behind women's representation."

"Femininity is a complex construct, that is socially constructed and influenced by culture, historical period, and other contextual factors" (Clare M. Mehta, 2017). "A person may label herself female, but instead of seeing herself in a stereotypical female manner such as being expressive, warm, and submissive" (Ashmore, Del Boca, and Wohlers 1986).

B.2.1 Masculinity

Masculinity refers to the degree to which persons see themselves as masculine or feminine given what it means to be a man or woman in society. According to MacInnes, himself argues that masculinity does not exist as the property, character trait, or aspect of individuals but should instead be understood as an ideology about what men should be like, and this is developed by men and women in order to make sense of their lives (1998: 2). The existence of gender binary or gender classification into two different forms, masculine and feminine. Connell states, " Masculinity does not exist except in contrast with femininity" (Connell, 2005, 68). Connell examined masculinity and found that it was the opposite of femininity.

Some of the opposite traits can describe the relationship between masculine and feminine, including: hard/soft, rational/irrational, active/passive, dominant/submissive, competitive/caring, public/private, aggressor/casualty, war/peace, and self/other. (Hooper, 2001) Masculinity in men is a cultural construct, where it does not exist naturally when they are born. Since becoming masculine is not determined by a person's biology, then anyone can be masculine including women.

In the years before the 1980s, the masculine figure that emerged was the figure of a working man with a domineering body shape and behavior, especially towards women. Men work in factories as steel-armed laborers, Men look fatherly, rulers in the family, and can lead women, and make major decisions. This concept of this masculinity is called the traditional masculine concept in the western view. According to two scientists, Deborah David, and Robert Brannon, (Nasir, 2007: 2), four rules strengthen masculinity, including:

1. No Sissy Stuff

2. Be a Big Wheel

3. Be a Sturdy Oak

4. Give em Hell

Masculine figures then developed in the 1980s, masculine is not a man who smells of *wood-spice* anymore, but a male figure as a *new man*. Men carry out their natural nature like women, namely as creatures who have a sense of concern. Men have a soft side as a father, to take care of and

love their children. In the 1990s, men still prioritize their leisure time as a time to have fun and enjoy their free life. In the 2000s, many things happened with men now, namely the emergence of something distinctive and the symptoms of manhood being increasingly filled with new terminology. The masculine type in the 2000s that developed tended to be metrosexual. Where men are more inclined to the choice of male identity, mainly because of the demand that metrosexual men are usually in the upper-middle economic class who can ignore their lifestyle.

B.2.2 Female Masculinity

Gender performance is bigger than just the biological human body, which assumes that men can appear in a feminine way and women can appear in a masculine way. Female masculinity is the result of gender performativity. This challenges gender division and sex representation in society. Masculinity is often thought of as an act that is stereotypically associated with men or boys.

Gender roles and appearances brought about by female masculinity are how masculine behaviors and roles are contained in femininity in the female body. Basically, female masculinity can be interpreted as a collection of identities infected by masculinity that occurs in women's bodies. In other words, women with female masculinity are women who perform masculine performances. This masculinity represents the power and influence of women who promise the desired social privileges. "Female

masculinity is imitating hegemonic masculine performance. Traits that considered as masculine such as strength or power and aggressiveness. People with strength or power and aggressiveness tend to be dominant in society because those characteristics give them privilege" (K., 2017).

In her book, Female Masculinity, Halberstam stated that "female masculinity has been situated as the place where patriarchy goes to work on the female psyche and reproduce misogyny within femaleness" (Halberstam, 1998, 9). Female masculinity seems to oppose the power embedded in patriarchy, but also applies it in action against other women. Halberstam said, "Female masculinity appears to be the combination of social resistance and articulation of male masculinity in term of supremacy." (Halberstam, 1998). Among some of the behaviors, he associates with masculinity are dressing like a man, wanting women, being recognized as a man, growing facial hair like a mustache and beard, painting or growing a mustache, being included in conventional male jobs, and securing the legs. female hand. Halberstam provides a clear picture of masculine women who really pay attention to the contrasts in race and social class. His science and concepts are thought to have made an important effect on the study of the odd, indeed because some of his views remain tied to previous gender parallels.

