

# The Representation of Women Irontown from *Princess Mononoke*

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## ABSTRACT

The study discusses the representation of Tataraba women in the film *Princess Mononoke*. The purpose of this study is to analyze the representation of women through a film semiotic approach. The subject used in this study is *Princess Mononoke* film. This research is a qualitative descriptive study. The method used in this research is to use data cards. The theory used is Fiske's (1998) semiotic theory and Sugihara and Katsurada's (2000) gender roles theory. From the research results, it is known that 26 data with 6 forms of gender roles in the form of masculinity and femininity are seen in the representation of Tataraba women. There are 24 data on gender roles in the form of masculinity, namely having a strong will, being independent, persuasive, and good and honorable. Meanwhile, gender roles in the form of feminine have 2 data namely caring. The representation of Tataraba women reflected in the film *Princess Mononoke* is a benchmark in comparing the reality of Japanese women, who should be dominated by feminine gender roles but in fact, are dominated by masculine gender roles.

**Keywords:** Gender roles theory, Japanese culture, Representation woman in film,

## 1. INTRODUCTION

Film is a representation of reality by shaping and presenting reality based on codes, conventions, and ideologies. (Susanto, 1982:60). This is in line with Effendy's (1986) view of film being understood as a product of cultural and artistic expression. Of course, film has become an audiovisual communication medium that not only serves in conveying messages but also serves to educate. In addition, films can represent social issues surrounding race, ethnicity, gender, and sexuality.

Representation of gender issues in films can be a means of showcasing the representation of women, especially Japanese. Some studies mention that Japanese women are often represented as subordinate and inferior to men, as well as depictions of weak characters that need protection from men (Agusta, 2006). Moreover, representations of women in Japanese films often follow patterns of patriarchy and place women in positions that are not equal to men. It began with the social construction of Japanese women who underwent a shift in the feudal era or often referred to as the Japanese pramodern era.

Social construction in Japan during the feudal era underwent a shift beginning with the late Heian era. Through a study Hartono (2007) mentions that at the end of the Heian period, when Japan was hit by a prolonged inter-family war of military aristocracy, the position of women in social and political life changed. There is a view that physically women are not strong enough in war is to reduce the role of women in society. Besides, starting from the Heian period was a time of transition to a culture of feudal aristocratic style, this meant that the status of men increased along with the rise of the power of the Bushi. (samurai). It is opposed to the declining and slowly expelled status of women from the feudal structure and accepted an insignificant role as well as merely a complement to the male race.

In ancient Japanese (feudal) history it is mentioned that women have important positions and roles in social and political life which state that Japan was ruled by a female emperor until the end of the Nara period. Sakamoto (1980: 61-77) mentions that during this period, Japanese women emperors reappeared in the Tokugawa dynasty even though they were not as many as in the pre-Nara era. (Roosiani, 2016). It tends to differ from ancient Japanese (feudal) societies where matriarchal societies have equal positions of men and women as political and religious leaders. (Reischauer, 1982: 269). However, this has not lasted long as there has been a shift in the position of women in society since Japan entered the feudal era.

There is a film that portrays the feudal conditions of precisely the Muromachi era produced by Ghibli Studio, namely *Princess Mononoke* with the main characters, Miss Eboshi and San as a representation of the tough and involved women in the war. This feminism-themed film is one of Hayao Miyazaki's animated films that raises the problem of conflict between human beings and the environment by listing their respective conflicts of interest. Miyazaki describes the conflict in the film *Princess Mononoke*, which covers conflicts between human civilization, the laws of nature, and the gods, namely the clash between Ashitaka and Nago, the clamor between Mononoké and Miss Eboshi, as well as the riots when the Rusa God lost his head and the disputes that cannot be resolved without violence, nameless the war with the samurai army and the war between man and the forest pig god. (Shore, 2013; Lubina, 2022).

The representation of Tataraba women in the film *Princess Mononoke* became the focus of research because they were prostitute workers in the past who were hired in Tatarabas by Miss Eboshi as its founder by participating in the conflict of interest raised in this film. Their presence became an attraction in the research because it showed the paradigm of the social and cultural context of Japan at the time that began to show industrialization led by a woman, namely Mrs. Eboshi with the peer-to-peer Tataraba villagers, which was reflected in several scenes and dialogue in the film. For example, in the scenes it was shown how the gender role played by the woman in carrying out the activity of working as an iron craftsman while waiting for the arrival of Mrs.

