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THE LADY FILM: GENDER AT THE ROOTS OF STRUGGLE FOR DEMOCRACY

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ABSTRACT

The Lady film presented as a film advertising the women’s struggle for Burmese independence and democracy. As a medium of communication, The Lady film indeed comprises variety of language element both verbal and nonverbal constructed by a system of various signs, which is arranged into scene, shot, and frame. In fact, The Lady film describes the struggle for independence and democracy not only from the standpoint of women known as Orchid Steel but also from the standpoint of history which is not separated from the figure of Aung San, the martyred father of Aung San Suu Kyi. This study investigates the gender representation in The Lady film, particularly on the effort in struggling for Burmese independence and democracy. This study uses a set of semiotics analysis by Roland Barthes. Through the first significance, it is known that Aung San Suu Kyi’s movement is still influenced and strengthened by masculine support of her father and therefore Aung San Suu Kyi—a woman, in a concept of mainstream gender, is associated with private and domestic matters—and her political movement are dominated by masculine figure. Furthermore, through the second significance, it can be inferred that Aung San Suu Kyi, in The Lady film, is imaged as an “empty sign” which only fills if masculine figure exists. In addition, it also shows that Aung San Suu Kyi does not stand as women completely but upon his masculine figure of her father, Aung San, who remains in Burmese memory.

Keywords: the lady film, semiotic, gender, politic, democracy, burma
INTRODUCTION

There are two words, which are frequently used interchangeably namely sex and gender. However, the basic difference between sex and gender is on the roots of the two words. Sex describes the difference between men and women from genetically biological characteristic and therefore the basic difference among those are from nature. On the other hand, gender born from society suggests the difference between men and women from nurture (Eadie, 2009).

Understanding gender as social construction makes us aware that perspective and expectation related to masculinity and femininity grow and develop in line with the specific context of history and culture. Hope and expectation have affected the perception on the difference of women and men from the aspects of role, opportunity, material condition of identity and life of both sexes (Eadie, 2009).

In addition, the concept of sex that is the biological or natural distinction does not allow the concept of women and men able to interchange. In other words, concept of sex is derived from God. On the other hand, the gender concept gives space for interchangeable concept between women and men, in which, the traditional concept includes physical strength, vulnerability, and intelligence (Holland, 2004). For example, the traditional concept which discredits women for being irrational (Bray, 2004), emotional and weak while identifying men as strong and rational figure, in fact, can be interchanged with another concept that allows men's nature to be emotional and weak while women's nature to be strong and rational.

However, since the process of socialization and social reconstruction lasted for a long time and well established, it has been difficult to distinguish whether the gender's nature was constructed by society or was biological determination set by God (Fakih, 1996). In contrast with Fakih, Judith Butler said that there was nothing normal or natural related to gender, but born from what was shown in daily life, which includes the dress, gestures, and verbal acts (Eadie, 2009). In addition, Holland (2004) argued that media play an important role in actively encouraging icons of both masculinity and femininity as they can endlessly reproduced and widely consumed.

From Butler's insight, it is obvious that customary creates gen-
der as reality that is illusory by nature through performances of what was presented by dress, gesture, act, and talks. For Butler, gender is viewed more as a verb than as a noun because gender means what to do, and without action and performances, no gender has been formed (Eadie, 2009).

The difference of gender does not actually matter as long as it does not generate gender inequalities. However, the distinction generates various inequalities for both men and particularly women. The gender inequalities vary in forms such as marginalization, subordination in political decision, stereotype through negative labeling, violence—rape, assault, hit, prostitution, pornography, forced sterilization in family-planning, molestation, sexual and emotional harassment—and discrimination of work opportunity (Kirk, 2007). Economic marginalization towards women can occur because of the stereotype against women that contributes to the subordination and violence, which then affects women’s ideology and vision (Fakih, 1996).

