

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Discourse Analysis

The term “discourse analysis” was first introduced by Harris in 1952 as a way of analyzing connected speech and writing. According to Harris in Paltridge (2012, p. 2), two main interests of discourse analysis are the examination of language beyond the sentence and the relationship between linguistic and non-linguistic behaviour. By “the relationship between linguistic and non-linguistic behaviour”, Harris means how people know, from the situation they are in and how to interpret what someone says.

Harris states in Paltridge (2012, p. 2),

“Connected discourse occurs within a particular situation – whether a person speaking, or of conversation, or of someone sitting down occasionally over the period of months to write a particular kind of book in a particular literary or scientific tradition.”

For example, “The runway is full at the moment”, if an air controller says this statement to a pilot, this most likely means it is not possible to land the plane. If I say this statement to my friend who is waiting with me to pick someone up from the airport, this now refers to an explanation of why the plane is late landing, not an instruction to not land the plane. A same discourse, thus, can be understood differently by different language users as well as understood different contexts states van Dijk (as cited in Paltridge, 2012, p. 3). I believe the speaker and the listener should have the same knowledge in order to understand the context without misunderstanding.

Paltridge (2012, p. 7) states that discourse analysis is a view of language at the level of text. Discourse analysis is also a view of language in use; that is, how people achieve certain communicative goals through the use of language, perform certain communicative acts, participate in certain communicative events and present themselves to others. Discourse analysis considers how people manage interaction with each other, how people communicate within particular

groups and societies as well as how they communicate with other groups, and with other cultures. It also focuses on how people do things beyond language, and the ideas and beliefs that they communicate as they use language.

Paltridge (2012, p. 9) explains about how one displays their social identities. When we speak or write we use more than just language to display who we are, and how we want people to see us. The way we dress, the gestures we make and the ways we act and interact also influence how we display social identity. Other factors which influence this include the way we think, the attitude we display and the things we value, feel and believe.

From the theories above, we can understand that discourse analysis is more than just language. It is the relation between language and the social and cultural context used by people to communicate in social life. Discourse analysis a way to analyse how one presents their self through showing emotion, gesturing, dressing, interacting, valueing, thinking, believing, knowing, speaking, listening, reading and writing in order to see the world from the bigger picture by language description. In other word, the language is shaped by the world and the world is shaped by the language.

2.2 Gender

Pitcher and Whelehan (2004, p. 56) state that gender is used as analytical category to draw a line of demarcation between biological sex differences and the way these are used to inform behavior and competencies, which are then assigned as either “masculine” and “feminine”. According to Money (as cited in Jabbra, 2008, p. 229), the word sex described the body. Sex organs and sex chromosomes show what sex someone is. The word “gender” describes someone’s personality or character. Butler states (as cited in Nolan, 2020) that there is no specific characteristics that one should follow in order to express their identity. Women can be masculine and men can be feminine.

In her book, “Gender Trouble”, Butler cites that (1990, p. 33),

“Gender is repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being.”

Butler claims that gender is performative, in other word nobody is really a gender from the start. Gender has to be earn. That is an act that being produces all the time and repeated. She believes that gender not coercion but is a self-making process. From this claim, I can conclude that gender is a repetition act from a person to form a real identity. The repetition act leads a person to change their gender. Identity can change at any time depending on how the individual decides.

Millet (as cited in Mikkola 2017, p. 12) says that gender has a cultural character. For example, the expectations we as a society have a young women or of old men, we share them among ourselves and talk about them, and by doing that we are shaping those genders. The society only knows two kinds of gender which is considered normal. Women act feminine and men act masculine are the standard of normal in the society. So, if one acts different from their gender, they cannot be accepted in the society.

For instance, gender is an act that is influenced by social construction. Gender has many kinds and can change during some period of time. A person does not have the actual gender when he was born or permanent gander, because gender is liquid that can change anytime based on the person willingness than can determine health, life expectancy, and feeling of freedom and movement even sexual orientation to create their identities in society.

2.3 Gender Performativity

Butler is inspired by Austin’s description about the capacity in communication to act or communication that produced action and made her argued that gender is socially constructed to a common place and nonverbal communication that are performative in the case to maintain their gender identity (Butler, 1990, p. 128).

Butler also states that gender is performative (1988, p. 527),

“Gender is real only to the extent it is performed”.

She explains more a year after by stating (Butler, 1999, p. XV),

“The view that gender is performative sought to show that what we take to be an internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization of the body.”

She also points out how gender is performative and nobody is gender prior to doing gendered acts. Identity assures through stabilizing the concepts of sex, gender, and sexuality that we might interpret as a reference to gender performativity.