Gender roles are social constructions that form a society based on behavior, customs, and so on by influencing the formation of identity and interaction with its environment. (Unger, 1979; Torres, Jones & Renn, 2009). In traditional gender roles, women are subordinated by men because of their sex, which can be understood as the biological differentiator between men and women, while gender refers to a feminine and masculine category that is a differentiating between male and female through social construction. (Fakih, 2013). The use of this theory is used to deepen Fiske's semiotic analysis of the representation of the Tataraba woman in the film *Princess Mononoke*.

The object of this study is the Tataraba women in the movie *Princess Mononoke*. In this film, the Tataraba woman as a tough and self-reliant woman depicted through signs that can be analyzed through semiotic studies. The reason for choosing the film *Princess Mononoke* in this study is that one of Toki's characters is one of the women of Tataraba showing the role of the masculine gender in a feminine figure, for example, the audience will see and feel the spirit of Toki while working as an iron craftsman in Tataraba and being close to Koroku which is very different from the portrayal of the female figure by Agusta (2006). The film successfully depicts the acceptance of Tataraba women who have a low social status in Tatarabas with the gender roles shown in the film. The tenacity and persistence of the Tataraba woman in this film is packed typically and educatively. Therefore, this *Princess Mononoke* movie is easy to accept because the story is very interesting.

Semiotics is a branch of linguistics that studies the marks and meanings of sign systems of any kind of literary work that conveys meaning. (Hariananta, 2022). Semiotic science begins with Saussure's (1916) theory of the sign that emerges from the relationship between a signifier and a sign. (signified). Through this study, the meaning built by the social code signs found in the film *Princess Mononoke* can be traced to obtain the results of research in the representation of the Tataraba woman. John Fiske is a media theorist who developed the semiotic theory used to analyze media messages by focusing fundamental things on social symptoms such as culture, social conditions and cultural popularity that greatly influence society in meaningfulness. The use of Fiske's semiotics is based on the desire to expand the reproduction of gender roles through the representation of Tataraba women using three-level codes, namely the level of reality, the representative level, and the ideological level. (Fiske dalam Nabillah, 2020). Thus, the use of this theory can be used to explain the representation of the Tataraba woman in the film *Princess Mononoke*.

Through this research, it will compare to similar research using Fiske's semiotic approach. The focus of this research is on the depiction of gender roles in children's media, in Japanese animated films by Ghibli Studios. This study by Cho, E., & Macomber, M. (2022) examines the representation of gender roles in the films *Spirited Away* and *Castle in the Sky* with the impact that children will receive. The results showed that although male protagonists showed more traditional masculine characteristics, it was found that female protagonists depicted both masculine and feminine features, thus suggesting that they were more androgynistic. This research by Cho, E., & Macomber, M. (2022) could add insight into gender portrayal in children's media and provide an exploration platform for further research into Studio Ghibli films.

In addition, the research that is also the basis of this study is the study of the changes in the identity of women from the traditional period to the present through the character of women in animated films. The Hilal (2020) study focuses on twenty posters in Hayao Miyazaki's films made between 1984 and 2022. The study aims to answer five basic questions related to the identity of women in posters, including roles related to women's identity, the use of beauty, environmental stress elements, and the reflection of the changing identities of women up to the postmodern period. Research findings suggest that over time, Hayao Miyazaki's female representation in animated films did not submit to beauty, did not require a male hero, and often had a role as a savior.

## 2. LITERATURE REVIEW

Based on previous research, it aims to related research that deals with the research with the semiotic approach of Fiske. Then, researchers will compare relevant research related to this research. The study is based on the study of the patriarchal ideology of father and son in the *Chef Film*. The study by Setiawan, dkk. (2020) raises the interaction between father and child characters using Fiske's semiotic approach. Based on the results of the research conducted, setiawan dkk. (2020) finds the facts through analysis at

three levels of the Fiske semiotic analysis, namely the level of reality depicted by interaction of characters and Carl Percy in narrow and dense spaces in the food truck area "El Jefe" as well as other areas both inside (in space) and outside (outer space). The level of representation is shown by the angle of image-taking (angle) and composition that brings the audience to remain engaged in each inter-character interaction. Finally, the level of patriarchal ideology that is found in this study is that the ideology presented in this film can be used as a benchmark in building the father-child interaction so that the child does not lose the figure of his parents.

As for the difference between the research carried out by Setiawan, dkk. (2020) and this research lies on the object of research. As for the study conducted by the Secretary, dkk. which focused on the representation of the father and son in the Chef film, while this study focuses on the female representations of Tataraba in the film Princess Mononoke. However, the similarity between the two studies is the use of Fiske's semiotic approach to obtaining analysis of representation on each subject.