Nguyen states that Female masculinity emerges as a challenge to gender dichotomy and the statement of gender as a cultural dynamic that can be taken on and off (Nguyen, 2008). Female masculinity refers to a

woman's body performing a masculine performatively with her behaving, and physical appearance becomes the real thing. Women who show traits and behaviors like men are often encountered in society, by looking at the way they dress like men, hair is cut short to resemble a man, smoking and even sticking tattoos on his body. Masculine women are just women who want to live independently, are assertive, and have tough personalities. However, the existence of female masculinity brings a new perspective that masculinity can also be carried out by the outside of the male body.

B.3 Review of Previous Study

Several theories and data in previous research are very important to support this research, both in terms of the similarity of theories, methods, and material objects. The following is a description of previous studies that have similarities and differences with this research.

The researcher first took the research of Dita Rizky Rahmawati, "The Meaning of Women in Ocean's Eight". Using a type of qualitative descriptive study, the process of data collection is done by referring to shots containing the meaning of women supported by relevant literature for analysis. The research shows that in the film *Ocean's 8* there are three meanings of women namely women are independent, brave, and hardworking. Women are detailed and perfectionist figures and, in the film, women are still regarded as objects of sexuality.

Second, the researcher took the study of college students from Padjajaran University, Reksa Anggia Ratmita, "Representasi Perempuan Dalam Film "Ocean's 8" Sebagai Bentuk Resistensi Terhadap Budaya Patriarki". The study aims to find out how women represent in *Ocean's 8* films as a form of resistance to patriarchal culture. This study used John Fiske's semiotics analysis technique to analyze the data, where the semiotics of John Fiske were divided into three levels of reality, representation, and ideology. This study found that the results showed the following: (1) On a reality level, the female characters in *Ocean's 8* films show masculine reality through appearance, expression, manner of speech, and gestures; (2) At the representation level, female characters have a masculine role through technical codes; (3) *Ocean's 8* contains an ideology of resistance to a patriarchal culture committed by women; and (4) The masculine role of female characters in *Ocean's 8* relates to the ideology of resistance to patriarchy and feminism.

The third research was from Telkom University students, Livia Azalia and Catur Nugroho. Their research is titled "Representation of Feminism in Film (Roland Barthes Semiotic Analysis in Film Ocean's 8)". The purpose of their research was to find out the meaning of semiotics in films including the meaning of denotation, connotations, and myths. The study used a qualitative approach with Roland Barthes's semiotic analysis. The results showed that the values of feminism in film on denotation are through the actions performed by the characters in the film. On connotation,

feminism is shown through fashion styles and dialogue. Then in myth, the values of feminism are represented through actions carried out by figures. The representation of feminism in *Ocean's 8* is very visible. This film shows that there is a representation of feminism that occurs in the community.

The fourth research was from Haswari Zahra from Muhammadiyah University of Surakarta, titled "Female Masculinity in Movie (Analysis Study of Semiotics in Ocean's 8 Movie)". The study aims to analyze the significance of female masculinity displayed by the eight female leads in the film *Ocean's 8*. The researcher uses Roland Barthes' semiotic analysis to analyze the data. The theory used in this study is Judith Halberstam's theory of female masculinity, and Peter Lehman's theory of masculinity. The result of the study is that the eight main female players show female masculinity in the form of strength, aggressiveness, ability to lead, independence, rebellion and tomboyism.

CHAPTER III

RESEARCH METHOD

This chapter explains the research method of the study. It is presented in five points of discussion including type of research, type of the data, data collection method, analyzing data, and reporting findings.

A. Types of Research

The research method used in this study is a qualitative method, where the research is descriptive and tends to use analysis. The researcher will analyze and then focus on finding pictures of a scene and discourse from a script text which will then use the theory of female masculinity as the theory in this study.

B. Types of the Data

In this research, the data were divided into two categories including primary data and secondary data. Primary data is the main information that provides direct sources related to the object of research. Meanwhile, secondary data are data that refer to data that has been collected by someone other than the primary user. The primary data in this study are dialogues, monologues, and scenes from the *Ocean's 8* movies. On the other hand, the secondary data in this study include various scientific writings related to the theory of female masculinity or the concept of masculinity, or also research on this film using other theories ranging from articles, journals, books, previous research, and textbooks related to research. These sources were

chosen carefully and wisely to support the explanation and understanding of the primary data used in analyzing this research.

C. Data Collection Method

As stated by Athukorala's research (2009), "Data collection means gathering to address those critical evaluation questions that the author has identified earlier in the evaluation process." The data collection method in this study was carried out through reading techniques, namely by reading the entire film script intensively, rereading it, then watching the film carefully, re-watching it, classifying the data, and understanding it.

