

2022_Ticash_21_Bridgerton.pdf

by

Submission date: 27-Mar-2023 11:44AM (UTC+0700)

Submission ID: 2047681290

File name: 2022_Ticash_21_Bridgerton.pdf (1.37M)

Word count: 6736

Character count: 35476

Proceedings of the 3rd Tarumanagara International
Conference on the Applications of Social Sciences
and Humanities (TICASH 2021)

Feminism Perspective on Bridgerton Drama Series

Authors

Suzv Azeharie^{1,*}, Wulan Purnama Sari¹, Lydia Irena¹

1 Faculty of Communication Science, Universitas Tarumanagara, Jakarta, 11440, Indonesia

* Corresponding author. Email: suzya@fikom.untar.ac.id

Corresponding Author

Suzy Azeharie

Available Online 21 April 2022.

DOI

<https://doi.org/10.2991/assehr.k.220404.012>

Keywords

Bridgerton; feminism; semiotics; Pearce

Abstract

On December 25, 2020, Netflix released a classic TV Series "Bridgerton". Running for eight episodes, the series is based on the popular novel by Julia Quinn, which has made it 19 times on the New York Times bestselling author list. Bridgerton tells the story of an aristocratic English family community in the 1813 era in London when the matchmaking period arrived. Every year noble families will attend a formal event to introduce their daughters to Queen Charlotte to be chosen as brides by an elite noble family. It is interesting to see how upper-class British women in the 19th century are depicted in this drama series using the theory of multicultural feminism, which is based on the view that all women are not culturally

Feminism Perspective on Bridgerton Drama Series

Suzy Azeharie^{1*} Wulan Purnama Sari¹ Lydia Irena¹

¹Faculty of Communication Science, Universitas Tarumanagara, Jakarta, 11440, Indonesia

*Corresponding author. Email: suzya@fikom.untar.ac.id

ABSTRACT

On December 25, 2020, Netflix released a classic TV Series "Bridgerton". Running for eight episodes, the series is based on the popular novel by Julia Quinn, which has made it 19 times on the New York Times bestselling author list. Bridgerton tells the story of an aristocratic English family community in the 1813 era in London when the matchmaking period arrived. Every year noble families will attend a formal event to introduce their daughters to Queen Charlotte to be chosen as brides by an elite noble family. It is interesting to see how upper-class British women in the 19th century are depicted in this drama series using the theory of multicultural feminism which is based on the view that all women are not equally constructed. But it depends on race and class, as well as sexual tendencies, age, religion, educational attainment, occupation, marital status, and health conditions. This research will use semiotic analysis from Charles S. Pierce. Pierce's analysis model is known as the triangle of meaning and consists of a sign, an object, and the last interpretant. Simple quantitative research was also conducted. The conclusion of this research is, although the director has made significant breakthroughs by using multi-racial actors for the elite British nobility in the Regency era, the director seems to be fixated on this drama novel which illustrates that women do not have the autonomy to determine their own lives. To determine the life of a woman requires authorization from an older brother or father as patriarch in the family. In addition, the depiction of women as gossips reinforces the ideology of misogyny, women do not like other women by gossiping through the gossip column.

Keywords: *Bridgerton, feminism, semiotics, Pearce*

1. INTRODUCTION

On December 25, 2020, Netflix released a classic TV Series entitled "Bridgerton". Running for eight episodes, the series is based on the popular novel by Julia Quinn, which has made it 19 times on the New York Times bestselling author list. Bridgerton tells the story of an aristocratic English family community in the 1813 era in London when the matchmaking period arrived. Every year noble families will attend a formal event to introduce their daughters in front of Queen Charlotte to be chosen by the noble elite as prospective brides [1].

Broadly speaking, this drama series tells about Daphne Bridgerton, played by Phoebe Dynevor, the eldest daughter of the Bridgerton noble family who hopes to follow in her parents' footsteps in finding true love and getting married. Daphne has four brothers and two sisters. At that time matchmaking between men and women was very competitive because a rich and nobleman would be targeted as a husband. A situation that Simone de Beauvoir in Hidayati describes when women are busy competing for access to men who are considered "alpha males" [2]. It is also told about a gossip section in a local newspaper written by a mysterious writer named Lady Whistledown who writes various gossips about the nobility in this city.

Quoted from CNN Indonesia, the Bridgerton series made history for Netflix after being watched by 82 million accounts in its first 28 days of broadcast. Even on February 4, 2021, the male lead Rege-Jean Page received an award nomination from the prestigious SAG Award, which is held annually from the Screen Actors Guild Awards which usually takes place at the Shrine Auditorium Los Angeles [3]. It is necessary to examine this Bridgerton film from a feminist perspective because apart from this drama series, it is still new, so there are no other researchers who have studied it. For Indonesia, the movement and thought of feminism have long existed in society. Even R.A Kartini is considered as one of the early figures of the emergence of feminism thought in pre-independence society.

