Article

Representation of Gender Ideology in Hinata Figure, Naruto Shippuden Film

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ABSTRACT

Anime and manga can closely present Japanese culture. The concept of Hinata Hyuga as a woman ninja in Naruto Shippuden, an anime film, depicts the gender ideology of Japanese culture. The research aims to describe the representation of gender ideology in Hinata Hyuga's figure and to identify the semiotic representation in Hinata Hyuga as a woman who has broken the Japanese gender ideology. The research scope is investigating the woman's identity in gender ideology seeing signs represented in Hinata Hyuga. This present research adopted a descriptive qualitative research method. The primary data source was taken from Naruto Shippuden animated film. To get the expected research purpose, theory by Simone de Beauvoir about gender ideology combined with semiotic Barthes to analyze gender ideology representation. The results show that Hinata Hyuga is a Japanese woman who can be a strong ninja who has broken Japanese gender ideology. In short, by seeing signs, semiotic can prove that Hinata's characterization is not defined as a weak woman. Hinata's identity as a Japanese woman, who is expected to be calm, gentle, fragile, and in charge of all the housework is deconstructed into a strong and brave woman who refuses to give up on any problems.

INTRODUCTION

relationships between women and men both in the storyline to the characterization which indirectly become as a reflection of social problems in the wider community. It is also inseparable from the media which represents the cultural norms they represent. However, there is a need for change, one of which is by displaying media content that is more balanced, weighty and rich in educational values to provide a good picture of gender equality. The representations of gender ideology in Japanese culture products, like films or even animated films are always interesting to analyze.

Gender ideology is thought to have influenced and have worked behind the texts and discourses that exist in real life. This is what was later examined in this study. Besides, this study also wants to reveal the feminism discourse contained in the female character, Hinata, as well as expressing the social cognition of women's lives in general. In this research, the researchers are interested in the gender ideology representation by investigating the main actress, Hinata Hyuga who is a little girl with white eyes, or what is called a Byakugan. Hinata was born to be a nobleman's daughter from the Hyuga family. In the story, she was a

figure who failed to inherit a stance in her family and eventually had to be discarded to learn ninja moves at the ninja academy.

Film in the view of many feminists, as with other media, is often considered to bring an ideology that is less favorable for women (Baria, 2005). From the above quotation, it can be explained, the description of women in the media, in general, is not a decision-maker in the family or at the community level. Beauvoir in Tong (1998) states that women, who want to have freedom in their lives, need the elimination of institutions that perpetuate men's desire to control women. From Beauvoir's statement, it would explain, that the ideology that most oppresses women is channeled easily through the unique language in the film. This media culture refers to a state of an audio and visual display, which has shaped the construction of everyday life, even provided material to shape a person's identity, including women. Women are described by values that have been taken for granted, taken for granted, by society. These values are deliberately discouraged through narration and storylines in the film. Relating to this problem, Subhan (2004:39) also explained, that "This feminity problem in media becomes the reason why women are seen as subordinate humans, living under men so they are not entitled to women to determine their own lives".

By seeing the character Hinata, researchers would like to prove, that women are still considered weak and easy to be oppressed because such thoughts still exist. There are many incidences of discrimination against women. Even though women should be protected by men, but women also can provide, that women can also protect men. Women are not as weak as the society or media described Based on the background of research above, the statement of the problem in this research would be: "How is the representation of gender ideology in Hinata Hyuga?" and the second is "How semiotic shows the representation of Hinata seem like a woman who has broken the Japanese gender ideology?"

One of the important elements in a literary work is character. By looking at Japanese literary works, women's position often appears as a symbol of subtlety, something that moves slowly, sometimes even stops. Women are so close to idioms such as adversity, oppression, even to the 'concepts' that are already accepted in our society's culture that they are 'objects' and even 'subjects' for men. As is the case in the Japanese art world, many women are subjected to suffering by men. Women are described as weak and oppressed. No surprise, talking about women is a very interesting topic, women always show the sides that can be used as objects to be analyzed.

