

## CHAPTER II

### INTRINSIC ELEMENT

This chapter explains about the intrinsic element of *What Maisie Knew* movie. The elements are theme, plot, plot summary, character and characterization, and setting.

#### 2.1 Theme

According to Stanton and Jenny C, theme is the meaning contained in a story (as cited in Nurgiantoro, 2009: 67). Theme is the central idea or ideas of a story. *What Maisie Knew* movie tells about the life of a child, a victim of her disharmony parents. A five years old child who was so forceful to face the problems in her life due to disharmony that led to the separation of her parent. It presents also a figure of a career woman who is Maisie's mother, Susanna. She takes the role as vocalist of a famous rock band. Thus, the main idea of the film story is about broken family and the life of a career woman.

#### 2.2 Plot

Plot is the flow of events in the story. According to Stanton, plot is a series of events that make up the structure of the story, where the event continued sustainable under the law of causation (in Nurgiyantoro, 2009: 113). Plot is one of importance

intrinsic elements. While Aristotle argues that stage of the plot that is beginning, middle, end (as cited in Abrams, 2009: 267).

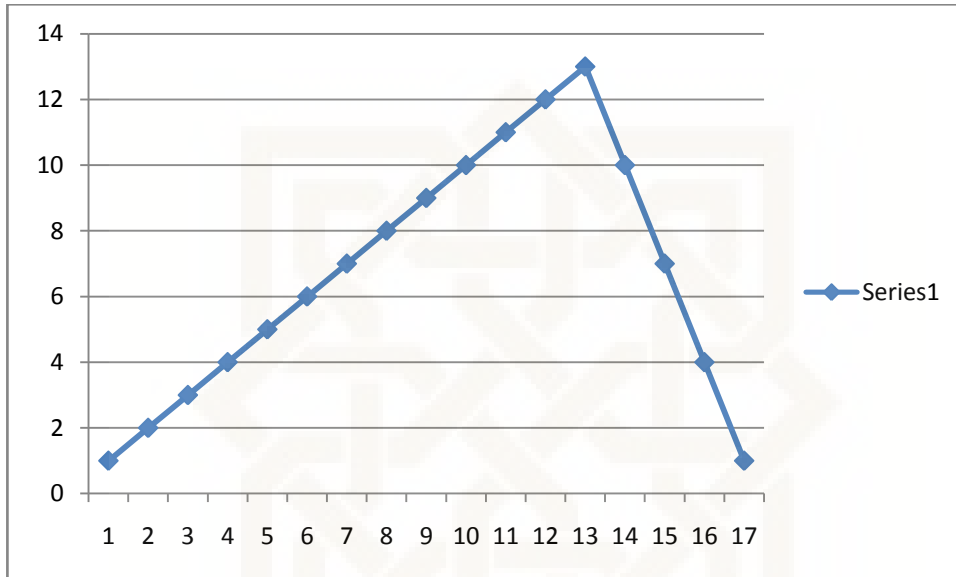


Fig. 2.1 Plot Diagram

a. Beginning

1. Susanna argues with Beale. She interdicts him to go abroad for some business.
2. Susanna chases Beale away from her apartment because he does not follow her request.
3. Beale and Susanna fight in the court about the custody of Maisie.
4. Maisie is home and finds her father and mother argue about the custody of her. Beale then takes Maisie to her own apartment and greeted by Margo.
5. Susanna takes Maisie from Beale. She asks her old mother to take care of Maisie.

b. Middle

6. Susanna is in the court. Beale reports that he is going to marry Margo.
7. Lincoln picks Maisie in the school. He has to call Susanna to ensure that he is not a strange one.
8. Lincoln and Maisie are home and greeted by Susanna. Susanna tells Maisie that Lincoln and her get married.
9. Susanna and band are in the room record along with Lincoln and Maisie. Lincoln becomes closer to Maisie but Susanna does not really like it.
10. Susanna begins the tour concert and leaves Maisie with Lincoln. Lincoln and Margo are who keep Maisie.
11. Unintentionally, Susanna meets three of them on the street. She argues with Lincoln and takes Maisie.
12. Susanna gets a phone call that she has to continue the tour. She takes Maisie to Lincoln's workplace but Lincoln is off and Susanna has left.
13. Cecilia takes Maisie who is falling asleep to her boarding home. Maisie wakes up and confuses that she is in strange place with strange ones. She cries.