The third wave of feminist thought gave birth to multicultural feminism, according to Arivia, multicultural feminism challenges the idea that women's marginal status is one definition, only focusing on the marginalization of women occurring in patriarchal societies. In fact, according to Arivia, the situation of women's oppression has a close relationship with race, class, sexual preference, age, religion, education, job opportunities, and so on, and differences in race, class, age, religion, and job opportunities among women can be the main trigger. The emergence of a prolonged conflict [4]. In line with this,

Tong in Monica et.al argues that multicultural feminism is based on the view that all women are not equally constructed. But it depends on race and class, as well as sexual tendencies, age, religion, educational attainment, occupation, marital status, health conditions, and so on [5]. Therefore, it is interesting to see how the upper-class women in England in the 19th century are portrayed in this drama series with the selection of multi-racial roles. This research will use semiotic analysis from Charles S. Pierce. Pierce's analysis model is known as the triangle of meaning and consists of a sign, an object, and the last interpretant. This study aims to describe the meaning of feminism in the Bridgerton drama series.

1.1. Related Work

1.1.1. Previous Research

Amanda Diani, et.al in the journal of television and film studies conducted research entitled "Representation of Feminism in Maleficent Film". The topic of feminism has attracted the attention of researchers because so far women are often portrayed only as passive narrative objects, even the main erotic objects in films. The researcher analyzes John Fiske's theory of Semiotics which suggests that the codes that appear in television shows are formed from the processed senses which are divided into three levels, namely the level of reality, the level of representation, and the level of ideology.

On the reality level, Maleficent's film depicts women as independent, brave, strong, and firm but still has a feminine side in terms of the make-up displayed. The meaning of the representation level is shown through low-angle shooting. This shows that the strength and power of the male (Stefan and Henry) and female (Maleficent) characters have equality. The ideological level can be seen from the relationship between Maleficent and Aurora. Although not his biological mother, Maleficent's kiss was able to wake Princess Aurora. This changes the viewer's view that true love does not only come from princes [6].

Another research on the semiotics of feminism was also conducted by Rahajeng and Pramonojati with the title "Representation of Feminism Freedom of Speech in the Documentary Film Angka Jadi Suara". The documentary Angka Jadi Suara focuses on the movement of working women who struggle to have their voices heard. This film presents a reality to the public regarding the lives of women workers which so far have not been widely known. The author conducts an analysis using Ferdinand de Saussure's theory of Semiotics related to markers, signs, and meanings contained in the documentary. The scene in the film depicts the courage of the members of the Women's Labor Committee in fighting for their rights as well as victims of sexual harassment who dare to speak up and tell their experiences [7].

Research from a social journal conducted by Nunik Hariyani entitled Semiotic Analysis of the Representation of the Image of Women in the Kartini Film. Kartini's film is a film of the emotional struggle of a Javanese woman in the

late 19th century. Kartini had to go against tradition and even against her family to fight for equal rights for all women in the archipelago. This film analyzes the representation which is part of a critical approach, so that if it is traced to the theory of mass communication that fits the television representation model, it is the theory of social construction of mass media [8].

1.1.2. Literature Review

1.1.2.1. Feminism

Feminism is simply defined as a women's liberation movement that seeks to resist the oppression and subordination of the system in society. This movement in the 19th century initially ran in the corridor of how women should be treated both in social and political constellations because the presence of women was still considered as second-class citizens [9]. Inequality in the relationship that occurs between women and men in the structure of society raises awareness and efforts to eliminate or minimize this inequality. Emerging social movements are driven by women and men to improve the position and role of women and fight for women's rights. Simone de Beauvoir in her phenomenal book *The Second Sex* in Vintges says that women have been prevented from taking control over themselves. According to Beauvoir, women in cultural history are positioned as the other or the other and men become themselves or the self or subject [10].

If initially women voiced their voices to protest their presence to recognize their role from the domestic to the public sphere after the demands to be voters in general elections were recognized, the demands grew to have rights and manage their bodies. Women in America, for example, have to wait 70 years before finally getting their right to vote in general elections [11].

For England, Mary Wollstonecraft in Hidayati reveals that at the end of the 19th century in England, women's groups, especially from the middle class, became an oppressed group and had to rise from the shackles of the household. Because in a patriarchal society, women are grouped into the home domain with a limited environment and life while men control the public domain, life outside the home. According to Foucault in Hidayati, the independence of women as human beings in determining their rights, obligations, and responsibilities arises because of the cultural structure created by humans. So it is not at all due to natural conditions as previously believed by the community [12].

1.1.2.2. Patriarchal Culture

Patriarchy according to Sylvia Walby in Oktaviani and Azharie is a system of social structures and practices that position men as dominating, oppressing, and exploiting women. According to him, the concept of patriarchy is still very much needed to understand gender inequality [13]. Walby continues that women are faced with wider oppression, namely a patriarchal social structure. In a public

space filled with women, it turns out that women are not free from oppression. Especially the established capitalist structure, which has a strong relationship with the patriarchal form [14].

