



Crossing Gender Boundaries: An Analysis of Representation, Social Roles, And Feminist Perspectives in Su Zhexian's Film "野夏天" (Summer)

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Abstract. This study examines the portrayal of gender in the media, specifically focusing on the use of language by Wu Youli in Su Zhexian's film "野夏天" (Summer). The objective is to analyze how the representation of gender and societal roles in the film aligns with feminist perspectives. Additionally, the study aims to explore how the character contributes to their own liberation and challenges in gender stereotypes within the social environment. The research approach employed is qualitative, utilizing a descriptive qualitative method to analyze the phenomena depicted in the film. The data examined consists of verbal symbols in "野夏天" (Summer), representing gender and societal roles through a feminist lens. These symbols are then subjected to analysis using critical discourse analysis. Through this analysis, the study sheds light on the gender issues addressed in the film, thereby enhancing our understanding of gender role inequality within society.

Keywords: Gender, Representation Analysis, Feminism, Film "野夏天" (Summer).

1 Introduction

1.1 Background

The issue of misrepresentation of gender in the media continues to attract the attention of many studies in various countries. An example is O'Connor's study of the image of women in Irish films [1]. The study focused on understanding the formative experience of the image of women in Irish cinema. In addition, Smith, Choueiti, and Pieper [2] analyzed gender roles in 120 popular films in 11 regions of the world. The study aims to examine the level of visibility and characterization of women in films around the world, with no exception in China. The importance of the discourse about gender

stereotypes in the media should also be considered, given the magnitude of the influence of the media. This is important because Chinese films are known as the primary form of entertainment and a subtle but very effective media branch in delivering a message to the audience.

A film is defined as a series of live images or videos made by a person or the film director. Film can be interpreted as a medium of communication in the form of visual audio that aims to convey a message to the audience through dialogue, scenes, and objects in the film. Films are not only used to entertain, but also to share ideas and concepts [3]. A film director can make a film with to convey a specific message or thought. Thus, movies can be used as a medium to convey messages and connect communities with cultures. There are many types of films with cultural content, including those that deal with gender equality.

Gender equality is an important aspect of human rights and a strong foundation for achieving peaceful and sustainable world welfare. The concept of gender is shaped by society as a substitute for the word gender and includes roles considered typical for men and women [4]. However, gender equality is often misunderstood by focusing on femininity and masculinity as opposed to biological gender differences, such as male and female. It is important to understand that gender is not only related to women, but involves complex relationships between men and women, the roles played by both, as well as the division of work that occurs in society. Misunderstandings around gender concepts are common in societies, where gender is often misunderstood as a tool of promotion that relates only to women. However, a better understanding of gender recognizes that gender involves all individuals and plays an important role in promoting equality and justice for all.

Gender issues are related to injustice that negatively affect both men and women, but are more likely to negatively impact women. This issue becomes a misunderstanding in society that causes women to be placed in difficult positions in the future. Women are not given the freedom to choose a job and are only given limited roles in the social environment and must look feminine [5]. Gender equality means that men and women have equal power and opportunities in all aspects of life such as finance, education, and roles in the social environment. Achieving gender equality means there is no discrimination between women and men because they have the opportunity to participate, control development, get equal benefits, and be fair in the social environment.

The role of women in the international environment is more limited to the presence of a patriarchal culture. Walsh, et al [6] argues that patriarchal ideology is so embedded in everyday discourse that it becomes normal for the public, and its existence is easily overlooked. This is dangerous because even messages that are unaware of by the audience still affect their values and affect their way of thinking. Audiences trapped in patterns of cultural hegemony may not be aware of what is happening. The issues of representation and patriarchy in the media should be analyzed so that the audience can know what they actually consume and change their behavior accordingly.

One of the films that raises gender issues is Su Zhexian's "野夏天" (Summer), whose character Wu Youli plays an important role in representing gender and role in the social environment. Douban Dianying [7] mentions Wu Youli as a young woman

who lives in the countryside and faces pressure from her conservative environment, trying to fight the gender stereotypes inherent in her society, which expects women to submit to the traditional roles of wife and housewife. Wu Youli struggles to pursue her dreams and find her personal freedom beyond the conventional tasks expected from a woman. Wu Youli became a symbol of resistance to the boundaries of patriarchal norms and showed that women also have the right to pursue their dreams and determine their own destiny in a society still bound by strict gender norms. It appears in one of the clips in the film, a speech delivered by the character Wu Youli.



