



## FATHER ABSENCE AND FEMALE MASCULINITY IN *LITTLE WOMEN* (2019) AND *YUNI* (2021)

Ketidakhadiran Ayah dan Maskulinitas Perempuan dalam *Little Women* (2019)  
dan *Yuni* (2021)

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### Abstract

This research aims to find the relation between the father's absence and the masculinity of the daughter and how the father's absence can influence a daughter's masculine behavior in characters Jo of *Little Women* (2019) and Yuni of *Yuni* (2021). Therefore, the researcher found the relationship between these issues using Carl Jung's father absence theory and Jack Halberstam's female masculinity theory. Then researchers use qualitative methods by interpreting or defining the comparison of Jo and Yuni's characters. The data units in this research are scenes of the movie that are explained through story narration and the lingual unit of verbal dialogues. Then, the researcher created a database to facilitate the analysis process, which collects data as a dialogue. Then, the researcher assigns markings or codes to the data to divide the relevant dialogue. Next, to analyze the data, the researcher adjusting the behavior of Jo and Yuni related to the female masculinity variable, namely tomboy or, more specifically, independent and rebellious behavior. From those behaviors, the researcher determines the root cause of the existing similarities. After that, the researcher concludes the findings. The results obtained in this research are father's absence has been shown to affect daughters' masculinity. Then, there is a tendency for tomboy behavior in them. These behaviors are independence and rebellion. Both behaviors arise because of the form of father's absence experienced. Then, the daughter who experiences a father's absence not must have the same form of behavior.

**Keywords:** Father Absence, Female Masculinity, Little Women, Yuni, Tomboy

### Abstrak

Penelitian ini bertujuan untuk menemukan hubungan antara ketidakhadiran ayah dan maskulinitas anak perempuan dan bagaimana ketidakhadiran ayah dapat mempengaruhi perilaku maskulin anak perempuan pada karakter Jo dari *Little Women* (2019) dan Yuni dari *Yuni* (2021). Oleh karena itu, peneliti menemukan hubungan antara isu-isu tersebut dengan menggunakan teori ketidakhadiran ayah dari Carl Jung dan teori maskulinitas perempuan dari Jack Halberstam. Kemudian peneliti menggunakan metode kualitatif dengan memaknai atau mendefinisikan perbandingan karakter Jo dan Yuni. Unit data dalam penelitian ini adalah adegan-adegan film yang dijelaskan melalui narasi cerita dan unit lingual berupa dialog verbal. Kemudian, peneliti membuat database untuk memudahkan proses analisis, yaitu mengumpulkan data berupa dialog. Kemudian, peneliti memberikan tanda atau kode pada data untuk membagi dialog yang relevan. Selanjutnya, untuk menganalisis data, peneliti menyesuaikan perilaku Jo dan Yuni yang berkaitan dengan variabel maskulinitas perempuan, yaitu tomboi atau, lebih spesifiknya,

perilaku mandiri dan pemberontak. Dari perilaku tersebut, peneliti menentukan akar penyebab dari kesamaan yang ada. Setelah itu, peneliti menyimpulkan hasil temuannya. Hasil yang diperoleh dalam penelitian ini adalah ketidakhadiran ayah terbukti mempengaruhi maskulinitas anak perempuan. Kemudian, terdapat kecenderungan perilaku tomboi pada diri mereka. Perilaku tersebut adalah kemandirian dan pemberontakan. Kedua perilaku tersebut muncul karena bentuk ketidakhadiran ayah yang dialami. Kemudian, anak perempuan yang mengalami ketidakhadiran ayah belum tentu memiliki bentuk perilaku yang sama.

**Kata-Kata kunci:** Ketidakhadiran Ayah, Maskulinitas Perempuan, Little Women, Yuni, Tomboy.

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## INTRODUCTION

*Little Women* (2019) is a movie by a director named Greta Gerwig, adapted from the novel of the same title by Louisa M. Alcott. The movie was released on December 7th, 2019, in the United States under the Sony Pictures Releasing label. *Little Women* (2019) tells about the March family, who lives in Concord, Massachusetts. Mr. March is volunteering in war. Mrs. March, usually called Marmee, lives with their daughters. There are four daughters in the March family: Meg, Josephine, Amy, and Elizabeth. Josephine characters, who is played by Saoirse Ronan has the most screen time. Josephine March, also called Jo, is the second daughter of the March family. Jo is responsible, brave, and firm in her principles as a woman. Those are the traits of Jo shown in the movie. Specifically, we could see it from the scene where she works far from home and makes money for their family. She was also very firm with her principal because she was against Aunt March's statement about society's stereotypes that tend to require women to marry and live with their partners. Jo strongly desires to live an independent life with her own choices without being dictated to by others. She always tried to achieve her dream of becoming a writer, and she did not want to get married. Those characters or traits are reflected in the way that she dresses. Jo loves to wear clothes that make her look more boyish and masculine.