Meanwhile, Judith Bennett stated that patriarchy is a major problem in the history of women. It is the biggest problem in human history [15]. But on the other hand, he argues that patriarchy is a construction that can be changed. The words female and male could not be identified from his body. They are mutable constructs. The representation of the identity of the world has absolutely nothing to do with natural, biological, or objective reality.

1.1.2.3. The Semiotic Analysis

Semiotics is simply defined as the science of signs. John Fiske in Dewi mentions that semiotics has three main fields of study, namely:

1. Sign. It consists of the study of the different signs, the way they convey meaning, and the way they relate to the people who use them. Signs are human constructions and humans can only be understood in terms of humans who use them.
2. A code or system that organizes signs. This study covers how various codes are developed to meet the needs of a society or culture or to exploit the communication channels available to transmit them.
3. The culture in which codes and signs work. This in turn depends on the use of these codes and signs for their existence and form [16].

According to Barthes in Alex Sobur, semiotics studies humanity, meaning things. According to Barthes, meaning cannot be confused with communicating. Meaning means that objects not only carry information but also constitute a structured system of signs. A sign signifies something other than the sign itself and meaning is the relationship between an object or idea and a sign. This basic concept ties together a set of theories dealing with symbols, language, discourse, and nonverbal forms, theories that explain how signs relate to their meanings and how signs are structured [17].

According to Charles Sanders Peirce in Alex Sobur, semiotics is the formal doctrine of signs or the formal doctrine of a sign. The semiotic analysis aims to find the meaning of signs including things hidden behind a sign such as text, advertisements, and news [18]. Semiotics departs from three main elements mentioned by Charles S. Peirce in Alex Sobur, namely the Triangle Meaning theory that explains about sign, reference sign (object), and user sign. [19].

According to Piliang in Dewi, this triadic model of Charles Sanders Peirce shows three main elements forming a sign, namely representamen (something that represents something else), object (something that is represented), and interpretant or someone's interpretation of the sign [20]. Meanwhile, based on the object, Peirce in Sobur divides signs on icons (icons), indexes (indexes), and symbols [21].

2. RESEARCH METHODS

This research uses descriptive qualitative research which according to John W. Creswell is an approach to a study by following traditional ways of conducting social research. With qualitative research, a researcher can approach research from a perspective that may be different from the perspective that has been studied previously [22]. Elsewhere, Sudaryono said that qualitative research seeks to understand the way an individual sees, interprets, or describes the social world. This understanding is the result of social interaction. Understanding is the essence of qualitative research [23].

So qualitative research is an approach and search using certain methods to interpret, analyze, and interpret an event that is currently happening. In this case to analyze the drama series *Bridgerton* on Netflix. The approach used is semiotic analysis according to Charles S. Peirce. According to Peirce [17], Alex Sobur, semiotics is the formal doctrine of signs. The semiotic analysis aims to find the meaning of signs including things hidden behind a sign such as text, advertisements, and news. Peirce's theory is often called "grand theory" in semiotics because the idea is comprehensive, descriptive, structural of all signification systems [24]. In addition, a simple quantitative study will be conducted on 26 respondents who have watched this drama series.

3. RESULTS AND ANALYSIS

3.1. *Bridgerton* Drama Overview

The *Bridgerton* drama series is a series consisting of eight episodes adapted from the novel "The Duke and I" by Julia Quinn, published in 2000. This series generally tells the life of an aristocratic group in Regency London during an arranged marriage. The director of this drama series is Julie Anne Robinson (75 years old) who grew up in Africa, England, and Papua New Guinea and spent many years working with the Royal Shakespeare Company, the Royal Court, and the National Theatre. [8]

He taught acting at several leading drama schools in London such as London including the Guildhall School of Speech and Drama and the Central School of Speech and Drama. He has also worked with world writers and collaborated with the British Council in different places such as in Slovenia, Italy, Australia, and several places in the Middle East. He was then offered a very prestigious job as BBC Training Director and began working in the film and television industry. He is also known as the founder of a company called The Factory and under the banner of this theater company, he directed 11 Shakespeare plays [25].

Bridgerton's drama spoils the eye because of the beauty of the 19th-century dresses worn by 19th century British aristocratic women in the Regency era. The drama series' fashion stylist is Ellen Mirojnick. The Regency era, according to Rachel Knowles, lasted no more than nine

years, from February 1811 to January 1820. The Regency era began in 1810 when King George III was seriously ill and declared unable to lead the kingdom because he did not have adequate mental capacity. So the Regency Act was enacted which allowed his son Crown Prince George to power on behalf of the King. When King George III died in 1820, the Crown Prince who was called Prince Regent has crowned King George IV [26].