我得到了所有我想要的一切
Wǒ dé dào le suǒyǒu wǒ xiǎng yào de yì qiè
 I always get what I want.

Fig. 1. Scene of the Film

From the words can be concluded that the character Wu Youli as a representation of the female character always strives hard to try to cross any boundaries to get what she wants. The character Wu Youli represents a strong gender and presents an inspiring narrative about how important the role of women is in the struggle for equality and how to liberate themselves and transcend the boundaries of gender stereotypes in social environments. The data in this study are verbal symbols present in Su Zhexian's film "野夏天" (Summer) which represent gender and roles in the social environment in accordance with the perspective of feminism to later be analyzed with the concept of critical discourse analysis of Sara Mills.

Based on the background exposure above, the aims of this study are to describe the use of language represented by Wu Youli's character in Su Zhexian's Film "野夏天" (Summer) that represents gender and role in the social environment fit the perspective of feminism and to describe the role of Wu Youli in Su Zhexian's "野夏天" (Summer) film in liberating himself and breaking through the boundaries of gender stereotypes in the social environment.

1.2 Literature Review

Relevant Previous Research. Several previous researches have been done on discourse analysis in media texts. However, research on the ideology of resistance in media texts is generally found only on an international scale, while on a national or local scale it is still rare and few are relevant. In chapter two, researchers will present

some relevant research results on an international, national, and local scale by explaining the theoretical basis used in the research. Some of the previous studies that became references in this study are as follows.

First, Sujatmoko and Widagdo [8] conducted a study entitled "Representation of Women's Power in The Incredibles 2 Film". This research uses Sara Mills' discourse analysis method, with a critical paradigm approach. The results of this study show the portrayal of female characters who have a more masculine way of interacting. In visual analysis, film is also still not free from the point of view of cameras that tend to objectify women's bodies. Overall, the film attempted to portray a female superhero character with all her masculine attributes, but the character was always drawn back into the domestic realm due to her position as a housewife and wife. Although The Incredibles 2 has been a film featuring a female lead in a male-dominated genre, it remains affected by male dominance and patriarchal institutions. Taking into account the values of culturally radical feminism regarding women in power, it can be concluded that the power of women depicted in The Incredibles 2 is wrong.

Second, Biasini [9] conducted a study entitled "The Representation of Feminism in Disney Princess Animated Films". This study uses critical paradigm methods. The results of this study showed that there was a change in the way Disney Princess was portrayed in the movies. Various feminine elements such as physical appearance from skin to hair, are now displayed in a variety of variations and without specific standards. However, unfortunately, the ideal body standard for women still refers to the standard that the body should be thin, small, and lean. Unfortunately, not all women have the same body shape. This portrayal is also inconsistent with feminist movements such as 'fat-positive feminism' which emphasizes acceptance of women with any body shape. In the ongoing development of feminism and the increasing number of animated films, especially Disney productions, it is advisable to conduct advanced research into new films using the same or different critical discourse methods, as Fairclough did to analyze how a text was produced.

Third, Nurkaolin and Putri [10] conducted a study entitled "Analysis of Women's Wacana in Hanung Bramantyo's Kartini Films". The research uses the critical discourse analysis techniques of Sara Mills and uses a critical paradigm approach. The results of this study show that living in an environment that does not support women to advance is a theme raised in the film Kartini. The film depicts the situation of Javanese women in the past, where they did not have the right to express their opinions, freedom, or education. Javanese women were described as a group that was marginalized due to the culture that was inherent in the society at the time. The society at the time felt that women were only suitable for domestic affairs and did not need to have freedom or high education. However, Kartini and her sister tried to change that view by setting up a school for women. They do not want to take revenge on men, but rather create equality between men and women. Therefore, the film Kartini can be considered a feminist movement that fights for women's rights and changes the unfair systems for men and women.

Based on previous research, there are research gaps that need to be closed in the study of representation, social roles, and feminist perspectives in the film "野夏天" (Summer) by Su Zhexian. Previous research has examined the representation of women in other films such as "The Incredibles 2" and "Kartini", but has not specifically

explored the movie “野夏天” (Summer) and its context. The research will analyze in depth the representations, social roles, and feminist perspectives present in the film, in the context of transcending gender boundaries. With a focus on this film, this research will provide new contributions to the understanding of women’s representation and social roles in different social environments. Therefore, the study aims to fill such research gaps by analyzing in depth how films “野夏天” (Summer) represent gender, social roles, and feminist perspectives, as well as transcending gender boundaries in social environments. Thus, the research is expected to provide new insights and important contributions to the understanding of women’s representation and social roles in specific contexts.

