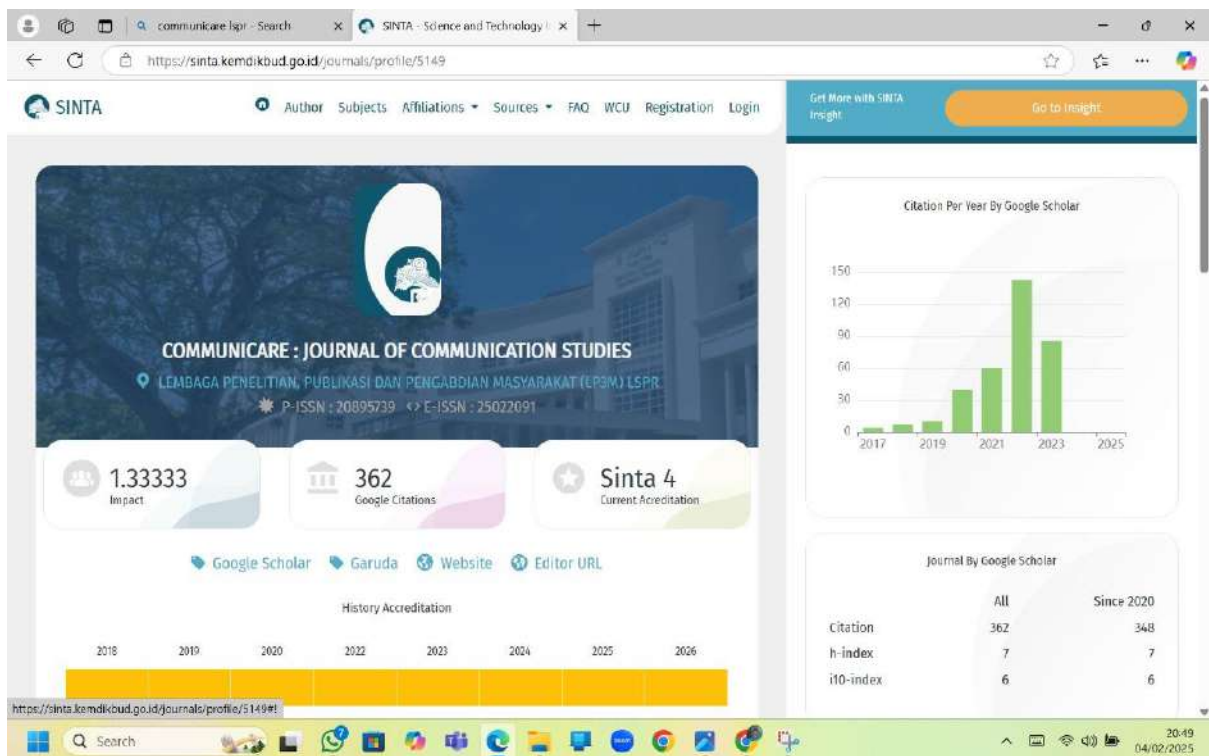


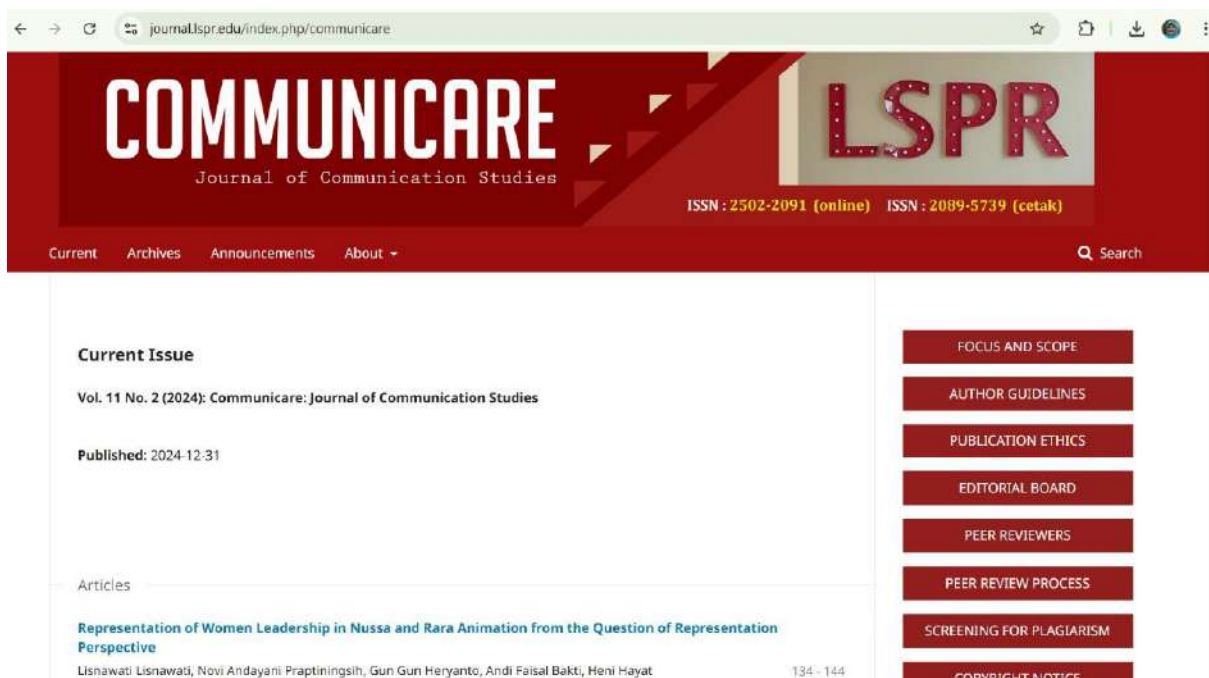
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## Representation of Women Leadership in Nussa and Rara Animation from the Question of Representation Perspective

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### ABSTRACT

This research examines gender representation in the animated series *Nussa and Rara*. It applies Gill Branston and Roy Stafford's "Questions of Representation" theory, which is elaborated into three concepts: stereotypes, gender

