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

Lisnawati¹, Novi Andayani Praptiningsih², Andi Faisal Bakti³

^{1,3} Faculty of Da'wah and Communication Sciences, Syarif Hidayatullah State Islamic University Jakarta, Indonesia

² Communication Department, Social and Political Science Faculty, Muhammadiyah Prof. Dr. HAMKA (UHAMKA) University Jakarta, Indonesia

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).

CONTACT Lisnawati. UIN Syarif Hidayatullah Jakarta. Jl. Ir. H. Juanda No.95, Ciputat, Tangerang Selatan 15412. Email: hiiii.lisna@uinjkt.ac.id

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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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