Critical Analysis. In the analysis of critical discourse, the language analyzed not only covers aspects of language, but is also connected to social and political contexts to understand the practice of power [11] [12]. According to Teun van Dijk in Purbani [13], critical discourse analysis is a type of research that highlights abuse, domination, and injustice in the treatment of social, reproductive, and conflict powers with texts, as well as considering social and political contexts.

Critical discourse analysis is a discipline that reveals the use of power, domination, and disparities that occur in texts and conversations in a socio-political context. In this analysis, researchers seek to understand, discover, and combat social injustice. This approach also involves researchers’ interpretation of the text, by digging into the implicit meanings in it [11].

Sara Mills, an expert in critical discourse analysis, focuses her attention on discussions about feminism and the portrayal of women in various texts. This approach is known as the feminist point of view. This feminist viewpoint examines how texts tend to demean women and present them negatively compared to men. Mills’ ideas also highlight how the actor’s position in the text is presented, both as a subject and an object, which affects the structure and meaning of the text as a whole. In addition, attention is paid to how the reader is displayed in the text, so that the position and storytelling in this text can affect the affirmation of the validity of one party and exclude other parties [11].

Feminism. Etymologically, feminism comes from the word "femme" which means woman, with the aim of fighting for women's rights as a social class. Feminism is an understanding that seeks to fight for women's rights in society. It is important to distinguish between "male" and "female" with "masculine" and "feminine". The terms "male" and "female" are used to distinguish biological aspects, while "masculine" and "feminine" are used to distinguish psychological and cultural aspects [14].

Feminism is not only related to emancipation and equal rights, but also involves a renewal movement that involves men and women in achieving social, cultural, and fair and equal changes. Although feminism is growing and developing in Europe and America, the movement has also developed in Indonesia. The feminist movement in Indonesia also reflects the struggle for gender equality and the improvement of women's status in various fields of life [14].

There are various schools of feminism that develop in the world, one of which is

materialist feminism. Hartmann [15] argues that materialist feminism emphasizes the influence of economics, social class, and power distribution on women's positions, seeing the relationship between patriarchy and capitalism in maintaining gender injustice. This approach examines the impact of male-dominated social and economic structures on women's lives and criticizes the state's role in nurturing gender injustice through economic, social, and legal policies. Materialist feminism asks structural questions about the origins of gender injustice and encourages transformational change in social, political, and economic systems to achieve gender equality. Overall, materialist feminism describes a deep and critical approach to the reality of gender injustice, with an emphasis on structural and economic dimensions, with the aim of changing gender inequality, towards a more just and equal society for all individuals, regardless of their gender. One form of feminism can be reflected in several literary works, one of which is film.

The relationship between feminism and feminist film theory has long been intertwined in the realm of art. It originates from the necessity to comprehend the definition of women and subsequently evolves into an exploration of how women are portrayed in movies and the underlying reasons behind such depictions. However, these relationships often encounter conflicts, as films as a form of art frequently perpetuate biases and even reinforce the notion of women as sexual objects, undermining their identity beyond motherhood. It is crucial to acknowledge that the diverse representations of gender in films have engendered specific cultural expectations for each gender worldwide. Feminist film theory emerged as a method to analyze the impact of such representations.

The rise of the second-wave feminist movement further supported the development of feminist film theory, aiming to transform women's experiences. This era of feminism is often associated with the influential slogan "what is personal is political," which played a significant role in exposing the hidden power structures operating within various domains, including the household, family, reproduction, language use, fashion, and appearance. The objective was to effect comprehensive change in the condition of women, addressing not merely a singular aspect [16].