Moving on from Jo's masculine characters, there is also a movie with a similar phenomenon to *Little Women* (2019). The movie is entitled *Yuni* (2021). This movie directed by Kamila Andini and released on December 9th, 2019 under the label Fourcolours Film. The main character of the movie is Yuni whose played by Arawinda Kirana. She also has a masculine character. The movie is about her as a senior high school student. She lives with her grandma because her parents work outside her town. As a teenager, Yuni has the same characteristics as any other teenager her age. She likes to hang out with her friends, has feelings for boys, and is curious to experience something new. Yuni's masculinity shows in the way that she interacts with her friends. It is known that Yuni loves purple. Because of that, several times, she gets punished by stealing all the purple items in the school. She is shown to be rebellious and dominant. Her dominant character can be seen in the scene where Yoga always helps Yuni fulfill her school assignments, and he is always available to do something Yuni asks.

Based on that, the research paper finds something interesting to analyze from Jo and Yuni's characters. Since Mr. March or Jo's father, volunteered in the military to help people in war, in *Little Women* (2019), the father and daughter scene was concise. The scene of Yuni's father is also limited in the movie. Her father moved to the city to get a job. When we pay attention to Jo and Yuni's characters, they also have several characters that make them look masculine. It is such as their independence, bravery, dominance, et cetera. The aim of comparing those movies is to analyze the effects of father absence, reveal how culture influences father absence in shaping daughter masculinity, and the relation between father

absence and masculinity. In this research, we discuss the father's absence with the daughter's masculinity and how the father's absence influences the daughter's masculinity. Therefore, the research questions that must be answered and analyzed in this discussion are "What is the relation between the father's absence towards the masculinity of the daughter? and why does the father's absence influence the masculinity of the daughter?"

Previous research related to the movie *Little Women* (2019) has been analyzed from a feminism theory (Indriani & Dr. Phil. Dewi Candraningrum, 2021), (L, 2022), (Hapsari, 2020), and discourse analysis theory (Surahman et al., 2022), (Agustina & Asrita, 2023). Then, the movie *Yuni* (2019) has been analyzed with semiotic theory (Alifah, 2022), (W, 2023), (Woda et al., 2022), patriarchy perspective (Alfiani, 2023), (Herlucky, 2022), (Febiola et al., 2023), and feminism perspective (PUTRI & Utami, 2022), (Dzulfikar, 2023). Based on the previous research that analyzed the movies from semiotic, discourse analysis, feminist, and patriarchy theories, the researcher decided to identify the links between *Little Women* (2019) and *Yuni* (2021), which examines it from a psychological perspective. Specifically, this research paper talks about the relationship between the father's absence and the masculinity of a daughter.

The term 'father absence' is generally taken to indicate that an individual has spent some or all of their childhood with a nonresident biological father" (Boothroyd, 2021, p. 2951). According to East et al. (2006), the definition of father absence is resumed because of the need for definitional clarity. The term 'father absence' can refer to a variety of situations, such as having a father who is not present in one's life, whether lost due to death, divorce, or family discord, absent due to work commitments, absent from the family residence due to incarceration or institutionalization, or physically present but absent due to disinterest or neglect (Barber & Eccles, 1992; Jensen et al., 1989; Phares, 1993; Silverstein & Auerbach, 1999; Spruijt et al., 2001).

Meanwhile, masculine women refer to women who identify or socially recognize themselves as women yet demonstrate masculine traits broadly through their appearance, behavior, and interactional styles (Dozier, 2017). The masculinity in women is usually called female masculinity. Based on Halberstam (1998), female masculinity shows an idea of how masculinity generates. In other words, feminine masculinities are portrayed as discarded shreds of dominating masculinity for male masculinity to appear authentic to itself.

