PSYCHOLOGICAL COMMUNICATION ON THE REPRESENTATION OF GENDER ROLES AND STEREOTYPES IN THE MOVIE "SINGIN' IN THE RAIN" (1952): A SEMIOTIC ANALYSIS

UNDERGRADUATE THESIS

PROPOSED BY:

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Concentration : Public Relations

In Partial Fulfilment
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The author hopes that this thesis will be beneficial to the readers and provide them with positive insights.

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If, in the future, any part of this manuscript is proven to be a result of plagiarism, I am willing to accept the consequences that will lead to the cancellation of my bachelor degree from LSPR Communication and Business Institute.

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ABSTRACT

LSPR INSTITUTE OF COMMUNICATION AND BUSINESS
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Name	**: Noviarizky Gamma Rahmadieni**
Student ID	**: 2011.024.3019**
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The medium of film plays a significant part in mass communication by effectively conveying messages to viewers. "Singin' in the Rain" (1952) conveys a message regarding the societal perceptions and stereotypes surrounding gender roles. The movie explores how the older society perceives and reinforces these gender norms within its historical context. Through the use of psychological communication, the movie effectively presents a distinct portrayal of gender dynamics, highlighting the influence of entertainment media in shaping societal perspectives. This research examines the historical disparity in societal perceptions of gender. The objective of this study is to gain insight into the societal perception of gender roles and stereotypes, as conveyed through the examination of diverse indicators of psychological communication. The primary subject of investigation in this thesis pertains to a particular scenario within a movie that serves as a representation of gender roles and stereotypes, aligned with the utilisation of four distinct elements. This study implements the semiotic analysis method of Christian Metz inside a qualitative descriptive framework. Data analysis in film studies involves the utilisation of Metz's basic units of film, which encompass the shot, the imaginary signifier, the cinematic signifier, and the psychoanalytic approach. The outcome of this research indicates the representation of gender roles within the movie, wherein females are depicted in alignment with the conventional feminine stereotypes, while males conform to appear manly in accordance with the common masculine portrayals.

Key Words: *Singin' in the Rain, Psychological Communication, Christian Metz, Gender Roles, Gender Stereotypes*

ABSTRAK

INSTITUT KOMUNIKASI DAN BISNIS LSPR
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Nama : **Noviarizky Gamma Rahmadieni**
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Media film memainkan peran penting dalam komunikasi massa dengan menyampaikan pesan secara efektif kepada penonton. "*Singin' in the Rain"* (1952) menyampaikan pesan tentang persepsi dan stereotip masyarakat seputar peran *gender*. Film ini mengeksplorasi bagaimana masyarakat yang lebih tua memandang dan memperkuat norma-norma *gender* ini dalam konteks sejarahnya. Melalui penggunaan komunikasi psikologis, film ini secara efektif menyajikan penggambaran dinamika *gender* yang berbeda, menyoroti pengaruh media hiburan dalam membentuk perspektif masyarakat. Penelitian ini mengkaji perbedaan historis dalam persepsi masyarakat tentang *gender*. Tujuan dari penelitian ini adalah untuk mendapatkan wawasan tentang persepsi masyarakat tentang peran dan stereotip *gender*, sebagaimana disampaikan melalui pemeriksaan berbagai indikator komunikasi psikologis. Subyek penelitian utama dalam penelitian ini adalah skenario tertentu dalam sebuah film yang berfungsi sebagai representasi dari peran dan stereotip *gender*, selaras dengan penggunaan empat elemen yang berbeda. Penelitian ini mengimplementasikan metode analisis semiotika Christian Metz dalam kerangka deskriptif kualitatif. Analisis data dalam studi film melibatkan penggunaan unit dasar film Metz, yang mencakup gambaran, penanda imajiner, penanda sinematik, dan pendekatan psikoanalitik. Hasil dari penelitian ini menunjukkan representasi peran *gender* dalam film tersebut, dimana perempuan digambarkan sejalan dengan stereotip feminin konvensional, sedangkan laki-laki menyesuaikan diri untuk tampil jantan sesuai dengan penggambaran maskulin pada umumnya.

Kata Kunci: *Singin' in the Rain, Komunikasi Psikologis, Christian Metz, Peran* Gender*, Stereotip* Gender

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Over the past few years, the area of Public Relations (PR) has undergone significant development, expanding its scope beyond its conventional role as a communication function. It has now become an essential component in shaping an organization's reputation and effectively managing its interactions with many stakeholders. One crucial element of this transformation is the acknowledgment that public relations professionals play a major role in effectively communicating messages that resonate with the general public, all the while managing intricate societal matters.

Movie, in another hand, is a medium for mass communications. Within the domain of Public Relations (PR), the establishment of successful communication serves as a fundamental pillar for the purpose of altering public perception and exerting influence over societal norms. The significance of media and language in communicating messages about gender is significant, and film serves as a compelling and influential medium through which public relations professionals can express, reinforce, or question gender portrayals and stereotypes.

The realm of film provides a distinctive medium for narrative expression, wherein the amalgamation of visuals, speech, and non-verbal clues serves as a conduit for conveying nuanced messages pertaining to

gender roles and stereotypes. A solitary frame have the capacity to contain the nuanced intricacies of an individual's facial expression or the magnificence of a story, concurrently conveying subtle indications pertaining to the dynamics of gender. This media offers a novel platform for PR professionals to effectively convey strategic messages pertaining to gender equality, diversity, and societal transformation.

The historical backdrop of the 1950s, during which the renowned picture "Singin' in the Rain" was released, holds significant relevance to this public relations investigation (Wojcik, 2013). During this particular historical period, there were notable shifts in society and a critical reassessment of gender norms, creating a favorable context for public relations practitioners to engage with evolving viewpoints (West, 2017).

Moreover, it might be argued that the 1950s was the pinnacle of Hollywood's Golden Age, a distinct era defined by opulence and the deliberate crafting of visual representations. The deliberate and strategic depictions of gender roles and stereotypes played a crucial role in the narrative construction of cinema (Kraus, 2017). The film "Singin' in the Rain" is widely recognized as a notable cinematic work of its era, effectively capturing the prevailing zeitgeist and conveying nuanced perspectives on gender.

In the context of this ever-changing environment, the examination of gender representation and the significance of psychological communication in media have emerged as increasingly relevant subjects of scholarly inquiry.

The primary objective of this study is to investigate the interconnections among psychological communication, the representation of gender roles and stereotypes, and the discipline of Public Relations.

The film is set in the late 1920s and tells the story of Hollywood's transition from silent films to talkies. It follows the careers and love lives of three characters: Don Lockwood (played by Gene Kelly), Lina Lamont (played by Jean Hagen), and Kathy Selden (played by Debbie Reynolds). Don Lockwood and Lina Lamont are established silent film stars, while Kathy Selden is a young aspiring actress. The film's plot revolves around the challenges faced by Don, Lina, and Kathy as they navigate the transition to talkies (Ridaryanthi & Jindan Sinuyul, 2021).

The film's portrayal of gender roles is evident from the beginning, as Don Lockwood is depicted as a suave and confident leading man, while Lina Lamont is portrayed as a ditzy and high-maintenance actress. Don is shown as being in control of his career and love life, while Lina is portrayed as being dependent on men for her success. These gender roles are reinforced throughout the film, as Don's love interest, Kathy Selden, is shown as being supportive and submissive to Don, while Lina is portrayed as being jealous and manipulative (Ridaryanthi & Jindan Sinuyul, 2021).

The film's portrayal of gender roles and stereotypes can be analyzed through semiotic analysis, a method used to analyze signs and symbols in media (Smith, 2017). Semiotics is concerned with how meaning is created through the use of signs and symbols, and how these meanings are

interpreted by the audience. In the case of “Singin’ in the Rain”, semiotic analysis can be used to examine the ways in which gender roles and stereotypes are constructed and reinforced through the use of visual and linguistic signs (Kunsey, 2019).

The notion of psychological communication explores the influence of emotions, nonverbal cues, symbols, and narratives in media on human perceptions (Tan, 2018). In the realm of public relations, it is of utmost importance to comprehend the manner in which psychological communication influences the portrayal of gender norms and stereotypes (Vorderer, 2016). A deep understanding of the mechanisms of media psychology is necessary in order to effectively create messages that resonate with the general audience and demonstrate respect for varied gender identities (Young, 2015). The objective of this study is to provide a comprehensive understanding of the impact of psychological communication in media on public perception. The findings of this research will serve as a valuable resource for PR professionals, enabling them to enhance their strategic communication strategies.

It is important to note, however, that the film's portrayal of gender roles and stereotypes reflects the societal norms and values of the time period in which it was created (Risman, 2018). The film was made in the 1950s, a time when gender roles were highly rigid and women's roles in society were largely limited to homemaking and motherhood (Lippa, 2018).

As such, it is important to view the film through a historical lens and recognize the cultural context in which it was created.

Despite its historical context, “Singin’ in the Rain” remains a popular and beloved film to this day. As such, it is important to continue to critically analyze the film's portrayal of gender roles and stereotypes and to recognize the ways in which media can shape our perceptions and attitudes towards gender (Kubrak, 2020). By analyzing films like “Singin’ in the Rain” through a psychological lens, we can gain a deeper understanding of how media influences our perceptions of gender and work towards creating a more equitable an d just society (Schneider, 2014).

The research holds significant importance due to its potential to tackle the urgent requirement for Public Relations (PR) to adopt more inclusive and ethical communication practises in the contemporary era. In light of continuous societal dialogues and movements centred around gender representation and equality, the results of this research provide PR practitioners with immediate and crucial resources to effectively engage in and navigate these discussions. In an era characterised by dynamic expectations and increased scrutiny, the capacity to develop public relations campaigns that contest preconceived notions, foster inclusiveness, and adapt to shifting standards is of the utmost importance. Moreover, the study's findings are critical in providing public relations practitioners with the necessary tools to effectively manage crises related to gender in a

responsible and sensitive manner, thereby protecting the reputation of the organisation.

The research is of utmost importance and relevance in the field of public relations due to its emphasis on media literacy and its embodiment of the'scholar-practitioner' paradigm, in light of the rapid evolution of media and the growing demand for ethical and socially responsible branding. This timely response to the ever-changing gender and diversity issues assists public relations professionals in moulding public opinion in an inclusive and ethical manner.

The thesis title and the enduring impact of the film "Singin' in the Rain" on popular culture and the potential for the film to influence contemporary dialogues regarding gender representation and stereotypes give rise to a sense of urgency. The urgency does not pertain merely to the movie per se, but rather to the themes it delves into and the continued significance and criticality of these themes in contemporary society, which examines the semiotic and psychological components of the film's communication concerning gender roles and stereotypes. Through the implementation of this analysis, the research aims to furnish critical insights and instruments that are currently lacking in the fields of public relations (PR) and media.

The urgency in this particular context arises from the pressing significance of conversations concerning gender, in addition to the responsibility of public relations practitioners to develop campaigns that

contest preconceived notions, foster inclusiveness, and adapt to changing social conventions. By analysing the film as a case study, one can determine how gender-related messages can be conveyed through semiotic elements and psychological communication. The film's enduring cultural influence imparts a sense of urgency, rendering it a captivating medium through which to examine these pivotal themes and their relevance to contemporary PR and media communication.

Based on the background of the research, the researcher interest to have next deep analysis with the title of research **"Psychological Communication on the Representation of Gender Roles and Stereotypes in the Movie "Singin' in the Rain" (1952): A Semiotic Analysis."**

1.2 Problem Statement

Based on the background of the study, there are some problem formulation, such as:

1. How does psychological communication shape the representation of gender roles and stereotypes in "Singin' in the Rain"?
2. What visual and narrative techniques are used in the movie to create and reinforce gender roles and stereotypes?
3. How do the representations of gender roles and stereotypes in "Singin' in the Rain" reflect and perpetuate societal expectations and beliefs about gender?

4. What implications do the findings of this research have for the development of more accurate and diverse representations of gender in the media?

This piece has great contemporary impact. This training equips PR professionals to meet increasing gender representation and diversity needs. This research improves public relations practitioners' communication effectiveness and ethics in the current socio-cultural context by promoting flexibility, ethical branding, crisis communication skills, and media literacy.

The research in issue has a wide impact on public relations in modern society. This publication covers key aspects of public relations (PR) and equips professionals to negotiate the modern socio-cultural milieu.

This research's focus on gender inclusiveness advances PR methods. As gender awareness and sensitivity grow, public relations professionals must create campaigns that challenge preconceptions and promote inclusivity. This study gives PR professionals psychological communication tactics that connect with a wide spectrum of consumers and honour society's gender identities and experiences.

This study also helps public relations practitioners to adapt and respond to shifting public expectations for diversity and inclusivity. This study provides an academic foundation for gender representation approaches that adapt to changing cultural norms and values. Public relations must change to stay relevant and ethical in the eyes of discerning audiences.

The study also helps public relations professionals build media literacy abilities to critically analyse media material and navigate the complex digital environment. To make informed decisions about message development and transmission, one must grasp how psychological communication strategies affect public perceptions, particularly gender. In a complex and rapidly changing media ecosystem, public relations practitioners must possess sophisticated media literacy abilities.

In conclusion, the research findings will have a major and positive impact on modern public relations, particularly PR practitioners. Gender-inclusive public relations efforts help the field build flexible methods to meet changing public expectations. Promoting ethical and inclusive branding helps companies build a good reputation. Adding crisis communication skills gives professionals the means to In an environment that values gender representation and inclusive communication, this helps public relations practitioners communicate ethically and successfully.

1.3 Study Objectives

Based on the background of the study, there are some research objectives, such as :

1. To analyze the psychological communication strategies used in “Singin’ in the Rain” to shape the representation of gender roles and stereotypes.
2. To identify and describe the visual and narrative techniques used in the movie to create and reinforce gender roles and stereotypes.

3. To examine the ways in which the representations of gender roles and stereotypes in “Singin’ in the Rain” align with or challenge societal expectations and beliefs about gender.
4. To evaluate the implications of the study's findings for promoting more accurate and diverse representations of gender in the media.

The fundamental innovation of this study pertains to the integration of psychological communication and public relations. While previous research has examined these subjects independently, the integration of these problems within the framework of gender representation in the media is a relatively recent development. This study introduces an innovative perspective by establishing a correlation between the strategic communication practises of public relations (PR) and the intricate yet influential elements of psychological communication. This collaboration presents novel insights into the potential use of psychological communication tactics by public relations professionals in effectively and sensitively addressing gender-related communication matters.

The integration of public relations and psychological communication is a novel approach, as previous research has predominantly examined these fields in isolation, with limited exploration of their intersection in the context of gender depictions in media. The research demonstrates a fresh approach by acknowledging the potential intersections among various disciplines. This study advances the field by integrating the strategic communication techniques employed in public relations with the intricate

components of psychological communication, including symbolism, narrative strategies, and nonverbal signals. This amalgamation offers a solution to address challenges in gender-related communication by employing a more advanced understanding of how public relations professionals might utilise the nuanced yet impactful techniques of psychological communication. By combining the principles of communication science and the artistic aspects of public relations, this comprehensive approach offers public relations practitioners a novel outlook on their profession.

Furthermore, the research provides an extensive examination of gender portrayal in media, surpassing a superficial examination. Instead of simply categorising media depictions as either affirming or challenging preconceived notions, the study uncovers the intricate attributes of these representations. The presence of characters who simultaneously embody and challenge conventional gender stereotypes is an intriguing facet of this multifaceted phenomenon. Public relations professionals have the potential to enhance their communication tactics by leveraging their comprehensive comprehension of gender identities to develop messages that effectively resonate with the intricate nature of these identities in real-world contexts.

The research is significant due to its comprehensive analysis that surpasses a simplistic evaluation of how the media either reinforces or challenges preconceived biases. Instead, it thoroughly examines the intricacies of gender representation. By depicting characters who simultaneously represent and question traditional gender norms, this study

presents a fresh perspective. This novel approach recognises the multifaceted nature of gender portrayals in media. This realisation aids public relations practitioners in developing communication strategies that consider the intricate nature of gender identities in the actual world, hence enhancing their comprehension of the media environment. In an era characterised by a societal transition towards gender representations that are increasingly inclusive and authentic, the significance of this nuanced perspective cannot be overstated.

1.4 Significance of the Study

1.4.1 Academic Significances

a. This research can contribute to the academic literature on media studies, gender studies, and communication studies by providing a deeper understanding of the ways in which psychological communication shapes the representation of gender roles and stereotypes in the media.
b. The research can serve as a model for future studies that examine the impact of psychological communication on the portrayal of gender in other media, such as television shows or advertisements.
c. The research findings can inform the development of more nuanced and accurate theories of gender representation in the media.

1.4.2 Practical Significances

a. The findings of this research can have practical implications for filmmakers and media producers, by providing insights into the ways in

which visual and narrative techniques can shape audience perceptions of gender roles and stereotypes.

b. The research can also help to raise awareness among media consumers about the potential impact of gender representations in the media on their own attitudes and beliefs.

c. The research findings can inform efforts to promote more diverse and accurate representations of gender in the media, contributing to the broader goals of gender equality and social justice.