Prominent feminist scholars, such as Laura Mulvey, shed light on the perpetuation of sexist and stereotypical images of women in mainstream cinema, particularly Hollywood films, wherein these images are incessantly reproduced [17]. Feminist film theory emerged as a crucial response to combat the negative myths perpetuated by such films. Thornham [18], a film theorist, describes feminist film theory as an urgent political action against social injustices, asserting that without theoretical tools, the transformation of existing myths and practices cannot be initiated. These prevailing myths encompass social constraints, with patriarchy serving as a primary instrument. Smelik [19] concurs, stating that feminism constitutes the foundation of feminist film and feminist film theory, fueling the struggle against patriarchy and any other negative stereotypical portrayal of women in film. The excessive repetition of female images has been deemed an unacceptable distortion, which exerts a detrimental influence on female audiences, deviating from the traditional portrayal of women solely as mothers and objects of beauty.

Gender Roles. Blackstone [20], in his writing, mentions gender roles are roles and responsibilities expected from individuals based on their sex in society. Blackstone emphasizes that gender roles are social constructs shaped by culture, norms, and values in a society. She explained that gender roles govern behavior, expectations, and tasks that are considered suitable for both men and women. Gender roles have a significant impact on an individual's life, gender roles affect several aspects of life, including parenting, work, education, and social and intimate relationships. Gender roles can limit or affect an individual's access to opportunities, freedoms, and rights in society.

Blackstone also highlighted the importance of recognizing that gender roles can change over time and that these changes can have a positive impact on society. Gender roles should be encouraged to overcome gender stereotypes and promote gender equality, which involves recognition and respect for individual uniqueness and freedom without being constrained by rigid gender roles.

Overall, gender roles are an important social concept to understand in society. Gender roles shape expectations and expectations of individuals based on their sex, as well as the importance of overcoming gender stereotypes and achieving gender equality in efforts to build a more inclusive and equitable society. Fakhri [21] mentions that five manifestations of gender inequality should be considered as follows.

Gender and Marginalization of Women. Marginalization of women occurs in various forms, places, and times. Its sources can come from government policies, religious beliefs, cultural traditions, social customs, or scientific assumptions. This marginalization involves workplaces, households, communities, cultures, and even countries. Discrimination against family members based on gender has occurred since in the household environment and is strengthened by customs and religious interpretations.

Gender and Subordination. The notion that women tend to be irrational or emotional results in them being considered incapable of leading, so women are often placed in unestimated positions. For example, in households, education-related decisions often give priority to boys in situations with limited power sources. This reflects an unfair gender awareness.

Gender and Stereotypes. These stereotypes are given through labeling or labeling women as a particular group. These stereotypes arise in government regulations, religious rules, cultures, and social customs. This stereotype affects the judgment and treatment of women widely.

Gender and Violence. Violence is an attack or invasion of a person's physical and mental integrity. The sources of this violence vary, but one of them is gender perception. Violence that occurs because of this gender bias is known as gender-based violence. The inequality of power in society is the main trigger of this violence.

Gender and Workload. The assumption that women are more suitable for domestic

work leads to all household tasks being their responsibility. Women often have to cope with heavy workloads, including cleaning, cooking, washing, caring for children, and even looking for water. Sometimes women also have to work outside of the home, which causes them to bear a double workload. This gender bias is reinforced by the view that domestic work is considered low and unproductive, so it is not taken into account in national economic statistics.

Gender inequality in these five aspects requires ongoing efforts to address these problems and create a more just and equal society.

2 Research Methods

According to Sujarweni [22], research methods are a collection of procedures, techniques, tools, and research designs used in a study. In this study, the method used was a qualitative research method that made use of the dialogue text in Su Zhexian's film "野夏天" (Summer) to understand the social role played by each player character. Qualitative research aims to understand the phenomena experienced by research subjects, such as behavior, perception, motivation, and actions expressed in language and natural contexts using various scientific methods.

In addition, this study also uses descriptive methods to describe and interpret research objects in accordance with existing circumstances. This descriptive method helps in collecting information regarding the status of symptoms observed when the study is conducted [22]. The descriptive method is suitable for use in research with a qualitative approach because it allows a deeper understanding of the phenomenon under study. In this context, a descriptive method is used to describe social roles, characters, and characterizations in Su Zhexian's film "野夏天" (Summer) as a representation of feminist perspectives.

To support the success of this research, several stages will be carried out, these stages are presented in Figure 2.