There's a second benchmark in this study, namely the study of the representation of sexual abuse cases raised in the Photocopier film through the semiotic approach of John Fiske. This study by Tuhepaly (2022) tries to illustrate and represent the cases of sexual harassment raised in the Photocopier film. At the real level, sexual violence is influenced by aspects of appearance, speech, behavior, movement, expression, and environment, both from the point of view of the victim and the perpetrator. At the representation level, the depiction of sexual violence takes place through the camera, lighting, and music aspects used in films. On an ideological level, the film uses patriarchal ideology and social class.

The difference between Tuhepaly's study (2022) and this study lies in the object of the study. The difference is evident because Tuhepaly's research focuses on the representation of sexual harassment in the Photocopier film, whereas this study focuses upon the representations of Tataraba's women in the film Princess Mononoke. However, the similarity in the two studies is that they both use Fiske's semiotic approach to obtain analysis of representation on each subject of the research.

Furthermore, the research that forms the basis of this study is the study that derives from the study of the forms of care for the environment in the film Princess Mononoke. This research by Dirgantari (2020) raises the problem between ecology and feminism which aims to show the causality between the forms of oppression of human beings, especially women and nature. Based on the results of the research that has been carried out, Dirgantari finds the element of feminism, namely ecofeminism depicted through the character of San in the Film Princess Mononoke. San's representation in the Movie Princess Mononoke is portrayed as a women's symbol to fight human greed as the main cause of the destruction of nature.

As for the difference between the research conducted by Dirgantari (2020) and the research that is being written, it lies in the object of the research. As for Dirgantari's research, it focuses on gender ecofeminism, whereas this research focused on representation with Fiske's semiotic approach.

Then, there is the fourth reference in this study, the study of the relationship between the figure of Miss Eboshi and the female workers aimed at showing a movement of equal rights between men and women. This research by Angelia (2017) is trying to find the link between feminism movements and female figures in the Iron City (Tataraba) using the theory of radical feminism. Based on the results of the research, the findings on Miss Eboshi in the movie Princess Mononoke are portrayed as a powerful woman who does not allow men to dominate her life by influencing the female workers in the Iron City so that they are able to be tough women, like Miss Eboshi.

As for the difference between the research carried out by Angelia (2017) and the research that is being written, it lies in the object of the research. The differences are based on the development of feminism research that has been carried out by Angelia and later developed on this study. As for the research that Angelia has carried on, it is a study that focuses on the relationships of radical feminism depicted through the representation of women in Tataraba in the film Princess Mononoke, whereas the study focused on women's representation shown through Fiske's semiotic approach.

Lastly, research relevant to this research was conducted by Sierra dkk. (2015) discussing the film study of Princess Mononoke through the lens of ecofeminism, focusing on the two main characters of women, San and Lady Eboshi, to show their depiction in relation to gender and women in positions of power. Mrs. Eboshi's opposition to the traditional gender roles that existed at the time had the inevitable impact of a massive cultural and technological shift. In his analysis, Sierra did not investigate historical and mythological references in the film, but through Takako Tanaka's "Understanding Mononoke Across the Ages" gave an insight into how the film connects with Japanese history and Japanese perceptions of the spirit world.

As for the difference between the research carried out by Sierra dkk. (2015) and the research that is being written, this lies in the research approach. The difference can be seen through the approach used, which is a literary approach with a semiotic approach to this research. As for the research carried out by Sierra dkk. (2015) also focused on each character's antagonist roles and the main protagonists represented

by Ms. Eboshi and San in the Film Princess Mononoke, whereas in this study the focus was on the woman Tataraba.

Based on the five references above, the study focuses on semiotic studies by John Fiske, film studies in semiotics, gender role studies, representation studies by Stuart Hall. The use of the five studies each has their respective roles to describe representations of the gender roles of Tataraba women in the film Princess Mononoke

### 3. METHOD

The research method used in this research is a qualitative approach. This type of research describes the representation of the Tataraba woman in the film Mononoke Hime. Therefore, the findings in this study will be presented in narrative form. As for the phenomenon on the object of this research is a semiotic approach. This semiotic approach is used for the signs that are present on the representation of the Tataraba woman to know her gender role. The research data is based on the representation of the Tataraba woman in the film that is reflected in the code of behavior and expression. In order to gain a good understanding of the topics raised, a number of 20 times against the representation of Tataraba women in the film Princess Mononoke has been viewed accessed through the official website of Netflix with external primary data items that can then be seen in table 3.1 regarding the design of data cards, such as code and duration, as well as the semiotic level of Fiske (1987) which will be further analyzed to obtain representations of the woman in the context of gender roles. The lectures in the quoted scenes to deepen the analysis have been later freely translated available on the Netflix page (bahasa Indonesia and Japanese).