Butler writes (1999, p. 33) that gender proves to be performative— that is constituting the identity it is supposed to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to preexist the deed. This is the acknowledgment of gender as an identity, but with the important side note that there cannot be a gender identity before doing the gendered acts.

Butler (2011, p. 187) outlines the main focus of her description,

“The Derridean notion of iterability, formulated in response to the theorization of speech acts by John Searle and J.L. Austin, also implies that every act is itself recitation”

She explains the example of this theory. When something is performative, it produces a series of effects. For example, when a person says “I promise you” they are uttering this sentence and at the same time making a promise and changing your expectations. An important aspects of performativity is the repetitiveness of the acts that are being done (Butler, 2011, p. xii). Butler also compares it to “a ritualized production”. She believes if the spesific acts are being done over and over again it will become something “normal”. If many young boys would start wearing dresses tomorrow and they would continue to do so for the years to come, then over time our view of what is normal for young boys to wear will change.

Butler (as cited in Nolen, 2020) claims that the first act or speech of a person is the first impression for someone to think about that person’s sexual

identity. When she was walking down to the street in Berkeley and when she first arrived several years ago and there was a young woman that yelled at her from windows, “Are you a lesbian?”. Butler thinks it is because she acted like a man that made the young woman could think about her like that.

From the claims, we can understand that performativity is an act done by a person that is done repeatedly so it produces an effect of change and become a behavior. Gender performativity is like habits that often done in childhood and carried away and causing gender changes towards someone and changing the views of others. For example, when a girl loves wearing a shorts more than a dress and it is repeated all over again for some period of time, it will lead that girl identity into “tomboy” in society.

2.3.1 Gender Role

Butler states about gender roles (1988, p. 527),

“It seems fair to say that certain kinds of acts are usually interpreted as expressive of a gender core or identity and that these acts either conform to an expected gender identity or contest that expectation in way”

Brown (2014, p. 11) explains the term “gender role” is used to refer to society’s concept of how men and women are expected to act and behave. Gender roles are based on norms, or standards, created by society.

Anselmi and Law believe (as cited in Sulistia, 2016), gender roles are socially and culturally defined prescriptions and beliefs about the behavior and emotions of men and women. Gender role consist of different frequencies of activities that women and men are engage in state William and Best (as cited in Sulistia, 2016).

Brannon (as cited in Sianturi, 2011) states that a gender role consists of activities that men and women engage in with different frequencies and each male and female plays a different role in society. The male gender role and the female gender role are like a script that men and women follow to fulfil their appropriate parts in acting masculine and feminine. In other word, society expect each individual to act in a certain constructed situations. Pitcher and

Whelehan (as cited to Sianturi, 2011) state that masculinity is the set of social practices and culturan representations associated with being a man. In conclusion, masculinity is being manly. While femininity according to Payne (as cited in Sianturi, 2011) refers to the ensemble of cultural forms, meanings, and values, conventionally associated with women. It is include the dress and the make up women wear, passivity and the sex appeal women have to esablished to mark their femininity.

Based on Deaux and Lewis (as cited in Sulistia, 2016), as a result of gender construction by society, there is a norm calles as traditional gender role, this norm force men to be masculine and women to be feminine. Gender is devided into two main characters which are feminine and masculine, so here are the characteristic of feminine and masculine that is cantructed by the society:

Traditional Gender Characteristics	
Feminine	Masculine
Submissive	Dominant
Dependent	Independent
Emotional	Rational
Receptive	Assertive
Intuitive	Analytical
Timid	Brave
Passive	Active
Sensitive	Insensitive

Table 2.1. Traditional Gender Characteristics (as cited in Sulistia, 2016)

From the explanations mentioned above, we can conclude that gender role are unlike sex, they can change. Gender role is influenced by parents, experiences, peers, culture, and society. Gender role is characteristics related to women and men on how to carry themselves in order to meet the society's standart.

2.3.2 Gender Stereotypes

Gender stereotypes based on Brannon (as cited in Sianturi, 2011) consists of beliefs about the psychological traits and characteristics as well as the activities appropriate to men and women. In instance, gender stereotype is belief and attitudes about masculinity and femininity. For men, the streotype is from nineteenth century idealization, Male Sex Role Identity. For women, the streotype is from The Cult of True Womenhood Victorian times. Brannon (as cited in Sianturi, 2011), explains that men were seen as the opposite of women in a number of ways. Men were active, independent, coarse and strong while women carried the attributes of True Womenhood, by which a woman judges herself and was judged by her husband, her neighbour, and society could be divided into four cardinal virtues—piety, purity, submissiveness, and domesticity.