Ellen Mirojnick, 71 years old is a very famous costume designer. His work can be seen, among others, in the feature film "Maleficent: Mistress of Evil", then the film "The Greatest Showman". He is also responsible for the film "Still Star Crossed" which tells the story of the Capulet family and the Montague family after the deaths of Romeo and Juliet in Verona. As for the drama series Bridgerton, with almost unlimited funding from Netflix, Mirojnick and his 230 team members worked on 7,500 pieces of clothing ranging from dresses to shoes used in this drama series [27].

3.2. Discussion

3.2.1. The Position of Women and the Meaning of Chastity for Upper Class Women

Episode one depicts the daughters of the Bridgerton and Featherington families, namely Daphne Bridgerton, her sister Eloise Bridgerton and her best friend Penelope Featherington who live opposite the house, preparing to take part in a matchmaking event at a gathering led by Queen Charlotte.

Daphne Bridgerton, played by Phoebe Dynevor, is described as a young and beautiful 21-year-old woman with a burning desire to find her soul mate, get married and have a family. While her sister Eloise Bridgerton, played by Claudia Jessie, is described as a smart, free, brave and against the flow of women at that time, married at a young age. In her heart, Eloise hoped that her sister Daphne would not soon find a mate so that the burden of finding a mate would not shift to her shoulders. Eloise's best friend, Penelope Featherington, played by Nicola Coughland, is also described as an independent and intelligent woman. Penelope's two older sisters are not told much in this film, nor are Daphne's two other sisters.

To take part in the event to ⁵ a mate at the Queen's palace called the "court", all these girls try to dress up as beautiful as possible, wearing interesting and colorful new clothes. Then a man who is interested in one of them will come to ¹¹ house by sending a letter of arrival notice beforehand. Women are not free to choose the man they want because they have to go through the approval of their father or eldest brother. For the Bridgerton family, the authority falls to Anthony Bridgerton as the eldest son who decides which man he feels is rich and good enough for his sister Daphne. The selection of the three scenes to be analyzed in this study was deliberately carried out in a purposive way to see how the depiction and position of women during the Regency period in England. In addition to analyzing the cast of Queen Charlotte and the Duke of Hastings who are black as the main characters.

¹

Women who come to the court must show good manners in front of the audience and Queen Charlotte. From appearances, visible ethics, the audience can determine the appropriate candidate for marriage.

1. Sign: Young women flock to the court and pay respects to Queen Charlotte at the dance.
2. Object: Women dress up as much as possible, using clothes that have just been sewn by a regular tailor, with clothes made of the best and most expensive materials. Be polite, full of ethics.
3. Interpretation:

According to Pamposh, women in Christianity are considered as seducers so that Adam was expelled from heaven and because the majority of British people are Christians, women are placed in ⁵ power status than men [28]. According to Pamposh, the Regency era was marked by the dominance of landlords and aristocrats, an era when men had access to everything while women only did domestic work. Only by taking care of household matters can a woman become a "ruler" because according to Craik in Pamposh, she explains that by being a housewife and wife, women have full responsibility as administrators because they do not do household ⁵ chores themselves. In general, according to Craik, the house and everything in it is a woman's business, while property and everything outside the home is a man's business. Outside the home women have no role to play and unmarried women will be ridiculed by society as "old maids" [29].

¹

In the Regency era women also had to uphold their own sanctity because chastity was considered an honor. This explains why Daphne Bridgerton is not free to meet men outside of her family members. Daphne wants to meet men so it must be done at her family home, witnessed by her entire extended family and the man must have the approval of his eldest brother who acts as the patriarch of the family. The chastity of a woman at that time, according to Ylivuori was associated with a woman's reputation. Like Anthony Fletcher's statement in Ylivuori that "a woman's sexual reputation was the whole of her reputation" [30].

3.2.2. Black Queen and Duke

1. Signs: Queen Charlotte and the Duke of Hastings are black.
2. Object: Queen Charlotte in a luxurious and expensive dress, wearing a crown on her head and sitting on a throne surrounded by a lady-in-waiting holding a corgy dog. The Duke of Hastings is described as a handsome man with a dark skin tone.
3. Interpretation:
Queen Charlotte was born Sophia Charlotte of Mecklenburg-Stelitz, a small village in northern Germany, on May 19, 1744, to Duke Charles Louis Frederic of Mecklenburg-Stelitz and Princess Elizabeth Albertina of Saxe-Hildburghausen. She married KING GEORGE III in London on September 8, 1761, after traveling by ship for more than three weeks. At that time

he was only 17 years old and the King was 23 years old. With this marriage, she became Queen of Great Britain and Ireland. Less than a year later she gave birth to her first son, Charles who would later become IV. During her marriage, Queen Charlotte had 15 children and only 13 children lived

From the same source it is known that a year after their marriage, King George III bought Buckingham House which became known as Buckingham Palace. Queen Charlotte loved the palace and their fourteen other children were born in Buckingham. Queen Charlotte took power from her mentally ill husband in 1788 and her son Prince of Wales, who was later declared Prince Regent, ran the government with the help of the Advisory Council. Queen Charlotte died in 1818 accompanied by her eldest son Prince Regent.