c. End

14. Margo picks her and takes her to a house in a beach house. Lincoln overtakes them.

15. Susanna comes to invite Maisie to join on tour because she has found a girl to watch over her during the tour. Maisie refuses Susanna's invitation because she is going to ride the board with Margo and Lincoln.
16. Susanna gets mad and makes Maisie scared. She realizes it then allows her to stay for a while with Margo and Lincoln.
17. Maisie, Lincoln, and Margo ride the boat like a happy family.

### 2.3 Plot Summary

A young girl, Maisie lived in an apartment in New York with her parents, Susanna, a vocalist of a rock band, and Beale, an art dealer. Susanna and Beale argued with each other viciously and constantly, often ignoring Maisie and leaving her in the care of their nanny, Margo. When they decided to separate, both parents are granted joint custody of Maisie. After the separation, Margo moved into Beale's apartment and they got married. Susanna impulsively married Lincoln, a bartender, soon afterwards. Lincoln became closer to Maisie but Susanna did not like it and warned him.

Although Susanna and Beale thought that they deserved full custody, their desire to keep Maisie was primarily to spite the other. Maisie's time was split with each parent though precisely her step mother and step father were who kept her. Susanna left Maisie due to the tour concert while Beale was on his business.

When Beale and Susanna were going, Margo, Lincoln, and Maisie began to spend the time together. In the time when three of them walked in together on the street, they met Susanna. After an angry arguing, Susanna accused Lincoln and Margo that they stole Maisie from her. Lincoln declared that his relationship with Susanna was over and told Susanna that she did not deserve Maisie.

When Susanna had to continue the tour and left Maisie, Margo was finally who kept Maisie. Margo took her to stay in a beach house and Lincoln overtook them. One night, Susanna came to take Maisie in the tour, but Maisie choose to stay with Margo and Lincoln instead. Susanna was shocked. After shouting at her, she was realized that Maisie was scared of her. She then allowed her to stay with Margo and Lincoln for a while.

#### 2.4 Character and Characterization

Character and characterization are parts of the important intrinsic elements of the story. According to Abrams (1981:42), characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying the dialogue and from how they do the action. Surely, each character has their characterization.

In this research, the researcher analyzes the character based on role in the story. Some are dominating the role and some are not. Nurgiyantoro said that the

characters that are shown prominently or dominate the story named main character, while the characters that are not doing so called peripheral characters (2009: 176). Hence, the character and characterization of *What Maisie Knew* movie are classified into main character and peripheral character. In addition, the researcher writes out the character which is important for the analysis only.

## 2.2.1 Main Character

### 2.2.1.1 Maisie



Fig. 2.2 Maisie (*What Maisie Knew*, 00.03.48)

Maisie is the main child character in the movie. She is a five years old girl. This scene shot is taken by medium shot (MS) which frame from the waist up. It also uses eye level angel technique. It shows that Maisie has small eyes, tiny nose, long straight hair, and white skin. It is taken when Maisie is telling to her parent that pizza man comes but they are quarelling. It shows a flat expression from Maisie to see the bickering of her parent as she is use to it. In addition, Maisie is a little girl who is steadfast in confronting the problems of her parents that involves her.

### 2.2.1.2 Susanna Nun

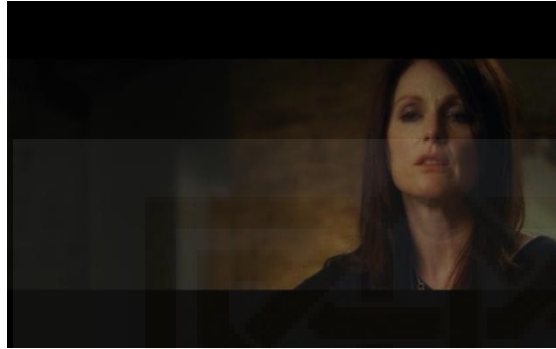


Fig. 2.3 Susanna Nun (*What Maisie Knew*, 00.02.30)

Susanna is Maisie's Mom. She takes the role as a vocalist of a rock band. This shot is taken when Susanna is playing the guitar while singing lullaby for Maisie. It is taken by medium close up technique (MCU) and eye level angle technique. Medium close up technique frames from the chest up. It shows that Susanna has thin lips, pointed nose, white skin, and long straight hair. Additionally, she is mostly black dressed in her appearance in the film.

