

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Literature has many topics that can be discussed. Literature itself, according to Sudjiman (1986), is an oral or written work that has various characteristic features such as originality, artistry, beauty in content, and expression. One of the contemporary genres of literature in this century is movies or series which one of the genres is animation. In Japan and in Japanese, *anime* is known as all animated works, regardless in a form of any style or origin. *Anime* is hand-drawn and computer animation originating from Japan. Besides that, *anime* can be adapted into several manifestations such as video games or live-action. Live-action is an action involving real people or animals, as contrasted with animation or computer-generated effects (Merriam-Webster, 1999). At last, an *anime* live-action adaptation is an adaptation of *anime* in a form of a movie, played by real living creatures.

As a form of oral literature, an *anime* live-action can be interpreted and analyzed in order to obtain a better understanding of feasible meanings of cultural phenomena. As well as any other type of literary works, an *anime* live-action adaptation has an implied message that is intended to address some phenomenon that often happens in the community, and objectification of women is one of them. This phenomenon can be seen through the feminist approach. Chodorow (1991) stated that the feminist approach is used with the intention of understanding the complexion of gender inequality and explores women's and men's social roles, experiences, interests, chores, and feminist politics in a variety of fields, such as anthropology and sociology, communication, media studies, psychoanalysis. In their research titled 'Feminist theory and psychological practice', Brabeck and Laura (1997) also added more fields which are ecology, home economics, literature, education, and philosophy.

In Japan, as cited from Mackie (2003) in *Feminism in Modern Japan*, objectification often happen in various forms starting from how men were required to fulfil the duty of military service which was connected to their political rights, meanwhile, women were not required to do so, thus was mediated through the patriarchal family system and they were engaged in waged work which did not link this service with claims to citizenship, rather, women as workers became the objects of state 'protection' in the form of factory legislation. During the wartime of the 1930s and 1940s, state regulations governed every aspect of everyday life from work practices, recreational practices, reproduction, even sexuality. The military and licensed prostitution system allowed state control over masculine sexual behavior, which made women mere objects of the soldiers' lust. Women were also the object of attention of intellectual men because before the 1880s, women were not allowed to debate their opinions in the print media. The mass media industry is also filled with an overwhelming amount of male workers who only make women objects, not creators of representations in mass media. In Japanese animation itself, especially sexual objectification, is often done by creators to satisfy their audience. Although it is more common to find images of women who displayed certain body parts, it is not uncommon for men to be depicted similarly in Japanese animation.

Through this culture, when *Death Note 2: The Last Name* is being watched, some of the examples of objectification of women in Japan are portrayed in the *anime* live-action adaptation as well. In the movie, the female characters are not merely sexually objectified but are used in certain conditions that make them considered powerless and easy to be manipulated.

One of many theories used to analyze literary works through the feminist approach is objectification theory by Martha Nussbaum and Rae Langton. Martha Nussbaum (1995) in her journal said that a person experiences objectification if they are treated as a tool for other people's purpose (instrumentality), as if there was no fate determination (denial of autonomy), as if owned by someone else (inertness), as if they could be exchanged (fungibility), as if they could be damaged

or destroyed (violability), and as if there is no need to care about their feelings and experiences (denial of subjectivity). To complete, Rae Langton (2009) also added as identified with their body or body parts (reduction to body), the treatment of a person primarily in terms of how they look or appear to senses (reduction to appearance), as if they are silent or lacking the capacity to speak (silencing).

The writer focused this analysis on the act of female objectification, from the Japanese animation live-action adaptation *Death Note 2: The Last Name* (2006). *Death Note 2: The Last Name* is a sequel of *Death Note* (2006) that tells a story about Light Yagami, a brilliant and intelligent student who found a book titled Death Note that comes along with the appearance of *Shinigami* or the god of death named Ryuk, which is believed to be the god of death.

After spending some time to ascertain his situation, Light found that when he wrote any name in that book while thinking about the face of the person targeted, the person with that name will die. If the writer of Death Note did not put the exact reason for the death, the targeted person will die of a heart attack after forty seconds. Somewhere along the way, Light becomes obsessed with the book that he wants to create a world where the bad guys do not exist by killing every criminal he saw on the news therefore people would worship him as a god. Since his obsession becomes impenetrable, Light would do anything to keep his identity hidden as the Japanese police and detectives try to reveal who is the person behind Death Note, that soon be given a pseudonym called *Kira* (Japanese word for 'killer').

As the main character, Light or Kira portrays a vibrant yet manipulative personality as he tries to hide his identity as the killer of all the criminals from Japanese investigators. His attempt on hiding his true self then leads him to use other characters for his own advantage, which then includes a Japanese pop star named Misa Amane, whose parents' murderer is killed by Kira. To express her gratitude and unconditional love to Light or Kira, Misa allowed Light to take advantage of her. In this analysis, the writer wants to identify the portrayal of

objectification and the causes in the *anime* live-action adaptation through the character of Misa Amane.