**KEYWORDS:**  
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## ABSTRACT

This research examines gender representation in the animated series *Nussa and Rara*. It applies Gill Branston and Roy Stafford's "Questions of Representation" theory, which is elaborated into three concepts: stereotypes, gender representation, and positive and negative debates. The study adopts a descriptive qualitative approach, focusing on the character Umma (the mother) as the research subject, while the representation of female leadership in the show serves as the research object. The data analysis employs Roland Barthes' semiotic analysis technique, with the unit of analysis including visual elements such as angles, settings, and gestures. The findings reveal that female leadership in *Nussa and Rara* is portrayed through the character of Umma. The stereotypes associated with female leadership are reflected in her capabilities. Gender representation highlights Umma's feminine traits while also emphasizing her leadership qualities. On the positive side, Umma is depicted as a competent leader, free from harmful gender stereotypes. However, the representation remains limited. It is crucial to recognize that stereotypes, generalizations, and leadership abilities should be evaluated based on individual experiences and competence rather than preconceived notions.

## KEYWORDS:

Representation;  
Semiotic;  
Stereotype;  
Women Leader;  
Nussa and Rara  
Animation

## INTRODUCTION

This research explores the role of a mother as a representation of family leadership in the animated series *Nussa and Rara*, specifically in the episode titled *BUNDAKU*. The ideal notion presented is that women may possess leadership qualities; however, the reality depicted sparks controversy regarding women's leadership. Some believe that not all leadership roles are suitable for women, a perspective deeply rooted in patriarchal societal structures. Despite ongoing debates about women's leadership, the animated series *Nussa and Rara* provides a lens through which the representation of female leadership can be examined, offering valuable material for analysis (Nasrulloh & Utami, 2022).

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Animated series combine audiovisual elements, such as moving images and sound, to create compelling narratives. These shows often feature lively characters and vibrant visuals, making them highly engaging for children. Such series can serve as effective educational tools, embedding moral messages within their stories (Jannah et al., 2022).

*Nussa and Rara* is an Indonesian animated series created with Islamic values. It revolves around a family comprising Umma (mother), Abba (father), a boy named Nussa, his younger sister Rara, and their cat Anta. The series was developed in response to concerns about children's content lacking religious values, inspiring the creation of a show that integrates Islamic teachings and moral lessons (Jannah et al., 2022). The series consistently delivers inspirational stories of kindness and prominently features the character of Umma, who is portrayed as gentle, caring, and wise. Umma serves as a role model for Nussa and Rara and assumes the leadership role within the household while Abba is busy with work. This dynamic challenges traditional stereotypes that often diminish women's roles within the household. From a gender representation perspective, equality in leadership signifies that men and women have equal rights to lead. However, the discourse on women's leadership reveals complexities, especially in the public sphere compared to the household domain (Suhada, 2019).

Branston and Stafford's "*Questions of Representation*" theory examines how media representations shape societal perceptions and power dynamics. This theory highlights the need for critical analysis of media portrayals to understand the influence of narratives and imagery on societal norms and relationships (Branston & Stafford, 2003). Stereotypes, as Branston and Stafford define, are broad generalizations often based on incomplete or inaccurate information about a group, object, or situation. While stereotypes can sometimes facilitate initial understanding, they often lead to categorization and negative evaluations. They assert absolute differences and boundaries (e.g., "us" vs. "others"), frequently resulting in discrimination or misunderstandings (Branston & Stafford, 2003). For instance, gender stereotypes frame women as weak, nurturing, and soft, while positioning men as strong and inherently suited to leadership. These entrenched perceptions perpetuate biases in societal spaces (Astuti, 2016).

Branston and Stafford also explore how we interpret individuals and characters through markers such as gender, religion, and sexuality, relying on societal "scripts" or expectations. This understanding parallels the way we perceive media characters, whether in images or broadcasts (Branston & Stafford, 2003). The discussion of gender stereotypes and representation in *Nussa and Rara* provides a meaningful context for examining the complexities of leadership and societal norms.

Representation refers to the act of expressing something meaningful about the world through various forms, often defined by language. However, representation is not limited to language; it also involves symbols, signs, and images to convey meaning (Prasanti & Janitra, 2016). Two critical elements play a role in the creation of meaning: the concept of thought and the concept of language. The human mind processes the concept of an object, enabling individuals to interpret its meaning (Suryani & Janitra, 2016; Suryani & Hasanah, 2021). The concept of representation often intersects with



gender stereotypes, contributing to the construction of gender representation. Historically, society has perpetuated a rigid gender dichotomy, where men are expected to embody masculinity and women, femininity. This dichotomy has fueled debates, as many still conflate biological sex with socially constructed gender roles. While biological sex distinguishes male and female, gender encompasses societal and cultural norms, assigning roles and evaluating traits like masculinity and femininity. In essence, gender is a socially shaped concept, formed through interactions with the environment (Aviandy & Damayanti, 2022).

The term "gender" encompasses societal constructs such as status, roles, and responsibilities, all influenced by the cultural context in which individuals live (Megawati, 2017). Traits typically associated with masculinity include strength, bravery, rationality, and assertiveness, while femininity is characterized by kindness, beauty, and emotional sensitivity (Wibowo, 2019). Despite these stereotypes, there are men who exhibit emotional sensitivity and nurturing qualities, and women who display strength, bravery, and rationality. This demonstrates that gender roles and traits can evolve, shaped by cultural and social contexts.

According to Gill Branston and Roy Stafford (2023) in *The Media Student's Book*, representation extends beyond gender to include everyday realities. Media representations may reflect actual realities or diverge from them, shaped by the medium's framing and narrative choices. Stuart Hall (1997) identifies three approaches to representation. First, the reflective approach suggests that representation mirrors an existing reality or prevalent meaning within a society. Second, the intentional approach focuses on the creator's perspective or intent behind the representation. Third, the constructionist approach emphasizes how representations emerge through cultural codes and visual cues, shaped by societal influences. Hall elaborates on the constructionist approach in *The Work of Representation*, describing how truth and meaning are mediated through language. He posits that while media may reflect societal views, meaning is often subjective and shaped by perception.