C.1 Primary Data Collection Method

To obtain primary data, the researcher examined several sources that have been obtained by carefully reading the script for *Ocean's 8* movies, and watching the film repeatedly. In this iterative reading technique, the researcher gained an understanding which omitted then only collect important data related to the problem under study. Then, the results of the careful reading were recorded and the data will be declared as research data.

C.1.1 Reading Primary Source

Reading techniques used by the researcher were scanning and skipping. This stage required the researcher to read the movie script several times. The researcher used these techniques to help the research process

because the researcher was not familiar with movie scripts in depth. The main purpose of using reading techniques in this study was to quickly acquired general knowledge such as identification of characters, themes, conflicts, and plots. In reading using several techniques, there were implications for the researcher, including able to developed a sense of connection between the movie and its background context and reading the movie script critically presented a more objective research perspective.

C.1.2 Identifying the Primary Data

After reading the movie script, the researcher identified potential data sequentially (from the front page to the back page). At this stage, the researcher pays special attention to dialogue, description, and exposition related to the formulation of the problem. To facilitate the identification of primary data at a later stage, the researcher underlined, highlighted, and added side notes next to the sentences suspected of being potential data. This step aims to separate data and non-data. The primary data identification process uses the two problem formulations described in chapter I as a reference. This means that only potential data related to the two problem formulations were used.

C.2 Secondary Data Collection Method

C.2.1 Reading Secondary Sources and Identifying Secondary Data

Reading the second source aims to find out secondary data in this study. Because secondary data is usually collected from books or journals written directly, the reading process is sufficient to present it. This second identification of data can be done simultaneously during the reading process by emphasizing important data or information. At the reading stage, the researcher focused on the female masculinity concept and theory of masculinity. In addition, research on previous journal studies, textbooks, and essays on that of the movie *Ocean's 8* is also a consideration. Reading the second source helps the researcher understand how problems stand out over a period of time where the process is the same as primary data, namely recording and understanding data, classifying, and reducing data that has no potential so that only those with potential will be used. The secondary data collection process in this study can be summarized in the following flowchart:
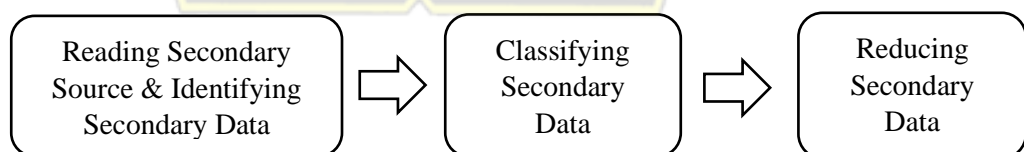

Chart 2. Secondary Data Collection Flowchart

D. Analysing Data and Reporting Findings

The final step was to analyze the final data and report on the data analysis. The qualitative data in this study were analyzed using the theory of female masculinity as theory in this study.

CHAPTER IV
FINDINGS AND DISCUSSIONS

This chapter presents the research findings and discussion. In this chapter, the researcher outlined the results of the analysis and discussion of the concept of female masculinity. In this study, the movie became the media studied. The movie chosen by the researcher is a Hollywood movie called *Ocean's 8*. *Ocean's 8* is one of the movies produced by Warner Bros, that is included in a Hollywood movie. In this chapter, the researcher used descriptive research with a qualitative approach to the movie. As stated in Chapter III, to collect the data from this study, the researcher is carried out through reading techniques, namely by reading the entire film script intensively, rereading it, then watching the film carefully, re-watching it, classifying the data, and understanding it. The researcher chooses several scenes that show female masculinity to analyze the representation of female masculinity in the *Ocean's 8* movies.

A. The Depiction of Female Masculinity in the Characters in *Ocean's 8*

Halberstam said, "Female masculinity appears to be the combination of social resistance and articulation of male masculinity in term of supremacy." (Halberstam, 1998). Among some of the behaviors, he associates with masculinity are dressing like a man, wanting women, being recognized as a

man, growing facial hair like a mustache and beard, painting or growing a mustache, being included in conventional male jobs, and securing the legs female hand. Female masculinity can be interpreted as a collection of identities infected by masculinity that occurs in women's bodies. In other words, women with female masculinity are women who perform masculine performances. Female masculinity refers to a woman's body performing a masculine performatively with her behaving, and physical appearance becomes the real thing. Women who show traits and behaviors like men are often encountered in society, by looking at the way they dress like men, hair is cut short to resemble a man, smoking and even sticking tattoos on their body.