1.5 Scope and Delimitation

1.5.1 Scope

a. This study focuses on the analysis of the movie “Singin’ in the Rain” (1952) from a semiotic perspective in terms of how it represents and portrays gender roles and stereotypes.

b. The study will analyze the communication of psychological aspects of gender through the movie, including how gender roles and stereotypes are depicted and communicated.

c. The study will use semiotic analysis as the main analytical tool, which involves examining the signs and symbols used in the movie to communicate gender roles and stereotypes.

d. The study will analyze the movie in its entirety, including its plot, characters, dialogue, music, and visual elements.

e. The study will not focus on the historical or cultural context of the movie, but rather on its communication of gender roles and stereotypes.

1.5.2 Delimitations

a. The study will only analyze the movie “Singin’ in the Rain” (1952) and will not include other movies or media.
b. The study will only focus on the representation of gender roles and stereotypes and will not include other aspects of the movie, such as its production history or critical reception.
c. The study will not examine the impact of the movie on the audience or society's perception of gender roles and stereotypes.
d. The study will not address other forms of communication, such as nonverbal communication or interpersonal communication, that may be present in the movie.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Literature Review

In this study, the authors refer to references from various previous studies as a description to facilitate the research process, which includes:

First research by L. Monique Ward and Petal Grower with entitled “Media and the Development of Gender Role Stereotypes.” This article provides a summary of recent research conducted between 2000 to 2020 that examines the role of media in shaping gender stereotypes among children and adolescents. Through content analysis, the article notes that mainstream media continues to underrepresent women and present a distorted view of femininity and masculinity, although there have been some positive changes. Meta-analyses suggest that there is a small but consistent association between frequent television viewing and the expression of more stereotypic beliefs about gender. Furthermore, the article highlights that young people's screen media use is connected to their general gender role attitudes, beliefs about appearance for girls and women, stereotyping of toys, activities, and occupations, and support for traditional sexual roles. The authors suggest several approaches for advancing research in this field, such as incorporating additional theories like stereotype threat, focusing more on boys and ethnic minority youth, and centering developmental milestones (Ward & Grower, 2020).

Second research by Jasmine M. DeJesus et al with entitled “When Gender Matters in Scientific Communication: The Role of Generic Language.” The study by DeJesus, Umscheid, and Gelman aims to examine the effects of generic language on gender representation in scientific communication. Through a literature review, the study found that the use of generic language can lead to underrepresentation of women in scientific fields and reflects male-centered biases. However, interventions such as providing guidelines for gender-neutral language and increasing awareness of the impact of language on gender representation can mitigate these effects. The study emphasizes the importance of promoting gender equality in scientific communication (DeJesus et al., 2021).

Third research by Naznin Tabassum and Bhabani Shankar Nayak with entitled “Gender Stereotypes and Their Impact on Women’s Career Progressions from a Managerial Perspective.” The article by Tabassum and Nayak examines the impact of gender stereotypes on women's career progression from a managerial perspective. Through a review of literature, the study highlights the pervasiveness of gender stereotypes and their negative effects on women's career development, including limiting job opportunities and advancement, reducing pay and recognition, and perpetuating unequal power dynamics in the workplace. The authors argue for the need to challenge gender stereotypes through interventions such as diversity training, equal opportunity policies, and addressing unconscious biases in recruitment and promotion processes. The study underscores the

importance of promoting gender equality in organizational contexts (Tabassum & Nayak, 2021).

Fourth research by Melly Ridaryanthi and Ceaserlyn Jindan Sinuyul with entitled “Representation of Female Superhero and Gender Roles in the Avengers: Endgame.” The article by Ridaryanthi and Sinuyul examines the representation of female superheroes and gender roles in the Avengers: Endgame film. Through a qualitative analysis of the film's portrayal of female characters, the authors argue that the representation of female superheroes is often limited by traditional gender roles and stereotypes, which perpetuate the notion that women are weaker and less capable than men. The study also highlights the need for more diverse and nuanced representations of female characters in superhero films, which challenge gender norms and empower women. The authors emphasize the potential of media to shape perceptions of gender and call for greater attention to the representation of female characters in popular culture (Ridaryanthi & Jindan Sinuyul, 2021).

Fifth research by Ian Kunsey with entitled “Representations of Women in Popular Film: A Study of Gender Inequality in 2018.” The article discusses the representation of women in popular films in 2018, focusing on the gender inequality and lack of female representation in lead roles and behind the camera. The study analyzes the top 100 grossing films of 2018 and reveals that women were underrepresented in all major categories, including as main characters, directors, writers, and producers. The study argues that these inequalities perpetuate harmful gender stereotypes and

contribute to the marginalization of women in the film industry (Kunsey, 2019).

The five reviewed articles share similarities and differences with the proposed research titled "Psychological Communication on The Representation of Gender Roles and Stereotypes In The Movie “Singin’ in the Rain” (1952): A Semiotic Analysis." They all explore the representation of gender roles and stereotypes in different forms of media, such as scientific communication, popular film, and children's media. They also highlight the impact of media on gender stereotypes and the need for more inclusive representation. However, the proposed research differs in terms of its focus on a specific movie and its use of semiotic analysis to examine the psychological communication of gender roles and stereotypes. The research also aims to contribute to the field of semiotics by providing a deeper understanding of the role of media in shaping gender identity.

2.2 Theoretical Framework

2.2.1 Theory of Film by Christian Metz

Christian Metz's Theory of Film is a seminal work in film theory and semiotics. Published in 1974, the book proposes a framework for understanding the language of cinema and how it creates meaning for its viewers. Metz argues that films can be analyzed as a form of language, with their own grammar and syntax, and that this language is able to convey meaning through a process of signification.

According to Metz, the basic unit of film language is the shot, which he defines as a continuous sequence of frames recorded by the camera without interruption. Shots are combined to create scenes and sequences, and these in turn form the narrative structure of a film. Metz also identifies the importance of editing in film, which he argues is responsible for creating meaning through the juxtaposition of shots.

Metz's theory emphasizes the role of the viewer in interpreting the meaning of a film. He argues that viewers actively construct meaning by decoding the signs presented to them, drawing on their knowledge of film conventions and cultural references. He also introduces the concept of the "imaginary signifier," which refers to the viewer's subjective response to a film, based on their personal experiences, emotions, and associations.

Christian Metz's "Theory of Film" is heavily influenced by psychoanalysis, particularly the theories of Sigmund Freud and Jacques Lacan. Metz believed that film is a language, and that like any language, it contains a set of signifiers and signifieds that create meaning. He also argued that the process of watching a film is inherently psychoanalytic, as the viewer unconsciously identifies with the characters on screen and projects their own desires and fears onto them.

One of Metz's key contributions to film theory is his concept of the "cinematic signifier," which refers to the various visual and audio elements that make up a film. Metz argued that these signifiers function like words in a language, and that they can be combined and manipulated to create different

meanings and effects. For example, the use of low-angle shots in a film can create a sense of power and dominance, while high-angle shots can create a sense of vulnerability and powerlessness.

Metz also believed that films are structured like dreams, and that they tap into our unconscious desires and fears in much the same way. He argued that the process of watching a film is like experiencing a waking dream, in which we are transported into a world of images and sounds that we can interpret and make sense of.

Therefore, Metz's "Theory of Film" is a psychoanalytic approach to film analysis that focuses on the unconscious processes at work in the cinematic experience (Plantinga, 2013). By examining the various signifiers and structures of a film, Metz believed that we could gain a deeper understanding of the ways in which film functions as a language and as a tool for exploring the human psyche (Buckland & Fairfax, 2017).

2.2.2 Psychological Communication

1. Definition of Psychological Communication

Psychological communication refers to the process of communication that occurs within an individual's mind, involving cognitive and emotional processes. It involves the interpretation, processing, and organization of information received from the environment through the senses, and the use of this information to form thoughts, feelings, and attitudes (Iagniuk & Karazin Kharkiv, 2016).

Psychological communication is a complex process that involves multiple factors, including language, culture, beliefs, values, emotions, and experiences. It is influenced by the individual's personal characteristics and the social context in which communication takes place.

In the field of psychology, psychological communication is often studied in relation to how individuals communicate with themselves, how they interpret and process information about themselves and others, and how they form attitudes and beliefs. It is also studied in relation to how communication can be used to influence behavior, such as in psychotherapy or persuasion (Caradeux & Salom, 2013).

Psychological communication can take various forms, including verbal and nonverbal communication, self-talk, internal dialogue, and visualization. It is an ongoing process that occurs both consciously and unconsciously and plays a significant role in shaping an individual's thoughts, emotions, and behaviors.

Theories of Psychological Communication

There are several theories that are relevant to psychological communication, including (Iagniuk & Karazin Kharkiv, 2016):

a. Social learning theory: This theory suggests that individuals learn behaviors and attitudes through observation, imitation, and reinforcement. It emphasizes the role of modeling and reinforcement in shaping behavior.
b. Cognitive dissonance theory: This theory suggests that individuals experience psychological discomfort or dissonance when their beliefs or

attitudes are inconsistent with their behavior. This discomfort motivates individuals to change their behavior or attitudes to reduce the dissonance.

c. Self-perception theory: This theory suggests that individuals infer their attitudes and beliefs based on their behavior and the context in which it occurs. Individuals rely on external cues to interpret their own behavior and form attitudes and beliefs about themselves.
d. Social identity theory: This theory suggests that individuals derive their self-concept and self-esteem from their membership in social groups. Individuals categorize themselves and others based on group membership, and this categorization influences their behavior and attitudes.
e. Social exchange theory: This theory suggests that individuals engage in social interactions in order to maximize rewards and minimize costs. Individuals weigh the potential benefits and risks of social interactions and make decisions based on these calculations.

These theories provide a framework for understanding how communication influences an individual's thoughts, feelings, and behaviors. They highlight the importance of factors such as observation, reinforcement, cognitive consistency, self-concept, and social context in shaping psychological communication.

2.2.3 Representation

1. Definition of Representation

Representation refers to the process of constructing meanings and messages through the use of language, images, and symbols in various forms of media. It involves the way in which ideas, people, and objects are depicted and portrayed in media, which can either reinforce or challenge dominant ideologies and power structures. Representation is an important concept in understanding the role of media in shaping social norms, values, and beliefs, and it is often used as a lens through which to analyze the ways in which media construct and disseminate meaning. Different types of representation include symbolic, cultural, and political representation, each of which plays a role in shaping the messages that are conveyed through media (Kidd, 2016).

2. Theoretical on Representation

There are several theoretical frameworks that underpin the study of representation in media, including (Caradeux & Salom, 2013):

a. Cultural studies: Cultural studies examines the role of culture in shaping social identities, values, and beliefs. It focuses on the ways in which media constructs and disseminates meaning, particularly in relation to power dynamics and social inequalities.
b. Critical race theory: Critical race theory explores the ways in which race intersects with other forms of social inequality, such as class, gender, and sexuality, to shape social structures and power relations. It emphasizes

the need to challenge dominant narratives and representations that perpetuate racism and discrimination.

c. Postcolonialism: Postcolonial theory examines the legacy of colonialism and imperialism on cultural production and representation. It emphasizes the need to critique dominant narratives that perpetuate colonial power dynamics and to amplify the voices of marginalized communities.
d. Feminist theory: Feminist theory examines the ways in which gender and sexuality intersect with other forms of social inequality to shape representations of gender and sexuality in media. It emphasizes the need to challenge stereotypes and patriarchal power structures that perpetuate gender inequality.

Therefore, these theoretical frameworks provide different lenses through which to analyze representation in media, and they highlight the importance of understanding the power dynamics that shape media messages and the ways in which they are received and interpreted by audiences.

3. Representation in Film

Representation in film refers to the ways in which characters, themes, and issues are depicted on screen (Ridgeway, 2014). Film is a powerful medium for representation because it combines visual and auditory elements to construct meaning and convey messages to audiences (Kunsey, 2019).

Representation in film can be analyzed through various lenses, such as gender, race, ethnicity, class, and sexuality (Halpern, 2013). For example, the representation of women in film has been a topic of ongoing debate, with critiques focusing on the prevalence of gender stereotypes and the underrepresentation of women both in front of and behind the camera. Similarly, the representation of people of color in film has been a longstanding issue, with criticisms directed towards Hollywood for perpetuating racial stereotypes and marginalizing non-white voices (Kimmel, 2015).

In addition to the representation of specific groups, film can also be analyzed in terms of the narratives it constructs and the themes it explores. Film can be a powerful tool for challenging dominant narratives and promoting social change by representing marginalized perspectives and issues. However, it can also reinforce existing power structures by perpetuating dominant ideologies and values.

The analysis of representation in film involves examining the ways in which film constructs meaning, shapes social attitudes and beliefs, and reinforces or challenges dominant power structures.

2.2.4 Gender Roles and Stereotypes

1. Definition of Gender Roles and Stereotypes

Gender roles refer to the social expectations and norms regarding the behavior, attitudes, and activities that are typically associated with men and women in a particular culture or society. These roles can include

traditional expectations such as men being the breadwinners and women being caretakers of the home and children (Scarcelli et al., 2021).

Gender stereotypes, on the other hand, are oversimplified and generalized beliefs and assumptions about the characteristics, behaviors, and abilities of men and women. These stereotypes are often based on societal norms and expectations regarding gender roles and can lead to discrimination and bias. For example, the stereotype that women are emotional and nurturing can lead to discrimination in the workplace or in other areas where emotional restraint is valued over emotional expression. Similarly, the stereotype that men should be aggressive and dominant can lead to aggression and violence. Stereotypes can be harmful because they limit the potential of individuals and perpetuate inequality and discrimination based on gender (Hyde, 2016).

2. Characteristic Features

Gender roles and stereotypes have several characteristic features, which include (Ward & Grower, 2020):

a. Culturally specific: Gender roles and stereotypes are culturally specific, meaning they vary across different cultures and societies. What is considered masculine or feminine in one culture may not be the same in another culture.

b. Reinforced by social norms: Gender roles and stereotypes are reinforced by social norms, which are unwritten rules that dictate how individuals should behave in society. These norms are passed down from generation

to generation and are often perpetuated through media and other forms of popular culture.

c. Limiting: Gender roles and stereotypes can be limiting and restrictive, as they often dictate what men and women can and cannot do. This can prevent individuals from pursuing their interests and goals, and can also perpetuate gender inequality.

d. Self-perpetuating: Gender roles and stereotypes can be self-perpetuating, meaning that individuals may internalize these beliefs and behave in ways that reinforce gender norms and stereotypes.

e. Fluid: Gender roles and stereotypes are not fixed and can change over time. As societies evolve, gender roles and stereotypes may shift or become more fluid, allowing for greater freedom and flexibility in the ways that individuals express their gender identity.

3. The representation of gender in films

The representation of gender in films is often influenced by gender roles and stereotypes that exist in society. Filmmakers may rely on these preconceived notions of gender to create characters that are easily identifiable to audiences. This can lead to stereotypical portrayals of male and female characters, which may reinforce traditional gender roles and perpetuate gender inequality (O'Connor & Joffe, 2014).

For example, female characters in films may be portrayed as emotional, nurturing, and dependent on male characters, while male characters are portrayed as strong, rational, and dominant. These

stereotypes can limit the range of roles and behaviors that are considered acceptable for men and women in society, and can also perpetuate harmful gender norms.

However, films can also challenge gender roles and stereotypes by portraying characters that subvert traditional gender expectations. For example, female characters may be portrayed as strong and independent, while male characters may be shown as emotional and vulnerable. These representations can help to break down gender stereotypes and promote more diverse and inclusive gender identities (Hyde, 2016).

Overall, the representation of gender in films is important because it reflects and influences societal attitudes and beliefs about gender roles and stereotypes. By challenging traditional gender norms and promoting more diverse and inclusive representations of gender, filmmakers can help to create a more equitable and just society.

2.2.5 Semiotics

1. Definition of Semiotics

Semiotics is a multidisciplinary field of study that investigates the use of signs and symbols in communication. It draws on various disciplines, including linguistics, philosophy, psychology, and anthropology, to understand how meaning is conveyed through language, images, gestures, and other forms of communication. The core concept of semiotics is the sign, which is the basic unit of communication. A sign consists of a signifier and a signified (Yakin & Totu, 2014). The signifier is the physical form of the sign,

such as a word or image, while the signified is the concept or idea that the sign represents. For example, the word "dog" is a sign that signifies the concept of a domesticated, four-legged animal that barks. Semiotics seeks to uncover the ways in which signs and symbols are used to convey meaning within cultural contexts and how they shape our understanding of the world around us. It is a valuable tool for analyzing the meaning and influence of various forms of media and communication, including literature, advertising, film, and art.