In examining representation, one must also consider its positive and negative implications. Historically, marginalized groups, such as Black communities and feminists, have worked to challenge negative stereotypes and build positive images of themselves. This process involves defining the group being represented, presenting it positively, and considering the impact on societal perception. However, media representations can sometimes polarize audiences due to differences in religion, race, or culture (Branston & Stafford, 2003).

The question of positive and negative representations involves how groups are depicted in the media and the implications of those portrayals. Media representations often carry the "burden of representation," especially for marginalized groups who are portrayed negatively and lack the power to challenge these depictions. For example, in the US and UK, Black individuals have historically been portrayed as societal problems or victims in films and news. To counteract this, when Black characters are included, they are often portrayed as positive figures, such as good teachers, strict parents, or benevolent guardians, creating a more favourable image. However, as Branston and

Stafford (2003) note, no representation can claim 100% truth. Positive and negative depictions must be understood within the context of the narrative, the media's "reflection" of reality, and the cultural realism they reflect. Representation is inherently tied to power, as it involves selective processes that shape societal perceptions. For instance, Black identity is not a reflection of the essence of "blackness" but rather a constructed portrayal shaped by lived experiences and the often negative labels associated with it (Branston & Stafford, 2003).

In the context of gender representation, equality in leadership implies that men and women have equal rights to lead. However, the discourse around women's leadership is complex, especially when comparing the public sphere with the domestic domain (Suhada, 2019). Historically, Islamic traditions and societies have seen men occupying superior positions, while women were relegated to subordinate roles (Lutfiyah & Diyanah, 2022). Despite this, Islamic teachings emphasize that both men and women are tasked with being caliphs, not only for themselves but also for the broader community. Media representations, including films, contribute significantly to shaping societal mindsets and influencing cultural behaviour (Elsha, 2019). Representation, therefore, is a dynamic process, evolving alongside human intellectual and social development (Wibowo & Wahyu, 2013).

Movies and media often reinforce traditional gender stereotypes, portraying women as kind, emotional, and maternal, while men are depicted as strong and rational. These portrayals influence societal perceptions of gender roles and leadership capabilities. The process of accepting women in leadership roles faces resistance, particularly from those adhering to patriarchal norms (Lutfiyah & Diyanah, 2022). Many still believe that not all leadership positions are suitable for women. Nevertheless, the animated series *Nussa and Rara* explores the representation of female leadership, providing material for further research and analysis (Nasrulloh & Utami, 2022).

This research examines the portrayal of female leadership in the *Nussa and Rara* episode *BUNDAKU* and builds on prior studies for comparison and development. The study employs Roland Barthes' semiotic theory as a foundation for analysis. It draws comparisons with research by Anggun Vinizia Vidia Videska, Vina Zahratul Hayat, and Muhamad Afdoli Ramadoni, which analyzed the representation of pluralism in the film *Lima* using Branston and Stafford's *Questions of Representation* theory. In *Lima*, the primary stereotype addressed is racism, where individuals are judged not by their achievements but by their race and skin color.

In contrast, the stereotypes examined in this research focus on female leadership as depicted through Umma in *Nussa and Rara*. The series portrays Umma's leadership with attributes such as emotional intelligence, effective communication, and strong decision-making skills. On the other hand, negative stereotypes include perceptions that female leadership, as represented by Umma, is less suited to roles requiring demanding leadership abilities.

Additionally, research conducted by Thivya Sundaraj and Rani Ann Balaraman, presented in the journal *Gender Representation in Malaysian Animated Films: A Study of the Films Geng: The Adventure Begins (2009) and Boboiboy: The Movie (2016)* (Thivya &

Rani, 2022), highlights the predominance of male characters over female characters in both animated films. While their study focuses on gender representation in Malaysian animated films, this research delves deeper into the representation of gender, particularly female leadership, as portrayed through the character of Umma in the animated series *Nussa and Rara*.

Similarly, this research is compared with the journal *Representation of Gender Stereotypes in Male Beauty Influencers in Russia* by Mikke Ayoe Damayantie and Mochamad Aviandy (Aviandy & Damayanti, 2022). This journal explores gender stereotypes surrounding a male beauty influencer in Russia, analyzing the representation of stereotypes through comments made by viewers. Both studies utilize Gill Branston and Roy Stafford's *Questions of Representation* framework to analyze stereotypes and gender representation. The key difference lies in the research subjects: while their study focuses on a male influencer in Russia, this research examines the representation of Umma as a symbol of female leadership within a family context in the *Nussa and Rara* animated series.

These previous journal studies provide a foundation for discussing the *Questions of Representation* as proposed by Gill Branston and Roy Stafford in *The Media Student's Book*. They serve as scientific literature to support theoretical perspectives relevant to this study.

From the descriptions above, the main research problem is formulated as follows: How is the representation of women in leadership depicted in the *Nussa and Rara* animated series, as analyzed through the *Questions of Representation* framework? This primary question is further explored through three sub-questions: a) What stereotypes of women in leadership are portrayed in the *Nussa and Rara* animated series? b) How is women's leadership represented in the series? c) What are the positive and negative representations of women's leadership in the *Nussa and Rara* animated series?

## METHOD

This research employs a qualitative descriptive approach, as semiotic analysis is generally qualitative in nature. A descriptive qualitative approach is characterized by data presented in the form of words, images, and not numbers. The main objective of the descriptive method is to systematically describe events, imagery, or phenomena (Wibowo & Wahyu, 2013). Qualitative research aims to provide a detailed and in-depth understanding of natural conditions, offering narratives or images rather than statistical data to illustrate the findings (Nugrahani, 2014).