1.2. Statement of the Problem

Based on the background of the study, the researcher explores, discusses and identifies the following problems:

1. How do Misa Amane, Light Yagami, and L or Ryuzaki's characterization as the main characters described in *Death Note 2: The Last Name* (2006)?
2. How does Misa Amane's relationship with Light Yagami indicate female objectification in *Death Note 2: The Last Name* (2006)?
3. What are the causes of objectification portrayed in *Death Note 2: The Last Name* (2006)?

1.3. Purpose of the Study

1. To acknowledge further about the characterization of their characters.
2. To examine what forms of female objectification that is portrayed and interpret their meaning in the *anime* live-action adaptation.
3. To understand the causes of the act of female objectification in the *anime* live-action adaptation.

1.4. Significance of the Study

The findings of this study are intended to be beneficial to determine an approach to analyze literary works using the feminist approach. Also, the researcher hopes that the problem about the objectification in *Death Note 2: The Last Name* (2006) *anime* live-action adaptation will enlighten people about the true meaning and forms of objectification that still often happen in the community, thus people would have a better understanding, perception, and awareness of the signs of

objectification, for the purpose of cutting the chain of objectification be it as the offender or the victim in the future.

1.5. Methodology of the Study

This research uses the qualitative method. Hancock (2009:1) stated that qualitative research is concerned with developing explanations of social phenomena. This method is used in this research for the purpose of analyzing and interpreting the data that were collected in *Death Note 2: The Last Name* (2006) *anime* live-action adaptation, directed by Shūsuke Kaneko.

The data in this research were taken focusing on the act of female objectification in *Death Note 2: The Last Name* (2006) *anime* live-action adaptation that were collected in steps below:

First, the writer watches and evaluates the *anime* live-action adaptation carefully. After that, the timestamps of the scenes that explain the characterization of the character and indicate acts of female objectification as well as the factors that cause the offender to objectify the victim will be written down as the meaning found in the *anime* live-action adaptation is described. The data to observe the ideas and the problems that represent the objectification, its causes, and its impact according to Martha Nussbaum's (1995) and Rae Langton's (2009) objectification theory then will be analyzed and interpreted.

1.6. Scope and Limitation of the Study

In this *skripsi*, the research will be limited on analyzing the portrayal of female objectification done by the main character, Light Yagami, and how it is seen through Misa Amane in the *Death Note 2: The Last Name* (2006) that was directed by Shūsuke Kaneko, by taking a closer look at their characterizations, acts, and dialogues to see the forms and causes of female objectification.

1.7. Status of the Study

The writer of this *skripsi* has checked that there has not been any student nor alumni in the Faculty of Letters and Languages at Universitas Kristen Indonesia who has ever done a research paper about objectification in the *anime* live-action adaptation *Death Note 2: The Last Name* (2006).

Nevertheless, the writer got an inspiration to conduct a research based on *anime* from some literature students from many different universities as well. Nia Tansil (2017), a Japanese literature student from Diponegoro University Semarang conducted research titled *Inner Conflict of The Main Character in Anime 'Tokyo Ghoul' by Sui Ishida (Review of Literary Psychology)* which used a Japanese animation titled *Tokyo Ghoul* as the object of the research. The purpose of this research is to analyze the conflict of personality from Kaneki Ken as the main character of *Tokyo Ghoul anime* with structural method and Sigmund Freud's personality theory. From this research, it can be concluded that Kaneki is battling his conflict of personality influenced by his ego that has responsibility of defending Kaneki's personality to synchronize the conflicts with one and another desire.

Despite the object used, F.X. Natanael Nonon Erta Putri Intan Permatasari (2015) the student of Sanata Dharma University used the objectification theory by Martha Nussbaum in her research entitled *Objectification of Women as Seen through Anastasia Steele in Fifty Shades of Grey*. With two objectives which is used to find descriptions of woman character and to find Anastasia Steele's relationship experience that indicates objectification through the method of library research. The research found that Steele's character deals with six notions of objectification.

These *skripsi* are similar with the writer's study. Though both focused on the main character's experiences, the method and the theory used is different in this research.

1.8. Organization of the Study

This *skripsi* consists of four parts.

1. Chapter I introduces the comprehensive background for the study, statements of the problem, the purpose of the study, the significance of the study, the methodology of the study, the scope and limitations of research, the status of the study, and presents the overall organization of the research.
2. Chapter II explains the related literature which includes past studies, main ideas, and essential theories that support this research.
3. Chapter III presents an in-depth analysis of the portrayal of objectification as seen through Misa Amane in *Death Note 2: The Last Name* (2006) *anime* live-action adaptation directed by Shūsuke Kaneko.
4. Chapter IV concludes the preceding discussions and analysis, as well as recommendations for future research.