The collection of data in this study was carried out by filming using a data card tool to record the representation of Tataraba's women at the time of further research which will be classified based on Fiske's semiotic theory, namely: stages of reality, representation, and ideology. The utility was used to record all the data obtained from Hayao Miyazaki's movie Princess Mononoke. Table 3.1 is a draft data card used in the research.

Table 1. Scheme of Data Card

No.	Code and Duration	<i>John Fiske Semiotic Level</i>		
		Reality Level	Representation Level	<i>Ideology Level</i>
1.				

As to the description of each data card component can be explained as follows.

1. Code and Duration: Contains the recording data code with the duration of the film when captured on screen. The data code writing is done by following the rules.  
For example, APMA1-15 is defined as follows.
  - 1) APM = Princess Mononoke Analysis
  - 2) A1 = Segment A part 1
  - 3) 15 = sequence number of sequential data collection
 Then, the duration writing of the data is made following the rules.  
Example: 01.05.20 which indicates that the data is taken at the hour 1, minute 5, and second 20.
2. Reality level: contains dialogue and visual analysis using Fiske theory, that is, the level of reality presented in a narrative form.
3. Representation level: contains the analysis of dialog and visual using the Fiske Theory, i.e. the representation level delivered in cinematographic form and refers to referring to the 10 elements of traditional gender roles by Sugihara and Katsurada (2000).
4. Ideology level: contains the dialogue analysis and visual with the use of Fiske's theory.

## 4. RESULT AND DISCUSSION

### 4.1 Data Result

Based on the results, 26 data were found on the representation of Tataraba's women in the film Princess Mononoke, analysed using a semiotic approach by John Fiske (1987) and gender roles by Sugihara and Katsurada. (2000). Through table 4.1, the results of the study are as follows.

Table 2. Result of the Analysis

No	Gender role	<i>Tataraba Women Representation</i>	Data Codes	Total	
1	Masculine	Strong desire	APMA2-[161]	3	24

			APMA3-[168, 198]		
		Self-reliance	APMA2-[94, 158]	2	
		Courage	APMA2-[42,43, 266] APMA3-[173, 138, 144, 151]	7	
		Persuasive	APMA2-[226] APMA4-[468] APMA5-[3,7]	4	
		Self respect	APMA2-[15, 19, 25, 27, 45, 223, 232] APMA3-[172]	8	
2	Feminine	Caring	APMA2-[317, 321]	2	2
TOTAL					26

## 4.2 Discussion

### 4.2.1 Masculine

#### 1) Strong-desire



Figure 1. The Tataraba Woman Who Wants To Join In The Hunt For The Head Of The Deer God

Data APMA3-[198] - 1.18.06

タタラバ女性 1 「私達もお伴させてください！」 . . . (1)

*Tataraba josei 1 : Watashitachi mo otomosasetekudasai!*

Tataraba women 1 : Milady, at least let some of us go with you.

タタラバ女性 2 「あんな連中を信用しちゃダメです」 . . . (2)

*Tataraba josei 2 : Anna renkyuchu wo shinyoushichadame desu*

Tataraba women 2 : Yes, you can't trust these men. They're strangers.

タタラバ女性 3 「エボシ様に何かあったら取り返しがつかないもの」 . . . (3)

*Tataraba josei 3 : Eboshi-sama ni nanika attara torikaeshi ga tsukanaimono*

Tataraba women 3 : What if it goes wrong and we're stuck here? We can't help you.

タタラバ女性 4 「せっかく石火矢を覚えたんだから」 . . . (4)

*Tataraba josei 4 : Sekkaku ishibiya wo oboetandakara*

Tataraba women 4 : You said yourself we're better shots than the men are

エボシ 「だからこそ、みんなにここを守ってもらいたいのだ。怖いのはもののけより人間の方だからね。シン神殺しが済んだら、いろいろわかるだろうよ。唐傘連（からかされん）の師匠たちがシン神の首だけで、ここから手を引くもんかね。侍だけじゃないよ。石火矢衆が敵となるかもしれないんだ。男は頼りにできない。しっかりやりな、みんな」

*Eboshi : Dakarakoso, minna ni koko wo mamottemoraitainosa. Kowai no wa Mononoke yori ningen no hou dakarane. Shishigami koroshi ga sundara, iroiro wakarudarouyo. Karakasaren no shisho-tachi ga shishigami no kubi dakede, koko kara te wo hikumonkane. Samurai dake janaiyo. Ishibiyashu ga tekitoraru kamoshirenainda. Otoko wa tayori ni dekinai. Shikari yarina, minna*

Lady Eboshi : That's precisely why I want you all here in Irontown. I can deal with forest gods. It's humans I'm worried about. Once the forest spirit is dead, we don't know what will happen. Will Jigo be satisfied with the creature's head or will he be after my ironworks as well? Jigo's riflemen may turn on us. If that happens, I'll need every one of you here to fight them. Remember, you can't trust men.