The subject of this research is the character Umma (Mother) in the animated series *Nussa and Rara*, while the object of the study is the representation of women's leadership in the show. The researchers focus specifically on the episode titled *BUNDAKU*. Data collection is conducted using primary data, consisting of snippets from the *Nussa*



and Rara episode *BUNDAKU* available on YouTube. To complement this, secondary data is sourced from supporting literature, such as scientific studies relevant to the topic.

This study employs the semiotic analysis method. In mass communication, semiotic studies can be applied to various media forms, including films, television shows, advertisements, and photographs. This versatility makes semiotics a unique and intriguing field of study (Vera & Nawiroh, 2014). Semiotics focuses on studying signs and their use in communication to convey meaning (Maulida Laily Kusuma Wati et al., 2023). Media texts, particularly in mass media, often require deep analysis as they can contain complex and layered meanings, sometimes hidden or enigmatic. Semiotics helps uncover these hidden connotations (Vera & Nawiroh, 2011; 2014). As a system of relationships based on "signs," semiotics examines the meaning encoded within these signs (Bungin, 2011).

The research uses Roland Barthes' method of semiotic analysis in combination with the three concepts of Gill Branston and Roy Stafford's *Questions of Representation* theory: stereotypes, gender representations, and positive and negative debates. Roland Barthes' semiotics focuses on two levels of signification: denotation (literal meaning) and connotation (hidden or symbolic meaning) (Ginting et al., 2023). This method aims to uncover the connotative meanings embedded within media texts (Vera & Nawiroh, 2014). Barthes' semiotics is particularly suited to this study as it helps examine the representation of leadership in the character Umma, as conveyed through the signs present in scenes from the animated series *Nussa and Rara*. This enables an analysis of how female leadership is depicted.

The study does not analyze every scene from the show but focuses on specific scenes where elements of female leadership are evident in the character of Umma. The units of analysis include visual elements such as angle, setting, and gesture. The setting encompasses elements such as locations, props, and other features supporting the show's concept. Angle refers to the camera's shooting perspective, tailored to the narrative, while gesture examines the body language of characters in the scenes (Wibisono & Sari, 2021).

## RESULT AND DISCUSSION

The *Nussa and Rara* movie is an animated production created by The Little Giant (TLG) production house in collaboration with 4 Stripe Production, first released in 2018. The animated series revolves around a small family comprising Abba, Umma, Nussa, Rara, and their cat, Anta. Nussa, the older brother, is depicted wearing a robe paired with a white skullcap. He is a physically challenged child with a prosthetic leg, showcasing resilience and strength. Rara, his younger sister, is portrayed as an adorable child dressed in traditional Muslimah clothing.

Abba, the father, is described as a hardworking man and a role model for the family. However, due to work commitments, Abba is often away, leading Umma to take on a more prominent role within the family. Umma, the mother, is characterized as a wise

and gentle figure who teaches Nussa and Rara important values such as kindness and honesty, embodying strength and leadership in her nurturing role.

In the first show, the focus is on the role of Umma as both a mother and a leader within the family. This analysis is conducted using Gill Branston and Roy Stafford's representation theory in conjunction with Roland Barthes' semiotic approach. The data for this study is derived from selected screenshots taken from the *Nussa and Rara* YouTube channel, specifically from the episode titled *BUNDAKU*.

**Figure 1. Screenshot of the first show**



Source: Nussa and Rara YouTube channel 'BUNDAKU' episode

The denotation in this animation portrays Umma in her role as an educator for her two children, Nussa and Rara. The connotative meaning extends this depiction to reflect Umma as both a mother and a family leader. However, this dual role can also generate negative interpretations, such as assumptions that a wife assuming leadership in the family may result from a husband's failure or economic hardship. These interpretations can lead to unfair expectations and judgments about women who take on these roles.

Stereotypically, female leadership is often associated with the perception that women are less competent than men in leadership roles. These stereotypes portray women as more emotional, less ambitious, and less capable of handling conflict within the family. While it is essential to challenge such stereotypes, the depiction of Umma in this show highlights leadership qualities that transcend gender norms.

In the scene analyzed Umma embodies a blend of traditionally feminine and masculine traits, demonstrating that such characteristics are not exclusive to any one gender. Her feminine qualities are complemented by her leadership attributes, such as courage and responsibility. The gender representation in *Nussa and Rara* underscores the importance of women's leadership in addressing societal imbalances. This representation promotes the value of providing equal opportunities, recognizing contributions, and combating negative stereotypes that influence perceptions of female leadership. It also highlights the broader benefits of diversity in leadership, whether within a family or an organization.

The positive representations of women's leadership in the show include Umma's portrayal as a competent and effective mother and leader, free from harmful gender stereotypes. She is depicted as possessing emotional intelligence, strong communication

skills, and sound decision-making abilities. Conversely, negative representations include the stereotype that women, including Umma, are less suited for demanding leadership roles. It is crucial to recognize these as stereotypes—broad generalizations that fail to account for individual experience and competence. Leadership abilities should be judged based on personal qualifications rather than gender. The topic of gender representation and leadership remains a subject of significant discussion and debate within society, highlighting the need for continued dialogue to overcome these stereotypes and promote equity.

In the second show, the denotation in this scene shows a harmonious family with Abba holding umma's shoulder, and Nussa hugging Umma with affection. The real meaning in the snippet above shows that Abba's role is replaced by umma due to situational factors that require umma to have a leadership spirit.

**Figure 1. Screenshot of the second show**



Source: Nussa and Rara YouTube channel 'BUNDAKU' episode

The connotations in the animation suggest that while Abba is a good head of the family, certain circumstances compel Umma to assume his role. Umma steps in as both a mother and a family leader. This leadership role is not tied to economic responsibilities but rather reflects a stereotype of being accountable and resilient in maintaining the family's well-being.

Upon closer examination, the stereotype presented in the snippet portrays Umma as stepping into the family leadership role only because Abba is working abroad. This can perpetuate the perception that the ideal role of providing and leading a family should inherently belong to the husband. Consequently, this may reinforce the notion that Umma is only fulfilling this role out of necessity and might be viewed as less capable than Abba, who is absent.