## THEORETICAL BACKGROUND

In this analysis, the researcher uses the theory of father absence. The father's absence focuses on the father's psychological and physical absence and implies a spiritual and emotional absence (Corneau, 1991). In a book entitled *The Absent Father Effect on Daughter*, it has been explained that several impacts of father absence, such as emotional avoidance, defensiveness, depression, self-doubt, aggressiveness, et cetera (Schwartz, 2020). Also, fatherless girls and women tend to fit the masculine identity in many ways. Nevertheless, it is a shield designed to prevent anyone from getting close enough to see the despair (Barras, 2013). Based on that, the researcher assumes that the father's absence can influence the masculinity of the daughter. It is because the impact of the father's absence on a daughter also consists of the variable of female masculinity.

According to Halberstam (1998), female masculinity assumes that masculinity is not only limited to men, but people can also find masculinity in women. Masculinity or femininity itself depends on gender roles, not sex. In the idea of female masculinity, there is a phenomenon called Tomboyism. Tomboyism generally describes the extended childhood of female masculinity. Tomboyism also refers to the behavior of a girl who tends to be male. The girl may retain her original nature as a woman, but on the other hand, she is also attracting masculine behavior. The term tomboy itself is not only related to the one who enacts masculinity but also

to those who choose to reject femininity (Carr, 2005). Therefore, female masculinity also classifies as a form of social rebellion. It is because, often, people who embody these ideas disobey norms of femininity and prefer to appear or behave in a masculine manner. As a result, tomboy or masculine behavior in daughters is not only a form of typical behavior that only exists in a phase of puberty, but it is also a behavior of resistance to a patriarchal culture that tends to regulate women's behavior.

The father's absence relates to the culture of patriarchy, which has silenced the daughter from gaining her full-scope energy (Schwartz, 2012). Because the culture patriarchy tends to make fathers as men work far away from their families to provide for their lives. Then, in other cases, the father has to help his country fight a war. Therefore, the father's absence instantly and subconsciously correlates the father's disapproval with the daughter's femininity (Dobson, 2018). Meanwhile, the feminine element can shift into its proper position by making a detour that involves accepting the male element (Jung & Jung, 1985). In other words, a solid relationship between father and daughter can make the daughter understand how she should behave as a woman and act feminine.

## RESEARCH METHOD

This research paper uses qualitative research methods. The qualitative research process includes developing questions and procedures, data collection in the participant's environment, data analysis inductively building from particulars to general themes, and the researcher interpreting the data's meaning (Creswell, 2014, p. 32). The object of this research is the form of a movie entitled *Little Women* (2019) and *Yuni* (2021). In collecting the data, the researcher closely watch and read both movies.

The data units in this research are scenes of the movie that are explained through story narration and the lingual unit of verbal dialogues. Then, the researcher created a database to facilitate the analysis process, which collects data as a dialogue. Then, the researcher assigns markings or codes to the data to divide the relevant dialogue. After that, to analyze the data, the researcher refers to the theory of the father's absence as stated by Carl Jung (1985) "The feminine element can shift into its proper position by making a detour that involves accepting the male element. In other words, a solid relationship between father and daughter can make the daughter understand how she should behave as a woman and act feminine. More clearly, Barras (2013) states that fatherless girls and women tend to fit the masculine identity in many ways. So, the researcher combines this theory with Judith Halberstam's female masculinity theory which says that one of the female masculinity characters is Tomboy. Then the variables of tomboy itself are independent and rebellious characters. Then, from their behavior, the researcher determines the root cause of the existing similarities. The last is when the researcher concludes the findings.

## DISCUSSION

This research paper has two sub-chapters of discussion: Comparing The Traits of Tomboyism and Defining The Motifs of Tomboyism Caused by an Absent Father. In the sub Comparing the Traits of Tomboyism, the researcher divided the section into two subs which talked about Jo and Yuni's traits, such as independence and rebellion. Then, in the sub of Defining the Motifs of Tomboyism Caused by Absent Father, the researcher explains the conclusion of the results of the traits comparison of the two characters.

### Comparing The Traits of Tomboyism

Masculinity has various meanings or definitions. In the case of a daughter's masculinity influenced by the father's absence, Jo and Yuni have masculine behavior that tends to lead to

Tomboyism. The traits of Tomboyism include independence and rebellion. Both traits are present in the characters of Jo and Yuni. However, the traits they have are different. They have different types and backgrounds behind them. Therefore, this analysis chapter aims to explain the characters profoundly and compare their traits. So, the researcher can find the relation between the father's absence and the masculinity traits they have.