> *Debbie drags the shiv up the front of his shirt, towards his neck. To a bystander, it might look like a flirtatious move with a large toothpick.*
>
> *DEBBIE (CONT'D):*
>
> *"Nice face. Inside you're what we like to call "a pretty girl" --*
>
> *CLAUDE:*
>
> *"I'll call the police –"*
>
> *Deb takes the shiv and slices up the front of his shirt, shredding it. She pops the button on his collar, taking it for a souvenir.*

The first quote from the text above is the text taken from the movie script on page 7. This type of data is narrative. From the text above, Debbie was finally released from prison. She was in prison for the actions of his ex-

boyfriend. In the data that has been selected by the researcher, there is a dialogue between Debbie and Claude. Debbie visits Claude at Claude's art gallery. At first, Claude did not know Debbie was coming, and he approached Debbie and started talking to her. Shortly thereafter, in the text above, part, "*Debbie drags the shiv up the front of his shirt, towards his neck. To a bystander, it might look like a flirtatious move with a large toothpick.*" Debbie pulled out a small-sharp knife and pointed it at Claude.

According to Follingstad, Wright, Lloyd, & Sebastian, "The reasons for men's and women's desires for retribution may differ, with women more frequently using violence in retaliation for being emotionally hurt" (Hamberger et al., 1997). Debbie does so to supersede her anger or emotions towards Claude which she endured while in prison. She could not accept what Claude had done to her. Therefore, Debbie returns to meet Claude and injures him with a shiv but does not really hurt him, in a sense, she makes Claude feel threatened by her presence again. Debbie shows an aggressive character with her action, removing a small knife, pointing at Claude, then damaging Claude's shirt using the knife.

Debbie is considered masculine because she is aggressive, and comes out of the traditional role as a passive woman and submitting. Aggressive means the action of attacks from individuals to people and environmental objects aims to dominate, intimidate, harm, and damage.

The second quote was taken from the picture below.

Picture 1. Ocean's 8 *(06:03)*

The image was captured from the film at 6 minutes 03 seconds. The picture describes Lou's appearance. She dresses in a black blazer and red pants. The researcher found a quote from K in Haswari's research, stating that "Female masculinity is imitating hegemonic masculine performance." (9). Lou dresses like that when she is at work, but she is comfortable with dressing like that. She dresses in a black blazer and pants. She dresses like a man, that wears pants and dresses in dark-colored. Stated from Oakley on Barnard, "dressing like a man is the opposite, meant to allow women to show that they have what has long been considered masculine qualities and abilities, but are rejected by male-dominated fashion codes." (193)

The third quote was taken from this picture of the movie at minute 22 second 26.

Picture 2. Ocean's 8 *(22:26)*

According to Prorokova on Haswari's research, "Basically, female masculinity can be defined as a series of masculine-infected identity that occur in a woman's body. In other words, women with female masculinity is women which do masculine performative." (6). In this case is smoking that is a common activity performed by men. Over time, society assumes that smoking is only carried out by men, so if there is a woman who smokes, then she is considered a rebel. In this narrative, it is explained that Nine Ball is doing her job on a laptop while smoking. She is clearly a woman, but she does masculine activities.

The researcher was taken the fourth quote from the picture below from the movie at minute 26 seconds 14.

Picture 3. Ocean's 8 *(26:14)*

Based on K, "Female masculinity is imitating hegemonic masculine performance." (9). Generally, women dress in light-colored and patterned tops or shirts and wear skirts, and wear high heels or shoes that are brightly colored or beautifully patterned. The hat worn by women is also the same. In the picture, Constance does not dress like that. She wears a beanie hat, a monochrome oversized jacket, and wears a T-shirt. She also wears pants, not skirts.

The fifth quote, the researcher was taken from this dialogue from the movie script on page 23.

Debbie: ***"We would like to present to you all with a hypothetical situation."***

Amita: "How hypothetical?"

Lou: "Not very, unless we screw up."

Debbie: "$16.5 million in each of your bank accounts, five weeks from now." (ALL GASP)

(NINE BALL WHISTLES)

Debbie: "In three and a half weeks, the Met will be hosting its annual ball, celebrating its new costume exhibit, and we are going to rob it. Not the ball itself, but a very important set of diamonds that will be attending the ball."

Lou: "On the neck of Daphne Kluger."

*Debbie: **"Who Rose will be dressing."***

Amita: "The Toussaint?"