Semiotics can also be understood as a system of signs that are used to communicate meaning within a particular cultural context. It is concerned with the relationship between signs, the objects or concepts they represent, and the people who use and interpret them (Yakin & Totu, 2014). Semiotics allows us to analyze the ways in which meaning is constructed through various sign systems, such as language, visual images, and cultural practices. By examining the underlying structures and codes of these sign systems, semiotics can reveal the cultural values and beliefs that they reflect and reinforce. Furthermore, semiotics also considers the role of the audience in the interpretation of signs, as meanings can be interpreted differently based on cultural, historical, and individual contexts. Overall, semiotics offers a framework for understanding the complex processes of communication and meaning-making that underlie our interactions with the world around us.

2. The Use of Semiotics

Semiotics is a valuable tool for analyzing and understanding various forms of communication, including literature, advertising, film, and art. By examining the underlying structures and codes of these sign systems, semiotics can reveal the cultural values and beliefs that they reflect and reinforce (Berlin, 2016).

In literature, semiotics can be used to analyze the use of symbols, metaphors, and other literary devices to convey meaning. By understanding the cultural contexts and historical associations of these symbols, readers can gain deeper insight into the author's intended meanings and the broader cultural values that they reflect.

In advertising, semiotics can be used to analyze the use of visual and textual signifiers to sell products and services. Advertisements often use persuasive techniques, such as emotional appeals and cultural references, to create meaning and encourage consumers to make purchases. Semiotic analysis can reveal the ways in which advertising campaigns reinforce cultural stereotypes and gender roles, or perpetuate social norms and beliefs (Ward & Grower, 2020).

In film, semiotics can be used to analyze the use of visual and narrative techniques to convey meaning and construct representations of characters and events. Through the analysis of framing, lighting, camera angles, and other visual cues, semiotics can reveal how films create and reinforce cultural stereotypes and gender roles, or challenge them through alternative representations (Yakin & Totu, 2014).

Furthermore, the use of semiotics allows us to gain a deeper understanding of the complex processes of communication and meaning-making that shape our interactions with the world around us. By analyzing the underlying structures and codes of various forms of communication, we can uncover the cultural values and beliefs that they reflect and reinforce, and work towards developing more accurate and diverse representations of gender and other social identities in the media.

3. Key aspect of semiotics

One key aspect of semiotics is the concept of signs and sign systems. A sign can be defined as anything that stands for something else. This includes both visual and verbal signs, such as words, images, sounds, and gestures. A sign system is a set of signs that are used together to convey meaning.

Semiotics recognizes that the meanings of signs are not fixed or universal, but are instead shaped by cultural and historical contexts. Different cultures and communities may have different associations and interpretations of signs, and these meanings can change over time.

Another key aspect of semiotics is the idea of codes. Codes are systems of rules and conventions that govern the use and interpretation of signs in a particular context. These codes can be explicit or implicit, and may be learned through socialization and experience.

Finally, semiotics recognizes the importance of context in shaping the meanings of signs. The same sign can have different meanings

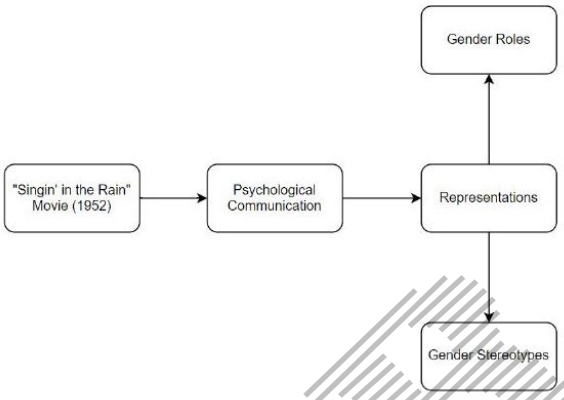
depending on the context in which it is used. For example, a rose might be interpreted as a symbol of love in one context, but as a symbol of mourning in another.

2.3 Definition of Terms

1. Psychological communication: The process of transmitting and interpreting messages related to thoughts, feelings, and attitudes through verbal and nonverbal means.
2. Representation: The act of portraying or depicting something in a particular way.
3. Gender roles: Societal expectations and beliefs about the appropriate behavior, attitudes, and values for individuals based on their gender.
4. Stereotypes: Simplified and generalized beliefs about a group of people based on their characteristics such as race, gender, age, religion, etc.
5. Semiotic analysis: A method of interpreting signs and symbols in a cultural context to understand how meaning is created and communicated.
6. Movie: A form of visual storytelling that combines moving images, sound, and narrative to convey a story or message.
7. “Singin’ in the Rain” (1952): A musical comedy film directed by Gene Kelly and Stanley Donen, set in Hollywood during the transition from silent films to "talkies."
8. Communication: The process of exchanging information or messages through verbal, nonverbal, or written means.

2.4 Research Framework

Figure 1
Research framework



From Author, 2023. Adapted from Christian Metz's Film Theory.

The first component of the research framework is Psychological Communication, which includes the psychological processes and communication methods used to convey gender roles and stereotypes in media. This component will be explored using the conceptual frameworks of cultivation theory and social learning theory, which suggest that media exposure influences attitudes and behaviors regarding gender roles and stereotypes. The second is Representation, which will be examined using feminist theory, which highlights how media representations can reinforce or challenge traditional gender roles and stereotypes. The third component is Gender Roles, which will be analyzed using the theory of gender schema, which suggests that individuals develop gender schemas based on societal expectations and attitudes regarding gender roles. The fourth component of the concept is Gender Stereotypes, which will be explored using the social

cognitive theory, which suggests that individuals learn and internalize gender stereotypes through observation and reinforcement.

Finally, the fifth component is Semiotic Analysis, which will be used to examine the signs, symbols, and meanings used in the movie “Singin’ in the Rain” (1952) to represent and convey gender roles and stereotypes. This component will be guided by the theories of semiotics and symbolic interactionism, which suggest that meaning is constructed through the interpretation of signs and symbols. Together, these components provide a comprehensive framework for the research on the psychological communication and representation of gender roles and stereotypes in the movie “Singin’ in the Rain” (1952).

CHAPTER III

RESEARCH DESIGN AND METHOD

3.1 Research Method

Research methods refer to the systematic approach used to collect and analyze data to answer research questions or test hypotheses. In the case of the study on Psychological Communication and the Representation of Gender Roles and Stereotypes in the movie “Singin’ in the Rain” (1952), the research method used is a semiotic analysis approach. Semiotics is the study of signs and symbols and their use and interpretation in communication. A semiotic analysis involves examining the various signs and symbols used in a text, such as a movie, to reveal underlying meanings and messages. In this research, the semiotic analysis will focus specifically on the representation of gender roles and stereotypes in the movie “Singin’ in the Rain” (1952), including the signs, symbols, and meanings used to convey them. The data collection method in this research will involve watching and analyzing the movie, identifying and categorizing the signs and symbols used to represent gender roles and stereotypes, and analyzing the underlying meanings and messages conveyed by these representations. The data will be analyzed using qualitative methods to provide a comprehensive understanding of the psychological communication and representation of gender roles and stereotypes in the movie.

3.2 Data Collection Technique

The data collection method for this research will be primarily through a semiotic analysis of the movie “Singin’ in the Rain” (1952). The researcher will view the movie multiple times and analyze the signs, symbols, and meanings used in the representation of gender roles and stereotypes. The analysis will focus on the verbal and nonverbal communication, including body language, tone of voice, and facial expressions, of the characters in the movie. In addition, the researcher will also gather secondary data from relevant literature, including academic journals, books, and online sources. The secondary data will provide a broader context and understanding of the psychological communication and representation of gender roles and stereotypes in the media, particularly in the movie “Singin’ in the Rain” (1952). The data that will be observed are as follows:

Table 1
Unit of Analysis

No	Picture	Details	Scene
1		Cosmo Brown (Donald O’Connor) is holding a puppet that functions as a surrogate for a female.	The “Make ‘Em Laugh” musical number

2		Kathy Selden (Debbie Reynolds) is responding to Don Lockwood (Gene Kelly) and Cosmo Brown (Donald O'Connor)'s choreography	The "Good Morning" musical number
3		Don Lockwood (Gene Kelly) is being the center of attention from the female audiences.	The "Broadway Melody" sequence
4		Don Lockwood (Gene Kelly) walks Kathy Selden (Debbie Reynolds) onto a soundstage.	The "You Were Meant for Me" sequence

3.3 Data Verification Technique

The informants or analysis unit in the research on Psychological Communication and the Representation of Gender Roles and Stereotypes in the movie "Singin' in the Rain" (1952) using a semiotic analysis approach will be the movie itself. The analysis will focus on the signs, symbols, and meanings used in the movie to represent and convey gender roles and

stereotypes. The analysis will be conducted on various aspects of the movie, including its characters, plot, dialogue, costumes, music, and cinematography (Iagniuk & Karazin Kharkiv, 2016).

The analysis will be guided by a theoretical framework and research questions that seek to understand how gender roles and stereotypes are represented and communicated in the movie, and how these representations and communications relate to broader societal attitudes and expectations about gender. The analysis will also seek to identify any potential impacts or effects of these representations and communications on viewers' attitudes, beliefs, and behaviors regarding gender.

3.4 Data Analysis Technique

In this research on Psychological Communication and the Representation of Gender Roles and Stereotypes in the movie “Singin’ in the Rain” (1952), a semiotic analysis approach will be utilized for data analysis. Semiotics is the study of signs and symbols and how they are used to communicate meaning. In this analysis, the signs and symbols used in the movie to represent and convey gender roles and stereotypes will be examined. The analysis will involve identifying the various signs and symbols used in the movie, their meanings, and how they contribute to the representation and communication of gender roles and stereotypes. This analysis will also involve an examination of the underlying messages conveyed by the movie and the impact they have on viewers' perceptions of

gender roles and stereotypes. The analysis will be conducted using a qualitative approach, and the data collected will be systematically analyzed to identify patterns, themes, and relationships related to gender roles and stereotypes in the movie.

3.5 Research Focus

The research focus for Psychological Communication on The Representation of Gender Roles and Stereotypes In The Movie “Singin’ in the Rain” (1952): A Semiotic Analysis can be broken down into several points:

1. Examination of the signs, symbols, and meanings used in the movie to represent and convey gender roles and stereotypes.
2. Identification of the gender roles and stereotypes portrayed in the movie, particularly in relation to the male and female characters.
3. Analysis of the communication methods used to convey gender roles and stereotypes in the movie, including nonverbal cues, language, and tone.
4. Examination of how the representation of gender roles and stereotypes in the movie has influenced societal attitudes and perceptions towards gender.
5. Exploration of potential ways to challenge or subvert traditional gender roles and stereotypes in media representations through semiotic analysis of “Singin’ in the Rain” (1952).

By focusing on these points, the research aims to provide a comprehensive understanding of the psychological communication and representation of gender roles and stereotypes in the movie “Singin’ in the Rain” (1952).

3.6 Time and Place of Study

The time and place of research for this study on Psychological Communication and the Representation of Gender Roles and Stereotypes in the movie “Singin’ in the Rain” (1952) using a semiotic analysis approach is as follows:

Table 2
Time and Place of Research

No	Time	Place	Information
1	April 2023	Jakarta, Indonesia	Collect data for research background, Write chapter I
2	May 2023	Jakarta, Indonesia	Discuss for theories and methods that will be used with thesis advisor, Write chapter II and III
3	June 2023	Jakarta, Indonesia	Revise chapter I, II, and III, Analyze the research object with the collected data, Write Chapter IV
4	July 2023	Jakarta, Indonesia	Write Chapter V

From Author, 2023

3.7 Limitations of Research

1. The study focuses only on the representation of gender roles and stereotypes in the movie “Singin’ in the Rain” (1952) using a semiotic analysis approach. Therefore, the findings of the study may not be applicable to other movies or forms of media.
2. The study relies solely on the analysis of visual and verbal signs and symbols used in the movie. It does not take into account the audience's interpretation and perception of the representation of gender roles and stereotypes in the movie.
3. The sample size of the study is limited to a single movie, which may not provide a comprehensive understanding of the representation of gender roles and stereotypes in media as a whole.

CHAPTER IV

ANALYSIS AND DISCUSSION

4.1 General Description of The Research Object

4.1.1 “Singin’ in the Rain” (1952)

Figure 2
“Singin’ in the Rain” (1952) movie poster



From *Movie Posters*, 2023.

“Singin’ in the Rain”, a renowned musical film from 1952, directed by Stanley Donen and Gene Kelly, has garnered acclaim for its memorable melodies, remarkable choreography, and exuberant portrayals. In addition to its inherent entertainment value, the film provides a perceptive portrayal of the depiction and perpetuation of gender roles and stereotypes that were pervasive within the Hollywood industry during the 1950s. The objective of this essay is to conduct a comprehensive analysis of the depiction of gender

in the film, with a particular focus on the ways in which it simultaneously reinforces and challenges conventional gender norms and stereotypes prevalent during its era.

The historical context of a particular event or period refers to the social, political, economic, and cultural circumstances that surround and influence it.

In order to gain insight into the portrayal of gender roles in “Singin’ in the Rain”, it is imperative to take into account the historical backdrop. The 1950s witnessed a significant era characterized by the pervasive entrenchment of conventional gender roles within societal structures. Historically, societal expectations dictated that men were to embody assertiveness, dominance, and achievement, whereas women were frequently relegated to the roles of homemakers and supporters of their male counterparts. In the context of Hollywood, this dichotomy was not an anomaly, as films often portrayed gender roles and stereotypes that mirrored prevailing societal norms.

4.1.2 The Portrayal of Gender Roles and Stereotypes in the Main Characters

4.1.3.1 The character of Don Lockwood, portrayed by Gene Kelly

Figure 3
The character of Don Lockwood



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

Don Lockwood, the protagonist of the film, personifies the quintessence of traditional masculinity during the 1950s. The individual in question is a highly accomplished and captivating actor within the realm of Hollywood, displaying a notable level of self-assurance in his relentless endeavor to achieve widespread recognition and acclaim. Don possesses a combination of physical strength, athleticism, and charm, qualities that are widely regarded as indispensable for a male protagonist in various contexts. He is perceived as the dominant figure within his romantic relationship with Kathy Selden.

4.1.3.2 The character of Kathy Selden, portrayed by Debbie Reynolds

Figure 4
The character of Kathy Selden



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

Kathy Selden embodies the archetypal female character prevalent during her era. The individual in question is a budding actress, whose initial portrayal centers on providing support to Don's aspirations and assuming the role of a romantic partner. Kathy is portrayed as possessing qualities such as gentleness, supportiveness, and nurturing, which are in accordance with the prevailing societal norms and expectations placed upon women during the 1950s. The character's narrative trajectory, however, enables her to transcend these conventional expectations and demonstrate her exceptional abilities as a performer.

4.1.3.3 The character of Lina Lamont, portrayed by Jean Hagen

Figure 5
The character of Lina Lamont

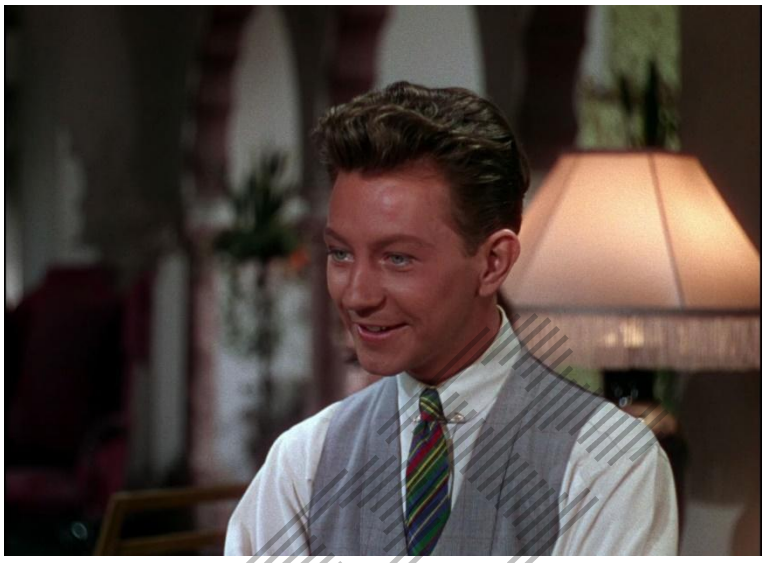


From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

Lina Lamont, the character portrayed as the primary antagonist in the film, exemplifies the widely recognized stereotype of the unintelligent blonde individual. The individual in question has achieved notable success within the acting profession, primarily recognized for her physical attractiveness. However, it is observed that she possesses deficiencies in terms of talent, intellectual capacity, and self-awareness. Lina's portrayal reinforces the prevailing gender bias within the entertainment industry by perpetuating the notion that women's worth is primarily determined by their physical appearance rather than their intellectual capabilities.