**a. Independence in Economic vs Psychological (attitude)**

According to Schwartz (2020) as a Jungian researcher, the father's absence, in many ways, forces her to face life alone as she experiences the hurt and reality of his betrayal. However, she also discovers her strength and independence due to her struggles (p. 96). Then, independence is defined as a behavior that shows an attitude of not depending on rules, norms, or even with other people. Independent people are usually represented by having solid principles, not easily changed by the surrounding environment that tends to dictate them. Alternatively, in another example, an independent person also tends not to like to bother or depend on others, so they always do everything themselves. Then, being independent additionally means thinking for the individual rather than mindlessly following general opinion (LeMind & B.A., 2022).

According to the definition, the characters Jo and Yuni, as the object of this analysis, have their own types of independence. The first one is Jo. Jo has the birth name Josephine March, but she prefers to be called Jo. Jo's most prominent independent character is her responsible attitude toward her family's economy. Although Jo was the second of four children, she was portrayed as the most independent and responsible daughter. Since her father was volunteering in the army, what Jo does to help her family's economy is work. She works as a tutor in New York. In one scene, it shows very clearly that the reason she works is her family. In that scene, she conversed with Frederich at the boarding house where they lived in New York. Then a lady interrupted their conversation. She said that her students were waiting for her. Jo immediately rushed to leave Frederich while continuing her conversation. She explained to Frederich that she was responsible for her family's sustenance.

<b>Mrs. Kirke</b>	: Kitty and Minny are waiting!
<b>Jo</b>	: Oh, my students need me.
<b>Frederich</b>	: Always working.
<b>Jo</b>	: Money is the end and aim of my mercenary existence.
<b>Frederich</b>	: No one gets ink stains like yours. Just out of a desire for money.
<b>Jo</b>	: My sister Amy's in Paris, and until she marries someone obscenely wealthy, it is up to me to keep the family afloat. (Gerwig, n.d.)

In another scene, she gives her mother an envelope to help Beth with treatment. The scene starts when she gets information by letter that her sister Beth was worsening her illness. She went home from New York to Massachusetts by train. When she arrived home, she was greeted by Marmee, Hannah, Meg, and her children. Marmee says Beth's condition worsens because of the fever weakening her heart. When she heard this, Jo immediately took out an envelope with some money and gave it to Marmee. She gave it to Beth's treatment.

<b>Jo</b>	: Take this and find her the best doctor you can.
<b>Marmee</b>	: You need this to live in New York.
<b>Jo</b>	: No, I am not going back. I am using the rest to take her to

*the sea and get her strong. (Gerwig, n.d.)*

The moment was not the first time she had sacrificed or was responsible for her family. In the past, when she was still a teenager, she had cut her hair short to sell it. At that time, her father, who was volunteering in the army, became ill. Her mother had to go and visit and take care of him immediately. With no economic circumstances, Jo suddenly came with money and gave it to Marmee. It turned out that the money resulted from the hair she sold.

**Jo** : Will this be enough for the train?  
**Marmee** : Twenty-five dollars? That's not like Aunt March to be so generous.  
**Jo** : I did not go to her. I could not bear to.  
**Marmee** : Where'd you get the money?  
**Jo** : I only sold what was my own. (Gerwig, n.d.)

Compared to Jo's character, Yuni's character, the only child in her family, has different independent traits. As previously described with Jo's character, in which her independent traits are more inclined to be economically responsible, Yuni's independent character is more inclined or dominant on the psychology (attitude) side. Since Yuni lives in a society full of patriarchal things, she must stand to defend herself because she is surrounded by traditional mindsets that prevent her from being free to make her own choices. Also, she has no one to understand her, and she feels frustrated that even her family cannot understand her.

Since the movie shows that Yuni gets two proposals from two males older than her, Yuni is brave in declining the proposals that come her way. She unhesitatingly rejects the proposals of the two men who come to her with no fear of the prevailing myth in her village, which says that "if a woman declines the proposal more than a second time, she will be trapped in the situation where it is hard to find a mate." Yuni, who is still a teenager, is passionate about freedom. She feels that every woman has the right to make decisions for herself. She has the right to choose her way of life without being dictated to or threatened by the myths cultivated in society.