The first problem, the researchers would like to define how is the representation of gender ideology in Hinata Hyuga figure in Naruto Shippuden's animated film. In his theory,

Barthes (1967) puts the concepts of denotation and connotation. Through this concept, Barthes explains, that the significance of the first stage is the relationship between the signifier and the signified in a sign. In this case, Barthes refers to as denotation, which contained the true meaning of the sign. On the other hand, the connotation is the second stage of significance that describes interaction, which occurs when a sign, which is considered as denotation feelings or emotions, and the values of its culture. Connotation has a subjective meaning, in other words, denotation is a picture of a sign against an object, while connotation is the meaning of a sign. This idea is a deeper continuation of Ferdinand De Saussure (1959) thoughts. If Saussure's semiotic analysis is denotative and connotative, Barthes develops the analysis even deeper. There are two significant processes in the Bathes analysis map. The first stage or first significance is the denotative level. A denotative sign is also a connotative marker, which has entered the second stage of significance, called: signifie and signified.

In the context of the study of texts as culture, texts are seen as interwoven cultural elements, both in the form of concrete and abstract cultural results. Hoed (2004:54) explained that "Barthes saw all phenomena in culture as a sign consisting of signifiant and signified". The understanding about signifant and signifie, known as a two-stage process, because signifiant is a symptom that is captured by human cognition also produced, in terms of sign production, signifiant is called expression (E) 'expression or disclosure', and signifie as content (C) 'content or concept'. The relation (R) between E and C in humans occurs in more than one stage. Besides, according to Barthes in Hoed (2004)

> "The primary stage occurs when a sign is received for the first time, R1, E1, C1. Sign meaning does not only occur at the primary stage, but is continued at the secondary stage, namely R2, E2, and C2. In addition to the connotation, Barthes also revealed metalanguage as a further development of meaning in the first layer. For example, the expression or disclosure of a shaman can also be expressed with psychics or smart people. In linguistics, this phenomenon is called synonymy".

It is clear that semiotic is related to any contexts that can be interpreted as signs. It means, that signs are considered as the thing that can be clung to or interpreted contexts in any texts. Everything is not so necessary that there will be or to actualize the existence of a place somewhere at the time of a sign to interpret it. For that reason, semiotics exists in all the frameworks of all disciplines, including also being used to read visual techniques. The fact that signs have a double valence that can resolve or deceive in addition to providing the truth of the signs as symptoms of more complex symptoms that must be considered.

Talking about how signs work, there are two important approaches to signs that we will explain. First, an approach based on Saussure (1959) views that signs are composed of two elements, namely the image aspect of sound (a kind of visual representation) and a concept in which sound images are based. The researchers call the combination of sound concepts and images as signs, but in today's usage, in general terms, they are only called sound images. In this case, the primary sign is connotative semiotics. The continuation of the first level sign system also appears along with the addition of new meaning. Signs cannot be seen only individually, but in relations and combinations with other signs in a system. A set of sign forms that are combined in a certain way or system is called a text. According to Barthes (1967) "A text is formed from fragments of something that has been read, seen, done, experienced; code is the resurrection of what already exists". Understanding the text is very broad in the scope of use such as television, fashion, sculpture, poetry, or advertising. In the production and consumption of texts or discourse is not easy ensuring the communicative value of a text is due to the diversity of cultural paths. At the level of denotation, it might be able to react to the same meaning as the author. The degree of connotation is seen as different, because of different cultural backgrounds

Barthes (1967) thought the signs in the metalinguistic case, where the primary system called denotation and the secondary system consists of metalanguage. In the second level sign system, the connotation takes the primary sign as its expression, the metalanguage takes it as the content of the signification system. Semiotics appears as a reading of the signification and markings called signs. According to Saussure (1959), a sign consists of a signifier and a signified. The term signifer and signifed used by Saussure was developed by Barthes to not dwell on the search for structure in interpreting texts. Barthes sees aspects of reading and cultural interaction that can influence meaning. The meaning of the text will appear not only in code but also influenced by the role of the reader or audience, which has an important position in the meaning of the text.

