GENDER PERFORMATIVITY IN THE FILM "TRUE SPIRIT" BY SARAH SPILLANE

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SRIWAHYU PRASETYO DJAILANI

NIM. E02420005

ENGLISH LITERATURE DEPARTMENT

FACULTY OF SOCIAL SCIENCE

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Sriwahyu Prasetyo Djailani[1]
[1)] *English Literature, Universitas Muhammadiyah Gorontalo (UMGo) Gorontalo. Indonesia*
email: ***yullprasetyodjailani1100@gmail.com***

Dahlia Husain[2]
[2)] *English Literature, Universitas Muhammadiyah Gorontalo (UMGo) Gorontalo. Indonesia*
email: ***Dahliahusain@umgo.ac.id***

Ana Mariana[3]
[3)] *English Literature, Universitas Muhammadiyah Gorontalo (UMGo) Gorontalo. Indonesia*
email: *anamariana@umgo.ac.id*

English Literature Department

Muhammadiyah University of Gorontalo

Abstract

SRIWAHYU PRASETYO DJAILANI, Gender Performativity in The Film "True Spirit" by Sarah Spillane. Supervised by DAHLIA HUSAIN as chairman and ANA MARIANA as member. This research examines the gender performativity displayed by the female main character in the film "True Spirit" using qualitative methods and Judith Butler's theory. The data collection technique was carried out through taking documentation of pieces of images that showed the existence of gender pervormativity from the movie scene. The data analysis technique used is the Miles & Huberman analysis model, namely data reduction, data display, and conclusion drawing. The results of this study to find out the self of gender identity in this study can be seen through: performative Appearance and physical, and performative environment. Appearance and physical performative consists of 14 data and performative environment consists of 11 data. In conclusion, the film "True Spirit" by Sarah Spillane shows the existence of gender pervormativity produced through actions and also the role of the social environment displayed by the main character in this film. As a suggestion, this research is expected to be an additional information and reference for other researchers who are interested in researching and also developing gender performativity studies in films. This research provides an overview of how performativity shapes one's self-identity.

Keywords: *Gender, Gender Performativity, Identity of Gender, Judith Butler, Film, True Spirit*

INTRODUCTION

Without losing its individuality, today's literary landscape is become increasingly modern. According to Pickering and Hoper, literary works is a uniquely human activity that arises from the universal human desire to understand, express, and ultimately share experiences (Bowta, 2018). In addition to being a popular literary work, movies used to portray human life in the modern period.

One of the most important mass communication vehicles for conveying a reality that happens in daily life is the film, according to Effendi & Sujarman (1986:239). Films have a substantial reality, one of which is the reality of society. Numerous other topics are covered in the movie, including how traditional gender norms have shaped our perceptions of what it means to be feminine and masculine. The way gender is portrayed in the movie True Spirit appears to be impacted by this comprehension.

According to Judith Butler's gender performativity, "they are discursively constructed within a heterosexual matrix of power" (Butler J, 1990), which can be used to dismantle stable binary oppositional categories like man, woman, male, and female. According to Butler (in Desabrina, 2023), gender is a performative issue. As a result, gender cannot be reduced to a person's sex. That is to say, there is no actual gender underlying gender expression; rather, performativity determines what is deemed essential.

According to Simone de Beauvoir's gender theory, which he advanced in his book "The Second Sex," "One is not born, but rather becomes, a woman." According to Beauvoir (in Butler J., 1986), gender is not innately biological but rather is created via daily behaviors and customs. This approach supports Butler's (1990) assertion that "everything is formed and performed repeatedly to form an identity; there is no original gender identity."

Additionally, Butler claimed that performance is what creates gender identity, and that this performance is repeated until it achieves "original identity" (Butler J, 2004). Accordingly, gender and sex are attributes that are

created by performance or performativity rather than "substantial metaphysics" (Jagger, 2008). Identity can be interpreted in a variety of ways. Three performativities are identified by Butler J. (in Desabrina S.F., 2023): performativity of sexual actions, performativity of environment, and performativity of appearance and physicality.