4.1.3.4 The character of Cosmo Brown, portrayed by Donald O'Connor

Figure 6
The character of Cosmo Brown



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

Cosmo Brown, the close companion and comedic foil of Don Lockwood, presents a departure from conventional notions of masculinity by employing humor and cleverness. The protagonist's persona offers a distinct portrayal of masculinity, diverging from the conventional emphasis on physical prowess and dominance, and instead highlighting the significance of intellect and ingenuity. The magazine Cosmo provides evidence that men possess a wide range of characteristics that extend beyond the commonly associated aggressive stereotype.

4.1.3 The subversion of gender stereotypes in the movie “Singin’ in the Rain”

The subversion of gender stereotypes refers to the act of challenging and undermining traditional societal expectations and assumptions regarding gender roles and characteristics.

4.1.4.1 The Vulnerability of Don Lockwood

Although Don Lockwood initially personifies the archetype of a strong and assertive male, the film offers glimpses into his vulnerabilities. During periods of introspection, Don articulates uncertainties and vulnerabilities regarding his professional trajectory and romantic relationships. The representation of vulnerability in this context challenges the conventional expectation for men to consistently uphold a stoic and unwavering demeanor, thus subverting traditional gender norms.

4.1.4.2 The Portrayal of Kathy Selden as a Symbol of Female Independence

Throughout the course of the film, Kathy's character experiences notable growth and transformation, despite her initial adherence to conventional gender norms. In her pursuit of a career as a professional actress, she endeavors to challenge the prevailing belief that women are primarily valued for their roles as romantic partners, thereby asserting her talent and dedication to her craft. Kathy's unwavering resolve to attain personal success serves as a counterpoint to the prevailing notion that women's achievements are contingent upon male support and validation.

4.1.4.3 The Reinforcement of Gender Stereotypes based on the character of Lina Lamont

The depiction of Lina Lamont serves to perpetuate gender stereotypes through her characterization as a vulnerable and excessively emotional female figure. Lina's portrayal in the media suggests that, despite her achievements as an actress, she is portrayed as lacking the ability to navigate her career independently, thereby reinforcing the prevailing stereotype that women are inherently incapable of making autonomous decisions.

4.1.4.4 The Feminine Playfulness of Cosmo Brown

Cosmo Brown challenges conventional gender norms through his vibrant and exuberant demeanor. Cosmo frequently depicted participating in physically strenuous and acrobatic dance performances that are commonly associated with male artists. However, he also exhibits instances of feminine levity, exemplified by his engagement in dance with a prop and his lighthearted mimicry of a ballerina. These instances challenge traditional gender norms by demonstrating that masculinity can encompass a diverse array of expressions, going beyond societal expectations.

4.2 Data Analysis

According to the prior discussion, the researcher will use the theory of Christian Mets to analyze the psychological communication on the representation of gender roles and stereotypes in this film. As mentioned, Christian Metz' theory relies on the basic units that construct a film, namely

its shot, imaginary signifier, and cinematic signifier. In this research, the role of genders will be outlined to the scene portrayed in the film. The selection of the scenes will be chosen in order to identify the signs and symbols that indicate the semiotics based on the theory of Metz.

Table 3
Metz's Basic Units of Film

Shot	**Imaginary Signifier** (Role of viewer)	**Cinematic Signifier** (Visual and audio elements)	**Psychoanalytic Approach**
A continuous sequence of frames recorded by the camera without interruption. Shots are combined to create scenes and sequences, and these in turn form the narrative structure of a film.	The viewer's subjective response to a film, based on their personal experiences, emotions, and associations.	These signifiers function like words in a language, and that they can be combined and manipulated to create different meanings and effects.	Analysis that focuses on the unconscious processes at work in the cinematic experience.

From Author, 2023. Adapted from Christian Metz's Film Theory.

This analysis will be done through the psychological communication, both verbal and non-verbal signs, which involves the utilization of Metz's basic units of film, which will be analyzes through the interactions and the depiction of situations within the film.

Unit analysis in this research is:

4.2.1 Scene 1

Figure 7
Scene: The "Make 'Em Laugh" musical number



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

4.2.1.1 The Shot

The shot commences with a wide-angle perspective of a film set that has been meticulously crafted to resemble a stylized living room. The camera effectively records the entirety of the set, exhibiting a diverse array of props, furniture, and decorations that collectively enhance the visual allure of the scene. The utilization of a wide shot serves to establish the spatial dimensions of the scene, enabling the audience to comprehensively perceive the overall ambiance.

As the scene unfolds, there is a possibility for the shot to shift towards a sequence of medium shots and close-ups, with a specific emphasis on the character Cosmo Brown, portrayed by Donald O'Connor.

The medium shots effectively depict the subject's upper body and facial expressions, while the close-ups afford a meticulous examination of his movements and comedic timing.

The camera captures Cosmo's actions as he navigates the set, employing the surroundings to execute a range of physical feats and engage in comedic displays. The camera adeptly tracks the subject's movements, employing tracking shots and pans to maintain focus on him and effectively capture the dynamism of his performance.

The musical number scene titled "Make 'Em Laugh" in the film “Singin’ in the Rain” features a momentary inclusion of a female puppet character during the performance of Cosmo Brown. This analysis examines the impact of incorporating the female puppet within the scene, focusing on its contribution to the portrayal of gender roles.

In the lively and humorous act titled "Make 'Em Laugh," Cosmo engages in a brief interaction with a female puppet. The puppet is a life-sized anthropomorphic figure displaying feminine characteristics, which is controlled by Cosmo in order to execute a lighthearted dance routine.

4.2.1.1.1 Symbolic Representations

The female puppet can be interpreted as a symbolic embodiment of conventional gender roles and the commodification of women within the realm of entertainment. The puppet's portrayal of femininity is characterized by exaggerated physical attributes, attire, and behaviors, which serve to

mirror prevailing societal norms regarding femininity and the commodification of women's bodies for the purpose of entertainment.

4.2.1.1.2 Physical Manipulation

The act of physically manipulating the female puppet by Cosmo serves to further underscore the concept of objectification. The manipulation of the marionette in this context serves as a symbolic representation of the pervasive influence exerted by male figures within the entertainment industry on women's behaviors and expressions during that particular historical period. This portrayal serves to reinforce the prevailing power dynamics and male hegemony that were prevalent within the industry during that period.

4.2.1.1.3 Satirical Commentary

The incorporation of the female puppet can also be construed as a satirical critique of the commodification of women within the entertainment industry. Through the utilization of a puppet as opposed to an actual human female, the scene effectively accentuates the contrived nature and commercialization of female performers. This deliberate choice prompts the audience to critically examine the portrayal and treatment of women within the realm of entertainment.

The comprehensive examination of the "Make 'Em Laugh" scene necessitates careful consideration of its overall contextual framework. The woman puppet's visual representation can be interpreted as a reflection of the prevailing gender dynamics during the 1950s, but it is crucial to analyze it

in light of the historical context of the film's era and the satirical nature of the entire scene.

The incorporation of the female puppet can be interpreted as an element of a broader critique, elucidating the commodification and control of women in the realm of entertainment, albeit portrayed in a comedic and exaggerated manner. Through the inclusion of the female puppet within the "Make 'Em Laugh" sequence, the film “Singin’ in the Rain” offers an insight into the prevailing gender dynamics and objectification that characterized the entertainment industry during that era. Moreover, this artistic choice serves to engage the audience in a critical examination and contemplation of these pertinent matters.

4.2.1.2 Imaginary Signifier

Within the specific framework of the dynamic between Cosmo Brown and the female puppet, the concept of the imaginary signifier pertains to the involvement of the audience and their subjective understandings of the depicted scenario. The phenomenon encompasses the active involvement of the audience in the performance, their comprehension of gender roles and stereotypes, and the impact of cultural knowledge and expectations.

4.2.1.2.1 Engagement and Interpretation

The process of engagement and interpretation is observed as viewers actively participate in the scene, analyzing and making sense of the interaction between Cosmo and the female puppet. The interpretation of the imaginary signifier is influenced by the comprehension of gender roles, the

objectification of women, and the historical backdrop of the entertainment industry during that particular period.

4.2.1.2.2 Gender Roles and Objectification

The portrayal of gender roles and objectification is evident in the dynamic between Cosmo and the female puppet, illustrating adherence to traditional gender norms and the dehumanization of women. The puppet's portrayal of exaggerated feminine features and movements can be seen as conforming to prevailing societal norms regarding femininity, as well as perpetuating the objectification of women's bodies for the purpose of entertainment. As observers, we possess the ability to identify and acknowledge the existence of gender stereotypes, while also recognizing the historical circumstances that contributed to their prevalence.

4.2.1.2.3 Cultural Knowledge and Objectification

The influence of cultural knowledge and expectations on our interpretation of the symbolic representation is evident in relation to gender roles within the entertainment industry. We incorporate our own comprehension of the historical backdrop and the predominant perspectives concerning women in the entertainment industry at the time of the film's production. The acquisition of this knowledge significantly influences our interpretation of the scene and contributes to our affective and cognitive reactions to the interaction between Cosmo and the female puppet.

In essence, the interaction between Cosmo Brown and the woman puppet encompasses the engagement of the audience, the interpretation of

gender roles and objectification, as well as the impact of cultural knowledge and expectations. The piece elicits contemplation from its audience regarding the portrayal of women in the realm of entertainment, presenting a satirical critique of gender dynamics and concurrently questioning established societal archetypes.

4.2.1.3 Cinematic Signifier

Within the specific framework of the exchange between Cosmo Brown and the female puppet, the term "cinematic signifier" pertains to the visual and auditory components employed to communicate significance and amplify the scene's overall effectiveness.

4.2.1.3.1 Visual Elements

The visual elements employed in the interaction between Cosmo and the woman puppet serve a crucial function in effectively communicating the intended messages and fostering a visually captivating experience, which are:

a. Costumes and Designs

The design of the female puppet incorporates exaggerated feminine attributes, including a curvilinear physique traditionally associated with femininity. The visual cues present in the puppet's appearance promptly establish its representation of a female figure, thereby conforming to conventional ideals of femininity.

b. Expressions and Movements

The primary emphasis lies on the visual aspects of Cosmo Brown's facial expressions, gestures, and physical movements as he engages with the puppet. The actor's exaggerated responses and precisely timed movements serve to accentuate the comedic aspects of the scene, effectively captivating the viewers' focus and eliciting amusement.

c. Framing and Compositions

The utilization of various framing techniques within the scene serves to accentuate the interaction. Wide shots are utilized to establish the comprehensive context of the scene, whereas medium shots and close-ups serve to accentuate the facial expressions and physical actions of the character, Cosmo. The arrangement of camera shots can strategically place the puppet in proximity to Cosmo, thereby emphasizing their interaction and amplifying the comedic impact.

4.2.1.3.2 Audio Elements

The audio components present in the scene serve to contribute to the cinematic signifier, thereby augmenting the overall experience and eliciting an emotional response from the viewers, which are:

a. Sound Effects

The inclusion of sound effects in the scene can enhance the puppet's movements and actions. The aforementioned effects contribute to a heightened sense of realism and engagement in the interaction, thereby enhancing the visual impact and comedic timing.

b. Musical Score

The musical score that accompanies the scene enhances the comedic atmosphere and adds rhythm to Cosmo's movements, contributing to a lively and energetic ambiance. The auditory components of the performance serve to enhance the comedic atmosphere and establish a unified audio-visual encounter by harmonizing with the visual elements.

The convergence of visual and auditory components gives rise to the cinematic signifier within the dynamic between Cosmo Brown and the female puppet. The scene effectively communicates the intended comedic effect and engages the audience through various elements, such as the design of the puppet, Cosmo's expressions and movements, framing techniques, sound effects, and musical score. These elements combine to create a visually and audibly stimulating experience for the viewers.

4.2.1.4 Psychoanalytic Approach

Within the framework of psychoanalytic film analysis, an examination of the dynamic between Cosmo Brown and the female puppet in the "Make 'Em Laugh" musical sequence from the film “Singin’ in the Rain” is warranted. The present methodology places emphasis on the examination of the subconscious mechanisms operating within the realm of the cinematic encounter, encompassing the aspirations, apprehensions, and internal struggles of the characters. Psychoanalytic analysis can shed light on the dynamics between Cosmo Brown and the woman puppet, as it aims to reveal

the concealed motivations and unconscious desires of these characters. The following is a comprehensive analysis:

4.2.1.4.1 Sublimination and Creativity

The performance undertaken by Cosmo, involving the manipulation of a female puppet, can be interpreted as an instance of sublimation. This psychological defense mechanism involves the redirection of one's desires or impulses towards creative endeavors.

By engaging in a lively and comedic dance alongside the puppet, Cosmo effectively harnesses his imaginative vigor and articulates his emotions in a manner that conforms to societal norms. This process of sublimation enables him to exhibit his artistic abilities and sense of humor, effectively redirecting any potentially inappropriate inclinations into a lighthearted and creative presentation.

4.2.1.4.2 Symbolic Representation

The female puppet can be interpreted as a symbolic representation of Cosmo's desires, particularly his longing for female companionship and emotional attachment. The puppet functions as a surrogate for a real woman, enabling Cosmo to investigate his desires within the confines of the theatrical presentation. The symbolic representation in question may be attributed to the unconscious desires and yearnings of Cosmo, serving as a means for him to express his concealed emotions.

4.2.1.4.3 Unconscious Desires and Fantasies

The dynamic between Cosmo and the female puppet has the potential to access Cosmo's latent desires and fantasies residing in his unconscious mind. By engaging in the artful choreography and skillful manipulation of the puppet, Cosmo is able to delve into his aspirations within a structured and creative framework. The utilization of the puppet serves as a medium for the individual to articulate and traverse their subconscious desires for interpersonal bonds, emotional closeness, and artistic manifestation.

4.2.1.4.4 Release of Tension and Catharsis

The scene can also serve as a means of alleviating tension and facilitating catharsis for both the character and the audience. The comedic and whimsical nature of the performance provides a temporary relief from repressed emotions and anxieties. This release enables Cosmo to articulate his emotions and undergo a process of emotional catharsis, while the audience can derive cathartic satisfaction from the scene's lighthearted and jubilant essence.

In summary, the psychoanalytic examination of the dynamic between Cosmo Brown and the female puppet in the "Make 'Em Laugh" musical sequence brings attention to the latent desires, sublimation, and symbolic representations that are in operation. This enables a more profound exploration of the character's motivations, fears, and internal conflicts,

thereby illuminating the intricate psychological dynamics at play within the given scene.

4.2.2 Scene 2

Figure 8
Scene: The "Good Morning" musical number



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

4.2.2.1 The Shot

In this particular scene, a sequence of shots is employed, encompassing both medium shots and full-body shots, with the primary objective of encapsulating the dynamic movements, expressions, and interactions exhibited by the central characters, namely Don Lockwood, Kathy Selden, and Cosmo Brown. In this analysis, the shots presented in the visual medium are examined, with a particular emphasis on the synchronized dance routine executed by the performers. Through a meticulous examination of these shots, it becomes evident that the primary objective is

to highlight the performers' exceptional chemistry, boundless energy, and undeniable joy of performance.

4.2.2.1.1 Symbolic Representation

a. Props and Objects

Within the frame, the deliberate inclusion of props and objects serves as a means to represent various conceptual notions. An instance of this can be observed in the representation of the newspaper, which serves as a metaphor for the quotidian activities and the progression of time. Similarly, the coffee cups can be interpreted as symbolic of the commencement of the day and the inherent requirement for vitality. The inclusion of these objects in the scene contributes symbolic significance, thereby augmenting the depth of meaning beyond their utilitarian function.

b. Colors and Set Design

The utilization of colors and set design additionally contributes to the symbolic representation. The utilization of a vivid and dynamic color scheme, in conjunction with an aesthetically pleasing stage design, serves as a representation of the characters' positive perspective and their aspiration to establish a cheerful atmosphere. The visual attractiveness of the set, along with its well-coordinated color schemes, elicits a feeling of harmony and aesthetic gratification, thereby augmenting the symbolic portrayal of the scene.

4.2.2.1.2 Physical Manipulation

The scene's impact is further enhanced by the inclusion of physical manipulation techniques in the shot.

a. Choreography and Dance Movements

The choreography and dance movements depicted in the shot encompass the deliberate manipulation of the characters' physical forms. The performers execute complex choreography, engage in acrobatic feats, and demonstrate synchronized movements, thereby exhibiting their physical prowess and agility. The utilization of physical manipulations in this context serves to captivate the audience, thereby enhancing the visual appeal and generating a heightened sense of excitement within the scene.

b. Expressive Gestures and Facial Expressions

The scene incorporates physical manipulation through the utilization of expressive gestures and facial expressions by the characters. Exaggerated movements, hand gestures, and facial contortions are employed as means of effectively communicating emotions, humor, and narratives. The utilization of physical manipulations in this context serves to amplify the comedic and emotional resonance of the scene, facilitating non-verbal communication between the characters.

c. Manipulation of Space

The shot employs techniques to manipulate the physical space within the set, resulting in the creation of visual interest. The characters exhibit seamless movement within the visual composition, effectively utilizing

various spatial zones of the set, furniture, and props. By employing physical manipulation of the surrounding space, individuals are able to generate compositions that are characterized by dynamism, thereby establishing a heightened level of engagement with the environment. This approach serves to augment the narrative and visual allure of the scene.