At the level of reality in the clip, this scene takes place inside the village of Tataraba (environment) by showing the circumstances of the Tatarabans who want to join in the search for the head of the god Rusa. (appearance). From the aspect of the gestures shown, the Tataraba women felt concerned about Mrs. Eboshi, characterized by a manner of speech that was smooth with a firm expression. As for the costume of a cosode, which the Tataraba woman wore without excessive makeup. (make-up).

At the level of representation, any camera technique used is a close-up medium by showing the Tataraba woman has loyalty to Miss Eboshi. This indicates that the Tataraba woman has a strong desire reinforced by the emphasis on the worship of the Tataraba women who want to help in the war.

At the ideological level in the footage of this scene indicates the ideology contained is masculine. The women of the Tataraba have the same spirit as men to go to war to join in the hunt for the head of the god Rusa with Miss Eboshi. This is demonstrated by letters (1), (2), (3), and (4) where the four letters indicate a strong desire to go hunting together, although they were eventually rejected and ordered to keep Tataraba alone. Miss Eboshi had a high faith in the Tataraba women who had been taught to shoot so her concern was not so great to release them when there was a real war with the Asano clan.

## 2) Self-reliance



Figure 2. Toki With The Tataraba Woman Talking To Ashitaka

Data APMA2-158 - 44.13

アシタカ「この暮らしはつらいか？」

Ashitaka : *Koko no kurashi wa tsurai ka?*

Ashitaka : You must lead hard lives here.

トキ「そりゃさ。でも下界に比べりゃ ずっといいよ ねえ？」

Toki : *Soryasa. Demo sekai ni kuraberya, zutto iiyo ne?*

Toki : Yeah, I suppose. But it sure beats working a brothel in the city.

タタラバ女性「うん、お腹いっぱい食べられるし。男がいばらないしさ」 . . . (1)

Tataraba josei : *Un, o-hara ippai taberarerushi, otoko ga ibaranaishisa*

Tataraba women : Here we get to eat as much as we want and the men don't bother us!

At the level of reality in the footage the scene takes place inside the iron barracks in the village of Tataraba (environment) with Ashitaka leading forward (appearance). From the aspect of the gesture shown by the Tataraba woman looking toward Ashitaka is seen in the aspects of a soft way of speaking with a calm expression. The women of the Tataraba are dressed in a cosode with a striking colour and no excessive makeup. (make-up).

At the level of representation, the camera technique used in this footage is a medium shot that is often used in interlocutory conversations by giving the impression of a facial expression and body gestures of objects starting to appear, and the human being that is highlighted seems to be more dominant in the frame. (Pratista, 2017:149). It may indicate that a Tataraba woman has the freedom to work in Tatarabas as a iron maker which is very exhausting for a woman in general.

At the ideological level in the clip, this scene indicates that the ideology contained in it is masculine. The masculine ideology emphasized in the representation of the Tataraba woman can be seen from her expression of joy and independence while working in Tatarabas despite having to work for 4 days and 5 nights. It reinforced the mantra (1) which indicated that the Tataraba woman did not need a man in her life. In the masculine culture it is mentioned that a man communicates by not complaining about circumstances, unlike the communication patterns of women who need to adapt to difficult situations to maintain their femininity. (Maltz & Borker, 1982).

## 3) Courage



Figure 3. The Dispute Between The Woman And The Man Of The Tataraba

Data APMA2-43 – 34.11

タタラバ女性「ねえ、旅のお方、あたい達の所へ来なよ」

*Tataraba josei : Nee, tabi no o-kata, atai-tachi no tokoro e kinayo*

*Tataraba women: Listen, stranger, come over to our place?*

タタラバ女性「こんなクサイ小屋はやめてさ」

*Tataraba josei : Konna kusai ooya wa yametesa*

*Tataraba women : You don't want to stay in this old barn.*

タタラバ男性1「何でい。おれたちが命がけで運んだを食らってよ」

*Tataraba dansei 1 : Nandei, oretachi ga inochi gake de hakonda wo kuratteyo*

*Tataraba man 1: Look, woman! We risked our lives to bring you the rice*

タタラバ男性1「口が腐（くさ）るぜ」

*Tataraba dansei 1 : Kuchi ga kusaruze!*

*Tataraba men : So watch your mouth.*

タタラバ女性「ふん、その米を買う鉄はだれが作ってるのさ。あたい達は夜っぴいてタタラを踏んでるんだ」 . . . (1)