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In Barthes' theory (1967), there are two stages. The first is the stage of significance. The first stage or significance is the language aspect, while the second stage or significance is the mythical aspect. This aspect of the myth is the goal of choosing the Barthes school to analyze the sign. By using Barthes's flow to analyze the sign, the myth becomes what the user of analysis from Barthes wants to find. According to Danesi (2004:15), "Signifier is a process that occurs in the mind when using or interpreting signs". Signifiers refer to markers which then refer to references or reality. The arbitrary designation refers to the unlimited domain of reference. Reference can be concrete, abstract, or imaginary. That reference may not exist in the future. Everything imagined by humans can be a reference.

The sign function can be born if an expression is associated with the content. Saussure in Eco (2009:70) mentions that "A sign is a correspondence between marker and signifier, which is acceptable". This assumption gives birth to several thoughts. The first thought is that a sign is not a physical entity, if called physical it is only the emergence of concrete expressive elements. Then, the second is that the sign is not a standard semiotic entity. It is the basis on which various independent elements, which arise from two different sides of two different domains. Moreover, signs are together at the base where the correlation occurs when the sign undergoes coding. Sign function is created if the expression is related to content. The way to combine signs is usually based on certain codes that apply in a language community. A code is a common set of rules or conventions, where signs can be combined, allowing messages to be communicated from one person to another. The code, according to Eco (1979) refers to a rule that produces signs as a concrete appearance in a communication relationship. Therefore, the word implicit in the understanding of the code of the language community. It is related to the combination of a set of languages the signs and their meaning. There are two main forms of interaction. First is the metaphor, that is a sign interaction model, in which a sign from a system is used to explain the meaning to another system. The second form is metonymy is the interaction of signs, in which a sign is associated with other signs, in which there is a relationship between parts and the whole. Roland Barthes created a systematic model in analyzing the meaning of signs through this semiotic analysis. By referring to theory, the researchers do not only investigate, how the contents of the message to be conveyed but also how the message is made. In addition, the researchers also try to find symbols, used to represent the messages through the film. By looking at the sign of an object, semi, the researchers want to learn, how people interpret things. Interpreting the subject or to signify in this case cannot be confused by communicating If we have seen that there are two layers in a semiological system, that is, a linguistic system and a myth system, this is distinguished by Barthes in two terms. In language

layers, the signifier is called meaning, but in the mythical layer, it is called form. For the signified case it remains the same because it does not cause ambiguity ie the concept. In linguistic, language sign is used in the relationship between signifier and signified. In the myth, a sign is a whole of the results of the previous systematology. Therefore, myths called signification or signification, because myths have two functions: myths in terms of "showing and telling something" so that readers understand something to hide behind the text.

Talking about myth, Iswidayati (2006:7) explains that "Roland Barthes explains the myths about the form of messages that deny the truth, cannot be proven". It is different from the old mythology that connects the myths with the history and construction of society in his day. Saisselin and Barthes (1967) emphasize more on aspects of the relationship between differences and the context or content of objects analyzed using connotative in finding hidden meanings. Based on the quotation, the researchers see, that Barthes not only adds myths about ideas but also how to give meaning. In the concept of myth, the signifier of myth is at once a meaning and form. Meaning can be obtained by capturing through senses, unlike signifier linguistics through mental, signifier myth captures sensory reality. The meaning of a myth has its value, has its history as well and its significance has been built before when the myth transforms into an empty form and practice becomes a form. When it becomes form, meaning disappears, history also disappears, only words remain. The new knowledge we gain is knowledge wrapped up by the concept of myth.