The utilization of symbolic representations and physical manipulations in the shot of the "Good Morning" musical number serves to enhance the artistic and emotional resonance of the scene. The incorporation of various elements enhances the narrative by imbuing it with greater intricacy, conveying underlying significances, and fostering an immersive engagement for the spectators. The amalgamation of symbolic representation and physical manipulation amplifies the visual and narrative intricacy of the scene, thereby rendering it a remarkable and captivating moment within the film.

4.2.2.1.3 Satirical Commentary

In this particular sequence, the scene employs a satirical approach to offer a lighthearted and clever evaluation of societal conventions and anticipated behaviors. The following passage provides an analysis of the satirical commentary embedded within the visual composition.

a. Performative Expectations

Performative expectations refer to the societal or cultural norms and standards that dictate how individuals are expected to behave or perform in specific situations or roles. These expectations can vary across different. The

shot effectively employs satire to critique prevailing societal norms and expectations pertaining to gender roles and behavior. The characters Don Lockwood, Cosmo Brown, and Kathy Selden are observed partaking in exaggerated morning rituals. This satirical representation offers a critique of the performative aspects inherent in gender roles, shedding light on the societal expectations to adhere to prescribed behaviors and physical attributes linked to conventional notions of masculinity and femininity.

b. Mundane Morning Rituals

The scene employs satirical critique by depicting the characters partaking in exaggerated morning rituals. The choreography and movements satirize the banal activities associated with dressing oneself, preparing breakfast, and engaging in routine household tasks. Through the use of exaggeration, the performance art piece effectively underscores the repetitive nature of daily routines, thereby shedding light on the comedic potential inherent in mundane tasks for each of the representative genders.

c. The Irony of Early Morning Energy

The utilization of irony in "Early Morning Energy" serves as a means to critique the gendered societal expectations surrounding the possession of inexhaustible energy during the early hours of the day. Despite the early hour, the characters exhibit exceptional vitality and execute acrobatic dance maneuvers with remarkable precision. This ostentatious exhibition of vitality satirizes the notion that individuals of both genders should consistently

embody qualities of liveliness, vigor, and preparedness to fulfill their prescribed gender roles.

d. Subversion of Conventional Gender Roles

The shot employs satire through the subversion of established gender roles. The characters of Don Lockwood, Cosmo Brown, and Kathy Selden are portrayed as actively participating and sharing the spotlight in an equitable manner. The coordinated movements and synchronized actions exhibited by individuals challenge the prevailing belief that certain tasks or activities are intrinsically associated with particular genders. The satirical subversion employed in this context serves to disrupt and critically examine conventional gender roles and stereotypes.

e. Physical Comedy

The utilization of physical comedy in the scene serves to accentuate the disparities in gender roles and stereotypes. The characters adeptly utilize exaggerated movements, expressive gestures, and well-timed comedic elements to effectively embody and subvert societal norms associated with gender. The utilization of physical comedy within the scene contributes an additional comedic element to the satirical critique, thereby encouraging viewers to engage in critical examination and contemplation of established gender conventions within society.

f. Collaborative Absurdity

The shot effectively employs satire by highlighting the collective and coordinated absurdity of the routine. The characters exhibit a seamless

coordination, replicating one another's movements and gestures with ease. The exaggerated synchronization depicted in this portrayal serves as a satirical critique of the notion of flawless coordination in activities that are traditionally associated with specific genders. It highlights the comical absurdity of strictly conforming to stereotypical gender roles and behaviors.

The utilization of satire is employed to underscore and interrogate prevailing gender roles and stereotypes within the shot featured in the musical number "Good Morning." Through the utilization of satire, the scene effectively prompts the audience to engage in critical analysis and contemplation of the prevailing societal norms and expectations pertaining to gender, thereby offering a lighthearted yet incisive critique of these established roles and stereotypes.

4.2.2.2 Imaginary Signifier

4.2.2.2.1 Engagement and Emotional Connections

We quickly identify with gender roles and stereotypes in the setting. Don Lockwood, Cosmo Brown, and Kathy Selden's relationship reflects gender norms. Don, the male lead, commands and dominates with his forceful motions. Cosmo, who provides comic relief, follows Don's lead as expected of men.

Kathy, the feminine character, responds to Don and moves more delicately. Her role in the routine supports the idea that women should follow men. These images reflect society's gender norms.

As we relate to the characters, we see how they reinforce gender stereotypes. The choreography and relationships emphasize these ideas, with Don dominating and Kathy supporting. Cosmo's antics are funny, yet they fit the stereotype of men as comic sidekicks.

The protagonists' lively chemistry and love of music and dancing may attract us, but we must recognize how these relationships reinforce gender roles and prejudices. Our emotional commitment in their path can encourage us to critically examine how gender is portrayed and reinforced in popular media.

4.2.2.2.2 Cultural Knowledge and Expectations

In this particular scene, as we watch Don Lockwood, the strong and dominant man, leading the dance with his two companions, Cosmo Brown and Kathy Selden, we can't help but appreciate how men effortlessly take charge and guide women in these contexts, showcasing their natural superiority. Don's overbearing and domineering movements align with our expectations of traditional male superiority, while Kathy's delicate and subservient demeanor fits the mold of the passive female subordinate. Cosmo's comedic antics, although entertaining, still reinforce the stereotype of men as bumbling fools who exist solely for comic relief.

4.2.2.3 Cinematic Signifier

4.2.2.3.1 Visual Elements

a. Framing and Composition

The cinematography employed in the scene adeptly employs a variety of framing techniques to subtly communicate gender roles. In wide shots, the central placement of Don and Cosmo frequently captures attention and reinforces their dominant presence, whereas Kathy's positioning on the periphery serves to symbolize her supportive and submissive role. The utilization of close-up shots capturing Kathy's facial expressions throughout the dance routine serves to emphasize her deep affection and reverence towards the male characters, thereby reinforcing her portrayal as the romantic interest representing femininity.

b. Body Language and Facial Expression

The utilization of body language and facial expressions by the characters serves as a significant factor in reinforcing conventional gender stereotypes. The movements of Don and Cosmo exhibit a combination of boldness, confidence, and occasional humor, which corresponds to traditional depictions of masculine assertiveness and wit. In contrast, Kathy's gestures exhibit elegance, reserve, and intermittent timidity, thereby accentuating feminine refinement and humility, thereby reinforcing the concept of a nurturing and submissive female persona.

c. Costume Design and Styling

The utilization of costume design and styling effectively amplifies the portrayal of gender roles and stereotypes. Don and Cosmo frequently don attire that is meticulously tailored, emanating an aura of refinement and influence, thereby conforming to conventional depictions of accomplished and commanding individuals. In contrast, Kathy's clothing choices often consist of delicate, fluid textiles and feminine patterns, which serve to embody her tender and caring depiction, aligning with prevailing societal norms regarding feminine aesthetics and allure.

d. Set Design and Props

The incorporation of set design and props effectively reinforces gender roles and the socio-economic backgrounds of the characters in a nuanced manner. The portrayal of opulent and glamorous Hollywood studios or grand theatres in various scenes serves to emphasize the male characters' desires for fame and success, thereby reinforcing the perception of men as ambitious and influential individuals. In contrast, the portrayal of scenes set in more humble environments, such as Kathy's modest apartment, serves to reinforce her grounded and relatable character, thereby perpetuating conventional representations of women as nurturing and satisfied with less extravagant lifestyles.

4.2.2.3.2 Audio Elements

a. Dialogue and Script

The utilization of dialogue and script in the film “Singin’ in the Rain” plays a significant role in the exposition and perpetuation of gender roles and stereotypes. The script adeptly portrays the intricate dynamics among Don, Cosmo, and Kathy, providing viewers with a nuanced comprehension of their interpersonal relationships and personal challenges. The representation of conventional gender norms is observed through the use of dialogue, wherein male characters frequently assume assertive and dominant positions, while female characters are portrayed as nurturing and providing support. The aforementioned exchange among the characters offers significant contributions to our understanding of their individual traits, hidden drives, and conformity to prevailing gender norms.

b. Musical Score and Songs

The utilization of musical score and songs within the film serves as a potent mechanism for reinforcing and perpetuating gender roles and stereotypes. The inclusion of music in film serves to not only enrich the overall cinematic experience, but also to heighten the emotional intricacies embedded within the narrative. The employment of musical compositions often serves as a method of conveying messages, revealing the internal thoughts and aspirations of the characters. In certain cases, musical compositions may depict male characters as fervent pursuers, articulating their amorous intentions, while female characters are frequently portrayed as

recipients of affection and objects of desire. The musical components in question serve to sustain conventional gender dynamics, thereby reinforcing societal norms and conceptions surrounding romantic partnerships.

c. Sound Design

The sound design employed in the "Good Morning" scene plays a substantial role in the portrayal of gender roles. The sound design in the performance serves to reinforce conventional gender roles, as exemplified by the rhythmic footwork of male dancers and the softer, more delicate sounds associated with the female characters. For example, the footwork of males can be described as producing assertive and dynamic sounds, which correspond to societal expectations of male physical power and vitality. On the other hand, female footwork tends to exhibit lighter and more elegant sounds, in accordance with conventional ideals of femininity. The integration of varied auditory elements serves to augment the sensory engagement of the audience while also subtly reinforcing gender stereotypes within the interactions among characters.

The convergence of visual and auditory components gives rise to the cinematic signifier within the dynamic interplay and connection among Don Lockwood, Cosmo Brown, and Kathy Selden. By employing various techniques such as framing and composition, body language and facial expressions, costume design and styling, set design and props, dialogue and script, musical score and songs, and sound design, the scene adeptly communicates significance, emotions, and interpersonal dynamics among

the characters. The utilization of cinematic signifiers serves to augment the level of audience engagement, emotional resonance, and comprehension pertaining to the characters and their narrative progression within the film.

4.2.2.4 Psychoanalytic Approach

4.2.2.4.1 Unconscious Desires and Fantasy

The "Good Morning" scene prominently exhibits the manifestation of conventional gender roles through the portrayal of unconscious desires and fantasies. The character of Don assumes a position of prominence and demonstrates assertiveness by assuming a leadership role during the dance, thereby embodying qualities of dominance and confidence. In contrast, Kathy's depiction as an elegant and encouraging female character aligns with Don's behavior, thereby mirroring the traditional gender stereotype that associates women with nurturing and subordinate roles. The playful and comical movements exhibited by Cosmo are in accordance with the stereotypical portrayal of male characters as possessing a humorous and light-hearted demeanor.

4.2.2.4.2 Symbolism and Metaphor

The symbolic implications within the scene serve to strengthen and perpetuate traditional gender roles. Don's authoritative demeanor exemplifies the conventional archetype of a dominant male persona, effectively guiding the performance through a combination of charm and mastery. Kathy's graceful and charming movements embody the conventional representation of femininity, characterized by elegance and fluidity. In the interim, the

comedic actions exhibited by Cosmo, along with his camaraderie with Don, serve to depict male characters as lighthearted and unburdened, thereby reinforcing prevailing societal norms and ideals surrounding masculinity.

4.2.2.4.3 Sublimination and Artistic Expression

The phenomenon of sublimation, wherein unconscious desires are channeled into artistic expression, serves to perpetuate gender roles within the artistic community. Don's proficient and commanding dance maneuvers epitomize the conventional portrayal of males as authoritative and adept artists. Kathy's capacity to gracefully and sensitively complement Don's leadership is consistent with the representation of women as supportive and emotionally perceptive. Cosmo's clever and engaging contributions serve to underscore the stereotype of male characters as possessing a humorous and entertaining disposition, thereby enhancing the overall dynamism of the performance.

4.2.2.4.4 Transference and Desire

The scene effectively demonstrates elements of transference, which individuals project their emotional desires onto one another. The prominent role assumed by Don and his relationship with Kathy symbolize the inherent longing of males for a romantic companion and emotional contentment. Kathy's receptiveness to Don's leadership exemplifies the inclination of women to seek admiration and affection from their male counterparts. The camaraderie exhibited by Cosmo towards both Don and Kathy serves as an indication of their mutual yearning for companionship and

a harmonious rapport, thereby exemplifying the interpersonal relationships among these individuals.

4.2.2.4.5 Wish Fulfilment and Idealization

The depicted scene functions as a manifestation of desires for the characters, encapsulating idealized conceptions of gender roles. Don's performance exudes confidence and captivates the audience, embodying the archetypal image of a successful and charismatic male figure, thereby fulfilling the fantasy of the ideal man. Kathy's embodiment of grace and support fulfills the desire for a compassionate and nurturing female companion, symbolizing the archetype of the ideal woman. Cosmo's jovial and comedic demeanor effectively satisfies the yearning for a witty and affable male companion, epitomizing the archetype of an ideal friend.

The "Good Morning" scene adeptly portrays conventional gender roles and stereotypes by means of the interactions and performances of Don, Kathy, and Cosmo. The representation of gender dynamics within the narrative is shaped by the embodiment and reinforcement of societal expectations of masculinity and femininity exhibited by each character can be portrayed from the psychoanalytical approach of this particular scene.

4.2.3 Scene 3

Figure 9
Scene: The "Broadway Melody" sequence



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

4.2.3.1 The Shot

The opening shot presents a panoramic perspective of an expansive stage, embellished with opulent set designs, dynamic lighting, and a substantial assembly of dancers. The camera effectively records the entirety of the stage, thereby highlighting the magnitude and grandeur of the performance. The utilization of a wide shot in the film Broadway Melody serves to establish the spatial context and engross the audience within the diegetic environment.

During the progression of the scene, there is a possibility for the shot to shift towards a sequence of medium shots and close-ups, with an emphasis on the individual performers, their actions, and their facial

expressions. These photographs afford a comprehensive examination of the dancers' technical proficiency, vitality, and affective states.

The analysis of gender roles and stereotypes can be conducted within the context of the shot presented in the "Broadway Melody" sequence.

4.2.3.1.1 Traditional Gender Roles

The visual representation portrays a distinct demarcation of conventional gender roles, wherein male dancers assume physically demanding and acrobatic movements, while their female counterparts exhibit qualities of grace, flexibility, and elegance. This is consistent with the traditional gender stereotypes that associate men with strength and dynamism, and women with delicacy and fluidity in their movements.

The female dancers in the renowned "Broadway Melody" sequence are attired in attire that is both revealing and provocative, thereby perpetuating the objectification of women and reducing them to mere objects of desire, catering primarily to the male gaze. The present scene serves as a prime illustration of the objectification of women within the context of Hollywood musicals, thereby mirroring the pervasive male perspective and the objectifying manner in which women are treated within the film industry.

4.2.3.1.2 Hierarchy and Leadership

The composition of the shot may serve to emphasize a hierarchical arrangement, wherein male dancers frequently occupy prominent positions, assuming leadership roles and attracting attention, while female dancers are typically assigned supporting roles or positioned in the background. This

phenomenon exemplifies conventional power dynamics, wherein male performers are perceived as the primary figures of authority, while female performers are regarded as secondary or subordinate.

4.2.3.1.3 Costumes and Styling

The composition of the shot may accentuate the utilization of costumes and styling that adhere to traditional gender norms. Male dancers frequently don tailored suits or athletic attire, symbolizing their physical prowess and masculine qualities, whereas female dancers are typically attired in attire that is more revealing and glamorous, accentuating their femininity and sensuality. The selection of these costumes serves to perpetuate and reinforce prevailing societal expectations and stereotypes pertaining to gender norms and physical appearances.

4.2.3.1.4 Choreographic Elements and Movement Patterns

The choreographic elements and movement patterns exhibited in the shot have the potential to reinforce gender stereotypes. Male dancers often exhibit a proclivity for executing dynamic and physically demanding movements, characterized by an emphasis on jumps and lifts. Conversely, female dancers tend to excel in executing elegant and fluid motions, characterized by graceful spins and extensions. The choreographic decisions made in this performance serve to uphold conventional gender norms, wherein men are portrayed as exhibiting dominance and physical prowess, while women are depicted as embodying grace and aesthetic appeal.

It is imperative to acknowledge that the shot within the "Broadway Melody" sequence serves to reinforce specific gender roles and stereotypes, while simultaneously highlighting the exceptional abilities, expertise, and artistic prowess of the performers. The dancers exhibit a remarkable display of precision, coordination, and passion, surpassing the constraints imposed by societal gender norms and emphasizing their unique talents.

In the context of the performance, the shot in the "Broadway Melody" sequence affords an occasion to examine the portrayal of gender roles and stereotypes. Although it may perpetuate conventional gender norms and power structures, this practice simultaneously highlights the dancers' extraordinary skills and functions as a commemoration of their aptitude and commitment.