Although the *Bridgerton* drama series claims to be a fictional drama story, it uses characters who exist in history. Describing Queen Charlotte as black appears to be a political understatement from the director of this drama as it was generally during the 1813s that important figures were portrayed by removing unwanted features on the subject's face. It's also important to remember that director Julie Anne Robinson grew up in Africa and black Papua New Guinea. So the possibility of his life experience interacting with black people color his work. Because of the portrayal of a black Queen and Duke that was not accepted and recognized at that time (even today), it is possible that Robinson used the black Queen Charlotte figure to elevate dark-skinned people to the highest position.

The outside community, according to Karlsen and Nazroo, perceives the UK as a "racist" country and how discrimination is shown, who does it and who is directed to whom can occur in every aspect of life (2002). The same source said that discrimination can be divided into two major parts, namely interpersonal and institutional. What is meant by interpersonal discrimination is discriminatory interaction between individuals and is generally accepted directly. Research conducted by Virdee in four regions of the UK in Karlsen and Nazroo revealed that the experience of interpersonal racism is a daily occurrence and a third of respondents said that their lives were colored by the fear that they would be racially harassed (2002).

When the author studies at the Institute of Development Studies at the University of Sussex, UK, racial harassment occurs almost whenever the writer is out of the campus area and is in the nearest city of London or Brighton from campus. The same is true for classmates who are of different races and come from various countries. They experienced racist abuse while in the UK. The form of harassment can be in the form of demeaning views, swearing, ostracizing, calling with harsh names such as "monkey" and many other forms of harassment. This is under the opinion of West and Turner who say that the silencing process for minority groups is carried out by mocking, harassing, and exercising control over them [31].

By deliberately harassing people of non-white skin color in public, white groups who make up the majority of British society try to exclude and silence non-white people. So

there is always a sense of worry when going to public places will be abused due to different skin colors. This form of harassment, ridicule, and humiliation is part of an act of racism.

Essed defines racism as a process that involves a complex imaginary interrelationship between race and cultural hierarchies. He adds that the exploitation, exclusion and dehumanization, and humiliation of racism represent the foregoing notion of the race. According to him, in Europe, the word "race" is usually explicitly addressed to people of African descent and is symbolized, among others, by equating African football players or politicians as monkeys or monkeyfication [32]. So that depicting a figure that exists in the history of the British monarchy, namely Queen Charlotte and the Duke of Hastings, as three black figures, seems to be intentional by the director as an attempt to deconstruct the image of black people while at the same time placing this group at the highest level of the monarchy of a kingdom known almost all of his descendants were white.

The British monarchy, according to Don Lemon, a CNN journalist on Youtube, is based on four things, namely: heredity, hierarchy, caste system, and lineage. This was conveyed by Lemon to comment on an interview conducted by Prince Harry and his wife Meghan Markle with Oprah Winfrey. So according to him, the British monarchy was built on the structure of racism. Because only based on the birth of a white royal lineage can be crowned a King or Queen and get privileged as a descendant of nobility [33]. While the Duke of Hastings depicted in this drama series is black, it also seems to be a political statement by director Robinson about the caste system and the aristocratic elite who are always white. From various sources, there is no reference that this figure ever existed in the history of the Regency Period. However, the depiction of a black duke amid a monarchy of a kingdom that glorifies white bloodlines is very interesting.

3.2.3. *Lady Whistledown as a Gossip Girl*

Tag: Newsletter published

Object: Writer of the *Lady Whistledown* newsletter

Interpretation:

In this drama series, it is described that the whole city is waiting for the latest news of gossip among nobles in a newsletter that is distributed by poor children on the streets. The content of the newsletter are generally about various news about which girls are meeting secretly with boys, who is the young Duke who is being talked about, who is in love with whom, the disgrace of a family household, and similar news. The newsletter was written with the pseudonym "Lady Whistledown" which made everyone including Queen Charlotte wonder who the person behind this name was. At the end of the play, it is revealed that Lady Whistledown is Penelope Featherington, played by Irish artist Nicola Mary Coughlan, 34, a graduate of the Oxford School of Drama.

The awarding of the title "Lady" refers to an English female peerage and the fact that she is Penelope Featherington, a neighbor who lives across from the Bridgerton family and a friend of Bridgerton's fifth child Eloise Bridgerton.

Somewhat contrary to his political statement in portraying the black Queen Charlotte, director Robinson chose to stick to Bridgerton's original script, which was a woman as a gossip newsletter writer. The stereotype that women are creatures who like to gossip has been passed on from one generation to another for decades. Stereotyping by Riant is defined as negative labeling of certain groups or genders. The result of this stereotyping is the emergence of discrimination and various injustices. One form of this stereotype is derived from the concept of gender [34].