Barthes (1972:59) say that "The concept obtained is not an abstraction from the signifier but it is in no way shaped". Based on the quote, the concepts are elements constituting myths. If people or language researchers want to decipher the myths, they must be able to find the concepts of these myths. For example, the concepts of kindness, unity, humanity, and so on. Signification is the third term used as a unitary sign. For this reason, something that is produced from forms and concepts. Signification also means a process of a myth that can continually become a new sign and then become a new myth as well.

Barthes (1972:59) explain "Myth as a form of message that is believed to be true even though it cannot be proven". Unlike the case with the old mythology that links myths with the history and construction of society in his day. The discussion in Barthes's book "Mythologies" places more emphasis on the aspect of the relationship between expression and context (content) which is analyzed with a connotative approach in finding hidden meanings. Barthes also added that myth is not a concept or idea, but a way of giving meaning or meaning.

In this research, researchers also use the meaning of the deconstruction theory, because they saw that the changes in Hinata Hygua were different from the meaning constructions of Japanese women, through signified and significant. Deconstruction is a term that has been introduced and developed by Jacques Derrida to explain a new chapter in postmodern philosophy. Derrida in Sobur (2001) explains new ways of reading and writing, by analyzing texts and trying to go beyond those texts. Furthermore, he also says something that is not explained in the text, called deconstruction

Derrida's deconstruction always begins with things that are not thought of or should not be thought of. Hence, this understanding rejects the view that language has a definite meaning, as offered by structuralism. There are no expressions or linguistic forms, which are used to express certain meaningful and certain objects. Therefore, deconstruction is included in the flow of poststructuralism. Whereas Norris (2003) states that "goal of the deconstruction method is to show the failure of the effort to bring absolute truth, he exposes a hidden agenda that contains many weaknesses and lameness behind the texts". Theory of representation proposed by Stuart Hall becomes the main theory underlying this research. The main understanding of representation theory is the use of language to convey something meaningful to others. Representation is the most important part of the process by which meaning is produced and exchanged between group members in a culture. Representation is to interpret the concept that is in our minds by using language. Stuart Hall explicitly defines representation as to the process of producing meaning using language. Representation connects concepts in our minds by using language that enables us to interpret real objects, people or events, and the imaginary world of objects, people, objects, and events. Then representation can also analyze something that is not real or called fictional.

According to Hall and Morley (1997), there are various terms appear in the next discussion, namely the representation system. There are two processes in the representation system. First, mental representation, where all objects, people, and events are correlated with a set of concepts, which are carried everywhere in our heads. Without concepts, we cannot interpret anything in this world. Here, it can be said that meaning depends on all the conceptual maps, which are formed in our minds, which we can use to represent the world and enable us to be able to interpret objects both in our minds and outside our minds. Second, language, which is a form of representation that involves all the processes of meaning construction.

Based on Stuart Hall, there are two processes of representation: First, mental representation, which is about something that is in our heads called conceptual maps. This mental representation is still in the form of something abstract. Second, language is a thing, which plays an important role in the process of construction of meaning.

Abstract concepts in our heads must be translated into language, which is common so that we can connect our concepts and ideas about something with certain signs and symbols. So, the meaning is nothing but construction. Humans construct meaning very firmly so that a meaning looks as if it is natural and cannot be changed. The meaning is constructed through a representation system and fixed through code. This code is what makes people who are in the same cultural group understand and use the same name, who have passed the convention process socially.

METHOD

In this research, the researchers chose to apply a descriptive qualitative method. The result of this research is in words, not in numerical; therefore the research does not employ a statistical procedure. Yin (2011) mentioned that a descriptive qualitative method employs a technique of seeking, collecting, and analyzing data. The research method was suitable for research problems which were not designed or arranged to use statistical procedure.

The data were classified into two, they were primary data and secondary data. The primary data source in this research was taken from Naruto Animated film and the secondary data were books related to the research. The data was interpreted with word and explanation completed with description. After finding the signs using the method that had been designed, the first step was identifying signifier and signified, connecting woman identity on Hinata Hyuga. The next step was analyzing the signs that Naruto animated film provided. The last was concluding the analysis.

