

ABSTRAK

Posisi perempuan dalam sinema arus utama telah mengalami peminggiran dari segala lapisan. Banyak film menampilkan perempuan sebagai karakter utama namun masih didominasi *male gaze* (tatapan laki-laki) yang memiliki tendensi objektifikasi dan seksualisasi karakter perempuan. Termasuk film-film dengan karakter perempuan *queer* masih belum terlepas dari *male gaze*. Kondisi ini dikritik oleh Céline Sciamma, sutradara perempuan *queer* asal Prancis, melalui film panjang keempatnya berjudul *Portrait of a Lady on Fire* (2019) yang disebut manifesto *female gaze* (tatapan perempuan) karakter. Penelitian ini bertujuan untuk menganalisis pewacanaan posisi perempuan *queer* ditampilkan sebagai subjek aktif dalam teks film serta wacana eksplorasi *queer* di sebuah relasi dua perempuan, Marianne dan Héloïse. Penelitian ini menggunakan metode analisis wacana kritis *Feminist Stylistic* model Sara Mills untuk menganalisis sebelas adegan yang dipilih. Terdapat dua level analisis metode ini, yaitu level kata dan kalimat dan level wacana (karakter/peran, fragmentasi, fokusasi, dan skemata). Temuan dalam penelitian ini mengungkapkan bahwa posisi perempuan *queer* di sini memiliki dinamika kuasa setara di mana perempuan bisa menjadi subjek yang aktif satu sama lain. Perempuan di teks ini diberikan ruang untuk mendefinisikan serta mengeksplorasi seksualitas dan ketubuhannya dalam sebuah relasi *queer*. Sebagai sebuah teks yang kritis dan politis, film *Portrait of a Lady on Fire* telah berhasil melakukan pendobrakan terhadap batasan-batasan normatif dalam industri sinema di dunia.

Kata Kunci: *Female Gaze, Perempuan dalam Film, Queer, Feminist Stylistic*

ABSTRACT

*The position of women in mainstream cinema is riddled with marginalization in various layers. Even many films that feature women as main characters are still subject to the confines of the dominant male gaze, which tends to objectify and sexualize their female characters. Films with queer female characters are no exemption. This predicament was criticized by Céline Sciamma, a French, queer female director, through her fourth feature film, 'Portrait of a Lady on Fire' (2019) by portraying the manifesto of the female gaze between the two characters Marianne and Héloïse. This study aims to analyse the discourse on the position of queer women as active subjects in film texts along with the discourse on queer exploration in a relationship between two women, Marianne and Héloïse. The critical discourse analysis method used in this study is Sara Mills' Feminist Stylistics model, used to analyse the eleven chosen scenes from the film. This method includes two levels of analysis: (1) word and phrase level, and (2) discourse level (character/role, fragmentation, vocalization, and schemata). The findings in this study reveal that the position of there is an equal power dynamic between the queer women here, in which both women are capable of becoming active subjects toward each other. The women in this text are given room to define and explore their sexuality and their physical bodies within a queer relationship. As a critical and political text, the film *Portrait of a Lady on Fire* has succeeded in breaking away from the normative boundaries of the world cinema industry.*

Keywords: *Female Gaze, Woman in Film, Queer, Stylistic Feminist*