However, it is essential to recognize that many women, acting as heads of households, successfully manage their families with full responsibility and competence. Such stereotypes often overlook the strength, resilience, and independence demonstrated by women like Umma in managing daily challenges. Respecting family dynamics and choices is crucial, and abilities should not be judged based on gender.

The gender representation of Umma in this context depicts a woman who is resilient, intelligent, and capable of managing family responsibilities independently. Traditional stereotypes, which often undervalue women's leadership roles, fail to acknowledge the vital contributions and abilities of women in guiding their families. On the positive side, this representation can inspire women to pursue careers or take on leadership responsibilities without being constrained by gender expectations.

It is important to understand that every family's reality is unique, with its own dynamics and circumstances. Representations like this should not constrain societal views of women's roles in families but instead should foster respect for the diverse choices individuals make. Family leadership should be understood as a shared and adaptable responsibility, free from limiting stereotypes.

## CONCLUSION

In the animated series *Nussa and Rara* episode *BUNDAKU*, the denotative meaning highlights Umma's role as an educator for her two children. The connotative meaning, however, extends this role, portraying Umma as both a mother and a family leader. Stereotypically, mothers are often perceived as more emotional, less ambitious, and less capable of resolving family conflicts. However, the stereotypes presented in this show challenge these notions by emphasizing leadership qualities that transcend gender.

In the analysis of another scene, the denotative meaning reflects that Abba's role is temporarily replaced by Umma due to situational factors. Umma not only takes on her responsibilities as a mother but also assumes the family leadership role. This leadership is not tied to economic responsibilities but instead fosters a stereotype of accountability and resilience. The connotation suggests that while Abba is a good head of the family, Umma is compelled to step into his role due to external circumstances. However, the stereotype in this context implies that Umma's leadership is borne out of necessity, potentially leading to perceptions that she is less capable compared to Abba.

Positive representations of women's leadership in the series include depictions of Umma as a competent and effective mother and leader, free from harmful gender stereotypes. Conversely, negative representations involve stereotypes that suggest women's leadership is less suited to power-intensive or demanding roles traditionally associated with men.

It is crucial to recognize that stereotypes, generalizations, and leadership abilities should be evaluated based on individual experience and competence rather than gender. Additionally, it is important to acknowledge that every family operates within unique dynamics, and representations should respect and reflect the diversity of choices and circumstances families experience.

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## Representation of Women Leadership in Nussa and Rara Animation from the Question of Representation Perspective

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### ABSTRACT

This research examines gender representation in the animated series Nussa and Rara. This research uses Gill Branston and Roy Stafford's Question of Representations theory which is elaborated into three concepts: stereotypes, gender representations, positive and negative debates. This research uses a descriptive qualitative approach with research subject being the character Umma (mother) in the Nussa and Rara animation, the object is the representation of women leadership in the show. Data analysis technique uses Roland Barthes semiotic analysis. The unit of analysis in this research is visual impressions such as angle, setting, and gesture. This research shows the women leader in the animated show Nussa and Rara who is depicted through the figure of Umma. The stereotype formed from a women leadership lies in her ability. Gender representation shows Umma's feminine characteristics but has a leadership spirit. On the positive side, women leadership in the image of Umma shows a competent leader without any harmful gender stereotypes. The representation shown in this show is still limited. It is important to realize that stereotypes, generalizations, and leadership abilities should be judged based on individual experience and competence.

### KEYWORDS:

Representation;  
Semiotic;  
Stereotype;  
Women Leader;  
Nussa and Rara  
Animation

### INTRODUCTION

This research attempts to describe the role of a mother as a representation of a family leader in the animated series Nussa and Rara episode "BUNDAKU". The ideality that occurs is a woman may have a leadership spirit, but the reality that emerges actually causes controversy regarding women's leadership. Some people think that not all leadership positions can be held by women. This is still a polemic in a society that clings to patriarchy. Apart from some controversies that still exist regarding women's leadership, in the animated series Nussa and Rara there is a study of the representation of women in leadership displayed in the footage of the show so that it becomes research material. (Nasrulloh & Utami, 2022).

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Animation series are shows in which there are audiovisual elements in the form of moving images accompanied by audio so that they form a storyline. Not only that, animated shows also pour a lot of characters on the visual object as if it looks alive. The existence of an interesting animation series will produce an attraction for children and can be used as a learning media with various moral messages in it. (Jannah et al., 2022).

Nussa and Rara is one of the animated cartoons by Indonesian children with Islamic values. The series tells the story of a family life consisting of Umma (mother), Abba (father), a boy named Nussa, his younger sister named Rara, and a cat named Anta. This animated series was created on the basis of family anxiety about children's impressions that are far from religious values, for this reason a series that carries an Islamic theme with moral elements in it was finally created. (Jannah et al., 2022)..

This animated series that always features stories of kindness inspiration features a mother figure who is usually called Umma. She becomes Nussa and Rara's role model because she is gentle, caring and wise. (Jendela Pendidikan dan Kebudayaan. "Film Anak "Nussa" Cerita Kehidupan dari Kacamata Anak-Anak yang Lekat dengan Kehidupan Sehari-Hari, 2023). The figure of Umma became a substitute for the father figure since Abba (father) was busy because of work. This can be an interesting topic to study because the stereotype that has been built so far women position as people who play a lesser role in household life. In terms of gender representation, equality in leadership means that men and women have equal rights to become leaders. The discourse on women's leadership in the public sphere has complexities when compared to the household sphere. (Suhada, 2019).

Branston and Stafford's "Question of Representation" theory focuses on the way media representations shape our understanding and perception of the world. In other words, this theory emphasizes the importance of critical analysis of media representations to understand how images and narratives shape perceptions and power relations in society. (Branston & Stafford, 2003).