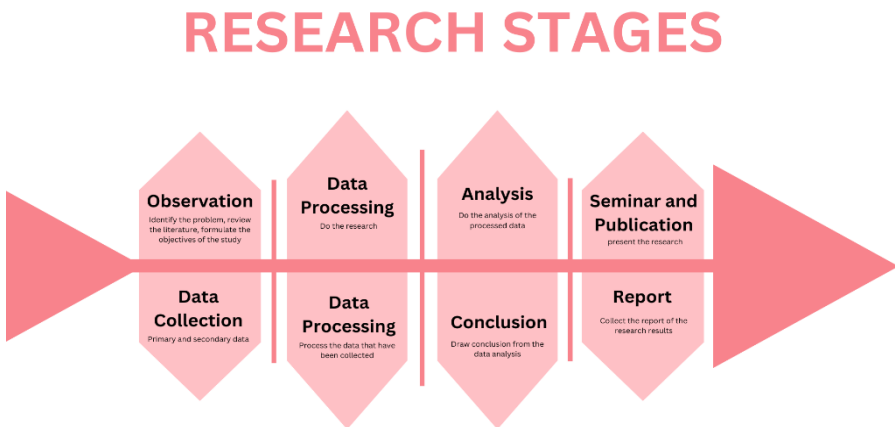


Fig. 2. Research Stages

3 Results and Discussion

3.1 Results

In Su Zhexian's "野夏天" (Summer), the main character Wu Youli shows some interesting sayings when analyzed from the perspective of feminism. Based on the observations, several points were found to be in accordance with the categories submitted by Faqih [21], the data is presented in Table 1.

Table 1. Speech Results

No	Data	Code / Minute	Social Roles			
			GMP	GSB	GST	GK GBK
1	我得到了所有我想要的一切， 我明天就出发，出发到那座城 市，一开始的我坚定相信自己。 <i>Wǒ dédàole suǒyǒu wǒ xiǎng yào de yīqiè, wǒ míngtiān jiù chūfā, chūfā dào nà zuò chéngshì, yī kāishǐ de wǒ jiāndìng xiāngxìn zìjǐ.</i> I get what I want, I'll go tomorrow, go to the city with firmness and confidence from the beginning.	01:35 - 02:07	✓			
2	小吴，等等开会把烟灰缸倒一倒 , 动作快事情很多。 <i>Xiǎo Wú, děngdeng kāihuì bǎ yānhuī gāng dào yī dào, dòngzuò kuài shìqíng hěnduō.</i> Wu, clean up the ash before the meeting starts, fast! We have a lot of work.	05:02 - 05:07		✓		
3	总编 有事情跟你商量，我.. <i>zǒng biān yǒu shìqíng gēn nǐ shāngliáng,wǒ..</i> The editor-in-chief has something todiscuss with you, I... 有事跟你交办，这是发落给你的 采访。 <i>yǒushì gēn nǐ jiāobàn, zhè shì fālùò gěi nǐde cǎifǎng.</i> I have a job for you, this is an interviewyou need to follow.	06:16 - 06:22				✓
4	你放心，我不是八卦记者。 <i>Nǐ fàngxīn, wǒ búshì bāguà jìzhě.</i> Be calm, I am not a paparazzi.	36:57 - 36:59			✓	

No	Data	Code / Minute	Social Roles				
			GMP	GSB	GST	GK	GBK
5	吴老师 那您做记者, 是生活所迫吗? <i>Wú lǎoshī nà nín zuò jìzhě, shì shēnghuósuǒ pò ma?</i> Wu Youli, are you a reporter to make aliving? 是啊, 谁不是呢? <i>Shì a, shéi bùshì ne?</i> Isn't everyone that too?	37:46 - 37:52					✓
6	吴老师 你没做过运动员, 可能你不了解. <i>Wú lǎoshī nǐ méi zuòguò yùndòngyuán, kěnéng nǐ bù liǎojiě.</i> Wu Youli, you're not an athlete, so youprobably won't be able to understand.	39:05 - 39:08	✓				
7	我说过很多次了, 任何事情要跟我报告之前先想好所有流程. <i>Wǒ shuōguò hěnduō cìle, rènhé shìqíng yào gēn wǒ bàogào zhīqián xiān xiǎng hǎo suǒyǒu liúchéng.</i> As I have repeatedly said, if you want to report anything to me, think about theprocedure first.	1:13:27 - 1:13:31		✓			
8	我作为记者, 夸大了事实做的报导. <i>Wǒ zuòwéi jìzhě, kuā dà liǎo shìshí zuòde bàodǎo.</i> As a reporter, I exaggerate facts andreports.	1:40:19 - 1:40:45					✓
9	这不能用吧! <i>Zhè bùnéng yòng ba!</i> This cannot be used! 真相为什么不能用? <i>Zhēnxiàng wèishéme bùnéng yòng?</i> Why can't truth be used?	1:41:23 - 1:41:36					✓