*Tataraba josei : Fun, sono kome wo kau tetsu wa dare ga tsukutterunosa. Atai-tachi wa yobbite tatara wo funderunda*

*Tataraba woman : And who made the iron that paid for that rice? Tell me that. Yeah, we're pumping those bellows while you pigs are in bed.*

At the level of reality in the footage the scene takes place inside a barracks in the village of Tataraba (environment) by showing the state of the barrack that has been filled by the woman Tataraba. The woman looks to the left (appearance) From the aspect of the gesture shown by the woman Tataraba disagree with the statements of the male Tataraba indicating that their contribution to the village is not as much as the contribution of the Tataraba male that is seen in the aspects of the way the woman speaks with a high tone and expression of anger. As for the dresses of the Tataraba woman, which are red, and are a sign of courage, without excessive makeup. (make-up).

At the level of representation, the camera technique used in the footage is a close up medium that is often used in interlocutory conversations with the aim of showing facial mimics and expressions clearly and building an intimate relationship with the characters that are the subject of the language, that is, Tataraba women do not like to be humiliated because they have no contribution in the village while they are the ones who work day and night to make iron to accommodate rice. It can indicate that a Tataraba woman has the courage and inaction to preserve her dignity and dignity as a woman.

At the ideological level in the footage this scene indicates that the ideology contained is masculine. In the clips of this scene, the Tataraba male and the woman Tataraba experience a conflict of status competition that contributes most against Tataraba woman by insulting the Tataraba male marked with a pretense. (1). The statement indicates that the Tataraba woman who has been working very hard in Tataraba does not want to be underestimated by the Tataraba man.

4) Persuasive



Figure 4. Toki gives instructions to her friend to calm down

Data APMA5-[3] – 2.00.08

トキ「騒ぐんじゃない！」 . . . (1)

*Toki : Sawagunjanai!*

Toki : That's enough!

トキ「みんなを湖へ！」 . . . (2)

*Toki : Minna o mizuumi e!*

Toki : Get everyone down to the lake and stay calm.

タタラバ女性たち「はい！」

*Tataraba josei-tachi : Hai!*

All of *Tataraba women*: Yes!

トキ「落ち着いて！ケガ人や病人に手をかすんだよ」 . . . (3)

*Toki : Ochitsuite! Kega hito ya byouki hito ni te wo kasundayo*

Toki : We can carry the sick and the wounded.

At the level of reality in the clip, this scene takes place inside the village of Tataraba (environment) by showing the state of the Tataraba women listening to the instructions of Toki. (appearance). From the aspect of the gesture the Tataraba women were concerned about the chaos outside the village. As for the costume of a cosode, which the Tataraba woman wore without excessive makeup. (make-up).

At the level of representation in the footage, the camera technique used was a close-up medium by showing the Tataraba villagers have confidence in Toki. This indicates that the Tataraba woman has a persuasive role that is reinforced by Toki's way of speaking who wants the people of the village to get out of town as soon as possible.

At the ideological level in the footage this scene indicates that the ideology contained is masculine. This was reinforced by the words (1), (2), and (3) by Toki to calm the people of the village of Tataraba while evacuating themselves to avoid the sudden attack of Deidarabocchi from the jungle of the god of Rusa. Specifically in the words (2) and (3), Toki referred to with boldness in order to persuade the inhabitants of the villages in the midst of panic.

5) Self-respect



Figure 5. Toki who looks worried about Koroku's condition

Data APMA2-[15] – 31.47

トキ「甲六～生きとったんか～」

*Toki : Koroku, ikitottanka?*

Toki : Korokum You're alive!

甲六「おトキ！」

Koroku : O-toki!

Koroku : Toki!

トキ「あーあ！このグズ！牛飼いが足をくじいてどうやっておマンマ食ってくんだよ」

Toki : Aaa! Kono guzu! Ushikai ga ashi wo kujiite douyatte o-manma kuttekundayo ... (1)

That's just great! How are you gonna drive the ox now, all banged up and mangled?

甲六「だって...」

Koroku : Datte...

Koroku : But...

トキ「心配ばかりかけやがっていっそ山犬に食われちまえばよかったんだ。そうすりゃあたいはもつといい男を見つけてやる」...(2)

Toki : Shinpai bakari kakeyagatte isso yamainu ni kuwarechimaeba yokattanda. Sousurya atai wa motto ii otoko wo mitsuketeyaru

Toki : You scared me half to death. I wish the wolves had eaten you. Then maybe I could have found a real husband.