Yuni's courage is illustrated in the scene when she and Sarah come to the construction site where Iman works. She sits in the resting hut of Iman's construction site. Then, she sees Iman from a distance. Yuni rushed over to him, followed by Sarah behind her. Yuni conveyed her intention to visit Iman. She rejected Iman's proposal with firm and courage.

**Yuni:** Mengapa kau mau melamarku?  
**Iman:** Nanti juga kamu akan tahu. Setelah kita menikah nanti. Kamu pernah ke Semarang?  
**Yuni:** Aku tak bisa menikah denganmu. (Andini, 2021).

**(Yuni)** : Why do you want to marry me?  
**Iman** : You will find out later after we are married. Have you ever been to Semarang?  
**Yuni** : I cannot marry you. (Andini, 2021).

Furthermore, Yuni's courage is also apparent when she comes to Mang Dodi's place with the proposal money he gave to Yuni. Yuni approached Mang Dodi alone, unaccompanied by anyone. She Immediately told Mang Dodi about her presence. Yuni



gives an envelope containing the proposal money. Then she politely refuses Mang Dodi's proposal.

**Yuni:** Saya minta maaf jika ini bukan saat yang tepat untuk mengatakan ini. Tapi saya tidak bisa menerima lamaran Anda. Saya minta maaf karena orang tua saya tidak bisa datang. Mereka masih berada di Jakarta. (Andini, 2021)

*(Yuni: I apologize if this is not the right time to say this. However, I cannot accept your proposal. I am sorry that my parents cannot come. They are still in Jakarta.) (Andini, 2021)*

## b. Positive vs Negative Rebellion

Rebellion is a behavior that shows opposition or non-conformity to something that should be, such as rules, norms, or laws that apply in society. Rebellion in the context of tomboyism can also be a rejection of feminine traits. Therefore, according to Burn et al. (1996), as cited in (Abate, 2008), loud female characters who like to argue and engage in rough or tumble play also include rebelliousness. A daughter with rebellious traits usually refuses to dress like other female characters who wear dresses, skirts, clothes with flashy colors, and others. Instead, she will like casual clothes, a tuxedo, pants, and clothes with inconspicuous colors. In other cases, rejecting feminine traits can also be assertive behavior and not following what others say.

The rebellious behavior expressed by Jo and Yuni is different. Jo is the second child of four children, so she is rebellious and tends to be noisy and fights with her siblings. This behavior is shown in several scenes in *Little Women* (2019). For example, the first is in the scene where Jo woke up on Christmas day and greeted her siblings sitting together. They talked about Jo's writing that they would perform in a small performance they plan to show for children. The conversation would continue to discuss the fact that, for Christmas, the sisters were not given any presents. As the oldest sister, Meg tried to calm Amy and Jo about not getting any presents. However, Jo responded to Meg's words and asked Meg not to act like her mother, and She also threw a pillow at Meg. Then Amy sarcastically said that Jo sounded rude. It triggers Jo to hit her. Jo finally hits Amy fiercely while Beth and Meg stop them.

**Meg** : Mother proposed not having presents this year because men are suffering in the Army. We cannot do much, but we can make our little sacrifices and do it gladly.

**Jo** : Do not play mother just because she is not home. (Jo throws a pillow at Meg, it hits her squarely in the face.)

**Amy** : Jo, that is so boyish.

**Jo** : That is why I do it.

**Amy** : I detest rude, unladylike girls.

**Jo** : I hate affected little chits. (Jo attacks Amy, and they tumble to the floor of her house. They start to play fighting)

**Amy** : Jo! My nose! My nose! Ow! (Gerwig, n.d.).

Then the next scene that shows Jo being rebellious is when she gets angry with Amy. One night, Jo and Meg are getting ready to go to the theater. Amy begs them to be allowed to come. However, Jo strictly denies it. So does Meg, but she refuses Amy gently. Jo and Meg go to the theater. They enjoyed the show. Then, after returning from the theater, Jo looks for the paper on which she wrote because she wants to continue her writing. However, when Jo and Meg watch the theater, Amy burns the paper because

she feels resentment. Knowing what Amy does to her paper, Jo is angry and attacks Amy brutally.