4.2.3.2 Imaginary Signifier

As spectators, we actively interact with the scene. The perception of the "Broadway Melody" sequence is shaped by the cultural background, musical production expertise, knowledge of Broadway history, and familiarity with genre conventions. The individual's subjective encounters with musical theatre and their affective reactions to grand-scale performances play a significant role in shaping their perception and emotional engagement with the spectacle presented on screen.

4.2.3.2.1 Audience Expectations

The expectations of the audience are shaped by their preexisting beliefs regarding gender roles and stereotypes within the context of musical

theatre performances, thereby impacting the perception of the imaginary signifier. Audiences possess cultural understanding and preconceived notions regarding male and female dancers, often adhering to traditional gender norms and assumptions regarding movement styles, choreography, and physical characteristics.

4.2.3.2.2 Choreography and Movement

The choreography employed in the scene accentuates gender-specific movement patterns, thereby reinforcing conventional gender roles and perpetuating stereotypes. Male dancers commonly demonstrate a proclivity for engaging in dynamic, vigorous, and acrobatic movements, whereas their female counterparts tend to showcase qualities such as grace, flexibility, and fluidity. The choreographic decisions made in this context are in accordance with prevailing societal norms and contribute to the reinforcement of gender-based stereotypes.

4.2.3.2.3 Costume Design

The role of costume design in theatrical performances is significant as it serves as a visual representation that contributes to the creation of an imaginary signifier. Additionally, costumes play a role in reinforcing gender roles and perpetuating stereotypes. Male dancers frequently don attire such as suits or athletic garments, symbolizing their physical prowess and masculine qualities. Conversely, female dancers tend to be adorned in attire that is more revealing and glamorous, accentuating their femininity and

sensuality. The selection of these costumes is in accordance with established gender norms and societal expectations.

4.2.3.2.4 Positioning and Hierarchy

The influence of positioning and hierarchy on the imaginary signifier is evident in the way performers are situated within the scene. In the realm of dance, it is frequently observed that male dancers are commonly assigned prominent positions, assuming the role of choreographic leaders and captivating the audience's focus, whereas female dancers tend to be allocated supporting roles or positioned in the background. This phenomenon perpetuates the established power hierarchies in which men are perceived as possessing dominance, while women are relegated to secondary or subservient roles.

4.2.3.2.5 Cultural Context

The cultural context plays a significant role in shaping the imaginary signifier, which refers to the representation of gender roles and stereotypes. This concept is influenced by societal expectations and beliefs regarding gender performance specifically within the realm of musical theatre. These expectations may have strong historical foundations and serve to perpetuate gendered conceptions of strength, beauty, and aesthetics.

4.2.3.3 Cinematic Signifier

4.2.3.3.1 Visual Elements

The concept of the cinematic signifier encompasses the various visual and auditory components utilized within a particular scene. These

components encompass a range of elements, such as cinematography, editing techniques, set design, costume choices, lighting arrangements, and musical accompaniment. The concept pertains to the artistic decisions undertaken by the filmmakers in order to communicate significance and elicit emotional responses from the viewers.

The utilization of cinematic signifiers in this particular scene holds considerable importance in the portrayal and perpetuation of gender roles and stereotypes. This analysis will examine several fundamental components:

a. Cinematography and Framing Techniques

The cinematography employed in the "Broadway Melody" sequence serve to contribute to the portrayal of gender roles. Wide-angle shots effectively capture the expansive nature of the stage, showcasing the magnificence of the performance through the inclusion of a substantial ensemble of dancers. The framing employed in this context serves to accentuate the magnitude and grandeur of the performance. In the visual composition of the shots, there is a tendency for the camera to prominently feature male dancers in the foreground, while female dancers are typically assigned supporting roles or positioned in the background. The manner in which this framing is presented serves to perpetuate established power structures and accentuates the prevalence of male performers.

b. Lighting and Color

The utilization of lighting and color in this context contributes to the portrayal and reinforcement of gender roles and stereotypes. The setting possesses a luminous illumination, accentuated by a vivid palette, thereby engendering an aesthetically captivating ambiance. The utilization of lighting and color has the potential to enhance the visual impact of performers' costumes and features, thereby emphasizing conventional gender norms. As an illustration, male dancers may be subjected to intense and conspicuous lighting, whereas female dancers may be enveloped in a gentler and more subtle lighting scheme. These selections perpetuate societal constructs of strength and beauty that are influenced by gender.

c. Set Design and Costumes

The incorporation of set design and costumes plays a significant role in the portrayal and reinforcement of gender roles and stereotypes. The stage may be embellished with intricate and luxurious designs, evoking a perception of magnificence and refinement. The attire donned by the performers frequently conforms to conventional gender norms, wherein male dancers opt for well-fitted suits or athletic clothing to embody notions of strength and masculinity. Conversely, female dancers opt for glamorous and provocative ensembles that accentuate their femininity and sensuality. The selection of these costumes serves to uphold prevailing societal expectations and sustain conventional gender norms and appearances.

d. Dance Movements and Choreography

The dance movements and choreography employed in the sequence serve to reinforce and perpetuate traditional gender roles and stereotypes. Male dancers frequently exhibit dynamic, vigorous, and gymnastic movements, thereby demonstrating their robustness and physical aptitude. In contrast, female dancers demonstrate graceful, fluid, and traditionally feminine movements, placing emphasis on aesthetics and elegance. The choreographic decisions made in these performances are in accordance with societal norms and serve to perpetuate conventional gender roles and stereotypes within the realm of dance.

4.2.3.3.2 Audio Elements

The critical analysis of these depictions is crucial in order to acknowledge the impact of societal norms and cultural contexts on the portrayal of gender roles in cinema. Although the depicted scene has the potential to perpetuate stereotypes, it simultaneously serves as a platform to demonstrate the performers' technical expertise, coordination, and artistic prowess. This portrayal effectively emphasizes their exceptional abilities within the specific framework of the film.

a. Sound Design

The utilization of sound effects and ambient sounds in the film "Broadway Melody" is evident. These auditory elements include the tapping of shoes, the simulated applause from the fictional audience, and the rhythmic sounds produced by the musical instruments. The incorporation of

sound effects enhances the sensory immersion of the performance, establishing a multifaceted connection between the characters portrayed on stage and the members of the audience.

The auditory element produced by the rhythmic tapping of shoes during the dance sequences holds notable significance, as it serves as a symbolic representation of the characters' high level of expertise and mastery in their artistic discipline. Within the framework of gender roles, this auditory stimulus serves to fortify the perception of men as robust and nimble individuals, adept at assuming prominent positions, while women are depicted as elegant and supple dancers, harmoniously enhancing their male counterparts.

b. Musical Score and Lyrics

The musical score and lyrics play a significant role in the cinematic representation, influencing the depiction of gender roles and stereotypes. The musical composition accompanying the "Broadway Melody" sequence potentially incorporates gendered language and romanticized themes, thereby perpetuating conventional gender norms and societal expectations. The lyrics potentially portray gendered conceptions of love, desire, and courtship, thereby perpetuating conventional beliefs about romance and interpersonal connections.

Through the strategic implementation of cinematic signifiers, the sequence of the "Broadway Melody" effectively strengthens and perpetuates conventional gender roles and stereotypes. The integration of visual and

audio components collaboratively generates a visually captivating and emotionally immersive encounter for the spectators, while simultaneously conforming to societal norms regarding gendered expressions and interactions.

4.2.3.4 Psychoanalytical Approach

The psychoanalytic approach to film analysis allows for the examination of the interconnections among Don Lockwood, Kathy Selden, and other characters within the "Broadway Melody" sequence featured in the film "“Singin’ in the Rain”." The primary emphasis of this approach lies in the examination of the subconscious mechanisms and concealed incentives exhibited by the characters. The following is a comprehensive analysis:

Psychoanalytic analysis enables an exploration of the subconscious motivations, desires, and interpersonal dynamics that exist between the characters of Don Lockwood, Kathy Selden, and other individuals within the "Broadway Melody" sequence.

4.2.3.4.1 Characters’ Actions and Relationship

The psychoanalytic perspective posits that characters' actions and relationships can be influenced by unconscious desires and conflicts. The "Broadway Melody" sequence potentially showcases the prominent influence of Don Lockwood's subconscious aspirations for fame, success, and validation on his decision to pursue a profession in musical theatre. These desires are intricately connected with conflicts, including the apprehension of not succeeding and the compulsion to adhere to societal norms. Audiences

may also develop implicit connections with the characters themselves, projecting their personal desires, fears, and experiences onto them. The struggles, desires, and relationships of the characters have the potential to evoke resonance with the unconscious experiences of the viewers, thereby cultivating a heightened level of engagement with the performance. The emotional investment and connection that viewers develop with characters and their narratives are influenced by unconscious associations.

4.2.3.4.2 Romantic and Sexual Dynamics

The narrative may encompass an examination of the romantic and sexual dynamics that transpire between the characters Don Lockwood and Kathy Selden. The subtle exchanges, fleeting eye contact, and close physical proximity between individuals suggest the presence of latent desires and mutual attraction at a subconscious level. The psychoanalytic approach facilitates the examination of the underlying motivations that contribute to individuals' romantic connection, encompassing factors such as the impact of previous experiences, unconscious fantasies, and repressed desires. Psychoanalytic analysis delves into the intricate connections and symbolic representations that are ingrained within a given performance. Various elements, such as visual stimuli, auditory cues, or non-verbal gestures, have the potential to elicit subconscious connections with individual recollections, personal encounters, or cultural representations. The aforementioned associations play a pivotal role in influencing the level of engagement that viewers experience during the performance, thereby fostering a more

profound connection and eliciting intricate emotional responses. As an illustration, a specific dance movement or musical motif has the potential to elicit nostalgic or archetypal connotations that engage with the subconscious realms of the audience.

4.2.3.4.3 Examination of Power Dynamics and Unconscious Influences

The psychoanalytic perspective additionally encourages the scrutiny of power dynamics and unconscious influences present within interpersonal relationships. The hierarchical arrangement of the performance, featuring Don Lockwood in a prominent role, potentially signifies power dynamics and subconscious yearnings for authority and influence. The examination of character interactions can unveil underlying power dynamics that influence the nature of their relationships and behaviours.

4.2.3.4.4 Symbolism and Metaphor

The inclusion of symbolic and metaphorical elements in the "Broadway Melody" sequence serves to access the characters' latent desires and internal conflicts. Symbolism, exemplified by the utilization of props or set designs, has the capacity to embody profound psychological themes and motivations. The utilization of metaphorical movements and gestures can provide valuable insights into the emotional states and concealed desires of characters. The psychoanalytic approach acknowledges that performances can exhibit characteristics reminiscent of dreams, displaying similarities in terms of structure and symbolism.

The ethereal nature of this quality has the potential to access the subconscious of the audience, facilitating the manifestation of aspirations, tensions, and concealed sentiments that may not be entirely within conscious awareness. The sequence known as the "Broadway Melody" exhibits a vivid colour palette, inventive choreography, and a strong musical presence, resulting in an immersive encounter reminiscent of a dream-like state. This artistic presentation allows spectators to connect with their subconscious desires and emotions.

4.2.3.4.5 Transference and Projection

The psychoanalytic approach facilitates an examination of the concepts of transference and projection. Characters have the ability to unconsciously project their emotions, desires, and conflicts onto others, thereby influencing the nature of their relationships and interactions. One illustrative instance involves the projection of Don Lockwood's unresolved emotions or aspirations onto Kathy Selden, thereby exerting an influence on the dynamics and interactions between them.

Through the application of a psychoanalytic framework, an analysis of the "Broadway Melody" sequence reveals the latent motivations, desires, and conflicts that underlie the intricate dynamics between Don Lockwood, Kathy Selden, and various other characters. This methodology facilitates a more profound comprehension of the psychological mechanisms in operation, providing valuable perspectives on the concealed drives of the characters and the intricate nature of their interpersonal connections.

4.2.4 Scene 4

Figure 10
Scene: The "You Were Meant for Me" romantic dance sequence



From *Singin' in the Rain*, directed by Stanley Donen & Gene Kelly, 1952.

4.2.4.1 The Shot

The scene commences with a medium shot featuring the characters of Don Lockwood (portrayed by Gene Kelly) and Kathy Selden (portrayed by Debbie Reynolds) in close proximity to one another within a dimly illuminated soundstage. The camera employs a framing technique that captures the subjects from the waist up, thereby enabling viewers to direct their attention towards the intricate interplay of facial expressions, body language, and the interpersonal dynamics exhibited by the individuals. During the course of the dance, the camera may shift from medium shots to close-ups and wide shots, thereby capturing the intricate movements and nuanced expressions of the dancers with greater precision.

The analysis of gender roles and stereotypes within the context of the dance can be facilitated by examining the shot in the "You Were Meant for Me" sequence.

4.2.4.1.1 Gendered Movement

The choreography of the dance integrates conventional gender roles and stereotypes. Don Lockwood demonstrates increased assertiveness, confidence, and dominance through his movements, showcasing qualities such as strength, control, and athleticism. In contrast, Kathy Selden's physical gestures accentuate elegance, smoothness, and fragility, thereby aligning with conventional feminine attributes. The observed movement patterns that are associated with specific genders serve to sustain and perpetuate societal norms and expectations related to gender, thereby reinforcing traditional gender roles.

4.2.4.1.2 Power Dynamics

The composition of the shot may serve to emphasize the hierarchical relationships and power dynamics that exist among the characters. Don Lockwood frequently assumes the role of the principal dancer, assuming the responsibility of leading and directing the movements of Kathy Selden. This phenomenon is consistent with conventional gender norms that ascribe assertive roles to men and more submissive or passive roles to women. The camera angle employed in the shot serves to accentuate Don's dominion and sway over Kathy's actions, thereby contributing to the depiction of gender norms and power relations.

4.2.4.1.3 Costume Design and Styling

The attire donned by the characters in the scene plays a significant role in shaping the portrayal of gender roles and stereotypes. Don Lockwood is commonly attired in meticulously tailored suits or refined garments, symbolizing attributes of masculinity and sophistication. Kathy Selden frequently adorns herself in flowing dresses and feminine ensembles, thereby accentuating her inherent femininity and elegance. The selection of these costumes is in accordance with prevailing societal norms and serves to uphold and perpetuate established gender roles and expectations.

4.2.4.1.4 Emotional Expression

Furthermore, the captured image also showcases emotional expressions that conform to conventional gender norms. Don Lockwood demonstrates a notable level of self-assurance and charm, whereas Kathy Selden frequently exhibits sentiments of admiration, fondness, or susceptibility. These emotional manifestations have the potential to reinforce societal generalizations regarding men's perceived qualities of strength, assertiveness, and emotional detachment, juxtaposed with women's portrayal as being more inclined towards emotional expression and sensitivity.

It is imperative to acknowledge that the shot employed in the "You Were Meant for Me" sequence serves to reinforce prevailing gender roles and stereotypes. However, it simultaneously highlights the artistic prowess, interpersonal chemistry, and technical proficiency exhibited by the

performers. The act of dancing serves as a medium through which individuals can express their emotions, establish connections, and convey narratives, thereby surpassing the constraints imposed by conventional gender norms.

The romantic dance sequence in "You Were Meant for Me" effectively portrays gender roles and stereotypes by means of choreography, power dynamics, costume design, and emotional expressions exhibited by the characters. These elements conform to societal norms and reinforce conventional concepts of masculinity and femininity.

4.2.4.2 Imaginary Signifier

As spectators, we actively interact with the scene. The manner in which we perceive the romantic dance sequence is shaped by our cultural background, familiarity with cinematic portrayals of romance, the significance of dance as a means of communication, and our personal encounters with affection and yearning. The subjective experience of individuals' emotions, desires, and personal investment in the concept of romantic relationships play a significant role in shaping their perception and emotional engagement with the intimate dance portrayed by the characters.

The concept of the imaginary signifier within the "You Were Meant for Me" sequence pertains to the involvement of the audience and their subjective interpretations of the performance. The process encompasses the active participation of the audience in the scene, their establishment of

emotional connections, and the impact of their cultural knowledge and expectations.

The representation of gender roles and stereotypes is a significant aspect to consider in the analysis of the imaginary signifier in this scene.

4.2.4.2.1 Cultural Expectations

The concept of the imaginary signifier is shaped by cultural expectations and societal norms pertaining to gender roles and behaviors. The dance sequence is subject to the influence of viewers' cultural knowledge and biases, thereby impacting their interpretation. Preexisting beliefs may encompass presumptions regarding conventional gender roles, forms of movement, and interactions among male and female dancers.

4.2.4.2.2 Choreography and Movement

The choreography employed in the scene serves to reinforce gender roles and stereotypes by means of deliberate movement selections. Don Lockwood frequently demonstrates physical prowess, agility, and confidence in his actions, thereby conforming to conventional ideals of masculinity. The movements exhibited by Kathy Selden effectively highlight qualities of grace, fluidity, and delicacy, thereby mirroring prevailing societal norms and expectations pertaining to femininity. The perpetuation of stereotypes and the reinforcement of traditional gender roles are facilitated by these movement patterns that are influenced by gender.