There is a similar study on Gender performativity, conducted by Desabrina S.F (2023) entitled Gender Performativity In Adam Silvera's They Both Die At The End. Judith Butler's gender performativity theory is applied to the two main male characters, Mateo Torrez and Rufus Emeterio, in the book They Both Die at the End, in order to analyze and understand gender as a performative structure.

METHOD

This research is qualitative. Research that employs or gathers empirical data, case studies, life narratives, cultural documents, and firsthand accounts is known as qualitative research (Creswell, J.W. & Poth, 2016, p. 36). The technique of collecting data is through documentation. Sugiyono (2018) asserts that there are numerous ways to collect documents, including letters, diaries, picture archives, manuscripts, and more. The Documentation in this research is a cut of images from the scene in the film "True Spirit" by Sarah Spillane. Based on Miles and Huberman (1994), there are three streams of activities needed in conducting qualitative research. The three steps for analysing data that researcher use are data reduction, data display, and conclusion drawing. In data reduction, the data are identified and classified based on the types of performativities. In data Display, the data are described and connected to some theories. In conclusion drawing, the conclusions are drawn as the results of the research.

RESEARCH FINDINGS AND DISCUSSION

Table 1. pervormative appearance and Physical Aspects (Clothes)

GENDER PERFORMATIVITY		
Pervormative appearance and Physical Aspects		
Sub Aspect	**Scenes**	**Descriptions**
Clothes	Data 1  Scene 35:12	Jessica can be seen wearing a garment with a green pattern in data 1. Jessica celebrated her successful Pacific Ocean passage by donning this dress. Jessica captured this event with the camera that she used to record her activities while traveling the world alone aboard her little ship, Pink Lady (the name of her cherished vessel).

In the performance and physical performance data section, Jessica can be seen seated in front of her ship, holding a coordinate measurement instrument, and wearing a green-patterned clothing in the performance and physical performance statistics area. Jessica celebrated her successful Pacific Ocean passage by donning this dress. Jessica captured this event with the camera that she used to record her activities while traveling the world alone aboard her little ship, Pink Lady (the name of her cherished vessel). A woman's appearance is influenced by her clothing (Ismujihastuti & Mahadian, 2015).

Based on this data, it can be concluded that Jessica still has a feminine, elegant side and that her face and her pristine white skin are what make her so beautiful. Wearing this clothing, however, creates a different impression given the location and the work Jessica undertakes. According to the social construction of society, women typically wear dresses whether they are at home or at more formal events like parties and the like. But Jessica wore this garment while she was in the middle of the ocean on a ship. The outfit that Jessica is wearing is not appropriate for her line of work as a sailor. As a result, Jessica's decision to wear dresses while engaging in her sailor-related activities demonstrates that women who identify as feminists and wear dresses may perform tasks that are typically associated with men. For girls who act like boys, this could be seen as a way to represent a new identity.

Table 2. pervormative appearance and Physical Aspects (Behavior)

GENDER PERFORMATIVITY		
Pervormative Appearance and Physical Aspects		
Sub Aspect	**Scenes**	**Descriptions**
Behavior	Data 12  Scene 50:59	Jessica was out in the open, piloting her little boat. Jessica is shown on her boat, wearing a gray beanie and mostly yellow attire, which is safety gear for the sea. Jessica's pink ship is called the Pink Lady, and she is an expert rider. Jessica learnt how to drive a boat not just

	over the course of several days, but even as a young child. This information demonstrates that a woman can exhibit her gender performativity and overcome the social norms associated with men.

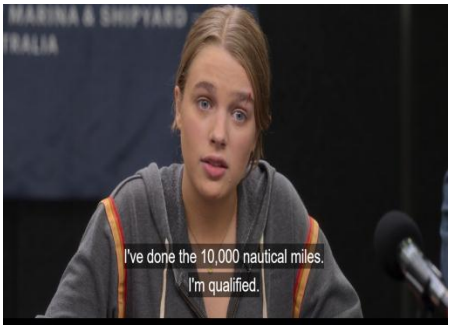
In the broad ocean, Jessica is piloting her tiny vessel. Jessica is shown on her boat, wearing a gray beanie and mostly yellow attire, which is safety gear for the sea. Jessica's pink ship is called the Pink Lady, and she is an expert rider. In addition to learning how to drive a spacecraft over the course of several days, Jessica has this ability since she was a little child. This information demonstrates that a woman can exhibit her gender performativity and overcome the social norms associated with men.