RESULTS AND DISCUSSION

This research is aimed to investigate Naruto animated film. Anime is a typical Japanese animation that is depicted with hand or using computer technology. Anime comes from the word animejyon, usually characterized by colorful pictures that feature characters in various locations and stories aimed at various types of audiences. Anime is influenced by the style of manga drawings which are typical Japanese comics. According to Riyana (2017), animation with anime can be said to have a similarity, that is, animation is more towards all types of films produced from several countries, while anime is more directed to animation produced by Japan. Based on the quotation above, the researchers are interested in this animated film, by seeing gender construction. In this research, the researchers only focus on Hinata Hyuga's life.

The analysis is conducted through two stages. The first stage called denotation. Denotation is taken, by looking at the signs contained in the film element in the form of the required unit of analysis. In the form of signs, it is seen from symbols. In the film element that shows Japanese film perspectives, on the representation of women, which examined from the signifier in the Hinata Hyuga photographic image, then referred to the signs as being signified. The second stage is connotation. After drawing conclusions based on a semiotic analysis in the first stage in the meaning of denotation, which consists of signifiers and signified signifiers which then in this stage switch positions as a connotative signifier or new meaning, which can then generate myths, to represent the character Hinata Hyuga.

It has been said before that this research focuses on the character of Hinata Hyuga, so the researchers can provide an analysis that women are special figures who are interesting to discuss. Women can influence the perceptions of those around them. Some people experts, especially gender experts consider the privilege of women as valuable things that make women must be respected and protected, but on the other hand, some people use and even suppress the existence of women. People who suppress or limit women's mobility also form subordination to women, causing women's roles, positions, and dignity to decline. The problem worsened when subordination to women became a social construction that took root from time to time. Women in various forms of subordination from the past until now are still happening, as in patriarchal ideology explicitly mentions the form of male power over women who eventually also entered the state space, it seems that the state and all policies still show efforts to strengthen patriarchal ideology, like we usually see in Indonesian television or soap opera.

From this research, the researchers also see that Japanese people, especially women are human beings who support the existence of Japanese culture. Javanese culture by itself is not homogeneous. The Japanese are aware of diversity. Meanwhile, a patriarchal culture that reinforces the dominance of men and the establishment of capitalism over women in Japan in general. The practice of patriarchal culture is increasingly fertile when there is a collaboration with Japanese culture, therefore, the problems presented in Naruto Shippuden become an interesting study with the theory of existentialism.

The self-image of women in the mass media, in literature, newspapers or magazines, films, television, advertisements, and books still show stereotypes that are detrimental to women. In general, in this case, women are portrayed as passive persons, dependent on men, dominated, accepting decisions, made by men, and especially is that women are seen by many symbols. If the media give a very different picture between masculine and feminine, then it cannot divine directly the condition that can show the gender injustice. The gender inequality will be shown and felt by seeing the real daily life. Many stereotyped acts of femininity, women's domestication, marginalization and subordination of women, as well as

violence and sexual harassment against women, are a series of examples of cases of female domination. The biggest causal factor in the building of ideology cannot be separated from the construction of existing patriarchal ideologies, developing, believed, and even internalized from generation to generation in society.

This research only takes the figure of Hinata Hyuga, who acts as a little friend of Naruto Uzumaki. Naruto is one of the most popular animated cartoon stories from Japan, every week millions of comics are sold and millions of people download their videos through various sharing sites on the internet for free. Automatically Naruto can be said to be in line with other comics such as Detective Conan, even though they were only published in 2005. Kishimoto, as the author, held first launched a short comic that would one day become Naruto in August 1997. Naruto's story is about a child who was 'wasted' because he had a monstrous tail monster inside him. This child has a very large being Hokage, known as a ninja village leader, even though everyone is afraid and hates him because in him there was a monster who had attacked from the first time of Naruto Shippuden story began.