### 2.2.1.3 Lincoln



Fig. 2.4 Lincoln (*What Maisie Knew*, 00.35.52)

Lincoln is Susanna's husband after the separation of Susanna and Beale. He is the man who watches over Maisie when Susanna is working. The scene shot is taken by medium long shot (MLS) technique and uses eye level angle. It shows that Lincoln is tall and sturdy. He has blonde hair and white skin. He is charitable and calm. This shot is taken when Lincoln picks Maisie up for the first time. They are still clumsy. Although initially Maisie does not like the presence of Lincoln, he finally manages to make her loves him. It is shown in the dialogue below;

MARGO. None of this is your fault. It's not Lincoln's fault, either. He's just mixed up, too. You really like him, don't you?

MAISIE. I love him. (*What Maisie Knew*, 01.01.17→01.01.30).

#### 2.2.1.4 Margo

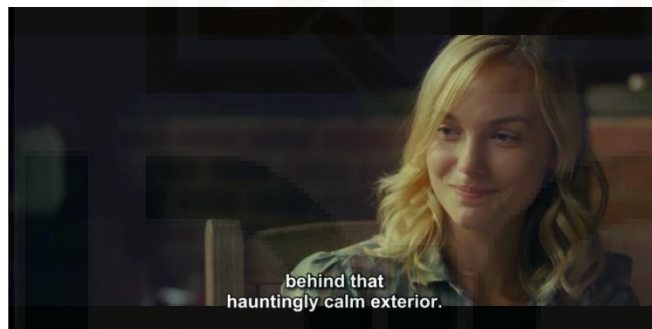


Fig. 2.5 Margo (*What Maisie Knew*, 00.05.10)

Margo is Maisie's nanny but after the separation of Susanna and Beale, she gets married to Beale. The shot is taken by medium close-up technique (MCU). It uses eye level angle technique. It shows that she has oval face, thin lips, snub nose, and blonde hair. This shot is taken when Margo and Maisie are eating the pizza in the yard. Margo is a kind and calm woman.



### 2.2.1.5 Beale



Fig. 2.6 Beale (*What Maisie Knew*, 00.49.44)

Beale is Maisie's father. He's Susanna's un-married husband, but after the separation he marries Margo. The scene shot is taken by medium close-up (MCU) which frame the human from chest up. It shows that Beale has pointed nose, thin lips, and rather long black hair. He is always well-dressed. The shot is taken when he is taking Maisie along with him from Susanna. Beale is an art dealer who always talks in his cell phone.

### 2.2.2 Peripheral Character

Here, the researcher explains peripheral characters that are needed for analysis.

#### 2.2.2.1 Band's Personnel



Fig. 2.7 Band's personnel (*What Maisie Knew*, 00.12.03)

The shoot is taken by medium shot that frames from the waist up. They are the band's personnel. It shows that both guys are bearded. One man has long hair and the other has short hair. This shot is taken when Susanna and the band are assembling in their room.

## 2.5 Setting

In the movie, the specific time was not stated. However, from the appearance of the social life shows the life of nowadays. To emphasize the setting of time, here the researcher shows the scene that shows the social condition.



Fig. 2.8 The scene of social environment in *What Maisie Knew* (*What Maisie Knew*, 00.34.49)

The shot shows the environment of the film. It can be seen the fashion of people which is stylish and the development of technology such as taxi. The shot indicates a modern era. Hence, the researcher concludes that the setting of time of the film is the present-day.

While the setting of place of *What Maisie Knew* movie is stated clearly. It is from Susanna's following statement;

SUSANNA. You know, I didn't even know we were stopping in New York (*What Maisie Knew*, 01.14.52).

