

INTISARI

Penelitian ini bertujuan untuk mengungkapkan tokoh-tokoh perempuan yang tergolong profeminis dan kontrafeminis serta untuk mengidentifikasi ide *feminist mothering* yang terdapat dalam drama *Mother* (마더). Ide *feminist mothering* diteliti menggunakan teori *feminist mothering* oleh O'Reilly (2008). Ide-ide ini tercermin dalam hubungan ibu dan anak yang bermula dari hubungan guru dan muridnya. Drama *Mother* (마더) menceritakan kisah seorang guru pengganti yaitu Sujin, yang sadar bahwa salah satu muridnya, Hyena mengalami kekerasan oleh orang tuanya, mengeluarkan Hyena dari rumahnya dan berperan sebagai ibu yang membantunya. Melalui perjalanan menyelamatkan Hyena, lahirlah hubungan ibu dan anak yang menjadi sorotan utama drama. Penelitian ini menggunakan pendekatan teori feminisme oleh Djajanegara (2000) untuk mengungkapkan tokoh-tokoh perempuan yang tergolong profeminis dan kontrafeminis yang dinilai dari tindakan dan perkataan para tokohnya. Hasil analisis menunjukkan bahwa tokoh profeminis lebih dominan dibanding dengan tokoh kontrafeminis.

Kemudian, hasil analisis menunjukkan ada dua ide *feminist mothering* yang menonjol dalam pengasuhan Sujin kepada Hyena. Ide pertama adalah kemandirian pada anak. Sujin percaya bahwa kemandirian pada anak adalah hal yang harus dibiasakan sejak dini terlepas kondisi apa pun yang dihadapi. Hal itu ia ajarkan kepada Hyena yang kurang mendapatkan kasih sayang dan didikan dari orang tuanya. Ide kedua adalah anak memiliki kebebasan untuk memilih. Sejak memasuki usia dewasa, Sujin terbiasa diberikan hak untuk memilih berdasarkan apa yang ia inginkan dan Sujin mengajarkan hal yang sama kepada Hyena untuk tahu apa yang menjadi keinginan Hyena.

Kedua ide *feminist mothering* ini lahir dari adanya pengaruh Honghee sebagai ibu kandung Sujin dan Youngsin sebagai ibu adopsi Sujin. Kedua sosok ibu ini mengambil peran penting dalam membentuk karakter Sujin. Pertama, karakter mandiri Sujin. Sejak Honghee meninggalkan Sujin yang berumur enam tahun di sebuah panti asuhan antah berantah, dia menjadi seorang yang mandiri. Kedua, Sujin selalu mempunyai pilihan. Youngsin yang mengadopsi Sujin, terbiasa memberikan Sujin sebuah pilihan untuk mengejar yang ia inginkan. Hal ini terbukti setelah Sujin menyelesaikan bangku SMA, ia memilih meninggalkan cara hidup mewah ala Youngsin dan hidup dari beasiswanya. Dua ide *feminist mothering* ini adalah ide yang membentuk Sujin menjadi seorang ibu terhadap anak yang diadopsinya sendiri, yaitu Hyena.

Kata kunci: *feminist mothering*, profeminis, kontrafeminis, drama *Mother*

ABSTRACT

This research aims to reveal the pro-feminism and the contra-feminism as believed by the female characters and to identify feminist mothering idea in drama series titled *Mother*. This research uses feminist mothering by O'Reilly (2008) to discover the feminist mothering ideas which are expressed through a mother and child relationship particularly as seen in the pattern of parenting which was initially started by a teacher and student relationship. The drama tells about Sujin, a substitute teacher, who realized that one of her students, Hyena got abused by her parents and tells about how Sujin finally took Hyena out of her home and helped her by becoming her adopted mother. Amid a long kidnapping journey, a beautiful mother and child relationship grew which becomes the main spotlight of the drama. This research uses feminism theory by Djajanegara (2000) to reveal the pro-feminism and contra-feminism as believed by the female lead character through their actions and words. The research finding shows that the female lead characters in the drama are strongly dominated by the pro-feminist than the contra-feminist.