The concept of gender according to Fakihi is a concept that attaches the nature of men and women who are socially and culturally constructed. These characteristics can be exchanged and changes in these characteristics can occur at any time and from place to place [35]. For example, women are attached to a gentle nature, must maintain chastity, are polite, feminine, like to gossip, are emotional, etc. While the male, masculine, responsible, mature, rational.

Gender and sex which is sex are two different things. Julia Wood defines sex as a biological character. Marking sex can be seen from the genitals of each person [36]. So the concept of gender is much simpler than the concept of gender which is a social construction and varies from culture to culture. For example, Balinese and Lombok women are described as having to be strong, diligent, but Javanese women have their own criteria, namely gentle, polite, good at controlling themselves.

By depicting women as gossips, it is as if giving a label that women only like to gossip that is not important, while men do not. Though quite a lot of men often gossip. Whether the author of this novel, Julia Quinn, wants to describe the phenomenon of misogyny, namely the dislike of women (in this case Lady Whistledown) towards other women by gossiping about them tirelessly, of course, this needs to be investigated by conducting interviews with Quinn. If the director is brave enough to make a breakthrough by changing the script, then he can deconstruct labeling like this, for example by changing Lady Whistledown to turn out to be a nobleman. As the director chose multi-racial actors in this drama made by him. In the workplace for women, gossiping according to Farley et al can be used as an agent to control, assert the power they have in an organization [37]. Kurland and Pelleds in the same source say that gossiping will increase a woman's coercive power. According to Farley et.al, intuitively a woman has a great need for control because a "high gossip" will try to exercise more control at work.

3.2.4. Quantitative Data Research

When respondents were asked how they think the position of women described in Bridgerton, 65% of respondents answered clearly that they think women's position is under men or being a subordinate group. It seems that the respondents saw that in this drama, women in the Regency

era did not have the autonomy to determine their destiny and life. It is interesting to see that more than 30% of respondents answered that the position of women was equal to and/or above men. Further research is needed to see from what aspect of this drama series the respondents answered that the position of women is above men, even though the fate and marriage of women in this drama series must have the authorization of an older brother or father as a patriarch in the family.

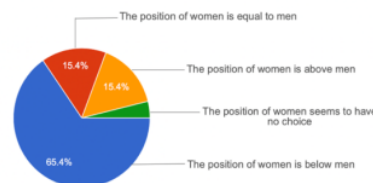


Figure 1. Audience's Impression of Women's Position

Of the 26 respondents who were asked, 42% answered that they disagreed if Daphne Bridgerton, the main character in this drama series, was said to be in a "second class" or subordinate position. This means that 42% of respondents feel that Daphne is equal to the men of her time. Perhaps the respondent who answered this question did not see that the real power of the Bridgerton family was in the hands of Anthony Bridgerton as the first son to replace his late father? Anthony decides which boy is right and feels good for his sister Daphne. While Daphne is described as having no power over herself and her future. Only with the approval of her older brother could she meet her future husband and get married. It is necessary to conduct interviews with these respondents to find out their perceptions of the position of women in society and their social backgrounds that shape their perceptions.

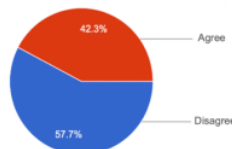


Figure 2. Audience's Opinion on Daphne's Second-Class Position

It is interesting to note the respondents' answers stating that almost 70% of noblewomen in the Regency era felt pressured while almost 16% answered that women were dependent figures, who could not stand on their own two feet. Other opinions include:

1. Monic said that women are portrayed as "objects to produce offspring and raise the dignity of the family".
2. Jesslyn Laiyenes wrote that women in this drama series are described as, "competitive, 80% of the upper-class women in Bridgerton are very competitive in various ways, for example in fighting for partners, showing off their partner's position, to showing off the dress they

wear, everything competes to show that they are the best."

3. Florencia Angelia Caroline says women are described as having "honorable and respectable offspring, physically well-off, but mentally often disturbed."
4. Narulita said that women are "dependent, it is as if they are described as successful and considered good by society if they can get married soon".

The respondents are in the category of young adults can also see that in the Regency era, women were seen as "factories" of reproduction for the successor to the descendants of the noble elite and only succeeded in being successful and respected in the eyes of the community when they married. Not getting married was a disgrace and not an option at that time.

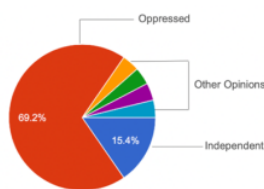


Figure 3. The Image of High-Class Women in Bridgerton

More than 80% of respondents answered agree that the gossip figure is described as a woman. This means that women also recognize the label given by society that women love to gossip. Stereotyping like this is unfortunately approved even by women themselves. As long as humans have mouths, regardless of gender, anyone can gossip. Respondents do not see that it is a daily reality that even men like to gossip. Maybe the rumored topic is different. For example, women like to gossip about news artists on television while men may gossip about political figures who are being discussed. For this, further research is needed.