Stereotype is a perspective or framing that usually based on wide generalizations and is often inaccurate in describing information about a group of people, things, or situations. So, most of us sometimes use stereotypes in certain situations. For example, when we first meet someone, we may assume that the person has the same characteristics as the group to which the person belongs (Branston & Stafford, 2003).

Stereotyping involves categorization and evaluation of the stereotyped group. The evaluation of the group is usually negative, but not always. Stereotypes often try to assert absolute differences and boundaries (between 'us' and 'others'), so they can often lead to discrimination or misunderstanding (Branston & Stafford, 2003).

We often understand the people we meet based on small markers relating to gender, religion, sexuality, and the expectations or 'script' that might result. This process often resembles the way we understand characters in media (Branston & Stafford, 2003). Not only that, gender stereotypes are also often debated in society. For example, women with

various aspects of their nature are always positioned as weak, soft and also motherly. While men are positioned in a special space such as strong and identical to being a leader. This is what causes stereotypes to grow in the common room. (Astuti, 2016).

Gill Branston and Roy Stafford also explain about representations and gender, we often understand the people we meet through small characteristics related to gender, religion, sexuality and the expectations or "scripts" that may arise from them. This process is often similar to the way we understand characters in media, be it images or broadcasts (Branston & Stafford, 2003).

The meaning of representation itself means expressing something that has meaning about the world that has many definitions by using language. But not only using language, representation requires symbols, signs and images to represent something. (Prasanti & Janitra, 2016). There are two important elements that play a role in the process of creating meaning, namely the concept of thought and the concept of language. The concept of an object is processed by the human mind so that it allows a person to interpret the meaning of the object (Eka Suryani & Uswatun Janitra, 2016). (Eka Suryani & Uswatun Hasanah, 2021)..

The emergence of the concept of representation is also often considered to construct stereotypes attached to women or commonly known as gender representation. So far, the gender dichotomy of women and men in society means that men only know that they must be masculine and women must be feminine. This topic is much debated because there are still people who think that sex and gender are the same. In fact, the expression of gender runs parallel to the biological separation between male and female, but gender also includes the separation and evaluation of masculinity and femininity. In other words, gender is a concept that is socially shaped by society as a result of interaction with the environment. (Aviandy & Damayanti, 2022)..

The word "gender" refers to concepts such as status, roles, idealized roles, and responsibilities of an individual that are created by the culture in which the person lives (Megawati, 2017). According to society, masculinity is considered strong, manly, brave, and rational. Women's traits are characterized by being kind, beautiful, and more emotionally arousing. (Wibowo, 2019). Society believes that women's roles are feminine and men's roles are masculine. However, it can be said that some men have personalities that are more emotional, maternal, and gentle. Conversely, there are women who are brave, strong and rational like men. This shows that gender views can change depending on the cultural and social environment in which one lives.

According to Gill Branston and Roy Stafford in *The Media Student's Book*, representation is not only in terms of gender. But it can also be in a reality that occurs in everyday life. For example, the representation shown in a show can be a real thing like the reality that exists or different after being represented by a media. (Branston & Stafford, 2003).

Stuart Hall describes three approaches to representation as follows. First, reflective: refers to the view or meaning of an expression that is prevalent somewhere (outside) our

social society. Second, intentional: which is concerned with the view of the creator or producer of representation. Third, constructionist: addresses how representations emerge through constraints, including visual codes (Hall, 1997).

Stuart Hall describes this third approach, the reflexive approach, in *The Work of Representation*. It explains how truth is available in the form of opinions in real life. On the other hand, meaning is a deceptive phenomenon, and language ultimately plays the role of mediator. When we see a game as authentic, it reflects existing views and meanings (Hall, 1997).

Questions of Positive and Negative. History shows that some groups in society often feel oppressed or cornered. These groups, such as 'blacks' and 'feminists', seek to build positive images of themselves and eliminate negative ones. There are several things to consider, including the discussion of how to define the group being represented, how to present it positively, and the impact on the image. The impact on the audience may be divisive due to differences in religious beliefs, race, or culture. (Branston & Stafford, 2003).

The question of positive and negative involves how groups are portrayed positively or negatively in the show. Groups represented in the media must also carry the 'burden of representation', especially when they are portrayed negatively and have no power to change their situation. As an obvious example, black people in the US and UK have long been portrayed as problems and victims in movies and news. When 'black' characters are introduced, they are portrayed as good teachers, strict parents, or benevolent character guardians, thus creating a positive image. There is no 100% truth, and both positive and negative images must be attributed to the particular story, the media's "reflection", and the realism that exists in society. (Branston & Stafford, 2003). When looking at representations, what is depicted may have meanings that contradict what is depicted. Representation is closely related to power through the selection process that is part of the formation of representation. For example, black identity does not reflect the essence of "blackness" itself, but rather the identity that has been portrayed and lived as black, along with the (usually negative) labels that come with it. (Branston & Stafford, 2003).

In terms of gender representation, equality in leadership means that men and women have equal rights to become leaders. The discourse on women's leadership in the public sphere has complexities when compared to the domestic sphere. (Suhada, 2019). The fact is that throughout Islamic history, men have occupied superior positions and women have been in inferior positions. (Lutfiyah & Diyanah, 2022).. Likewise in life, men and women are commanded to be caliphs, not only for themselves but can lead society in general. The portrayal of women in films contributes to the formation of a social mindset that influences cultural behavior. (Elsha, 2019). So representation is not a static activity or process but a dynamic process, meaning that it always develops in line with the needs and intellectual abilities of humans who also continue to experience changes (Wibowo & Wahyu, 2013). (Wibowo & Wahyu, 2013). Representation in movies can shape people's



thinking, because women are seen as kinder, emotional, and more maternal, while men are seen as stronger and rational.

The process of social acceptance of women's leadership is inseparable from the rejection of some people who still adhere to patriarchy. (Lutfiyah & Diyanah, 2022). Some people assume that not all leadership positions can be held by women. Apart from some controversies that still exist regarding women's leadership, in the animated series Nussa and Rara there is a study of the representation of women in leadership displayed in the trailer so that it becomes research material. (Nasrulloh & Utami, 2022).