The research also suggests that there are two salient ideas of feminist mothering as seen through Sujin and Hyena's relationship. First, a child's independence in life. Sujin believed that independence in a child is a fundamental thing to do from a young age regardless of circumstances that have to be dealt with. She taught independence to Hyena who lacked her parent's attention and upbringing. Second, a child's freedom of choice. When Sujin was growing up, she used to be given her rights to make choices based on what she desired and Sujin taught the same thing to Hyena to let Hyena decide what she truly desired.

These two feminist mothering ideas were derived from the influence of Honghee as Sujin's biological mother and Youngsin as Sujin's adopted mother. These two mothers took important roles in shaping Sujin's character. First, Sujin's independent character. Since a six-year-old Sujin was left at an orphanage in the middle of nowhere by her own mother, Sujin became an independent person. Second, Sujin always had choices of her own. Youngsin, who adopted Sujin, was accustomed to giving her a choice to pursue what she wanted. This led to Sujin leaving her mother's lavish lifestyle and lived out of her scholarship. These two feminist mothering are ideas that shaped her in becoming a parent for her own adopted child, Hyena.

Keywords: feminist mothering, pro-feminist, contra-feminist, *Mother* drama series

초록

본 연구는 <마더>라는 드라마를 통해 페미니스트 마더링의 개념을 발견하고 친여권주의자와 반여권주의자로서 분류된 여자 등장인물을 밝히는 것을 목표로 한다. 제시할 페미니스트 마더링의 개념을 분석하기 위해 오라일리(2008)의 페미니스트 마더링을 참고하여 분석했다. 페미니스트 마더링의 개념은 선생님과 학생의 관를 통해 엄마가 아이에게 육아 유형 개념들이다. 이 드라마는 임시 교사인 수진이 학생 혜나가 집에서 가정폭력의 상황에 부닥쳐 있다는 것을 알게 되고, 혜나를 집에서 데리고 나와 엄마의 역할로서 도와주는 이야기이다. 혜나를 살리는 긴 여정 동안에 아름다운 엄마와 아이의 관계가 드라마에서 가장 중점이다. 본 연구는 친여권주의자와 반여권주의자를 제시하기 위해 자야느가라(2000)의 여권주의를 사용했다. 결과는 드라마에서 여자 등장인물 중 친여권주의자는 반여권주의자보다 더 지배적이다.

그리고 결과는 아이의 독립성과 아이의 선택의 자유가 두 가지 현저한 페미니스트 마더링의 개념들을 알 수 있다. 이 두 가지 페미니스트 마더링의 개념들은 수진이 혜나를 육아하기를 돕기 위해 홍희, 영신에 의해 영향을 받기도 한다. 이 두 가지 페미니스트 마더링의 개념들은 홍희 수진의 친어머니로, 영신 수진의 양어머니로의 영향으로 인해 생겼다. 이 두 어머니가 수진의 성격을 형성하는데 중요한 역할을 했다는 것이다. 첫 째, 수진의 독립적인 성격이다. 외딴 고아원에 버려진 후 여섯 살짜리 수진은 독립된 성격을 형성하기 시작했다. 둘째, 수진에게는 항상 선택권이 있다. 수진을 입양한 영신은 수진에게 자신이 원하는 것을 추구할 수 있는 선택권을 주기를 익숙했다. 이로 인해 수진은 영신의 사치스러운 생활 방식을 떠나 장학금을 받으며 살아간다. 이 두 가지 페미니스트 마더링의 개념들은 혜나를 입양한 엄마로서 수진의 성격을 형성하는 개념이다.

주제어: 페미니스트 마더링, 친여권주의자, 반여권주의자, 한국 드라마