No	Data	Code / Minute	Social Roles				
			GMP	GSB	GST	GK	GBK
10	我只是照着我心中所认定的价值，去做选择。 <i>Wǒ zhǐshì zhàozhe wǒ xīnzhōng suǒrèndìng de jiàzhí, qù zuò xuǎnzé.</i> I just make choices according to the values I believe in my heart.	1:42:02 – 1:42:12	✓				

In the film "野夏天" (Summer) by Su Zhexian, ten data were found that depicted the inequality of gender roles. Table 1 divides the data into four categories: Gender and marginalization of women (GMP), gender and subordination (GSB), genders and stereotypes (GST), and sex and workload. (GBK). Although no data was found showing inequalities in the Gender and Violence (GK) categories, other data reflected the existence of inequality in society around the roles and treatment of certain genders. This analysis provides insight into the gender issues raised in the film, thus enriching an understanding of the inequality of gender roles in society.

3.2 Discussion

Gender and Marginalization of Women. In the context of Su Zhexian's film "野夏天" (Summer), Wu Youli's topics below can be categorized as Gender and Women's Marginalization. The statement is related to the character's experience of facing marginalization in various aspects of his life, including at work, household, society, culture, and even country, as described by Fakih [21].



我得到了所有我想要的一切，我明天就出发，出发到那座城市，一开始的我坚定相信自己。
Wǒ dé dào le suǒyǒu wǒ xiǎng yào de yīqiè, wǒ míngtiān jiù chūfā, chūfā dào nà zuò chéngshì, yī kāishǐ de wǒ jiāndìngxiāngxìn zìjǐ.
I get what I want, I'll go tomorrow, go to the city with firmness and confidence from the beginning.

Fig. 3. Scene of the Film

In this film, Wu Youli expresses her desire to make decisions in her life. Despite coming from a modern city, she chose to move to a smaller and more marginal city that still has patriarchal culture. Through her teaching, Wu Youli showed that women also have the right to change their fate and are not bound by social conventions that consider women only suitable to be at home. Wu Youli, as a woman, fights for her right to find new challenges and chooses to move to a small town that offers new opportunities.

Thus, Wu Youli's speech in the film "野夏天" (Summer) depicts the struggle against gender marginalization. This character is able to transcend social and cultural boundaries that view women negatively. Her speech inspires that women have the power and right to achieve their dreams, even if it involves changing the environment and taking on roles considered unusual in society.

Gender and Subordination. In the context of Su Zhexian's film "野夏天" (Summer), the above lines can be categorized into Gender and Subordination. It is related to the views and attitudes of society that tend to place women in lower positions than men, in accordance with the concept of subordination described by Nawir and Risfaisal [23]. This understanding reflects the belief that women are regarded as insignificant or underestimated, especially in the context of the world of work.



小吴，等等开会把烟灰缸倒一倒，动作快事情很。

*Xiǎo Wú, děng děng kāihuì
bǎ yānhuī gāng dào yī dào,
dòng zuò kuài shìqing
hěnduō.*

Wu, clean up the ash before the meeting starts, fast! We have a lot of work.

Fig. 4. Scene of the Film

In this film, there is a depiction that women are easily ordered by their bosses to do tasks that should not be part of their job. This reflects gender subordination, in which men position themselves as superior and properly give orders to women. This view is linked to Hartmann's materialistic feminism theory, which highlights gender hierarchies and unfair roles in society.

The Hartmann materialistic feminism theory [15], can be seen that the film depicts the reality in which women are often victims of gender subordination in the world of work. It invites viewers to reflect on the importance of social change that eliminates unfair gender-based role-giving and promotes equal rights and opportunities between men and women.

Gender and Stereotype. In the film "野夏天" (Summer) by Su Zhexian, the below-mentioned character of Wu Youli depicts the category of Gender and Stereotype.

Stereotypes are assumptions that have existed and descended in society related to an image or image that is inherent in someone [24]. Wu Youli's statements reflect his concerns about the existence of negative gender stereotypes, those often imposed on women.