4.2.4.2.3 Power Dynamics

The influence of power dynamics between the characters can be observed in shaping the imaginary signifier. Don Lockwood assumes the principal role in the dance routine, directing and coordinating the movements of Kathy Selden. This phenomenon is consistent with conventional gender roles that portray men as assertive individuals and women as more passive or receptive. The dance sequence serves to reinforce gender roles and the accompanying power imbalances through its portrayal of power dynamics.

4.2.4.2.4 Emotional Expression

The concept of the imaginary signifier encompasses the various emotional expressions depicted by the characters. Don Lockwood frequently exhibits traits of self-assurance, charm, and authority, whereas Kathy Selden's facial expressions tend to communicate sentiments of admiration, affection, or vulnerability. These emotional manifestations conform to societal norms and reinforce gender stereotypes, depicting men as resilient, unemotional, and emotionally detached, while women are depicted as more openly expressive and sensitive.

4.2.4.2.5 Interpretation by the Audience

The construction of the imaginary signifier is influenced by the manner in which the audience interprets the depicted scene. Audiences have the propensity to consciously or subconsciously impose their personal convictions, prejudices, and cultural interpretations onto the artistic presentation. The interpretations of individuals may either reinforce or

challenge gender roles and stereotypes, depending on their unique perspectives and level of awareness regarding social issues.

It is imperative to acknowledge that the concept of the imaginary signifier is inherently fluid and lacks a fixed or universally applicable nature. The interpretation of the scene may vary among viewers, as it is influenced by their individual experiences, cultural contexts, and understanding of gender dynamics. The "You Were Meant for Me" sequence, although potentially reinforcing gender roles and stereotypes, simultaneously serves as a platform for demonstrating the artistic prowess, chemistry, and talent of the performers. This sequence effectively accentuates their exceptional skills and aptitude for effectively conveying emotions.

4.2.4.3 Cinematic Signifier

4.2.4.3.1 Visual Elements

The concept of the cinematic signifier encompasses the various visual and auditory components utilized within a particular scene, encompassing elements such as cinematography, editing, set design, costumes, lighting, and music. The concept refers to the artistic decisions undertaken by the filmmakers in order to communicate significance and elicit emotional responses from the viewers.

The utilization of cinematic signifiers in this particular scene holds considerable importance in the portrayal and perpetuation of gender roles and stereotypes. This analysis will examine several fundamental components:

a. Cinematography and Framing Technique

Cinematography and framing technique play a significant role in shaping the portrayal of gender roles within the "You Were Meant for Me" sequence. Close-up and medium shots are utilized to emphasize the intricate details of facial expressions, body language, and the dynamic interplay between the characters of Don Lockwood and Kathy Selden. The aforementioned shots serve to emphasize the characters' portrayal as a romantic couple, wherein Don frequently assumes a dominant position, both in terms of physical presence and visual prominence within the frame. This framing serves to perpetuate established gender norms and hierarchical power structures.

b. Lighting and Color

The utilization of lighting and color contributes to the portrayal and reinforcement of gender roles and stereotypes. The utilization of soft, romantic lighting serves to establish an ethereal ambiance, thereby augmenting the romantic and intimate connection between the characters. The utilization of various colors, such as warm tones or pastel hues, elicits a profound sentiment of tenderness and establishes an emotional bond. These selections correspond to traditional conceptions of femininity and romanticism, thereby perpetuating gender-based stereotypes.

c. Set Design and Costumes

The incorporation of set design and costumes plays a significant role in the portrayal and reinforcement of gender roles and stereotypes. The

set design may incorporate various romantic elements, such as ethereal backdrops or atmospheric props, that elicit a feeling of fantasy and idealized romance. The attire donned by Don Lockwood and Kathy Selden may conform to conventional gender norms, as Don opts for well-fitted suits that exude refinement and power, while Kathy favors flowing, feminine garments that accentuate her aesthetic appeal and elegance.

These choices perpetuate societal constructs of gendered appearance and traditional gender roles.

d. Dance Movements and Choreography

The dance movements and choreography exhibited in the sequence serve to reinforce and perpetuate traditional gender roles and stereotypes. In the film, Don Lockwood exhibits assertive and dominant movements that highlight his physical strength and athleticism. Conversely, Kathy Selden's choreography features graceful and fluid movements that align with more traditional feminine expressions. The observed movement patterns exhibit a correlation with societal norms and serve to perpetuate conventional gender norms and stereotypes.

4.2.4.3.2 Audio Elements

a. Sound Design

The "You Were Meant for Me" sequence employs a nuanced sound design that skillfully integrates ambient sounds to enhance the romantic atmosphere. The gentle auditory perception of raindrops descending upon the rooftop contributes to the overall ambiance, augmenting the feeling of

closeness and susceptibility within the setting, thereby reinforcing the idealized concept of love between the conventional gender roles. The lack of ambient sound enhances the prominence of the characters' emotional interaction, directing the viewers' gaze towards the developing romantic relationship.

b. Musical Score and Lyrics

The musical score and lyrics play a significant role in shaping the portrayal of gender roles and stereotypes within the cinematic signifier. The lyrics potentially incorporate romanticized and gendered language, thereby perpetuating conventional gender norms and societal expectations. The inclusion of musical accompaniment serves to augment the emotional resonance of the scene, thereby intensifying the level of viewer involvement and fostering a deeper connection to the gendered dynamics being depicted.

The "You Were Meant for Me" romantic dance sequence reinforces and perpetuates traditional gender roles and stereotypes through the strategic use of cinematic signifiers. The integration of visual and audio components collaboratively generates a captivating and emotionally impactful encounter for the viewers, while concurrently conforming to societal norms regarding gendered expressions and interactions.

The critical analysis of these depictions is crucial in order to acknowledge the impact of societal norms and cultural contexts on the portrayal of gender roles in cinema. Although the depicted scene has the potential to perpetuate stereotypes, it simultaneously serves as a platform to

demonstrate the performers' technical expertise, artistic prowess, and strong rapport, thereby accentuating their exceptional abilities within the film's framework.

4.2.4.4 Psychoanalytic Approach

Psychoanalytic analysis provides a framework for exploring the subconscious motivations, desires, and interpersonal dynamics that exist between Don Lockwood, Kathy Selden, and other characters within the "You Were Meant for Me" sequence.

4.2.4.4.1 Characters' Actions and Relationship

The psychoanalytic perspective posits that characters' actions and relationships can be influenced by latent desires and conflicts residing in their unconscious mind. Within the progression of events, it is plausible that Don Lockwood's latent yearnings for interpersonal attachment, romantic affection, and psychological contentment may manifest prominently. These desires may be derived from his inherent need for validation and acceptance. The dynamics between the characters can be influenced by Kathy Selden's inherent subconscious yearnings for acknowledgment and a gratifying romantic partnership.

4.2.4.4.2 Projection and Transference

The psychoanalytic framework provides a means to examine the phenomena of projection and transference within interpersonal dynamics. Don Lockwood potentially engages in the projection of his desires and idealized fantasies onto Kathy Selden, thereby perceiving her as a

manifestation of his yearnings for affection and companionship. Likewise, Kathy Selden may attribute her aspirations onto Don, perceiving him as a symbol of achievement and the opulent way of life she yearns for. The aforementioned projections enhance the level of intensity and interpersonal dynamics among the characters.

4.2.4.4.3 Unconscious Influences

The psychoanalytic perspective acknowledges the presence of unconscious influences, such as prior experiences or suppressed memories, which have the potential to mould the dynamics of characters' interpersonal connections. The experiences of Don Lockwood within the entertainment industry and his yearning for validation may potentially be shaped by his formative years or past romantic involvements. The presence of these subconscious influences can significantly impact his interactions with Kathy Selden, thereby playing a crucial role in enhancing the emotional intensity of their connection.

4.2.4.4.4 Power Dynamics

The application of psychoanalytic analysis also facilitates the examination of power dynamics inherent in interpersonal relationships. The dance sequence potentially unveils latent power dynamics, as Don Lockwood assumes a dominant role by leading and directing Kathy Selden's actions. The interpretation of these dynamics can be situated within the framework of gender roles and societal norms, wherein men are frequently depicted as

assertive individuals. The power dynamics within the narrative elicit emotions of attraction, desire, and tension among the characters.

The psychoanalytic perspective emphasizes the portrayal of emotional expression and vulnerability demonstrated by the characters. The dance sequence serves as a medium through which the characters are able to effectively express their emotions, desires, and vulnerabilities by means of physical movement and nonverbal cues. This phenomenon facilitates an examination of individuals' latent emotional states and the internal struggles they may be contending with.

4.3 The Representation of Gender Roles and Stereotypes through Psychological Communication in “Singin’ in the Rain” movie

“Singin’ in the Rain” is a cinematic work that has stood the test of time, being regarded as a masterpiece. It fearlessly tackled the prevailing gender roles and stereotypes that were prevalent during its era. The characters and iconic sequences of the film effectively communicated an inclusive and forward-thinking message, which served as a critique of the inflexible social conventions prevalent during the 1950s. The film challenged traditional gender norms and promoted the acceptance of individuals as intricate and diverse beings, thereby encouraging viewers to embrace their true selves. Exploring the intricacies of psychological communication within the realm of media and its correlation with gender representation: consequences for the field of public relations. During this extensive research

study, various notable findings have emerged, shedding light on the delicate relationship between psychological communication, gender representation in media, and its impact on the profession of Public Relations (PR).

One of the primary findings of this study is the recognition of psychological communication as a potent instrument of influence within the realm of media. The test involves the application of emotional cues, nonverbal signs, symbolism, and narrative building to proficiently convey messages pertaining to gender norms and stereotypes. The examination of how media, encompassing enduring cinematic works such as "Singin' in the Rain," gently influences individuals' perspectives on gender, provides a robust basis for understanding.

This study undertakes a semiotic examination of media content, elucidating the deliberate utilization of psychological clues to shape the audience's perception of gender representations. The text exemplifies the capacity of specific visual and narrative components to elicit empathy, challenge preconceptions, or reinforce conventional gender norms. The comprehension of utilizing psychological communication approaches in formulating messages that effectively connect with a wide range of audiences and demonstrating respect for intricate gender identities and experiences is crucial for professionals in the field of public relations.

In the realm of public relations, it is imperative for professionals to possess a profound comprehension of the impact wielded by psychological communication. The comprehension of this concept plays a crucial part in the

successful execution of public relations strategies and campaigns. This pertains to the capacity to recognize and comprehend the nuanced emotional cues, nonverbal indicators, symbols, and narrative strategies employed in media. The aforementioned elements, ascertained via semiotic analysis, has the capacity to exert an impact on the collective perception of the public. Public relations professionals possess the capacity to employ this comprehension to generate messages that establish profound connections with diverse audiences, while simultaneously demonstrating regard for various gender identities. Within the domain of public relations efforts, it is evident that psychological communication strategies are employed to address and challenge preconceptions, while simultaneously promoting inclusivity.

In contemporary society, where mass media holds significant sway over collective interpretations, the representation of gender in the film “Singin’ in the Rain” serves as an enduring testament to the capacity of narrative and cinema to mould perspectives and stimulate substantial discourse. This film of exceptional quality will persist in stimulating and fuelling dialogues concerning the portrayal of gender roles and stereotypes in historical and contemporary contexts.

Upon contemplation of the film “Singin’ in the Rain”, one is prompted to consider the significance of questioning conventional gender norms and advocating for a broader range of perspectives and inclusive storylines within the realm of popular media. The enduring legacy of the film

prompts us to critically examine and deconstruct detrimental stereotypes, thereby enabling individuals of all genders to liberate themselves from societal limitations and embrace their authentic identities without apprehension or prejudice.

The sequence from the film “Singin’ in the Rain” functions as a symbolic representation of liberation, promoting the idea of freely expressing authentic emotions without regard to gender. This iconic scene perpetuates the notion that displaying emotional vulnerability does not indicate weakness, but rather serves as evidence of one's inherent humanity. Through his departure from the stoic masculine archetype and his embrace of genuine emotions, Don Lockwood emerges as a symbol of inspiration for men aspiring to surpass societal norms and expectations.

In a similar vein, the portrayal of Lina Lamont in the film challenges the prevailing perception of women as mere adornments or passive individuals. The trajectory of her transformation, from a seemingly one-dimensional starlet to an individual who not only uncovers her vocal abilities but also develops a deeper sense of self, serves as a compelling illustration of the influential role played by resilience and determination in dismantling gender stereotypes. This transformation enables women to assert agency over their own narratives, even in the presence of oppressive circumstances.

The portrayal of Kathy Selden in the film exemplifies the evolving societal expectations and roles assigned to women during the 1950s. Kathy exhibits a defiance of conventional gender roles and serves as a role model

for autonomy and aspiration as she actively pursues her aspirations within the entertainment sector. The protagonist's persona signifies a transformation in societal perspectives, promoting the idea that women should aspire for personal satisfaction beyond traditional household responsibilities and societal norms.

In addition to the narrative arcs of its characters, “Singin’ in the Rain” also provides insight into the verities of the entertainment sector. The challenges encountered by Lina Lamont during her transition to talkies are reflective of the hardships experienced by numerous female performers within the predominantly male-oriented Hollywood industry. The portrayal in the film not only exposes the pervasive sexism that exists within the industry, but also emphasizes the significance of establishing a more inclusive atmosphere that prioritizes talent and commitment over gender prejudices (Aron et al.

“Singin’ in the Rain” demonstrates a notable proficiency in utilizing psychological communication techniques to effectively convey a nuanced message pertaining to gender roles and stereotypes. By means of character progression, symbolic elements, and evocative narrative, the film effectively engages with the audience's subconscious, prompting a re-evaluation of deeply entrenched convictions and fostering introspection.

The character progressions of Don Lockwood, Lina Lamont, and Kathy Selden function as potent psychological instruments for the analysis and dismantling of gender stereotypes. The transformation of Don,

transitioning from the conventional archetype of a dominant male protagonist to a more open and emotionally sensitive individual, serves as a compelling counterargument to the prevailing notion of stoic masculinity. Through the observation of Don's emotional challenges and eventual success, viewers are prompted to critically examine the unattainable societal demands placed on males to repress their emotions.

In contrast, the depiction of Lina Lamont adopts a satirical perspective towards the conventional stereotype of the helpless female character. The film effectively critiques the practice of objectifying women by utilizing comedic elements, thereby shedding light on the negative repercussions associated with perpetuating such stereotypes in media. Lina's transformation additionally exemplifies the detrimental consequences of repressing one's genuine identity in order to conform to societal norms, thereby encouraging spectators to embrace their individuality and resist conformity.

Furthermore, the character of Kathy Selden serves as a representation of the evolving societal attitudes towards women during the 1950s. The individual's unwavering determination and dedication to establishing a professional trajectory within the entertainment industry, which is predominantly occupied by males, serves as a direct challenge to the prevailing societal belief that women should be limited to domestic responsibilities. Kathy effectively conveys a significant message regarding the significance of gender equality and the imperative to dismantle

constrictive gender norms through her portrayal of women's resilience and determination.

The renowned sequence in the film, “Singin’ in the Rain”, exemplifies the effective utilization of psychological communication to convey its intended message. The rain serves as a metaphorical representation of purification and rejuvenation, embodying a transformative expedition towards genuine self-expression. The act of Don engaging in a lively dance amidst a heavy rainfall conveys a profound yearning for emotional autonomy and release from the constraints imposed by societal norms. The skilful utilization of symbolism in this context elicits a profound psychological response from the audience, cultivating a heightened emotional resonance with the underlying themes of the film.

Moreover, “Singin’ in the Rain” effectively utilizes music, dance, and expressions as vehicles for emotive storytelling, thereby establishing a deep connection with the audience. The expressive potency of music and movement allows the film to effectively convey emotions and experiences that are beyond the scope of verbal communication. The portrayal of emotions such as joy, vulnerability, and determination by characters in their performances has the potential to cultivate empathy and enhance comprehension among the audience, thereby dismantling social barriers and biases.

The cinematic depiction of the internal mechanisms of the entertainment industry also functions as a mode of psychological discourse.

The film brings attention to the difficulties encountered by women in the performing arts industry, which is predominantly controlled by men. This prompts contemplation on the enduring gender prejudices that continue to exist in diverse occupations in contemporary society. The incorporation of these authentic challenges within the storyline prompts the viewers to engage in a thoughtful analysis of structural gender disparities and actively support transformative measures.

“Singin’ in the Rain” can be regarded as a remarkable work of cinema that transcends mere amusement, employing psychological communication to question and confront the prevailing gender roles and stereotypes prevalent during its era. The film effectively engages audiences and prompts them to critically examine their preconceived notions about gender by employing various techniques such as character development, symbolic storytelling, and emotive performances. The film “Singin’ in the Rain” effectively employs psychological communication strategies, rendering it a potent instrument for fostering dialogues and facilitating societal advancement.