Naruto Uzumaki Naruto is the main character in this comic and is the son of Uzumaki Kushina and Namikaze Minato. Naruto is the son of the Fourth Hokage (the son of the fourth village head) but his identity is hidden because in his presence is stored a nine-tailed monster or Kyubi. Naruto is a character who is always hated by the public, shunned, and feared because of what is in him. Therefore, his name is not Naruto Namikaze but Naruto Uzumaki. His name is changed to hide his real identity, as the only son of the Hokage Namikaze Minato. Naruto is the central character in this film. He is the emotional center of this film. He has a big dream to become Hokage. He never gives up, he is thought as a troublemaker

Hinata became Naruto's wife when they were adults. The figure of Hinata Hyuga in this film is portrayed as a brave character, not afraid to die, and has a strong determination. Hinata is also described as a ninja. She is also depicted as a woman, who can make decisions. She can fight some men. In this film, the figure of Hinata is also portrayed as a perfectionist; although, she is not depicted as the smartest. Hinata figure in the Naruto Shimpuden film also shows, how women's opinions are often underestimated, and shows he is also capable of being a worthy Konoha ninja. Women are always considered to have less knowledge than men, so if women can convey their thoughts, women tend to be considered weak and underestimated.

Women are often described as a creature with emotional nature, gentle, not independent, passive, or in broad outline can be considered as opposed to male identity, rational, aggressive and independent. This stereotype is very influential in the way society view women. The

stereotype is also represented in the film. However, despite being described as weak, Hinata Hyuga is not a spoiled woman. She was able to show that she was also able to learn martial arts in ninja style and graduate well like from the following picture:

Figure 1. Signifier 1

By looking at the picture above, the image is dominated by blue. This can be used as a signifier. The blue color is always denoted as the color intended for men. In the meaning of connotation, blue is a universal color that is often chosen because of its versatile quality. Blue is the color to convey reliability and can be trusted. The analysis of blue color also proves that Hinata is also portrayed as a woman who sensitive and full of emotion. This is a sign by the scene where Hinata Hyuga tried to rescue Naruto. The relation between the clothes color, wore by Hinata Hyuga and her representation is depicted in the table below:

Table 1. Myth Hinata in the first picture

Denotative	
The blue color used by Hinata.	Blue is connected to men
Hinata is a ninja wears blue, combined with purple clothes	Hinata is a kind of full of faith woman
Blue is a color, defined the faithful and strong.	
Connotative ———————▶	**Myth**

The second connotation is also seen, by looking at the Hinata quotation words: "Aku memang lemah, tetapi aku punya tekad kuat". This also gave birth to the myth, that even though Hinata was a female ninja, because but, she has the firmness and nature never gives up. This thing can be proven in (Barthes (1967) who mentioned:

> *"Take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification".*

From the pictures, the researchers also analyzed the clothes worn by Hinata Hyuga. The clothes are very different from

the original Japanese clothes, even though the Naruto Shippuden movie takes the Ninja era. It can be thought as signified, that although Hinata lives in the ninja era, where women never had their position, Hinata could prove it, that women in that time could also do her best, like men.

From the analysis of the figure of Hinata Hyuga, the perception of Japanese women as inferior who are subordinates of men has long been strongly rooted and is always echoed, even by cultural makers. Even after Japan grows into a developed country, the mentality of society towards women has not changed. Japanese people are well-known for their loyalty to keep up with traditional ancestral values. The thing that happens in Hinata character is one of the main causes that create a gender gap between men and women. In semiotic table, the Hinata Hyga's identity is proven in:

Table 2. Representation of Hinata Hyuga

Denotative	
Hinata Huyga as the main character in Naruto Shippuden.	The beautiful woman who loves Naruto.
Hinata is a ninja.	Hinata has full of faith.
Although Hinata is calm and full of love. but she is a kind of a strong woman, who never gives up in destiny to save, the man whom she loves.	
Connotative ⟶	**Myth Representation**