你放心，我不是八卦记者。
Nǐ fàngxīn, wǒ bùshì
bāguà jìzhě.
 Be calm, I am not a
 paparazzi

Fig. 5. Scene of the Film

In the film, Wu Youli revealed her discomfort over the misconceptions that one gender may direct to the other. She feels that women are vulnerable to negative stereotypes that can harm them. Wu Youli firmly stated that she would not commit actions that would harm others, including in the context of her profession as a reporter.

As a reporter, Wu Youli realized that the profession is often associated with negative connotations, let alone women who are often categorized as paparazzi and gossipers, which are closely related to the spread of hoaxes that can harm others [25]. Wu Youli refused to get trapped in such stereotypes and was determined to prove that she would not engage in harmful actions. Wu Youli wanted to change the public's perception of gender roles in the profession.

In the context of Hartmann's materialistic feminism [15], Wu Youli's teaching demonstrates the struggle to combat negative gender stereotypes and liberate itself from the boundaries set by society. She realized that stereotypes can affect perceptions and opportunities for women in living their lives. Wu Youli tried to overcome these stereotypes and proved that women also have the same abilities and capabilities in conducting professions and making decisions.

Gender and Workload. In the film, Wu Youli experienced injustice in the division of duties and labor burden. She was given a job of interviewing by her leader, but her voice was cut and ignored as she tried to convey her complaint. This shows that the leader did not pay the same attention to Wu Youli as she gave to her male counterparts. Wu Youli feels ignored and the work pressure she carries is greater than her male counterparts.



总编有事情跟你商量，我..

Zǒng biān yǒu shìqíng gēn nǐ shāngliáng, wǒ..

The editor-in-chief has something to discuss with you, I...

有事跟你交办，这是发落给你的采访

。 *yǒushì gēn nǐ jiāobàn, zhè shì fāluò gěi nǐ de cǎifǎng.*

I have a job for you, this is an interview you need to follow.

Fig. 6. Scene of the Film

In Hartmann's theory of materialistic feminism, the differences in workload experienced by Wu Youli can be linked to the structural inequalities that occur in society. Social structures that still favor men tend to put a heavier workload on women, while men often get more priority and recognition in the workplace [15].

Through this portrayal, the film "野夏天" (Summer) raises important questions about gender inequality in the world of work. Wu Youli was a representative of many women who suffered a disproportionate workload. It invites the audience to reflect on the importance of gender equality in the division of duties and responsibilities at work, as well as criticize social structures that still favor men in terms of workload.

Su Zhexian's film "野夏天" (Summer) strongly represents the struggle of feminism through the character of Wu Youli. Wu Youli opposes gender stereotypes and the roles that have been set for women. She demonstrated perseverance and courage in her work as a journalist, challenging the humiliating view of women. In this film, Wu Youli breaks the boundaries that prevent women from achieving their ideals and desires. It depicts the struggle of women in opposing gender-based discrimination and promoting more inclusive and fair social change.

Crossing the Gender Boundaries. In the film "野夏天" (Summer) there are several actions performed by the actor Wu Youli in liberating himself and breaking through the boundaries of gender stereotypes in the social environment, among them are:

Strong Gender Stereotypes. In "野夏天" (Summer), Wu Youli is portrayed as a figure who dares to oppose the rigid gender stereotypes. She is not trapped in the traditional roles set by the community around her. Wu Youli showed firmness and courage to live life according to her wishes, even if it meant breaking existing social expectations. One example is Wu Youli's dialogue, which says as follows:

我想要透过追求真相让这个世界更不一样，但是每个人看到的真相都不一样。

Wǒ xiǎng yào tòuguò zhuīqiú zhēnxiàng ràng zhège shìjiè gèng bù yíyàng, dànshì měi gè rén kàn dào de zhēnxiàng dōu bù yíyàng.

I want to make the world different by pursuing the truth, but everyone sees the truth differently.

From the perspective of Hartmann's materialist feminism [15], Wu Youli's actions in the film "野夏天" (Summer) can be interpreted as resistance to social norms that place women at a disadvantage in the world of work. Wu Youli refuses to be a victim of the gendered division of labor and fights to remove the barriers that bind it. Her actions reflect efforts to address gender inequalities in employment access and opportunity, as well as change social structures that support unfair treatment differences based on sex. In this regard, Wu Youli became a symbol of women's struggle to free themselves from the entanglement of patriarchal norms and achieve equality in the world of work.