The statement of Susanna appears when accidentally she meets Maisie who is along with Lincoln and Margo. Meanwhile, she is doing the concert tour with her band. It shows that the setting place of *What Maisie Knew* movie is in New York.

## CHAPTER III

### DISCUSSION

This chapter discusses about the meaning of the portrayal of Susanna and the significance of it. The research is analyzed by observing the dialogue, performance, and appearance of Susanna in *What Maisie Knew*. Since the research aims to analyze the meaning of the character in the film, the researcher applies semiotic theory by Roland Barthes. This research is implemented by analyzing the data into two orders of semiotics; denotative and connotative meaning.

In the first order meaning, the researcher draws the depiction of Susanna as a career woman in the film and takes it as denotative meaning. In the second order meaning, the researcher draws the connotation of the depiction.

#### 3.1 Susanna as a Career Woman

Susanna is described as a career woman. She has a band and she holds vocalist position of it. She also decides the song arrangement and provides the room record for the band. As a vocalist of a popular rock band, she is described as a successful career woman who reaches the popularity with the band. The popularity is proven by the tour concert they held.

SUSANNA. Hey, guess what? I'm playing Virginia Beach tomorrow night. I found this really nice girl with a dog who can watch you during the show. And then after that we go to Carolina and Tennessee.

MAISIE. What kind of dog?

SUSANNA. But, um.. It's kind of a long drive, so if you want to say goodbye to these guys, you'd better hurry up. Okay, go ahead. Go on. Or you can just come back to the buss and we can take off and you can open all of the present I got to you. You want to do that?

MAISIE. I want to meet the dog but maybe the day after.

SUSANNA. Well, baby. The day after I'm playing in Raleigh, so I got to go. Okay Come on. ... (*What Maisie Knew*, 01.28.52→01.29.34).

The dialogue above shows how big the tour is. It shows the popularity that Susanna and the band have attained and are adored by many people.

The popularity of Susanna as a rock musician leads her to be a super busy woman. As a career woman who is also a wife and a mother, Susanna sets aside the family for her career. It is as the consequence of her job of being popular musician. It is shown clearly in the dialogue when she is talking to her daughter. She has to continue the tour and leave Maisie for a while.

SUSANNA. Okay, Baby. I'm so sorry but I have.. I got to go. I just can't miss another show right now because I'll have a massive loss and I just can't handle that right now (*What Maisie Knew*, 01.16.09→01.16.18).

The statement above shows how Susanna maintains the career. She does not wish any loss so she leaves her daughter for the job.

As a career woman, Susanna is depicted as a multi tasking woman. She can play the music instrumentals and arrange the music. As a vocalist, her ability is not only in singing but also in other cases. It proves her totality as musician.

The explanation above is categorized as the denotative meaning or first order meaning. The depiction of Susanna as a career woman which is presented by the filmmaker is the factual meaning of career woman. As Parera says that denotative meaning is the true meaning, the meaning which appropriates to the fact (2004: 99).

### 3.2 Susanna as Superior Woman

For the second order meaning or connotative meaning, Spradley (in Piliang, 1999: 20) states that “connotative covers all the meaning of a symbol more than referential meaning. Its meaning depends on the emotional or cultural experience of the reader or audience”. Hence, the researcher draws the connotative meaning of the depiction of career woman. It is what the researcher finds as the relation of the denotative meaning of career woman with the culture.

The depiction of Susanna as a career woman represents superiority. In the correlation of superiority, superior means importance, quality, higher rank in status or position (*Oxford Learner's Pocket Dictionary*, 2008: 446). The superiority of Susanna lies from her role as a career woman. Her career is interpreted as the characteristic of superiority. Thus, the researcher draws superiority as the connotative meaning of the depiction of career woman. Relates to the denotative meaning, she is

depicted as a popular rock musician and has important roles in the band though she is a woman.

