

# CHAPTER I

## INTRODUCTION

### A. The Background of the Study

Movie posters are an effective means of communication for senders (content creators) who wanted to mass market their work to a broad audience and provide a one-shot impression of the movie (Aley & Lindsay, 2020). A movie poster's primary objective, as seen from the sender's (content creators) point of view, was to utilize words and imagery to tell a gripping tale that would entice viewers to watch the promoted movie (Uchida, Daisuke, Maho, & Kakuro, 2011). From the explanation above, it can be concluded that the poster was the first visual element that attracted the attention of potential viewers because it could provide clues about the characters and themes of the movie, as well as form audience expectations.

A study conducted by Aley and Lindsay (2020) about gender representation in movie posters for children's animated movies showed that the overrepresentation of male main characters compared to female main characters and male characters were shown as more powerful. This study's results showed differences and inequalities in the gender representation and performance of women and men. Gender performances were more significant than the biological attributes of individuals, challenging the notion that men were confined to exhibiting traditionally feminine behaviors and women to traditionally masculine ones. One of the results of gender performance was female Masculinity (Padmi,

2018). Female Masculinity: "Masculinity must not belong to men, has not been produced only by men and does not properly express male heterosexuality... what we call 'masculinity' has also been produced by masculine women, gender deviants, and often lesbians" (Halberstam, 1998). The statement above showed that Masculinity was not only found in men but could also be found in women.

Several previous studies highlighted how movie posters showed gender performance and gender representation. As mentioned in the previous paragraph, there was a study about gender representation in movie posters for children's animated movies (Aley & Lindsay, 2020), for example, a study about critical and semiotic analysis of the shift in women's erotic and romantic roles in action movies and movie posters across three eras of Hollywood proposed by Dehchenari, Mardziah, & Wong (2014). Moreover, some studies highlighted the representation of female masculinity in several media, such as novels, movies, and short stories, including the study "The Portrayal of Female Masculinity in Enola Holmes Movie (2020)" by Wibawanti (2022) and "Female Masculinity and Strategies of Resistance in Daniel Caspar von Lohenstein's Epicharis and Cleopatra" by Davis (2016).

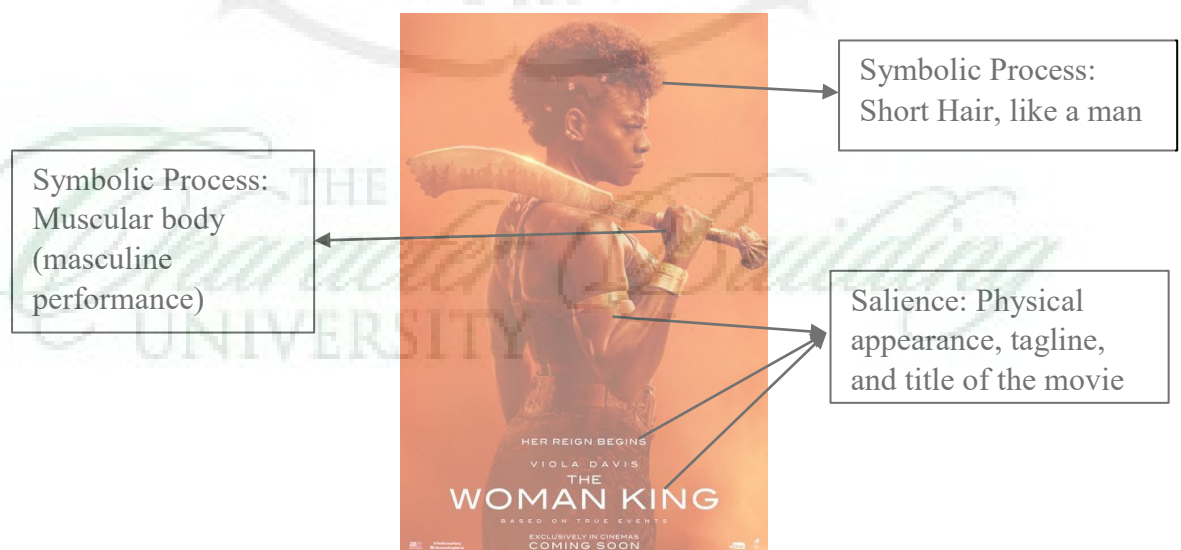
From the explanation mentioned earlier, most studies on female masculinity only focused on movies or novels. Most studies in the field of movie posters did not discuss the representation of female masculinity but gender performance and representation.

Multimodal analysis refers to the principles of composition applied to composite visuals, which combine text and image and perhaps other graphic

elements, be it on a page, television, computer, or screen (Kress & Leeuwen, 2006). In multimodal discourse analysis, meanings were created in texts and interactions in a complex interplay of semiosis across multiple modes, including written and spoken language (Bathia, John, & Rodney, 2008, p. 129). Utilizing a multimodal analysis approach, this research identified visual, semiotic, and linguistic elements in movie posters depicting "female masculinity."

Halberstam (1998) mentioned that one of the categories of female masculinity was butch realness. Butch realness typically entailed a biological female exhibiting convincing masculine traits, occasionally leading to being mistaken for male, or highlighting recognizable female masculinity.

This research aimed to conduct an analysis of the representation of female masculinity in the movie poster. The characteristics of female masculinity, as depicted in the butch realness category in the movie poster, could be seen in Figure 1.



**Figure 1. 1 Preliminary data**

That poster was included in the female masculinity category of butch realness. The multimodal visuals found in the poster showed that the female masculinity represented fell into the butch realness category because the elements in the poster showed how the female displayed convincing masculine traits and could look like a real man.

Although research on gender representation in movie posters had been extensively conducted, similar research specifically examining female masculinity as part of gender representation was still needed. Therefore, this research aimed to examine in depth the representation of "female masculinity" in movie posters using the multimodal analysis approach to explore the meaning.

### **B. The Problem of the Study**

Based on the background of the study above, the problems of the study are:

1. What multimodal visual designs are found in the movie posters?
2. How do the movie posters represent female masculinity?
3. In what context are the female masculinity realized as they are in the movie poster?

### **C. The Objective of the Study**

Based on the problems of the study, the objectives of the study are:

1. to analyze the multimodal visual design found in the movie posters.
2. to explore the female masculinity represented in the movie posters.
3. to explain the context of realisation of the female masculinity in the movie poster.

#### **D. The Scope of the Study**

The scope of this study only focused on the multimodal visual and the female masculinity values on 10 selected movie posters. This research was conducted to describe the female masculinity representation of each multimodal visual in the movie poster using the multimodal theory by Kress and Leeuwen (2006) and the categories of female masculinity proposed by Halberstam (1998).

#### **E. The Significance of the Study**

Findings of this study are expected to give theoretical and practical significance.

Theoretically the findings of the study potentially:

1. Enrich theories of literature
2. Became a reference for further studies that will be discussing female masculinity.

Practically the findings are useful for:

1. To provide deeper insight into the complexity of gender representation in visual media.
2. To provide a basis for a better understanding of how the concept of "female masculinity" emerged and developed in the context of modern movie posters.