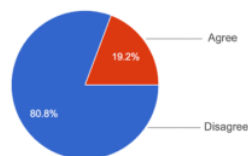


Figure 4. Audience Opinion on How Lady Whistledown Was Described as a Woman

4. CONCLUSION

The conclusion of this research is, although the director has made significant breakthroughs by using multi-racial actors for the elite of the British aristocracy in the Regency era, it seems that the director is fixated on this drama novel which illustrates that women do not have the autonomy to

determine their own lives. To determine the life of a woman requires authorization from an older brother or father as patriarch in the family. In addition, the depiction of women as gossips reinforces the ideology of misogyny, women do not like other women by gossiping through the gossip column.

ACKNOWLEDGMENT

This work was supported by Faculty of Communication Science, Tarumanagara University.

REFERENCES

- [1] Wihayanti, KOMPAS. (07 Januari 2021). 4 Fakta Menarik Bridgerton, Serial Klasik yang Tayang di Netflix. Retrieved from <https://www.kompas.com/hype/read/2021/01/07/200442866/4-fakta-menarik-bridgerton-serial-klasik-yang-tayang-di-netflix?page=all>
- [2] Hidayati, N. (2018). Teori feminisme: Sejarah, Perkembangan dan Relevansinya Dengan Kajian Keislaman Kontemporer. Jurnal Harkat: Media Komunikasi Gender, Vol 14. No.1. Jakarta. Universitas Islam Negeri.
- [3] O'Malley, K. (2021). Regé-Jean Page Received A SAG Awards Nomination and Twitter Went Wild, Naturally. Retrieved from [elle.com/uk/life-and-culture/culture/a35426222/rege-jean-page-sag-awards-twitter/#:~:text=On%20Thursday%2C%20actors%20Likely%20Collins,and%20the%20other%20for%20Ensemble](https://www.elle.com/uk/life-and-culture/culture/a35426222/rege-jean-page-sag-awards-twitter/#:~:text=On%20Thursday%2C%20actors%20Likely%20Collins,and%20the%20other%20for%20Ensemble)
- [4] Arivia. G. (2006). Filsafat Berperspektif Feminis. Jakarta: Yayasan Jurnal Perempuan.
- [5] Monica, C. Hadi, I.P. Angela, C. (2018). Representasi Feminisme Dalam Film "Hidden Figures. Jurnal E Komunikasi, Vol 6, No. 2.
- [6] Diani, A, Lestari, M.T, Maulana, S. (2017). Representasi Feminisme dalam Film Maleficent. Jurnal Kajian Film dan Televisi, Vol. 1, No. 2, 139-150.
- [7] Rahajeng, A. P. and Pramonojati, T. A. (2020). Representasi Feminisme *Freedom of Speech* dalam Film Dokumenter "Angka Jadi Suara". Jurnal Komunikasi, Vol. 7, No. 2.