Superiority is the interpretation of Susanna's role in society. The researcher reflects the depiction in the film to social fact. A musician or a famous person is commonly being adored in society. It is strengthened by Marshall's argument (1997: 203) "celebrity status can not only be used for economic profit, but also as a means to acquire or control power, included in political field" (As cited in Driessens, 2013: 15). Thus, Susanna as a musician or can be categorized as celebrity is reflected as an influential figure in society. Susanna is a woman who is influential, who is important, who has quality, and who has high status or position in society. Hence, the researcher gets that Susanna is a superior woman.

In representing the superiority, the filmmaker uses the language of fashion. Physically, the filmmaker sets Susanna as a black fashion woman.

Turner in *Film as Social Practice* says that dress can be a language. By changing the fashions (selecting and combining the garments and thus the meanings that culture attributes to them) people can change what the fashions say about them and their place within the culture (Turner, 1999: 52).

Thus, the fashion represents the person who wears. In *What Maisie Knew*, Susanna is dominantly black dressed with black attributes. It can be seen in the scene shot below;



Fig. 3.1 The scene of Susanna's fashion (*What Maisie Knew*, 00.31.16)

The shot is taken when Susanna is attending the court session. It is taken by medium long shot technique (MLS). Medium long shot is a technique that frames the human from the knees up (Villarejo, 2007: 38). She is shot prominently. It shows clearly the style of Susanna. Susanna is black dressed, with black bracelet in her hand and black bag in her arm. For addition, she wears black eye shadow and black nail polish. Thus, the filmmaker sets the black dress with black attribute in the depiction of Susanna. To strengthen the black fashion of Susanna, the researcher adds another scene which shows closely the appearance of Susanna.



Fig. 3.2 The scene of Susanna's fashion (*What Maisie Knew*, 00.01.17)



The shot is taken when Susanna is taking her daughter to sleep. It is taken by medium close up technique (MCU) that shots the human slightly closer and frames from the chest up. This technique shows closely the attributes of Susanna include her makeup which is black.

Literally, black is the darkest color. However, the black color in the way of the filmmaker sets the fashion of Susanna, carries connotation.

“Black is frequently used as power, law, and authority. In many countries judges and magistrates wear black robes. The robes of judges resembled those worn by the clergy, and represented the law and authority of the King, while those of the clergy represented the law of God and authority of the church” (<https://en.wikipedia.org/>).

Thus, the researcher gets that the black fashion of Susanna leans on the power and authority.

In addition, the researcher talks about the ‘sign’ black in the film by Barry Sonnenfeld, *Men in Black*. The ‘sign’ black in *Men in Black* is represented as power. Barry sets Tommy Lee Jones and Will Smith as the main characters who always black dressed and black glasses. They are illustrated as the hero who saves the world from the alien invasion which is hero is represented as powerful figure.

Thus, the black fashion of Susanna represents the power. It is taken as the connotative meaning of why the filmmaker sets the fashion of Susanna which is

black. In the correlation of superiority, the black fashion strengthens her characteristic as a powerful woman. This power indicates her superiority.

Nevertheless, the superiority of Susanna does not stand alone. Aside from the physically appearance of Susanna as a black fashion woman, it is supported by some factors which carry the connotation also from the depiction of Susanna. Here, the researcher explains in the following explanation.

### 3.2.1 Domination

Literally, domination means to dominate, to control others, and become the most important (CALD: 2009). According to Turner in *The Cambridge of Sociology*, “domination describes the authority or power of a social group over the others”. Weber argues that “domination is a tendency of compliance of an order in an organization” (as cited in Turner et al, 2006: 346). In *What Maisie Knew*, Susanna is a dominant woman. She is illustrated as a woman who dominates others. Hence, the domination occurs in workplace area and domestic area.

#### 3.2.1.1 Workplace Area (Band)

The domination of Susanna in the band is shown from the appearance of her in the following scene shot.