Researchers reviewed research on the representation of female leadership in the animated series Nussa and Rara episode 'BUNDAKU' with several previous studies. This aims to be a benchmark as well as to see the visible comparison so that it can be developed for further research. In particular, this research of course uses Roland Barthes' semiotic theory as a benchmark for researchers. As a comparison, researchers refer to research conducted by Anggun Vinizia Vidia Videska and Vina Zahratul Hayat, and Muhamad Afdoli Ramadoni through a journal entitled Representation of Pluralism Values in the Film "Lima". (Anggun et al., 2022). The journal's research analysis uses Branston and Stafford's Question of representation theory. The stereotype built in the film "Lima" is the issue of racism and intervention in judging someone not based on achievement but race and skin color. The difference with this research is that the stereotypes built are focused on the female leadership shown by Umma. Stereotypes of female leadership in the animated series Nussa and Rara state that the image of umma in this show shows female leadership with emotional intelligence, good communication and decision-making skills.

On the other hand, negative representations include stereotypes that umma leadership is seen as less suitable for demanding leadership.

Furthermore, research conducted by Thivya Sundaraj and Rani Ann Balaraman with the journal title Gender Representation in Malaysian Animated Films: A Study of the Films Geng: The Adventure Begins (2009) and Boboiboy: The Movie 2016 (Thivyaa & Rani, 2022).. This journal shows that both animated films examine the primacy of male characters over women. Meanwhile, this study analyzes in depth the representation of gender by focusing on umma as female leadership in a family.

Finally, the author tries to compare with Mikke Ayoe Damayantie and Mochamad Aviandy's journal entitled Representation of Gender Stereotypes in Male Beauty Influencers in Russia. (Aviandy & Damayanti, 2022). The journal tries to see the portrayal of gender stereotypes towards a male beauty influencer in Russia. The journal found representations of gender stereotypes in comments written by several commentators. The similarity is that the study also discusses stereotypes and gender using Gill Branston and Roy Stafford's question of representation perspective. Which is where the description of the discussion both analyzes stereotypes. However, the difference lies in the object of research. The journal uses one male influencer in Russia, while this study



uses the object of research in the Nussa and Rara animated series by focusing the research subject on the figure of umma in the animated series.

These are some of the previous journal studies that are considered relevant to the discussion of the question of representation by Gill Branston and Roy Stafford in *The Media Student's Book*. This discussion section aims to become scientific literature in terms of theoretical studies using the same perspective.

From the description above, the main problem in this research is formulated, namely how is the representation of women in leadership in Nussa and Rara animation seen from the perspective of the question of representations? The major question will be answered by three minor questions: a) what are the stereotypes of women in leadership in Nussa and Rara animated series? b) what are the representations of women in leadership in the animated series? c) what are the positive and negative representations related to women's leadership in Nussa and Rara animated shows?

## METHOD

In this research the author uses a qualitative descriptive approach, because semiotic analysis is generally qualitative. A descriptive qualitative approach has the characteristics that the data collected is in the form of words, images, and not numbers. The main purpose of the descriptive method is to describe an event, picture, or painting systematically (Wibowo & Wahyu, 2013). (Wibowo & Wahyu, 2013). Qualitative research is a type of research whose findings cannot be obtained using statistical data but rather in the form of narratives or images. The purpose of qualitative research is to understand the condition of a problem by describing in detail and in depth about natural conditions, about what actually happens in the field. (Nugrahani, 2014).

The subject in this research is the character of Umma (Mother) in the animation show Nussa and Rara. The object of this research is the representation of women's leadership in Nussa and Rara animated shows. Researchers took the episode 'BUNDAKU' as the focus of research. The data collection technique in this research is done through primary data collection in the form of snippets of impressions in the animated series Nussa and Rara episode "BUNDAKU" on Youtube. To support the completeness of the data, secondary data obtained from supporting literature such as scientific works relevant to the research is also used.

In this research, the semiotic analysis method is used. In mass communication, semiotic studies can be applied, for example, to movies, television, advertisements, photographs, and other media products. This is what makes semiotics a unique and interesting science (Vera & Nawiroh, 2014). (Vera & Nawiroh, 2014). Semiotics is a science whose focal point is studying signs used in various contexts, including understanding how these signs are used in communication to convey meaning. (Maulida Laily Kusuma Wati et al., 2023). The reading of mass media texts is not as simple as imagined, media discourse often requires a very deep understanding because media language often contains mysterious meanings

that sometimes raise many questions and have mysterious meanings. Therefore, semiotics is needed to review hidden meanings (Vera & Nawiroh, 2011). (Vera & Nawiroh, 2014). Semiotics as a model of a system of relationships that has a basis called "sign". Therefore, this semiotics focuses on the existence of a sign (Bungin, 2011). (Bungin, 2011)

The researcher used Roland Barthes' method of analysis combined with three concepts of Gill Branston and Roy Stafford's Question of Representations theory, namely stereotypes, gender representations, positive and negative debates. The focus of attention in Rolland Barthes' semiotics is on the idea of two levels of signification consisting of denotation and connotation. (Ginting et al., 2023).. The semiotic method aims to uncover the connotative meanings hidden in a media text as a whole. (Vera & Nawiroh, 2014).. The reason why researchers use Roland Barthes' semiotics is because they want to examine the representation of leadership in the figure of umma displayed through the signs in the scene contained in the animated series Nussa and Rara so that they can see how the representation of female leaders is depicted.

In this study, not all footage of the show (scene) was studied, the focus of the research was footage of the show in which there were elements of female leadership in the character umma. The unit of analysis studied by the author here is in the form of visual impressions such as angle, setting, and gesture. Setting is some things that are applied in a show such as places, properties, and other things that support the concept of the show, angle is the angle of shooting that is adjusted to the show, and gesture is the body language of the characters in the show. (Wibisono & Sari, 2021).