At the level of reality in the clip, the scene takes place in front of the village of Tataraba (environment) where a woman named Toki is approaching Koroku who is being severely injured and beaten by Tataraba man. (appearance). From the aspect of the gesture shown by Toki indicated that he felt anxious about Koroku's condition that he saw on the aspects of Toki's speech with anxiety tone and facial expression lifting his eyebrows and opening his mouth. As for the use of the dress that Toki wears, it's a striking red color that marks courage with no excessive facial makeup. (make-up).

At the level of representation, any camera technique used was a medium shoot by showing Toki's proximity to Koroku who was a couple of husbands in the village of Tataraba. It indicates that the Tataraba woman has a selfish role reinforced by the dialogue and gesture of Toki to Koroku.

At the ideological level in the footage of this scene, it shows that the ideology contained is masculine. This is reinforced by Toki's speech shown in the speeches (1) and (2) which indicates that Koroku's situation that he encounters is a burden for Toki, which is a woman. Toki as one of the representatives of Tataraba women has a heavy burden to work in Tatarabas. Through a warning, Koroku, who is severely injured, can't ride a cow to get rice, so it's impossible to survive without eating rice. Then, through a warrant, Toki doesn't care about Koroku's current condition, so he wants to find another man. When compared to the situation of Japanese women in the realities of the Muromachi era, noble women did not have the opportunity to choose their men because they were married to other nobles, as was the case of Miss Eboshi who was actually a daughter of the Shimazu clan who was forced to marry a daimyo (the feudal lord) and against her husband, who then sold her as a whore (yujo), until eventually taken by the head of the Japanese pirate group (wako) whom she eventually killed. (Kuji, 1997: 73; Yoshida, 2011). So from that, the personality of Miss Eboshi known to be cruel by the Tataraba men is in line with the other side of herself as a calm and rational leader.

#### 4.2.2 Feminine

##### 1) Caring



Figure 6. The Tataraba Woman Is Overwhelmed By Ashitaka's Treatment

Data APMA2-[321] - 51.47

アシタカ「この娘、私がもらい受ける」

Ashitaka : Kono musume, watashi ga morai ukeru

Ashitaka : As for me, I'm leaving, and I'm taking the wolf girl!

キヨ「お待ち！逃がじゃないよ！よくもエボシ様を動くんじゃない！」... (1)

*Kiyo : Omachi! Nogashijanaayo! Yoku mo Eboshi-sama o ugokunjanai!*

Kiyo : No, you're not! Nobody treats my Lady Eboshi like that!

タタラバ女性「キヨ！やめな！」

*Tatarabajosei : Kiyo! Yamena!*

Wanita Tataraba : Kiyo, what are you doing!

タタラバ女性「当たったのに歩いとる...」

*Tatarabajosei : Atattanoni, aruitoru...*

Wanita Tataraba : How can he still be walking?

At the level of reality in the footage the scene takes place inside the village of Tataraba (environment) by showing the situation of one of the women Tatarabas who did not accept to see Miss Eboshi being badly treated in front of her eyes (appearance). From the aspect of the gesture shown by one of the Tataraba women with a very angry rifle that is seen in the aspects of how she talks with a high tone and angry expression. As for the costume of a cosode worn by a woman of Tataraba without excessive makeup. (make-up).

At the level of representation, the camera technique used in the footage is a close up medium that is often used when interlocutory conversations take place with the aim of showing facial mimics and expressions clearly and building an intimate relationship with the characters that are the subject of the language, namely, the woman Tataraba has high loyalty to Miss Eboshi. It could be a sign that a Tataraba woman is caring for others, especially Miss Eboshi or anyone she thinks serves.

At the ideological level in the footage this scene indicates that the ideology contained is feminine. It is strengthened by the angry face of the woman Tataraba by shouting loudly to Ashitaka on the prayer (1). This teaching is called Kouji Youkyuu which aims to stop Ashitaka's move which he believes has hurt Lady Eboshi by stopping the fight with San. The use of Kouji is used to convey the message of the Tataraba woman to Ashitaka as a form of concern to Lady Eboshi (Masaki, 2010).

In this study, Tataraba's female figure is dominated by gender roles that are masculine compared to feminine. It's seen by the activities displayed in the village of Tataraba, in addition to Lady Eboshi who hired them to work at the Tataraba iron factory. In addition, in this film Lady Eboshi is portrayed as a figure that gives freedom of opinion between women and men so that there is no major difference between men and women depicted through the activities in the village of Tataraba. This is in line with Reischauer's (1982:269) view that men and women were equal in ancient Japanese society (feodal). For example, a Tataraba woman was allowed to work and taught to hold a shot by Lady Eboshi.