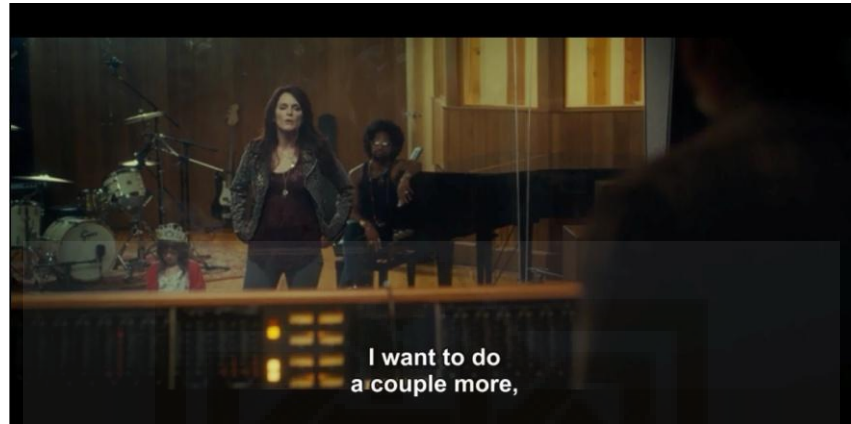


Fig. 3.3 The scene of Susanna's body language (*What Maisie Knew*, 00.39.35)

The scene shot is taken when Susanna says to the man to change the song arrangement. It is taken by medium long shot technique (MLS) that frame Susanna's body language. The appearance of Susanna who stands sturdy and raises her head shows her dominance among others. It can be seen that the arrangement of the scene, one of the important aspects of *mise-en-scene*, sets Susanna stands in front a man who sits relax behind her and a man inside the room record who are paying attention to her.

Through this scene, the filmmaker sets Susanna as a decision maker in her band. She makes decision in every single thing and makes the others to follow what she says. It can be seen in the following dialogue;

SUSANNA. Hey, it's too thin. I wanna do a couple more. And then, and then I want to hear it doubled, Okay?

MAN. You got it (*What Maisie Knew*, 00.39.33→00.39.39)

The dialogue tells that Susanna wants to change the song arrangement as what she thought, and the man follows what she says. It can be seen also that the men let her to do it. From this scene, the filmmaker shows the domination of Susanna as a decision maker in the band. Her domination in the band is because she has power and she has ability in that field.

#### 3.2.1.2 Domestic Area (Family)

In *What Maisie Knew*, Susanna is described as a dominant woman in family. It brings up the superiority due to the domination of woman (wife) over man (husband). The domination over her husband is discussed below.

##### a. Beale as unmarried husband

In the family life, Susanna is illustrated as a dominant woman over her husband. As explained in chapter II, Susanna and Beale are illustrated as a whole family live in a house with a child, actually they do not get married. Hence, Susanna as a wife is more dominant in family than her husband.

The domination of Susanna can be seen in the scene when she asks the repairman to change the lock of the main door of her apartment. She changes the lock of the door to make Beale cannot get into the apartment. She then chases him away. It shows that Susanna is able to do what she wants toward the house without considering to the husband. The following dialogue shows how Susanna dominates Beale.

BEALE. Open the door. (*Knocking the door*)  
 SUSANNA. Go away.  
 BEALE. Open the door.  
 SUSANNA. No. Not this time. I told you it would happen if you left.  
 BEALE. What? Are you serious?  
 SUSANNA. Yes, I'm serious. It's my apartment. (*What Maisie Knew*, 00.08.00→00.08.20).

The dialogue occurs when Susanna chases Beale away because she annoys to Beale that he goes abroad frequently. It shows that Susanna is dominant in her family so she is able to expel her husband who does not follow what she says. It happens because Susanna has the right in the household. It shows the domination of her who can control the family over her husband. Then, the statement of her that the apartment is hers indicates her power. She has rightful authority of the apartment so she is able to do what she wants.

Hence, the researcher finds that Susanna is a wife but she is precisely dominant in family. She is a powerful woman and has rightful authority in family over her husband. It brings up her superiority.