The data above demonstrates that this goes against the stereotype of women. Women typically do positions or jobs that do not require physical strength, such as household chores or employment that does not require critical thinking skills, because women are consistently portrayed as weak beings lacking in physical power. In a number of professions, including teaching, nursing, and secretarial work, women perform tasks that require critical thinking abilities but are counterbalanced by tenderness or patience.

Women are expected to have a more beautiful and gentle image (Harbhana T.F & Islam M.A, 2021). In contrast, the male figure is consistently portrayed as possessing more physical strength and critical thinking abilities, enabling him to do positions and occupations that call for

either physical strength or critical thinking. Nonetheless, this scenario demonstrates how Jessica's performance-based persona character design does not represent female characters in line with the dominant gender norms in popular media. Jessica exhibits gender performativity in this data, which goes against societally accepted feminist ethics and standards. In addition, Jessica is a courageous and tenacious woman.

Table 3. pervormative Environtment

GENDER PERFORMATIVITY		
Pervormative Environment		
Sub Aspect	**Scenes**	**Descriptions**
Performative environment	Data 19  Scene 09:30 - How are you gonna make it around the world if you can't make it between two ports? (said one of the journalists present) - I believe I can (Jessica said) - You understand what	From the data 16, it can be seen that Jessica was interviewed because of the incident that made her try her first trip. Jessica's little boat collided with a cargo ship that was traveling through the same location, causing a minor mishap. But Jessica adamantly disputed what reporters questioned because of the incident. Jessica stressed that the accident was

	you're in for? Uh, we're talking open ocean, waves the size of apartment buildings, 70-knot winds. I mean, this is the Mount Everest of sailing. (said one of the journalists present) - Well, yes, the route is challenging, but, I've sailed half my life, so I've done the 10,000 nautical miles. I'm qualified. And we've prepared	only one occurrence that could be overcome and used as a lesson to help her travel further, which is why she was able to make the journey. Jessica Watson's reaction and resistance demonstrate her firm and courageous stance.

From data 19, it can be seen that Jessica is being interviewed because of an incident that caused her first travel attempt to fail. A cargo ship that was traveling in the same location collided with Jessica's little boat, causing a minor mishap. But Jessica strongly refuted what the reporters questioned because of the situation. Jessica stressed that the mishap was only one experience that could be overcome and used as a lesson for her next trip, which is why she was able to go. Jessica can be seen in this data watching a news conference on television.

The press conference speaker expressed concern about Jessica's actions by stating that, given her youth, what she was doing was extremely risky and dangerous. In addition, the speaker questioned Jessica's parents' whereabouts and questioned whether the dream she was having was actually her own or her parents' wish. Furthermore, the Queensland government was developing laws to halt Jessica's cruise plan, according to the speaker. Jessica was shocked and argued that they shouldn't do that. Jessica Watson demonstrated a courageous and assertive attitude through her opposition and counterattack. The idea that a woman might potentially exhibit a different

performance from herself that leans more toward masculine features is reinforced by Jessica's performance, which once again defies female gender stereotypes. The courage shown again by Jessica in data 19 breaks the stigma of women who are meek and tend to be submissive (Harbhana T.F & Islam M.A, 2021).

CONCLUSION AND SUGGESTIONS

From the results of the discussion about gender performativity in the film True spirit, led to the conclusion that, despite being a woman, Jessica's character exhibits masculine characteristics and gender performativity. This is a result of society's construction of women as feminine. As a result, films have the power to influence social construction by demonstrating that women are capable of being or acting masculine and are not limited to being or acting feminine. There hasn't been much research done on the 2023 movie True Spirit. In addition to Butler's theory, this movie may also be examined through the lens of Derrida's deconstruction theory and the main character's notion of doctrine. This research can also be used as an additional reference related to the study of Judith Butler's gender performativity.

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