In the contemporary era, it is imperative to acknowledge and promote narratives that surpass conventional gender norms within media and entertainment. This serves to cultivate inclusivity and enable individuals to embrace their genuine identities. The lasting influence of the film “Singin’ in the Rain” demonstrates the capacity of cinema and narrative to reshape

societal perspectives and foster a more just and empathetic society that transcends gender disparities.

In summary, the significance of “Singin’ in the Rain” surpasses its reputation as a cherished musical. The text provides a thought-provoking analysis of the gender roles and stereotypes that were pervasive in mass media during the 1950s. Additionally, it serves as a motivational appeal to challenge societal norms and embrace one's true self. The film serves as a reminder of the influential role that mass media can play in effecting societal change by shaping attitudes and perceptions. It underscores the importance of presenting narratives that are diverse and inclusive, celebrating the multifaceted nature of human experiences without regard to gender.

In the on going exploration of gender representation within contemporary society, “Singin’ in the Rain” persists as a pertinent and influential artistic creation. This prompts individuals to engage in a critical analysis of the construction and perpetuation of gender roles in media, while also motivating them to advocate for narratives that deviate from detrimental stereotypes. By adhering to the film's plea for genuineness, inclusiveness, and gender parity, we can actively contribute to the cultivation of a more empathetic and enlightened society that recognizes and appreciates the distinctiveness and capabilities of each person, irrespective of their gender identity. The lasting impact of the film “Singin’ in the Rain” serves as a reminder to embrace not only the literal act of singing in adverse conditions but also to metaphorically dance to the beat of societal advancements and

transformations. This enduring legacy inspires us to strive towards a more just and compassionate global community, where fairness and understanding are extended to all individuals.



CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion and Recommendations

“Singin’ in the Rain” (1952) is a film of exceptional artistic merit that adeptly employs psychological communication to interrogate and deconstruct the prevailing gender roles and stereotypes prevalent in the 1950s. By virtue of its meticulous portrayal of characters and utilization of narrative techniques, the film effectively communicates a compelling message concerning the societal norms pertaining to gender and the imperative of embracing one's true identity. (Ridaryanthi & Jindan Sinuyul, 2021).

Through the conduct of an extensive research investigation, numerous pivotal discoveries can be expounded upon, hence enhancing the comprehension of the intricate relationship between psychological communication, gender portrayal in media, and its ramifications within the realm of Public Relations (PR).

One of the key discoveries of this study is to the acknowledgement of psychological communication as a powerful means of exerting influence within the realm of media. This is the analysis of how emotional cues, nonverbal signals, symbolism, and narrative building are utilised to communicate messages pertaining to gender roles and stereotypes. This comprehension offers a comprehensive structure for understanding the subtle impact of media, particularly renowned cinematic pieces like "Singin' in the Rain," on individuals' gender perceptions.

By conducting a semiotic study of media content, this research reveals the deliberate use of psychological cues to influence audience reactions to gender depictions. For example, it demonstrates how particular visual and narrative components have the ability to elicit empathy, question preconceived notions, or perpetuate conventional gender norms. This comprehension is crucial for public relations practitioners, as it emphasises the importance of utilising psychological communication strategies in formulating messages that connect with various audiences while acknowledging intricate gender identities and experiences.

The comprehension of the impact of psychological communication holds significant importance for professionals in the field of public relations. This refers to the acknowledgement of the influence that subtle emotional cues, nonverbal signals, symbols, and narrative tactics in media can have on shaping public perception, as discerned through the application of semiotic analysis. Public relations professionals have the ability to utilise this comprehension in order to create communications that effectively connect with a wide range of consumers, while also demonstrating respect for different gender identities. One illustrative instance involves the utilisation of psychological communication strategies within PR campaigns to actively challenge prevailing preconceptions and effectively foster inclusivity.

The research results provide insight into the intricate and frequently complex portrayals of gender roles and stereotypes in media. This analysis encompasses an examination of the ways in which media can both challenge

and perpetuate traditional gender standards, so facilitating a more profound comprehension of the intricate nature of gender portrayal.

Through a comprehensive analysis of the depiction of gender roles in the film "Singin' in the Rain," this study uncovers the capacity of media to provide diverse and complex portrayals of gender. The text reveals characters that challenge conventional standards and embrace their true selves, as well as characters who embody established societal roles. The aforementioned findings offer useful insights for public relations practitioners seeking to effectively handle gender-related communication. The authors emphasise the importance of acknowledging the multifaceted and dynamic character of gender representations, as well as the necessity of developing messages that are attuned to these intricacies.

The study elucidates the intricacy of gender portrayal in media, encompassing its dual capacity to both contest and perpetuate established societal standards. These insights can be utilised by public relations practitioners to develop campaigns that accurately represent the changing dynamics of gender depictions. This comprehension empowers public relations practitioners to partake in conscientious communication strategies that uphold and acknowledge a wide range of gender realities. Additionally, it aids in effectively addressing gender-related crises by demonstrating empathy and complexity, thereby mitigating potential harm to one's reputation.

The research's most notable contribution is in its potential impact on the field of Public Relations. The results provide a comprehensive comprehension of the impact that media portrayal of gender roles and stereotypes can have on public perception, reputation management, crisis communication, inclusivity, and strategic messaging.

Public relations experts can utilise these results to design communication methods that are both more efficient and ethical. For example, individuals can employ psychological communication strategies to develop messaging that effectively connects with the general population and promotes the principles of diversity and inclusion. The research findings provide guidance for public relations professionals in developing messaging that is more inclusive and varied. Additionally, they offer insights on how to respond to gender-related crises in a sensitive manner, as well as navigate the intricate landscape of gender representation within a socially conscious context.

The primary consequence for public relations (PR) is the adoption of a communication strategy that is both more efficient and accountable. The findings can be utilised by public relations professionals to design tactics that effectively engage varied audiences and simultaneously foster inclusivity and diversity. For example, individuals can utilise psychological communication strategies to develop messages that cultivate empathy and question prevailing preconceptions. When confronted with gender-related problems, it is imperative to adopt a sophisticated and well-informed approach that

acknowledges and appreciates the intricate nature of gender representation. Moreover, public relations professionals have the opportunity to integrate these observations into their overarching communication tactics, so advancing the dissemination of more comprehensive, varied, and compassionate messages.

This research makes a substantial contribution to both the academic community and professional practise. This study contributes to the comprehension of the complex interplay between psychological communication, gender representation, and Public Relations, establishing a robust basis for future academic enquiries in this field. Furthermore, this resource provides PR professionals with practical knowledge to improve their strategic communication efforts in a world that is becoming more diverse and socially conscious.

The study enhances the scholarly discussion on the convergence of psychological communication and gender representation, providing an academic viewpoint that can stimulate additional research in this field. Concurrently, the results provide public relations professionals with practical insights to improve their communication strategies. These contributions encompass efforts to promote diversity, inclusivity, and responsible communication, hence facilitating advancements in the profession of public relations and other related areas.

The film effectively demonstrates the significance of psychological communication through its meticulous depiction of characters and their

challenges in navigating societal norms (Hipson & Mohammad, 2021). The character of Don Lockwood, initially portrayed as a debonair protagonist adhering to conventional masculine archetypes, experiences a profound evolution throughout the narrative. As the narrative progresses, the film explores the vulnerabilities and emotional intricacies of the character Don, thereby interrogating the concept of simplistic and unidimensional masculinity (Plantinga & Smith, 2014). “Singin’ in the Rain” challenges prevailing societal norms that impose emotional restraint on men by affording the character Don the opportunity to exhibit a diverse array of emotions, encompassing joy, sadness, and vulnerability. The comprehensive portrayal of Don's character effectively conveys the notion that genuine masculinity extends beyond the boundaries of stoicism, instead embracing emotional vulnerability (Plantinga & Smith, 2014).

Furthermore, the film “Singin’ in the Rain” employs intricate character progressions in order to question and subvert conventional gender norms (Ventimiglia, 2020). The character of Kathy Selden exemplifies the shifting societal expectations and changing gender roles experienced by women in the 1950s. Kathy, driven by her aspirations to pursue careers in acting and dancing, challenges the conventional societal norms that confine women to domestic responsibilities. The film exhibits a meticulous portrayal of the protagonist's unwavering determination and agency, effectively highlighting her relentless pursuit of personal and professional fulfilment that transcends societal norms and expectations. The film conveys a message

regarding gender equality and the significance of challenging societal gender norms through Kathy's character development.

The utilization of intricate symbolic elements in the film further enhances its psychological communication strategy. The renowned sequence in the film “Singin’ in the Rain”, featuring Don Lockwood's exuberant dance amidst rainfall, can be interpreted as a symbolic representation of emancipation and genuineness. Rain, a commonly linked natural phenomenon with the concepts of purification and rejuvenation, assumes a significant emblematic role in the context of liberating oneself from societal limitations. The portrayal of Don's exuberant and unrestrained dance serves as a means of conveying the idea that embracing one's authentic self and emotions can lead to a sense of liberation, regardless of societal expectations.

Through an exploration of the nuanced complexities inherent in its characters and the utilization of symbolic narrative techniques, the film adeptly communicates a profound thematic statement regarding the concept of authenticity and the imperative to critically examine societal norms predicated upon gender. In order to gain an understanding of the psychological effects of the film's messages and conduct a psychoanalytic analysis of its approach, Christian Metz's Film Theory is found to be appropriate, as it offers a framework through which the underlying elements of the narrative can be examined.

Christian Metz's Film Theory, which is grounded in the framework of psychoanalysis, delves into the exploration of the subconscious and the affective influence that cinema exerts on its audience. By employing this theoretical framework to the film “Singin’ in the Rain”, a more in-depth examination of the depiction of gender roles and stereotypes within the film becomes possible. Metz's examination of cinematic language, specifically the utilization of mise-en-scène, editing techniques, and narrative construction as vehicles for conveying meaning, resonates harmoniously with the analytical framework employed in the analysis of this film.

The meticulous portrayal of characters and their challenges in conforming to societal norms corresponds to Metz's emphasis on the viewers' identification and emotional engagement with the personas depicted on screen. The evolution of Don Lockwood, transitioning from a conventional protagonist to a more emotionally vulnerable individual, elicits a profound emotional response from the audience, prompting feelings of empathy and prompting introspective contemplation. The audience's identification with Don's character prompts them to critically examine their personal encounters with gender norms and expectations, facilitating an exploration of the intricate nature of gender representation.

The satirical depiction of Lina Lamont in the film, enhanced by its astute screenplay and performances, aligns with Metz's notion of "mirror identification," wherein audiences identify with a character while concurrently recognizing the absurdity inherent in certain stereotypes. Through the

utilization of comedic elements and deliberate exaggeration, the film prompts viewers to engage in a thoughtful evaluation of the detrimental consequences that these caricatures have on actual gender dynamics. The incorporation of self-reflexivity in the film enables it to question conventional depictions, thereby initiating conversations regarding the necessity for more intricate and genuine portrayals of women in the realm of media.

Moreover, the film “Singin’ in the Rain” adeptly utilizes symbolic storytelling techniques to effectively employ Metz's theoretical notion of the "imaginary signifier" in order to convey emotions and meanings that transcend verbal communication. The sequence in the film “Singin’ in the Rain” effectively utilizes rain as a symbolic representation of liberation, thereby establishing a profound connection between the viewers' subconscious and the emotional states of the characters. The profound emotional bond depicted in the film allows for a critical examination of societal norms pertaining to emotional openness and genuineness, thereby encouraging audiences to liberate themselves from prescribed gender roles.

Additionally, Christian Metz's Film Theory promotes the practice of critically examining the narrative construction of a film, deconstructing its visual and auditory components in order to uncover latent messages. The deliberate and thorough progression of Kathy Selden's character trajectory, as she challenges conventional gender norms and actively pursues her aspirations, exemplifies the notion of "disruptive temporality" as proposed by Metz. The temporal disruption presented in this context poses a challenge to

traditional linear gender narratives, thereby encouraging audiences to embrace the changing and evolving roles of women during the 1950s and beyond.

The film “Singin’ in the Rain” (1952) adeptly employs psychological communication as a means to question and contest prevailing gender roles and stereotypes. The utilization of Christian Metz's Film Theory provides a suitable framework for analysis, facilitating a more profound comprehension of the film's psychoanalytical perspective. The film's meticulous portrayal of its characters, utilization of satire, and incorporation of symbolic narrative techniques effectively captivate audiences on a subconscious level, prompting them to critically examine societal norms and introspectively contemplate their personal encounters with gender portrayal. The lasting influence of “Singin’ in the Rain” as a significant work of cinema is a testament to its capacity to connect with viewers of all ages, prompting meaningful dialogues regarding gender parity and the significance of genuine portrayal in the realm of media.

In summary, the film “Singin’ in the Rain” (1952) effectively showcases the utilization of psychological communication as a means to confront and question prevailing gender roles and stereotypes. The film effectively conveys a powerful message about authenticity and the imperative to question and challenge societal expectations pertaining to gender, achieved through its meticulous portrayal of characters, incorporation of satirical elements, and utilization of symbolic storytelling. The film also

promotes the acceptance of individuality and the rejection of constraining gender stereotypes by challenging simplistic depictions of masculinity and femininity. The lasting influence of the film “Singin’ in the Rain” demonstrates the capacity of cinema to stimulate intellectual reflection and instigate constructive societal transformation. This resonance with audiences spanning multiple generations reaffirms its enduring status as an ageless masterpiece of the cinematic art form.

5.2 Academic Recommendation

“Singin’ in the Rain” (1952) offers a fertile ground for examining the psychological effects of cinema on viewers. Researchers can gain valuable insights into the emotional connection between viewers and a film's portrayal of gender roles by employing Christian Metz's Film Theory as an analytical framework. This approach allows for an examination of the film's construction, storytelling techniques, and character development, thereby facilitating an understanding of how the film effectively conveys its messages (Cutting, 2016). Furthermore, a critical analysis of “Singin’ in the Rain”'s utilization of humour and self-awareness to challenge gender stereotypes provides an avenue for delving into its capacity to incite introspection and foster constructive societal transformation.

Examining the portrayal of gender roles in the film “Singin’ in the Rain” facilitates a more comprehensive analysis of the socio-cultural milieu prevalent during the 1950s (Kidd, 2016). This study aids researchers in

acquiring a more comprehensive comprehension of the societal expectations and norms prevalent during that particular era, as well as the film's courageous navigation and subversion of these norms. This research offers a more intricate examination of the film's impact on the portrayal of gender in media and its enduring significance in contemporary discourse surrounding gender inclusivity within the entertainment sector.

In order to augment scholarly investigation, researchers have the opportunity to undertake comparative analyses of the film “Singin’ in the Rain” alongside other films from the same historical period or contemporary cinematic productions. Scholars can illuminate the lasting impact and significance of the film by examining how its messages have resonated with diverse generations, particularly in shaping cultural perspectives on gender representation.

The incorporation of a collaborative and interdisciplinary approach has the potential to enhance the scholarly examination of “Singin’ in the Rain” by providing a greater level of depth and richness. By convening researchers from diverse disciplines, including gender studies, media studies, psychology, and film theory, researchers can provide a thorough examination of the film's socio-cultural ramifications, its impact on audience emotions, and its potential as a driver for beneficial societal transformation.

5.3 Practical Recommendation

“Singin’ in the Rain” (1952) provides a significant and captivating resource for future researchers interested in examining gender roles and stereotypes in media through the lens of communication. The inclusion of this iconic film in research endeavours or media analysis can offer valuable insights into the ways in which media communicates messages pertaining to gender and its influence on societal perceptions.

The cinematic representation of gender roles in the film provides an opportunity for future researchers to explore the ways in which media conveys societal norms and perpetuates stereotypes. The examination of psychological communication strategies, including nonverbal signals and narrative construction, allows researchers to reveal implicit messages pertaining to gender portrayal in the film.

Future researchers can explore the influence of media on cultural perceptions of gender roles by conducting research on the film “Singin’ in the Rain”. By conducting a comprehensive examination of the film, researchers can acquire a more profound comprehension of the impact of gender portrayals on the perceptions of viewers and their contribution to overarching societal ideologies.

Furthermore, the portrayal of characters in “Singin’ in the Rain” who challenge conventional gender roles presents a potential avenue for future researchers to investigate the role of media in fostering inclusivity and dismantling detrimental stereotypes.

By incorporating the film “Singin’ in the Rain” into the realm of media analysis within the context of communication, prospective researchers are afforded the opportunity to examine the wider ramifications associated with gender portrayal in media. Through an examination of the film's underlying messages that transcend mere entertainment value, researchers have the opportunity to contribute to ongoing dialogues surrounding the promotion of equitable and diverse representations of gender within media.

In summary, “Singin’ in the Rain” represents a significant scholarly asset for forthcoming researchers to investigate the portrayal of gender roles and stereotypes in media from a communicative perspective. Examining the utilization of psychological communication techniques in the film yields crucial perspectives on the impact of media on gender representation, facilitating a more profound comprehension of the intricacies involved in depicting gender and their wider implications on society.

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