- [8] Hariyani, Nunik. (2018). Analisis Semiotika Representasi Citra Perempuan dalam Film Kartini. *Jurnal Sosial*, Vol. 19, No. 1.
- [9] Azeharie, S. (1997). Representation of Women in Femina: An Indonesian Women's Magazine, Thesis, Australia, Murdoch University.
- [10] Vintges, K. (2020). Simone de Beauvoir: A Feminist Thinker for Our Times. Cambridge. Cambridge University Press.
- [11] BBC new Indonesia (8 November 2016). Para Perempuan AS Menanti Hampir 100 tahun Sebelum Bisa Memilih Presiden Perempuan. Retrieved from <https://www.bbc.com/indonesia/majalah-37906186>.
- [12] Hidayati, N. (2018). Teori feminisme: Sejarah, Perkembangan dan Relevansinya Dengan Kajian Keislaman Kontemporer. *Jurnal Harkat: Media Komunikasi Gender*, Vol 14. No.1. Jakarta. Universitas Islam Negeri.
- [13] Oktaviani, R and Azeharie, S (2020). Penyingkapan Diri Perempuan Penyintas Kekerasan Seksual. *Jurnal Koneksi*, Vol. 4 No. 1. Fakultas Ilmu Komunikasi, Jakarta. Universitas Tarumanagara
- [14] Riyadi, A. (2015). Tafsir Baru Kesetaraan Gender Dalam Ruang Publik Sylvia Walby, *Jurnal Perempuan*, Jakarta.
- [15] Benneth, Judith M. (2006). *History Matters: Patriarchy and the Challenge of Feminism*. Desember 13, 2019. Retrieved from https://books.google.co.id/books?id=IqqbkBA_tQYC&printsec=frontcover&hl=id#v=onepage&q&f=false.
- [16] Dewi, M.C. (2013). Representasi Pakaian Musliman dalam Iklan (Analisis Semiotika Charles Sanders Peirce pada Iklan Kosmetik Wardah di Tabloid Nova). *Jurnal Komunikasi Profetik*, Vol. 6, No.2, UIN Sunan Kalijaya, Yogyakarta.
- [17] Sobur, A. (2016). *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya.
- [18] Sobur, A. (2016). *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya.
- [19] Sobur, A. (2016). *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya.
- [20] Dewi, M.C. (2013). Representasi Pakaian Musliman dalam Iklan (Analisis Semiotika Charles Sanders Peirce pada Iklan Kosmetik Wardah di Tabloid Nova). *Jurnal Komunikasi Profetik*, Vol. 6, No.2, UIN Sunan Kalijaya, Yogyakarta.
- [21] Sobur, A. (2016). *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya.
- [22] Creswell, J. W. (2018). 30 Keterampilan Esensial Untuk Penelitian Kualitatif. Yogyakarta: Pustaka Pelajar.
- [23] Sudaryono. (2018). *Metodologi Penelitian*. Depok: PT. Raja Grafindo Persada.
- [24] Sobur, A. (2016). *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya.
- [25] Huffpost. (2012). Julie Anne Robinson. Retrieved from <https://www.huffpost.com/author/julie-anne-robinson>.
- [26] Knowles, R. (2012). When is the Regency Era. Retrieved from <https://www.regencyhistory.net/2012/09/when-is-regency-era.html>
- [27] Fashionista. (2021). The 'Bridgerton' Costumes Feature Regency Era Silhouettes With 20th Century Chanel and Dior Influences. Retrieved from <https://fashionista.com/2020/12/netflix-bridgerton-costumes>.
- [28] Ganjoo, Pamposh. (2013). Women and Marriage: Study of Pride and Prejudice and A Suitable Boy, The Criterion. *An International Journal in English*. October 2013, Vol. 4, Issue 5.
- [29] Ganjoo, Pamposh. (2013). Women and Marriage: Study of Pride and Prejudice and A Suitable Boy, The Criterion. *An International Journal in English*. October 2013, Vol. 4, Issue 5.
- [30] Ylivuori, S. (2016). Rethinking Female Chastity and Gentlewoman's Honour in Eighteenth-Century England. *Historical Journal*. University of Helsinki.
- [31] West, R. and Turner, L. H. (2018). Pengantar Teori Komunikasi. Analisis dan Aplikasi. Jakarta, Salemba Humanika.
- [32] Essed, P. (2014). Afterword: A Second Wave of Dutch Resistance Against Racism, *Journal FRAME* no. 27, November, Amsterdam.
- [33] CNN Indonesia. (29 Januari 2021). Bridgerton Cetak Sejarah Netflix dengan 82 Juta Penonton. Diakses pada 02 Februari 2021 dari <https://www.cnnindonesia.com/hiburan/20210129063748-220-599785/bridgerton-cetak-sejarah-netflix-dengan-82-juta-penonton>

[34] Riant, N. (2008). *Gender dan Strategi Pengarus-utamaannya di Indonesia*, Yogyakarta, PT. Pustaka Pelajar.

[35] Fakih, M. (2016). *Analisis Gender dan Transformasi Sosial*, Yogyakarta, Pustaka Pelajar.

[36] Wood, JT. (2011). *Gendered Lives: Communication, Gender and Culture*, Wadsworth, North Carolina.

[37] Farley SD, Timme, DR. Hart JW. (2010). On Coffee Talk and Break-Room Chatter: Perceptions of Women Who Gossip in the Workplace, *Journal of Social Psychology*, No. 154 Vol.4, Taylor and Francis Group.

ORIGINALITY REPORT

22%

SIMILARITY INDEX

8%

INTERNET SOURCES

3%

PUBLICATIONS

19%

STUDENT PAPERS

PRIMARY SOURCES

1

Submitted to Queensland University of Technology

Student Paper

3%

2

download.atlantis-press.com

Internet Source

2%

3

Submitted to University of Salford

Student Paper

2%

4

Submitted to Southern New Hampshire University - Continuing Education

Student Paper

2%

5

Submitted to Prairie View A&M University

Student Paper

2%

6

Submitted to University of Wales Swansea

Student Paper

2%

7

Submitted to Open University of Mauritius

Student Paper

1%

8

www.huffpost.com

Internet Source

1%

9	Submitted to University of Newcastle upon Tyne Student Paper	1 %
10	Submitted to Universitas Katolik Indonesia Atma Jaya Student Paper	1 %
11	Submitted to Bradley University Student Paper	1 %
12	jurnal.unmuhjember.ac.id Internet Source	1 %
13	repository.iainpurwokerto.ac.id Internet Source	1 %
14	Submitted to Universiti Utara Malaysia Student Paper	1 %
15	Submitted to American University in Bulgaria Student Paper	1 %
16	Submitted to UNITAR International University Student Paper	1 %
17	media.neliti.com Internet Source	1 %

Exclude quotes On
Exclude bibliography On

Exclude matches < 1%