## RESULT AND DISCUSSION

Nussa and Rara movie is an animated product from The Little Giant (TLG) production house in collaboration with 4 Stripe Production to produce work in 2018. This animated series tells the story of a small family, namely Abba, Umma, Nussa, and Rara, and a cat named Anta. Abba. The character of Nussa is described as an older brother who wears a robe combined with a white skullcap. Nussa is a physically challenged child with one prosthetic leg. Rara is depicted as an adorable child and younger sister wearing Muslimah clothes. Abba is described as a hardworking father who is a role model for the family, but due to work demands Abba must be separated from the family so that his role is replaced by Umma. Umma is depicted as a wise, soft-spoken mother who always teaches Nussa and Rara about kindness and honesty.

### Analysis of the first show

In this section, the author will focus on the role of umma who reflects as a mother and leader in a family, as will be analyzed using Gill Branston and Roy Stafford's representation theory and Roland Barthes' semiotics. The analysis studied is obtained

from screenshots of impressions on the YouTube channel Nussa and Rara episode "BUNDAKU".



Source: Nussa and Rara YouTube channel 'BUNDAKU' episode

The denotation seen in this animation illustrates the role of umma who educates her two children, Nussa and Rara. Then the connotation meaning of umma's role here is seen as a mother as well as a family leader. In this case it also actually creates a negative meaning related to wives who become leaders in the family, this view can be caused by the failure of abba as a husband or because of difficult economic pressures. This also creates unfair expectations or judgments towards women who choose or take on these roles.

Stereotypically, female leadership often leads to the perception that women are less competent than men in leadership roles. It is this stereotype that portrays umma as a mother who is usually considered more emotional, less ambitious and less able to handle conflict in a family. While it is very important to overcome stereotypes like this, the stereotypes built in this show show leadership qualities regardless of gender.

In the picture above, the figure of umma represents that feminine and masculine are not only owned by certain genders. The gender representation in this piece shows the characteristics of umma who is feminine but has a leadership spirit such as courage and responsibility. The reality of gender representation in Nussa and Rara's animation states that women's leadership is also important to overcome imbalances. It can certainly provide equal opportunities, value contributions and overcome negative stereotypes that may influence perceptions of the meaning of female leadership. Understanding that diversity in leadership brings positive benefits to a family or an organization as a whole.

Positive representations of women's leadership include images of umma as a competent and effective mother and leader without harmful gender stereotypes. Umma's image in the show shows female leadership with emotional intelligence, good communication and decision-making skills. On the other hand, negative representations include the stereotype that umma leadership is seen as less suitable for demanding leadership. It is important to realize that this is a stereotype, a generalization and that leadership ability should be judged based on individual experience and competence, not gender. Until now,



the phenomenon of gender has been discussed and remains a matter of debate among the general public.

### **Analysis of the second show**

In this section, the author will also examine stereotypes, gender representations as well as positive and negative representations of umma's role as a mother and leader in a family, as will be analyzed using Gill Branston and Roy Stafford's representation theory. The analysis studied is obtained from screenshots of impressions on the YouTube channel Nussa and Rara episode "BUNDAKU" as follows.



Source: Nussa and Rara YouTube channel 'BUNDAKU' episode

The denotation in this scene shows a harmonious family with abba holding umma's shoulder, and Nussa hugging umma with affection. The real meaning in the snippet above shows that abba's role is replaced by umma due to situational factors that require umma to have a leadership spirit.

Meanwhile, connotations show that abba is actually a good head of the family, but due to several factors faced, umma is forced to take the role of abba. Umma becomes a mother figure while carrying out family leadership. Family leadership here is not in terms of economics, but rather building a responsible stereotype.

If examined further, the stereotype in the snippet above shows that the stereotype of umma who becomes the leader of the family because her husband is working abroad can include the perception that the ideal role as the support of the family should be assumed by the husband. This could lead to the view that the umma is only taking on the family leadership role because she is 'forced' to and may be perceived as less capable than her husband who is overseas.

But it is also important to remember that many women who are heads of households with full responsibility are able to manage their families well. Such stereotypes do not take into consideration the strength, resilience and independence of the umma in facing the challenges of daily life. It is important to respect family choices and avoid judging someone's abilities based on gender.

Gender representations of umma who have leadership in the family portray women who are resilient, intelligent, and able to manage family responsibilities independently. Traditional stereotypes can also be said to undermine and recognize the ability and important role of women in guiding the family. On the positive side, this representation can inspire women to pursue careers or other responsibilities without being limited by gender. It is important to understand that the reality of each family has its own dynamics and representations should not constrain or narrow the view of women's role in the family, but rather respect the diverse choices made by the individual.

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## CONCLUSION

In the animated series Nussa and Rara episode 'BUNDAKU' there is a denotation meaning of the role of umma who educates her two children, in the connotation meaning of the role of umma can be seen as a mother and family leader. Stereotypically, it illustrates that a mother is usually considered more emotional, less ambitious and less able to overcome conflict in a family, and the stereotypes built in this show actually show leadership

qualities regardless of gender. The reality of gender representation in this animation suggests that women's leadership is also important to address imbalances.

Then in the analysis of the second show, it has a denotation meaning which shows that the role of abba is replaced by umma due to situational factors. Umma becomes a mother figure while carrying out family leadership. Family leadership here in the sense that it is not seen in economic terms, but rather builds a responsible stereotype. The connotation shows that Abba is a good head of the family, but due to several factors faced by Umma, she is forced to take the role of Abba. The stereotype in the second show leads to the view that umma only takes on the role of family leadership because she is 'forced' and may be considered less capable because of her condition.

Positive representations of women's leadership include images of umma as competent and effective mothers and leaders without harmful gender stereotypes. Negative representations, on the other hand, include the stereotype that umma leadership is seen as less suited to the kind of power-demanding leadership that male leaders are known for. It is important to realize that stereotypes, generalizations and leadership abilities should be judged based on individual experience and competence, not gender. It is important to understand that the reality of each family has unique dynamics.



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