*Debbie: **"Very good. Once Daphne is inadvertently onboard, we can then get the necklace out of the Cartier vault, hack the Met security system, thank you, Nine Ball, and infiltrate the Gala, considered to be one of the most exclusive..."***

Lou: "The most exclusive."

*Debbie: **"The most exclusive party invitation in America. So go home, get your affairs in order, because tomorrow, we begin pulling off one of the biggest jewelry heists in history."***

According to Lehman on Haswari's research, "One of the role characteristic of masculinity is the ability to lead with the active communication, strong-willed, consistency, ability to create plan." (18) Based on the dialogue above, Debbie stands in front of her friends to explain the plan and divide the tasks to them towards the theft they would do. Lou sits next to Debbie, while five other friends sit next to each other. Debbie explains by walking back and forth around her friends. In the movie script,

Debbie has the courage in leading the action to stealing at Met Gala even though she is a woman. She really has the ability to lead with active communication. She has a clear plan of how the theft will be done. Even her friends responded with silence like people that were amazed.

B. The Effects of Female Masculinity on the Female Characters to their Relations with Male Characters

Masculinity refers to the degree to which persons see themselves as masculine or feminine given what it means to be a man or woman in society. According to MacInnes, himself argues that masculinity does not exist as the property, character trait, or aspect of individuals but should instead be understood as an ideology about what men should be like, and this is developed by men and women in order to make sense of their lives (1998: 2). But it does not mean that woman cannot have masculine qualities of a man in herself.

The first quote of the second problem formulation was taken from the movie script on page 17.

> *DEBBIE:*
>
> *"Good."*
>
> *She steps really close to him -- an intimate moment --*
>
> *DEBBIE: (CONT'D)*
>
> *"Do you know what a shiv is"*

42

He feels something sharp against his ribs. Gasps --

KLAUS:

"Stop it –

Deb takes the shiv and slices up the front of his shirt,

shredding it. She pops the button on his collar, taking it

for a souvenir.

DEBBIE

Auf Wiedersehen.

Debbie strides out, still purposeful, while Klaus looks on, terrified.

According to K, "Female masculinity is imitating hegemonic masculine performance. Traits that considered as masculine such as strength or power and aggressiveness. People with strength or power and aggressiveness tend to be dominant in society because those characteristics give them privilege." (2017) Debbie gives an aggressive action to her ex, Debbie pulled out a small-sharp knife and pointed it at Claude. Debbie does so to supersede her anger or emotions towards Claude which she endured while in prison. Claude was the cause of Debbie's arrest and going to prison. Debbie's action shocks him and cannot believe what Debbie is doing. Debbie makes Claude feel disturbed by the presence of Debbie. According to Annisa,

> gender stereotypes affect how men and women behave and how well they perform in certain activities. Individuals face the threat of stereotypes when they are aware that they are subject to a gender-based assessment by public. They may also develop stereotype

threat because worry about self-infected negative stereotype about their group gender. (31)

The second quote was taken from the movie script pages 61-62.

Debbie: "Yeah?"

John: "So it's not just profit, it's revenge. It's a twofer."

John: "He frames you, you frame him, scores are settled. I'm just the courier. All is right with the world, it's brilliant."

Debbie: "Just trying to help out an old friend."

In the dialogue, John and Debbie meet each other in the café. John first arrives at the café, followed by Debbie. Debbie asks him for help, to help her catch Claude as if Claude had stolen a Touissant necklace. John is Debbie's only hope, who can help her. Debbie has known John for a long time. John shocks that Debbie steals the necklace. He thinks that Debbie only steals and gets the money, but it turns out that she also plans to take revenge on Claude. John is very impressed with Debbie's actions. At first, john hesitates because there is no evidence so john asks for strong evidence first from Debbie.

Based on Haswari's research, Lehman stated that "One of the role characteristic of masculinity is the ability to lead with the active communication, strong-willed, consistency, ability to create plan." (18) Based on the conversation between John and Debbie above, it can be seen

that John was surprised and amazed by Debbie because her plan regarding the theft of the necklace was not caught by anyone. it seems that Debbie has the power to make a plan.

The third quote was taken from the movie script pages 5-6.