On the other hand, however, the findings about the dominance of the masculine role of gender over the feminine that exists in the Tataraba female character are paradoxical to the socio-historical condition of Japanese women at the time. In fact, the socio-historical state of society in Japan at a time when the position of women in social and political life underwent a shift where the physical perception of women was not strong enough. (Hartono, 2007). The position of the Tataraba women is described as a lower-class society living in a village neighborhood where there are marginalized males and also a female leader named Lady Eboshi is one of the proofs of the dominant role of the Tataraba women in masculinity.

Through the research that has been carried out, the marking against the signs at the level of reality and representation in the data that reveals the female character Tataraba dominated masculinity is primarily influenced by the existence of Mrs. Eboshi. The character of Ms. (Angelia, 2017). Certainly some of the above points correspond to the social portrayal of Japanese women Muromachi with the beginning of the emergence of social stratification between bushido and peasants although not in detail clearly depicted in the film Princess Mononoke.

The Bushido represented in the film is depicted as a person who likes to oppress the peasants by carrying out attacks and killings directly with katana. As for the Bushido, it is the Asano clan that wants to take Tataraba from Lady Eboshi even though the fighting was stopped by the Deidarabocchi attack that devastated the entire forest of the god Deer. It can prove that there is a connection between the history raised in this film and the reality through research Sierra et al (2015) Talking about the history of women in the era of Muromachi, the view about the existence of women who cannot go to war is true. It's influenced by the fact that it's beginning to receive a huge influence from outside, namely, China, which has already adopted Confucianism. In the Confucianist system, women have a major role in foster care and household tasks, so they are considered to be incapable of participating in the war because of their weak figure. Through the historical records of Muromachi, it is said that at that time, the women of the nobility in the era of Muromachi were allowed to go to war but this is not the case with women from the peasantry. (Nagao, 2016). It is not visible in the Tataraba woman's figure because her figure is entirely under the control of Miss Eboshi who provides access to facilities, like the nobility so her life is not like the women among the peasants in the Muromachi era.

## 5. CONCLUSION

Film is a representation of reality by shaping and presenting reality based on codes, conventions, and ideologies. (Susanto, 1982:60). Films can represent social issues surrounding the representation of women in a gender context. Some studies mention that Japanese women are often represented as subordinate and inferior to men, as well as depicting character weak and needing protection from men. (Agusta, 2006). It began with the social construction of Japanese women who underwent a shift in the feudal era.

It was featured in a movie called Princess Mononoke. The social construction shift to dig is a representation of the Tataraba woman seen in a social code that was further analyzed using the semiotic approach of John Fiske. (1987). Based on the research that has been carried out there are 26 data found to be associated with the representation of women with the following details [1] The masculinity reflected in representations of Tataraba women is strong desire, self-reliance, courage, persuasion, and kindness and honor.

Based on the results of this study, it was concluded that, at the level of reality, the representation of Tataraba women was influenced by aspects of appearance, speech, behavior, body movement, expression, and environment. Then, at a level of representation, Tataraba women's representation in the film Princess Mononoke was depicted in two aspects that Sugihara and Katsurada (2000) described as traditional gender roles, namely masculine and feminine. From a number of data obtained in the film, the representation of the Tataraba woman is dominated by the role of masculinity formed directly from the environment in which she is located. The masculine role marks the representative of the woman Tataraba is to have a strong desire, self-reliance, have courage, good and respected and persuasive. The feminine role in the Tataraba woman is identified as her natural biological response to the other characters in the film.

On the level of ideological, the film uses both masculine and feminine ideology. The masculinity and femininity seen in the representation of the Tataraba woman are largely influenced by the influence of her environment that shapes the character of the woman as a tough and self-reliant figure. The dominantly masculine figure appears in the Tataraba woman influenced by Lady Eboshi by giving the heavy work in Tataraba who worked for 5 days and 4 nights in a row to make iron ore and some of the women of Tataraba choice Lady Eboshi was also trained to use guns to fight the Asano clan. It can be seen through the level of reality seen in the visual aspects of Tataraba women daily activities and at the levels of representation seen on the camera aspects that show the position of the woman. On the other hand, the feminine figure that appears in the Tataraba woman is influenced by her status as a woman, which is shown through imperialism as a form of caring for her partner. (Masaki, 2010). The status of a woman in Tataraba makes her instinct not be able to change completely into a man.

This research is expected to be of particular benefit to Japanese language learners in comparing the representations of women in a media with reality in society. The strong and self-reliant female character in the film marks a movement of rejection of the social system in place in accordance with the socio-historical, Muromachi era in which the film was made. Especially in this future study it is expected to be further developed by analyzing the content of this film as a material for learning Japanese culture in schools.

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