Pursuing Passion and Freedom. Wu Youli's character's journey in the film also involves pursuing her passion and seeking true freedom. In the face of gender boundaries, Wu Youli showed a strong determination to live life according to her wishes, without following self-limiting norms. This can be seen in Wu Youli's dialogue which says the following:

我得到了所有我想要的一切，我明天就出发，出发到那座城市，一开始的我坚定相信自己。

Wǒ dé dào le suǒ yǒu wǒ xiǎng yào de yī qiè, wǒ míng tiān jiù chū fā, chū fā dào nà zuò chéng shì, yī kāi shǐ de wǒ jiān dìng xiāng xìn zì jǐ.

I got what I wanted, I will leave tomorrow, and go to that city firmly and confidently from the beginning.

In the context of materialist feminism, the actions shown by Wu Youli in the film "野夏天" (Summer) can be interpreted as a rejection of the capitalist system dominated by patriarchal norms. Wu Youli opposes social pressure that requires women to prioritize domestic work and play gender roles tied to the private sphere. She showed decisiveness in following her own desires, ignoring social expectations that limited the freedom of individuals to achieve their life goals. This action illustrates the spirit of women to free themselves from the entanglements of unjust social structures and seek freedom and equality in a more inclusive and just society.

Challenging Public Views on Gender Roles. Wu Youli's role in "野夏天" (Summer) also serves as a representative of someone who challenges public views of gender roles. It may be an inspiration for audiences who feel constrained by social expectations and need an incentive to free themselves. Wu Youli pointed out that gender is not the primary determinant of a person's potential, and individuals have the right to explore their identities and interests without fear or judgment. One example can be seen in the dialogue between Gao Jishu and Wu Youli who said as follows:

吴老师 那您做记者，是生活所迫吗？

Wú lǎo shī nà nín zuò jì zhě, shì shēng huó suǒ pò ma?

Wu Youli, are you a reporter to make a living?

是啊, 谁不是呢?
Shì a, shéi bùshì ne?
 Isn't everyone that too?

In Hartmann's materialist feminism views [15], the actions performed by Wu Youli in the film "野夏天" (Summer) can be interpreted as resistance to the reproduction of the dominant ideology that binds gender roles to strong economic and political interests. Wu Youli pointed out that gender is not the primary determining factor in determining a person's potential, and that individuals have the right to determine their own identity without being influenced by the norms imposed by external forces.

At the end of the story, Wu Youli, with her persistence as a reporter, managed to publish a novel titled "Super Horse Power", which depicts the journey of five children trained to run by a coach. The career advances achieved by Wu Youli took her from a less pleasant position to a leader in a meeting. The feminist role played by Wu Youli depicts the alpha female character, a woman who is intelligent, confident, independent, has leadership, and is able to inspire and move people around her to create change [26].

Wu Youli proves that she can change her fate and success in her career as a reporter by publishing her novel. She realized that her life did not have to be confined to a big city that already had a more modern view, but was also able to face challenges with courage, and decided to move to a smaller, more marginal city that had a stricter culture and norms. Wu Youli also opposes the stereotype that women can only work in light jobs. As a reporter, she was able to go beyond her work tasks by doing observations outside the workplace, such as at Zhen Hua School. Wu Youli's actions illustrate the desire to change her own destiny and transcend the boundaries imposed on women in society.

4 Conclusion

The film "野夏天" (Summer) by Su Zhexian with the character Wu Youli through her master represents the strong fight for feminism. Wu Youli rejects the rigid gender stereotypes and roles that have been established in the social environment. In her role as a journalist, Wu Youli demonstrated perseverance and courage in fighting the humiliating views of women. She managed to break the boundaries of gender stereotypes that prevent women from achieving their ideals and desires. Wu Youli's actions represent a passion for self-liberation and promoting more inclusive and fair social change.

The character Wu Youli in the film plays a role in liberating herself and crossing the boundaries of gender stereotypes in the social environment. By rejecting the views that bind women, Wu Youli pursued her own passion and freedom. Through her perseverance and determination, Wu Youli managed to succeed in her career as a reporter and published his novel. Wu Youli's actions illustrate that women have the same potential and abilities as men, as well as inspire other women to step forward and change their own destiny.

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