> *Debbie: "I know you're there, Reuben. You can come on out."*
>
> *Reuben: "I was just paying my respects."*
>
> *Debbie: "From around the corner? What are you doing here?"*
>
> *Reuben: "They thought I'd be the best one to talk to you."*
>
> *Debbie: "Hmm. Gotta go."*
>
> *Reuben: "He didn't want you to do this, Deborah."*
>
> *Debbie: "Do what?"*
>
> *Reuben: "Whatever it is he wouldn't tell us you're gonna do. Look, Deb."*
>
> *Debbie: "Mmm."*
>
> *Reuben: "Sometimes, just knowing the job will work is satisfaction enough. You don't actually gotta do it."*
>
> *Debbie: "What else did he say?"*
>
> *Reuben: "He said it was brilliant."*
>
> *Debbie: "Oh, okay."*
>
> *Reuben: "And that you would probably end up back in prison."*
>
> *Debbie: "I'm not gonna end up back in prison. Okay?"*

The quote above is from the dialogue between Debbie and Reuben. The dialogue is about Debbie talking intensely with Reuben at the cemetery where Danny, Debbie's older brother was buried. Here Reuben asks Debbie not to continue her brother's work during his life, which is to steal. Reuben, who is a male figure, tries to persuade Debbie, who is in fact female, not to make the choice. This scene is interpreted as Reuben's intervention to Debbie in decision-making. Reuben worried about Debbie. In the dialogue section of Reuben, "You don't have to do that" hints that Debbie should not commit theft like her brother did before he died because it was dangerous. This scene shows that men seem to be individuals who know and like to give advice that must listen to by women. According to Made, "The gender performativity brought by female masculinity is how masculine behaviors and roles embodied inside femininity and within the female body." (49) In reality, Debbie remains determined by her plan to keep a job like her brother, stealing.

The fourth quote was taken from the dialogue between John and the bodyguards of Touissant on the movie script on page 53.

> John: "Did you accompany her inside?"
>
> Bodyguard: "It's a women's bathroom."
>
> John: "It's a very big necklace."
>
> Guillermo: "There is only one entrance in and out. We were stationed at the door."
>
> John: "Did you check the plumbing?"

Guillermo: "No."

John: "I did."

Okay, keep going forward.

Squeaky clean, so to speak.

(SIGHS)

John: "Whoever stole this necklace managed to get out without being detected. Which means we're looking for someone very smart."

In Haswari's research, Lehman stated that "One of the role characteristic of masculinity is the ability to lead with the active communication, strong-willed, consistency, ability to create plan." (18)

The dialogue tells of John who was sent to find the thief that stole the Touissant necklace. John interrogates two men who were sent to guard the Touissant necklace, but the result is nil. They do not know anything. John said that the person that stole the necklace is very smart because the person did not catch and managed to escape. Given that, it is a group of women who stole Touissant, they should not have done that. Women are considered as people whose position is below men. Where the man who leads, governs, and does things that are tough.

CHAPTER V
CONCLUSION AND SUGGESTIONS

This chapter contains the results of research decisions that have been carried out. The meaning of the analysis results that have been described and further implications that need to be carried out.

Masculinity and femininity are the results of society's construction of how a person should behave as a woman or a man in his life. But in reality, manliness cannot only be owned by men, but masculinity can also be owned by women, and vice versa. This is in accordance with Judith Halberstam's theory of female masculinity.

A. Conclusion

Ocean's 8 is a spin-off movie from Ocean's trilogy featuring stories. *Ocean's 8* tells about professional thefts committed by a group of accomplished thieves. *Ocean's 8* has a different concept from Ocean's previously portrayed movie. That is, some of the women do the thefts, different from Ocean's previous ones that were always played by men.

In chapter four, finding and discussing the main characters in the movie, *Ocean's 8*, there are two problem formulations presented in the previous chapter. The first is about the depiction of female masculinity on female characters, and the second is the effects of female masculinity on the female characters to their relations with

male characters. The researcher found that the film *Ocean's 8* contains female masculinity.

In this movie, female characters as rebels can be seen from their appearances, such as clothes and behavior as rebels or tomboys. Both rebels and tomboys, all explained their desire to be free, free to do whatever they wanted to do. There are still limitations of the researcher in this study. The researcher only analyzed the four main female characters in *Ocean's 8*.

The researcher also found some effect of female masculinity on female characters in their relations with male characters. Some male characters were shocked by female characters because they have the concept of female masculinity in them. Aggressiveness, courage, leadership, etc are found in the movie, *Ocean's 8*.

B. Suggestions

For further research, the researcher is expected to the future researchers to analyze more deeply the other female characters, and of course, use more references.

For future researchers, especially those who have the same problem and are interested in conducting research, it is suggested that this research can be used as a reference. Hopefully there will be further research on how to perfect this technique in different ways for each researcher.

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