**Amy** : *I burnt your book. I told you I would make you pay, and I did! (Amy screamed out her confession to Jo)*

**Marmee** : *All right, Jo! Jo! Jo! Please get off her! (Marmee tackled Jo, who brutally attacked Amy, with Beth and Meg's help). (Gerwig, n.d.).*

Meanwhile, Yuni's rebellious traits tend to be negative. According to Maryam (2023), The daughter may experience issues with her conduct and behavior if her father is emotionally distant. She would exhibit either obedient or rebellious behavior. The daughter might partake in dangerous, impetuous, or harmful behaviors, like drug usage, promiscuity, or criminal activity. The behavior itself can be seen in Yuni. Seeing that Yuni is a teenager, she is shown to have a sense of curiosity toward things she is not entirely familiar with. As depicted in the movie, there is a moment where Yuni asks her friend about sex, and she is also shown to be curious about masturbation and the moment starts when she is with her friends. They are talking about their school friend, who is called Ade. She is rumored to be pregnant. From that conversation, Yuni asks them how they feel about sex. She is curious about it. At the time, her friend told her it might hurt and be uncomfortable. Then, her friend also said that if they want to feel the sensation of sex, they can masturbate.

After returning from the hangout with her friends, Yuni still imagined what her friend had said. Yuni is in her low-light room. She is busy with her smartphone and browsing about how to masturbate on the internet. It is shown in the scene showing Yuni's smartphone screen, which shows a browsing page on how to masturbate for women. Then, slowly Yuni began to follow what was on the internet. The unstoppable curiosity ended up leading Yuni to try that thing.

The following case of Yuni's rebellion portrayed in the movie is when she lies to Suci about her age. One day, Yuni came to Suci's salon. She was dressing up beautifully, complete with purple clothes. Yuni also joked around and took pictures with Suci. After the excitement, Suci asked about Yuni's interests other than purple. Hearing that Yuni liked music, Suci tried to recommend her an entertainment place. Before that, Suci asked first about Yuni's age. Then Yuni admitted that she was eighteen and had just graduated from high school. Hearing this, Suci was happy to tell her the entertainment place she meant.

**Suci:** Selain warna ungu, apa lagi yang kamu sukai?

**Yuni:** Aku suka musik.

**Suci:** Benarkah? Aku tahu tempat musik yang menyenangkan.

**Yuni:** Di mana? Aku mau pergi ke sana.

**Suci:** Tunggu dulu, berapa usiamu?

**Yuni:** Usiaku 18 tahun. Aku baru saja lulus SMA.

**Suci:** Kalau begitu, tidak masalah. Nanti kuberikan alamatnya kepadamu.  
(Andini, 2021)

*(Suci: Other than liking purple, what else are you into?)*

*Yuni: I like music.*

*Suci: Really? I know a good place with good music.*

*Yuni: Where? I would like to go there...*



*Suci: Wait, how old are you again?*

*Yuni: 18, I am 18. I just graduated from school.*

*Suci: Then it will not be a problem. I will give you the address later.) (Andini, 2021)*

After being given the address by Suci, Yuni went to the music entertainment venue with Yoga that night. The place referred to by Suci turned out to be a nightclub. As is known, a nightclub is a nightlife place filled with music, people dancing, and alcohol. Yuni's mischief continued from there. She felt happy to be in the place, contrary to Yoga, who felt uncomfortable. As soon as they arrived, Suci served two bottles of alcohol to Yuni and Yoga. Yuni happily accepted. Yoga had warned Yuni, but Yuni thoughtlessly continued to drink the alcohol.

Then the last scene that illustrates her rebellion is when she has sex with Yoga. At the time, they did it after school, marked by their school uniforms. At first, Yuni looks restless, sitting in the abandoned swimming pool. Yuni looks restless sitting in the abandoned swimming pool. The researcher assumes that Yuni is considering her decision to have sex with Yoga. After a while, Yuni and Yoga walk toward the abandoned building. Yuni walked first, followed by Yoga not far behind her. Then Yuni and Yoga slowly did the shameful thing in an abandoned empty building. When looking at the movie's plot, Yuni had sex with Yoga after Mang Dodi proposed to her. At that time, He came with his family and wife. Mang Dodi expressed the purpose of his arrival: to propose to Yuni and make her his second wife, and even his wife had agreed to it. Mang Dodi brought money to propose to Yuni 25 million. Then he informed if he later married Yuni and proved to be a virgin, he would not hesitate to give additional money. The researcher assumes that Yuni decided to have sex with Yoga because of the proposal. The follow-up scene reinforces it after they have sex, where the next day, Yuni comes to Mang Dodi's house to reject his proposal as well as return the proposal money that had been given. Then Yuni rejected Mang Dodi's proposal because she was no longer a virgin.