This is in line with the statement from Wulansari (2013) who said that The conservative Japanese mindset related to the position of women causes the emergence of the Ryōsai Kenbo phenomenon. Ryōsai Kenbo can be interpreted as women who must be able to become good wives and good mothers as well which increasingly reduces the possibility for women to appear in the public sphere. Until now the Japanese women's identity problems remain the biggest problem in their life. Although Japanese women seem to have formed to be unable to develop. Hinata Hyuga's portrayal is as a form of representation to be the woman, who can be a ninja. This is in line with the statement of Simone de Beauvoir in Charles (2007:53) argues that "Feminist existentialists: man define what it means to be human, including what it means to be female". From the quotation above, and from the figure of Hinata Hyuga, it can be explained that the figure of the woman who was originally considered a marginalized people over time has changed. Feminist values, which are carried, and which are tried to be maintained are no longer at the level of gender differences. Nevertheless, feminist values are factually stated in how women can play a role, both in the private and public sphere

From this film, researchers can also analyze, that although women are often portrayed as weak creatures, women are able to change the behavior of the men they care about. As in the story, when Hinata Hyuga, awakened Naruto (the greatest ninja), that in this world there is still a feeling called affection, besides strength and a strong desire to achieve goals in life. This is shown when Hinata was willing to sacrifice her soul to help Naruto, when he was attacked by Pain, which is shown in the image below:

Figure 2. Signifier 2: Hinata Hyuga

From the above description, changes made by Kishimoto began to be seen in the middle of the film series, when Naruto fought Pain. Previously, Hinata only appeared a little and only in certain parts of the story. Also, Hinata expressed her feelings to Naruto in the invasion of Pain. In addition to her bravery to save Naruto and become an agile ninja, Hinata is also described as a persistent woman to get the man she loves. She needs to do it because Naruto is not a man, who always tell the love word, Hinata's position gradually began to be highlighted. The attitude of Hinata Hyuga who is shown as a hero, can be interpreted as a connotation meaning which belongs to the second significance system.

Moreover, in the second signifier picture above, it conveys the myth system, that even though Hinata is not a great ninja and is portrayed as weak, she can gather strength in herself as a strong woman. She is also shown as a woman, who never gives up. Her strength comes from her love for Naruto. This is in line with Roland Barthes's statement (Saisselin and Barthes, 1957), myth as a form of message that is believed to be true even though it cannot be proven.

From the life story of Hinata Hyuga, the researchers can interpret that although women are always positioned as the second sex as stated by De Beauvoir (2014) who sees that women are the Liyan, the figure of Hinata Hyuga has proven, that women are also able to do everything, as long as they have a strong will and desire to change her position. Therefore, the animated film Naruto Shippuden is a form of animated film which mixes reality based on facts from Japanese society and ideal reality. The factual reality in question is life, experienced by Masashi Kisimoto as the author. While the ideal reality is Simone's de Beauvoir thought, as stated in the book Second Sex, related to women's identity as the second gender. For this reason, this research is a form of researcher's awareness that gender inequality does apply in many countries, including Japan. In fact, Japan has been recognized as one of the developed countries in the world. In short, Naruto Shimpuden film reflects social reality of the Japanese culture. It shows the representation of Japanese women is displayed in the film. By looking at the character of Hinata Hyuga, researchers can also claim that women can complete their existence by becoming an essential subject, a state where women have full control over the various decisions they make. In real life, many female leaders and women are working in their respective fields. But the thing that is still a problem is whether women in doing actions and making decisions are really always in accordance with their wishes. Never let women commit acts and make decisions because of pressure from outside. The dilemma problem is related to

the social image of women as quoted in Sugihastuti (2019) statement:

"Women's social image is a manifestation of women's image in the family and its image in the community. This social image has a relationship with the norms and value systems that apply in society, the place where women become members and desire to establish relationships between people. These community groups include groups in the family and wider community. Through her relationship with social communities, it can be seen how women respond to things and build relationships with others, and on the other hand, women always need other people to carry on their lives".