#### b. Lincoln as the Husband

As explained in chapter II, after the separation to Beale, Susanna gets married to Lincoln. In her life along with Lincoln, Susanna dominates the family much more than over Beale. Thus, the superiority of Susanna is shown brighter in her life along with Lincoln. First, Susanna has more income than Lincoln. Her profession as a rock musician is precisely earning more money than a bartender. This makes Susanna becomes the main breadwinner in family. Her role as the main breadwinner then

leads her to control her husband. She makes her husband to hold the household. This is shown in the following scene shot;



Fig. 3.4 The scene of Lincoln's role in family (*What Maisie Knew*, 00.36.28)

The scene shot is shown when Susanna and the band are producing the song in the room record. Lincoln and Maisie are along with them. It is taken by medium long shot technique (MLS) that shows their position. The arrangement of the scene which is as the important aspect of *mise-en-scene* sets their activity. Susanna is sitting relax in the sofa, hearing the arrangement record, while Lincoln takes drinking water to her. This scene shows comparison of the role between Lincoln as husband and Susanna as wife. It shows how the role of family runs. Susanna as wife sets her husband to handle the household while she runs the business. This scene shows the superiority of her based on the authority of her to sets the husband in house area. Furthermore, the following scene shot shows another domination over her husband.



Fig. 3.5 The scene of Susanna's gesture of talking to Lincoln (*What Maisie Knew*, 00.43.26)



Fig. 3.6 The scene of Lincoln's gesture of hearing Susanna's speech (*What Maisie Knew*, 00.43.29)

The scene of figure 3.5 and figure 3.6 are allied in one story. It occurs when Susanna is explaining the rule of the judge about the custody of Maisie. The scene shot 3.5 is taken by medium shot technique (MS) that frames from the waist up. It shows Susanna's gesture. The scene shot 3.6 is taken by medium close up technique (MCU) that frames human are slightly closer. It shows Lincoln's expression. Whereas the arrangement of the scene sets Susanna stands and points the finger when



she is talking to Lincoln. Meanwhile, Lincoln sits for paying attention seriously to her. This gesture shows Susanna's domination over Lincoln. This is such a gesture of a leader when giving a command to someone. It shows that Susanna as a wife is powerful in family. It leads her to control her husband and her husband lets her to do it.

The controlling of Susanna over Lincoln is shown also in Lincoln's statement. She can make her husband obey to her tightly. It can be seen in the scene when Lincoln is going to take Maisie from Margo's apartment. It is shown in the following dialogue;

LINCOLN. Hey.. Oh you are not feeling well, aren't you?

MAISIE. I have the bug.

LINCOLN. Oh the bug. That's sound bad.

MAISIE. Why didn't you come?

LINCOLN. I'm sorry. There was this whole mix up and.. Well, like three mix ups actually.

MAISIE. I have to take a medicine in an hour.

LINCOLN. Okay. Okay.

So, what do you want me to do? Susanna is going to kill me. (talk to Margo)

MARGO. Come back in a day or two.

LINCOLN. A day or.. I can't come back without her. Susanna is going on tour this weekend.

MARGO. Lincoln, she is a child. She is not well (*What Maisie Knew*, 00.53.09→00.53.51).

Lincoln's statement shows that Lincoln obeys to what Susanna's order tightly.

The filmmaker shows the domination of Susanna through Lincoln's statement. The filmmaker assuming Susanna is a king as if the soldier who does not follow his order, he is going to kill him. This parable illustrates Susanna as a powerful woman who is highly respected by her husband.



From the explanation above, it can be seen that the filmmaker shows strongly the superiority over Lincoln. It can be seen that Susanna is powerful in family then she is able to control the family's life. Susanna as a wife is fully obeyed by her husband, a wife who controls her husband, and becomes the most important in family as the main breadwinner.

### 3.2.2 Masculinity in Susanna

“Masculinity is a set of attributes, behaviors, roles generally associated with men. Masculinity is socially constructed, but made up of both socially-defined and biologically-created factors, distinct from the definition of the male biological sex. Both males and females can exhibit masculine traits and behavior” (<http://en.wikipedia.org/>). Generally, masculine is something that is related to virility of men. However, masculine and men are not always allied. Masculine feature may appear in men and women. Halberstam argues that “there is a possibility that masculinity can also appear in female body” (1998: 16). It is strengthened by Freud argument in *Encyclopedia of Sex and Gender*, he concludes that each individual is psychologically bisexual: masculine and feminine traits exist in everyone. (2007: 969).