Indeed gender inequalities also involve political aspects where orthodox study on politic has labeled the politic as masculine affairs since politic involves competition and struggle for power to govern (Jackson, 1998). In line with these issues, Aristotle defines policy as a system that separate and opposite to household, while Hegel and Rousseau formulated the theory of gender to show the difference between the public world which is political by nature and the domestic world which is private by nature (Jackson, 1998). It has established the common understanding on femininity and feminist where women cannot participate and become a part of politic. It has been confirmed by conventional views on ideal political community that is anti-women and anti-feminist (Jackson, 1998).

Political-related conversation has tried to design narrative about "how people have been formed, how a governmental system has been arranged". World historical narrative has been formed from the story of the war, conquest, coercion, and deprivation of human rights. Upon those narratives, a contract has been proposed to face and solve the problems above. It is important to note that the contract describes type of people who are able to participate in the contract, namely: having rationality (not emotional), independent (men’s na-
ture) not dependent (women’s nature), a public actor (not a domestic private figure) (Jackson, 1998). However, the delineation of a typical persons and the concept of gender is still very conventional, traditional, imposing, and one-sided, even more prejudiced that imposes the labeling.

Need to be the muse, if the labeling and the categorization confine women to engage in outside world of her domestic, then what is the real definition of “freedom” as the state of not being restricted and imprisoned? Where can women’s freedom be applied? What it means to be completely free for women?

The whole of the nature and stereotype that was actually a social construction that eventually established as cultural determination in a long process needs to be understood, reconstructed, then reflected as social transformation in order to minimize the practices of gender inequalities.

**FILM OF THE LADY**

Film as an instrument of communication combines two realities of language or two elements of meaning, namely word and nonword. The meaning in the form of word includes verbal language or text, while meaning of nonword includes supra-language or nonverbal language that is picture, sound, music, and visual expression. The com- binative use of verbal language or text and nonverbal suggests that there are a number of reality that is not sufficient if only expressed by verbal language or only by nonverbal language. Therefore, the film was born as a big idea to create communication by combining two realities of language that simultaneously interact. As film comprises combination of those elements, it needs science to study the signs of language or the meaning.

One of the sciences giving larger space to study the signs is semiotics. As the study of how signs make meaning, semiotics provides social and psychological space to explore the meaning of ongoing communication through a sign system—the relationship between sign its reference.

In addition, it should be realized that film is not only as a re- flection of reality, but also as a representation of reality that includes
selection and combination process done by the filmmaker before projecting the reality on a screen, in front of spectators (Turner, 1991). Through selection and combination process, the element of culture, subculture, industry, institutions, belief, and ideology makes up the reality, which will be displayed.

The Lady film presented as a film advertising the women's struggle for Burmese independence and democracy. As a medium of communication, The Lady film indeed comprises variety of language elements both verbal and nonverbal constructed by a system of various signs, which is arranged into scene, shot, and frame.

In fact, The Lady film describes the struggle for independence and democracy not only from the standpoint of women known as Orchid Steel but also from the standpoint of history which is not separated from the figure of Aung San, the martyred father of Aung San Suu Kyi.

PURPOSE
This study investigates the gender representation in The Lady film, particularly on the effort in struggling for Burmese independence and democracy.

METHOD
This study uses a set of semiotics analysis by Roland Barthes. The core of Barthes's ideas includes two levels of signification. First level of signification tries to analyze meaning by describing the relationship between signifier and signified, while second level of signification tries to analyze meaning by understanding the myth involving ideology that becomes the foundation of a sign system.

RESULTS AND DISCUSSION
Heroic struggle of Aung San Suu Kyi for Burmese democracy that actually roots from her will to fight for freedom and human rights has been made up by legends of women and feminism. As Benazir Bhutto, Gloria Macapagal, Corazon Aquino, Megawati Soekarnoputri, Cristina Fernandez, and Hillary Clinton, Aung San Suu Kyi is a representation of legend about women that personified as a subject at-
tached with the existence of men.

Self of a women leader has been formed in image of a previous men leader that remains in Burmese memory. For example, figure of Margaret Thatcher is often associated with the role of her husband, President Asif Ali Zardari; figure of Corazon Aquino cannot be disassociated from her husband's figure, Benigno Aquino Jr; figure of Benazir Bhutto is associated with his father's figure, Zulfikar Ali Bhutto; and figure of Aung San Suu Kyi is not separated from the Burmese National Hero—Aung San—her martyred father.