From the quotation above, it can be told, that human life is full of values in the form of symbols that have different meanings and meanings. Through these symbols, the film gives a message through its visual language so that it has another meaning. In addition, by looking through feminist thought, as stated by de Beauvoir, the researchers see the positive influence of the development of the feminist movement. The representation of gender ideology in Hinata Figure represented in Naruto Shippuden film has proven the existence of changes in people's perceptions in looking at women's participation in the public sphere is. Related to Hinata Hyuga, it also could be explained that women in showing their existence are the same as men who can also show their existence. Women have the same opportunities as men as they can confirm their existence according to their wishes and freedoms without any pressure.

In examining the Hinata character, the researchers also saw a deconstruction of meaning. Deconstruction of the meaning of the representation of Japanese female figures, which are constructed as weak creatures, and can only take care of the household, is deconstructed as female ninja, who have strong and unyielding nature. This can be from Derrida's statement Derrida (2006:18) who affirms that "The radical shift that occurs in interpretive thinking always comes to the frontiers that seem absurd". From the quotation above, it can be told that every assumption, including the assumption that women are the second gender, is contextual. This means that the assumption is always present as a social construction that is told for generations and it does not refer to the final meaning.

Thus, patriarchal discourse is a discourse that bases itself on the binary opposition of male versus female, in which the male term is in a position to dominate the female term. By looking at the figure Hinaa Hyuga, it can be explained that the removal of gender relations is not a coincidence, but a product of the discursive process. So Derrida's (1973) thought, that in understanding the meaning of the text that cannot continue to maintain the meaning that has long been formed and is considered a certainty, but researchers must be obtained to look for and find a truth that is truly new and then they can represent that truth. During this time, people know, that Japanese women are represented as 'a liyan', but Masashi Kisimoto as a writer seems to want to break the thought, that had been considered as the truth, by creating Hinata Hyuga.

Based on the analysis above, the researchers find the correlation between Honata and Derrida thought about deconstruction. According to Derrida (1973:126), "The

text can be interpreted to infinity, by which we do not need to conclude because for Derrida the truth does not have to be singular, absolute and universal". The meaning obtained is not an imitation or the thoughts of the writer himself or his readers, but it is truly new. The meaning obtained from the text is something that was not thought of even by the author. The truth or meaning obtained is not the only truth, but there is an opportunity to be discovered by new truths.

CONCLUSION

After describing Hinata Hyuga in Naruto Shimpuden animated films, the researchers conclude that the film can be told as a powerful medium in reproducing interpretations of culture. Films are a medium to emphasize something that is constantly moving, changing so that it can last a long time. Thus, a connotation that is continuously instilled and repeated through the TV media can provide confidence in the truth of a thing, including the representation of women's identities. Hinata character gives a view of how in carrying out her role in society, as a woman, she depends on the culture of the society in which she lives. Although Hinata Hyuga is depicted as a ninja warrior, she keeps being depicted as weak. This is a piece of evidence that women don't have control over property and means of production. Women also do not have access to participate in the political sphere. In the Naruto series, the ideal woman can become a myth for Japanese people. The idealization is depicted in the figure of Hinata Hyuga, who is able to give an impression of a good woman in Japanese culture, a woman who is independent, resilient, tough, brave. Based on the analysis on the image of Hinata Hyuga, this study illustrates that there were scenes that showed the values of gender equality, such as when Hinata helped Naruto fight Pain, even though she was aware that it might endanger herself. Hinata's identity as a Japanese woman, who is expected to be calm, gentle, fragile, and in charge of all the housework is deconstructed into a strong and brave woman who refuses to give up on any problems.

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