Ember and Ember (as cited in Nolen, 2020) claim that,

“Gender stereotypes refer to the psychological traits and behaviours that are believed to occur with differential frequency in the two gender group (e.g., men are more “aggressive,” women are more “emotional””. Stereotypes are often used as support for traditional sex roles (e.g., women are nurses, men are construction workers) and may serve as socialization models for children”

Lippa in his book entitled “Gender, Nature, and Nurture,” women and men are differed by the terms of masculinity and femininity (Lippa, 2005, p. 47),

“...the concept of masculinity and femininity have reffered to individual differences (i.e., variations) in people’s gender-related traits and behaviors, variations that exist within each sex. Masculinity and femininity refer to those aspects of gender that vary among men and among women..”

Brown (2015, p. 9) shares that gender stereotypes are generalizations which start when children are introduced to certain roles that are typically linked to their biological sex. Besed on Deaux and Lewis (as cited in Sulistia, 2016), gender stereotypes vary on four dimensions: trait, role behaviour, physical characteristics, and occupations. Gender streotypes are hughly

prescriptive. It is stated in Pretince and Carranza work (as cited in Sulistia, 2016), that quoted criteria which is yielded some feminine and masculine characteristics that appear on the Bem Sex Role Inventory (BSRI). Masculine characteristics are: acts as a leader, forceful, striving, logical, confident, sporty, competitive, defends own beliefs, dominant, influential, has leadership abilities, liberated, individualistic, makes decision easily, masculine, strong personality, willing to take a stand, and willing to take a risk. Feminine characteristics are: caring, joyful, naïve, kindhearted, does not use harsh language, eager to soothe hurt feelings, feminine, flatter able, gentle, innocent, loves children, loyal, sensitive to the needs of others, shy, soft spoken, sympathetic, tender, understanding, warm and yielding.

By combining the three theories above, gender stereotypes can simply be defined as a belief or tradition that a person is a part of a certain group based on the traits and behaviors that judged by the society to be appropriate for women and men. Gender stereotypes wil vary from culture to culture. It is not the same in every place in the world.

2.4. Previous Related Studies

Before getting into the analysis focuses on gender performativity of the main character in *Mulan* movie script, there are several previous studies related to this study will be discussed. Those studies are needed in order to understand the gender performativity before I conduct this study. Those previous studies are:

The first study is “The Oppression Toward Men and Women in Patriarchal Culture as Seen Through the Characters in Maria Irene Fornes’ *The Conduct Life* by Sianturi (2011). This study reveals that patriarchy is believed to be the main source of women suffering and oppression while men also suffering with this system. The gender role and gender stereotypes are believed to be the main reason the characters suffered. Fulfilling their “destiny” as men and women were hard. Being husband must be a breadwinner and being a wife must be the caregiver are to

example of the roles that they have because the society didn't give what they really want in life.

The second study is "Female Masculinity of Fa Mulan and Its Impact Towards Her Relationship with Male Characters in Disney Movie *Mulan*" by Sulistia (2016). This study aims to reveal the female masculinity or masculine character reflected in the character of Fa Mulan as depicted in Disney Movie *Mulan* and how the masculinity influences her idea in the relationship with the opposite gender. The researcher found that Mulan has more masculine character than feminine. She almost has the entire masculine character in gender stereotypes. Her masculinity also gives impact towards her idea of relationship with her opposite gender.

The last study is "Performativity of Main Character Identity in *The Color Purple* by Alice Walker: Feminist Approach" by Nolen (2020). This study aims to explain the gender performativity that reflected in the main character and aspects that form of gender performativity in the novel. The researcher found that the main character in the novel *The Color Purple* (1982) showed performativity repeatedly so that she changed her sexual orientation. The main character changed her sexual orientation because of the influence of many aspects. She showed different thoughts of a woman, more interest in women and decided to become a lesbian through 27 data divided from psychology and gender discourse.

The similarity between my study and those mentioned studies is that we study the same thing; gender roles and gender stereotypes and the main theory that we use to analyze the data is Butler's theories. The difference between the previous studies with my research is the object of the research. The first study used "The oppression Toward Men and Women in Patriarchal Culture as Seen Through the Characters in Maria Irene Fornes' *The Conduct of Life*," the second study used "Female Masculinity of Fa Mulan and Its Impact Towards Her Relationship with Male Characters in Disney Movie *Mulan*," and the third study used "Performativity of Main Character Identity in *The Color Purple* by Alice

Walker: Feminist Approach,” while in my study, I use “Gender Performativity of the Main Character in Disney’s *Mulan* (2020) Movie Script.” The novelty that I will do in my study compared to the three previous studies above is that I will analyze the gender performativity in *Mulan* character related to the gender roles and gender stereotypes found in *Mulan* movie script.