Seeing a film and women as a unity means watching a film as reflection of "women's image" that becomes a critique over "women as the image of itself", and becomes a lesson as "film for women" (Hollows, 2000). A film also aims to be a means of critique for thoughts related to gender, where film is greatly able to play and bring ideology on traditional and more ideal gender concept.

The Lady film advertising Aung San Suu Kyi as fighters figure for democracy and human rights in Burma shows many efforts done by Michael Aris, Aung San Suu Kyi's husband, in order to struggle for Burmese democracy. Even dead Aung San is still presented in almost every presence of Aung San Suu Kyi in fighting for Burmese democracy.

By his presence in both pictures and words in 12 scenes and 15 shots in The Lady film, it delineates that Aung San's death does not make his figure as Burmese nationalist/hero ends. His figure has even been used as background and foundation of Burmese struggle for democracy. This then leads Aung San become a symbol of democracy struggle.

Explained by Hollows (2000) that in any genre of film, women are shown only as complementary of men, particularly in film about men. Even in the film about women, the existence of men is always presented as an actor who strengthens women's acts.

Meanwhile, the perspective that sees women as complementary figure of men's existence as well as figure requiring support and assistance from men is a representation of stereotype and social construction that is able to influence the establishment of feminism-related ideology.
It is shown on scene 15, shot 25 below that Aung San Suu Kyi is looking at a group of students that rally under the banner "love the motherland" and carry a photograph of Aung San. The shot also shows the blood on her collar. Through the first significance, it can be known that Aung San Suu Kyi has been affected by the moment and therefore she seems to get involve in the struggle of Burmese democracy. In addition, on the second significance, this shot is trying to show that Aung San Suu Kyi as women’s representation in general is an "empty sign" that only represents her existence and activities through men’s figure. Further, Aung San that is a symbol of struggle for Burmese democracy discourages her figure in the struggle for Burmese democracy. In other words, Aung San is a creator of meaning for Burmese democracy struggle, while Aung San Suu Kyi is just the bearer of the meaning.

The significance above is also greatly strengthened by the existence of Aung San’s figure that remains in memory of people in Burma. It is seen on scene 19, when a writer, U Win Tin, with his colleagues first meets Aung San Suu Kyi at her house. At the time, U Win Tin starts the talk by complimenting her and commenting her resemblance to her father, Aung San.

Aung San’s portrait on scene 15 and the verbal of U Win Tin along with the academics in scene 19 and 25 show that Aung San is the index for the spirit of Burmese democracy struggle. It means that Aung San is able to influence, trigger, and improve the strugglers’ spirit of Burmese democracy, despite only through his portrait.

In addition, in The Lady film, Aung San Suu Kyi is also presented as the lady who attributes Aung San’s figure to her existence. For example, on scene 29, a very big Aung San’s portrait is displayed on a platform when Aung San Suu Kyi gives a speech in Shwedagon Pagoda, a holy place where Aung San gave speech about Burma shall live again in 1946.

This could actually bring two very different meaning. First, Aung San Suu Kyi uses Aung San’s figure that has become a symbol of Burmese democracy struggle, which is certainly very powerful to attract attention and support from citizens of Burma. Second, Aung San Suu Kyi is used to establish mainstream and traditional perspective
on gender—not giving space for interchangeable concept between women and men; for instance, women are weak and emotional while men are strong and rational.

The presented of Aung San's portrait as many as 10 scenes 29 shots suggests three important points; first, despite his being died, Aung San is presented as living figure in Burmese democracy struggle; second, there is an invisible power generating the struggle for Burmese democracy; third, there is a threat felt by Burmese government—particularly, General Ne Win—because of Aung San's figure as a martyr.

However, the portrait of Aung San brought by the protesters during the rally and demonstration does not mean that Aung San's figure is the history of Burmese democracy because Aung San is the creator of history of Burmese democracy itself. The history of Burmese democracy struggle was initiated by Aung San, the martyr, so it can be inferred that his existence for Burmese democracy has no end since Burmese future is part of his existence. This is line with the idea of Muzairi (2002) suggesting that political actor can be a martyr in which martyr is defined as the creator of history whose existence ranges from the past to the future.