### **Defining The Motifs of Tomboyism Caused by Absent Father**

Based on the comparison, Jo and Yuni have Independent and Rebellious characters, which are part of female masculinity. However, the types of independence and rebellion that they have are different. The Tomboyism that they have is such a domino effect that it is influenced by patriarchal culture. Patriarchal culture gives men the entire burden of duty to provide for the family, or even in the Civil War era, as in *Little Women* (2019), men must volunteer in the military. This burden has an impact on the condition of their families. One-sided parenting occurs. Caregiving is only burdened on the mother, or even in the movie *Yuni* (2021), Yuni herself is raised by her grandmother. She could not feel the presence of her father and mother.

Then, the father's absence makes the daughter unconsciously respond to become more independent. They have the instinct to fight on their own without relying on others, especially their father. They have no hope of being defended or taken care of because they are used to a patriarchal culture that forces them to stand alone. The patriarchal culture in Jo is dominated by the absence of a father, which makes the family's economy limited. Her economy is limited because her father is in the military as a volunteer, and we know volunteers do not get paid. So naturally, this makes Jo struggle to earn more money for her family's survival. Moreover, she also has a sick younger sibling who must participate in paying for her treatment.

In the movie *Yuni* (2021), patriarchal culture not only makes her father live far away from her because he must work. However, it also frustrates her because of the three proposals

that come to her. The patriarchal culture that prevails in her place pressures her to marry early. Her community thinks that education is not important for women because they will end up taking care of their families. The patriarchal culture in Yuni's movie is detrimental to her because she has to struggle alone to reject various proposals. At the same time, she does not feel the presence of a father who should defend her in such conditions.

Moreover, the grandmother, who should have been a place to lean on for Yuni, encouraged Yuni to accept the proposal. Yuni was very frustrated. This drives her to become a person who rejects what she does not want; she is also willing to do things beyond the limit to reject the proposal.

The different responses experienced by Jo and Yuni are due to the different types of father absence they have. Jo has a type of father absence that is not totally because even though his father is in the military, Jo can still feel his father's affection and advice through letters sent to him. In Yuni, she experiences total father absence because, in Yuni's movie, there is very little interaction with her father. There is only one moment, namely when the father has just returned from Jakarta, he hugs Yuni, and then they pray in the congregation. In this picture, Yuni is very lacking in affection and advice from her father.

Independence in Jo is more directed towards the economy because of the conditions of the era in which Jo lives, and her family have a sufficient economy. Meanwhile, Jo's family needs more money to live as a family of four siblings and one servant. Her father volunteered in the military for a long time, so Jo instinctively had the awareness to help her family survive.

## CONCLUSION

Based on the analysis of the relationship between the father's absence and the masculinity of the daughter that has been conducted in this study, the researcher concludes that the father's absence affects the daughter's masculinity. The father's absence makes the daughter struggle so that indirectly it makes them behave independently and rebellious, which means they enact masculinity traits. It is linear to what Carl Jung states "The feminine element can shift into its proper position by making a detour that involves accepting the male element (Jung & Jung, 1985)." This also can be described as a solid relationship between father and daughter that can make the daughter understand how she should behave as a woman and act feminine. Then, that thing happens to Jo and Yuni. The absent father experienced by Jo makes her responsible for her family's life, and she becomes a noisy or cheerful person and likes to fight with her siblings. Then, the father's absence in Yuni makes her a daughter who is assertive and dares to fight what is not her will; then, she also has a character who does not care about the norms of society, making her do things that go against the norm.

The different behaviors that are evident are influenced by the form of father's absence experienced. When the father's absence is total, or the father figure during his absence does not communicate regularly with the child, the result is that the child will have an excessively rebellious attitude. Then, when the father figure still communicates regularly, the rebellious attitude in the child can still be controlled and not excessive. The phenomenon is portrayed in Yuni's character. The father must work far away from her, and even emotionally, the father does not appear. Therefore, it causes her not to have someone to support her decisions. Yuni also feels frustrated and does terrible things like drinking and having sex to escape her frustration. While in Jo, her father volunteers in the war. The father, who is still often sending letters containing expressions of love and affection for his children, creates the character of Jo, who is responsible, brave, and noisy with his siblings. It is a sign that even though Jo's father cannot appear physically, he still appears emotionally.

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