The portrayal of Susanna indicates masculine feature. As explained before that masculinity is possible to appear in female body, Susanna is a female but has masculine traits. Adler describes “the characteristic of masculinity as a strong individual figure, firm, brave, and similarity. Individual who has a masculine gender has an independent nature, steadfast, strong spirit of curiosity, self confidence and

courage to take a risk” (1993: 48). Thus, the researcher finds some of the characteristics of masculinity in the character of Susanna. From the argument of Adler, the researcher takes the characteristic of independent nature, self confidence, and courage to take risk.

The illustration of independence of Susanna is shown when Beale leaves her after her eviction. Susanna is independent especially in the case of financial. She does not get difficulty to suffice the needs after Beale goes. As a career woman, she surely able to earn money by herself, so that she does not rely on her husband. The illustration of Susanna when she expels her husband shows also the courage of taking risk. Expelling the husband is not a simple decision. It has some risks such as financial problem or bad effect to the child. Then, her self confidence is shown clearly in her role as a career woman and being dominance among others.

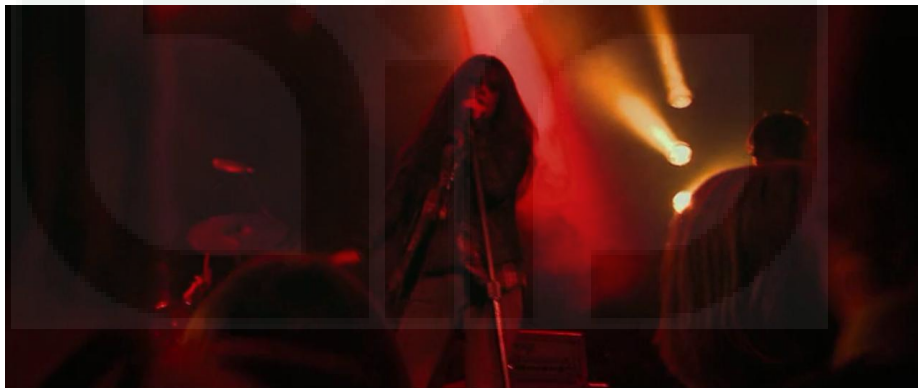


Fig. 3.7 The scene of Susanna on stage (*What Maisie Knew*, 00.12.25)

This scene is taken when Susanna is performing on the stage. The shot is taken by medium long shot technique (MLS) that frames from the knees up. The arrangement of the scene sets Susanna holds the microphone to show that she is singing on the stage. This can be seen that she is shot prominently among others. It shows her confidence in her appearance when she performs in front of many people. It shows also that she is energetic. Her action shows that she sings with full power and full action.

From the illustration as a career woman, Susanna is also represented as an aggressive woman, competitive person, and career-focused. In the illustration of Susanna as an aggressive woman, as explained in the plot in chapter II, Susanna is too ambitious of the custody of her daughter. She forces her lawyer and her daughter to attack Beale in the court. As the definition of aggressive by Connell “aggressive people usually behave in very forceful and determined way in order to succeed. They are also characterized by being assertive, bold and energetic. They brave to take a high risk to realize their ambition” (1995: 32). It strengthens the characteristic of her aggressiveness. Her successfulness and her totality show her as competitive woman and career-focused. Her totality shows how she maintains the existence of the career and brings the characteristic as a competitive woman and a career focused.

The representation of Susanna as an aggressive woman, competitive, energetic, and career-focused indicates the masculinity. It is strengthened by Parke’s argument in *Encyclopedia of Sex and Gender* about feminine and masculine traits. He

argues “masculine traits include being rational, unemotional, aggressive, competitive, strong, scientifically, of mathematically skilled, and career-focused. In many cultures, masculine traits traditionally have been valued as superior to feminine ones” (2007: 622).

Thus the depiction of Susanna carries the interpretation of masculinity. It can be taken as the connotative meaning of the depiction of Susanna. Furthermore, the argument which says masculine traits have been valued as superior to feminine ones, masculinity supports the existence of superiority in her character. It is because the characteristic of masculinity has tendency to be stronger than femininity.