Scene 18 shot 20 tells about Aung San Suu Kyi who has just arrived at her home in Burma from Rangoon General Hospital where chaos between students and military troops has occurred. Meanwhile, scene 68 shot 15 tells about Aung San Suu Kyi who feels very happy after knowing her party, The National League for Democracy, won the election as many as 392 voters although she is under house arrest. It can be explained from these two shots that there is very close relationship between Aung San Suu Kyi and Aung San particularly related to the struggle for democracy and fight against political tyranny. In her writing, she assesses that the struggle is between her and Aung San against Burmese oppressive government (Wintle, 2007).

However, the angle of these shots is low angle, which indicates the greatness of a main object, Aung San's portrait. These shots also indicate that Aung San Suu Kyi feels his greatness in any event of victory and defeat she experiences. The word of "Bogyoke" (great lead-
er) attached to Aung San is carefully transferred into the shots. The second significance shows that Aung San Suu Kyi with her using of female symbols is presented to establish the mainstream and traditional perspective on gender. Women is presented to admit herself as a figure that is close to men’s existence, that requires assistance and support from men who are considered to be more able to compete in terms of a coup and to govern. However, these scenes actually seem to invite debate on gender. On the one hand, these two scenes show Aung San Suu Kyi’s political involvement, but on the other hand, her presence is interrupted by those two shots explaining that although she enters politic, she cannot literally become the part of politic over herself. It is explained in Jackson (1998) that because ideal government is anti-women and anti-feminist, women as a domestic and private figure can not participate in political public affairs.

Aung San’s portrait is not only displayed at Aung San Suu Kyi’s home—at the first floor and at the second floor in Aung San Suu Kyi’s bedroom, but also displayed on the platform in Shwedagon Pagoda where Aung San Suu Kyi gives a speech (scene 29, shot 58). This means that Aung San Suu Kyi, personally, admits her emotional proximity with Aung San, even her NLD colleagues, U Win Tin and Nyo Ohn Myint, recognize a close resemblance between herself and Aung San (scene 19 and scene 25).

On the first significance, it can be known that Aung San Suu Kyi feels her “emptiness” is filled by the presence of Aung San’s figure. The presence of feminine figure as struggling figure for democracy is just a real illusion in which every action she performs is associated with masculine figure. Therefore, it can be inferred that gender presented in The Lady film is actually viewed more as a noun (gender differences based on biological differences) than as a verb (gender differences referred to cultural and or social differences, based on act, role, and performance).

Nevertheless, the confession of Aung San Suu Kyi’s supporters and Aung San’s admirer on the resemblance and close connection between Aung San and Aung San Suu Kyi is believed to be able to unite Burmese citizens. Therefore, Aung San Suu Kyi may have Burmese support in continuing Aung San’s struggle for Burmese democracy.
CONCLUSION

On the publication, Aung San Suu Kyi is advertised as a central figure struggling for Burmese democracy. However, in fact, The Lady film thoroughly presents Aung San, a martyred father for Aung San Suu Kyi and Burma, as a figure establishing the foundations and pillars of Burmese democracy struggle and even strengthening Aung San Suu Kyi’s figure.

Therefore, it is known that despite not presented in a long duration, scene presenting Aung San as many as 12 scenes and 15 shots is indeed potential to obscure Aung San Suu Kyi’s role and contribution in struggling for Burmese democracy. Therefore, through the first significance, it is known that Aung San Suu Kyi’s movement is still influenced and strengthened by masculine support of her father and therefore Aung San Suu Kyi—a woman, in a concept of mainstream gender, is associated with private and domestic matters—and her political movement are dominated by masculine figure.

Furthermore, through the second significance, it can be inferred that Aung San Suu Kyi, in The Lady film, is imaged as an "empty sign" which only fills if masculine figure exists. In addition, it also shows that Aung San Suu Kyi does not stand as women completely but upon his masculine figure of her father, Aung San, who remains in Burmese memory.

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