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Challenging the Patriarchy: The Jackson Family as a Model of Modern Partnership in *Hidden Figures* Movie

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ABSTRACT

This study examines the portrayal of androgyny and its contribution to a non-traditional family structure in the film *Hidden Figures*, focusing on the African-American couple, the Jacksons. Traditional gender roles, often reinforced by media representations, contribute to societal expectations and limitations placed on individuals within families. However, evolving societal norms challenge these traditional depictions, creating a need for exploring alternative family structures and gender expressions in media. This research addresses this gap by analyzing how the film *Hidden Figures* presents a nuanced depiction of an African-American family navigating gender roles in the mid-20th century. Utilizing the film theory of David Bordwell and Kristina Thompson, coupled with Betty Friedan's liberal feminist theory, this qualitative study employs descriptive analysis to uncover how androgyny manifests in the characters of Mary and Levi Jackson. The findings reveal that both characters successfully maintain their feminine and masculine characteristics in both domestic and public spheres, fostering a shared responsibility in housework, childcare, and income generation. This shared responsibility allows Mary to pursue a fulfilling career while Levi breaks free from the traditional "breadwinner" stereotype. The Jacksons' dynamic exemplifies a gender role revolution, demonstrating how shared support and equality can create a harmonious family structure free from gender role polarization. This study contributes to a broader understanding of evolving family dynamics and the potential for media representations to challenge traditional gender norms. The implications extend to discussions surrounding gender equality, family structures, and the portrayal of African-American families in film.

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INTRODUCTION

The illustration of a traditional American family form, where Papa's the breadwinner, and Mama's the housewife, leads to the sexual division of labor based on sex (Coontz, 2014, p.136). This situation, according to Friedan, was known as the polarization of sex roles, in which men's duties were for wage-earning, and women's responsibilities were for child-rearing (Friedan, 1963, p.37). American society characterizes individuals' behavior from the stereotypes of their sex-role. Culture sees the sex-role play a powerful part in the development and socialization of individuals in establishing their identity as male or female.

The condition between men and women shows the sharp distinction problem in a culture where males are seen as a group with ultimate authority, and women are only limited to

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work in the domestic sphere without any salaries than men. Most perception of a women who became married women and mothers in society makes the statement that there's no opportunity for a woman who are a wife and a mother to have a full-time professional career to her development as a personhood to be herself. As stated by Tong that women often sacrifice marriage and motherhood for a high-powered career (Tong & Botts, 2017, p.28). When women contribute to the public sphere for professional careers, women possess to have the characteristic of femininity and masculinity that are usually had by men (Saptari et al., 1997, p.51).

The polarization of sex drives the feminist movement to seek liberation and equality both in public and domestic spheres for women. Feminism is the groundwork of the women's liberation movement's idea or belief that women are really a part of the human sphere, distinct from those who desire equality with men in every aspect of life (Sam et al., 2019). The way women think and feel will influence and transform how women and men live and see the world.

A trend of blending towards a sex-role behavior between men and women became a way to avoid the polarization of sex role. This trend sees that humans can fulfill traditionally prescribed gender-specific roles. It gives a feminist movement a suggestion that women nor men need to own their competition in the public sphere as a human rather than (as commonly assumed) a male trait nor female trait, claiming that a woman nor men must learn to compete then, not as their gender role, but as a human being (Friedan, 1963, p.139). This called androgyny when humans who possess both masculine and feminine characteristics are said to be having an androgynous character (Harris & Schwab, 1979). This androgyny characters gives the suggestion for the feminist women to seek their harmony to participate in public spheres life.

One of the presences of feminist movement often shown in a feminist biopic film, Female biopics are a subgenre of biopic films; they often feature a strong female protagonist who is motivated to fight for equality, never give up on their dreams, and eventually seek to leave some mark in history (Llompert Cànaves, 2021). It reveals the realities of a woman's struggles that have a significant historical influence on society. One of the issues explored in the feminist biopic film is the struggle of a working mother to overcome the restrictions of equality and achieve a balance between her professional and domestic spheres.

A feminist biopic film directed by Theodore Melfi, entitled *Hidden Figures*, was a film of the same non-fiction book "*Hidden Figures*" by Margot Lee Shetterly released in 2016. It is based on a true story film talking about the outstanding three main female characters, Katherine, Dorothy, and Mary, who worked as outstanding African-American women mathematicians, engineers, and supervisors at NASA (National Aeronautics and Space Administration). One of the main minor characters is a couple, Mary Jackson and Levi Jackson, from the family called 'The Jackson.' One of the sides of this film presents the story of a couple of life of Mary Jackson, who is a mother and the wife of Levi Jackson, who aspires to become a person who is significant not just in the domestic sphere but also in the public sphere, particularly in NASA's as she pursues her passion and identity in life. Mary worked at NASA as an African-American female engineer during the 1960s, a period when NASA and 1960s society was firmly associated with patriarchal culture, even though Mary is a mother and a wife. As stated by Dina Spector, out of the 18,000 people currently working in

civil service jobs for NASA, 12,000 are men. Men represent 70 percent of the supervisors and 80 percent of the engineers (Spector, 2012).

In line with the liberal feminist movement, this movie motivates women to have additional opportunities to pursue their potential as human beings. They are no longer able to fully participate in the domestic sphere, which has an impact on their roles within it. Hence, this situation draws men's roles into this area to help women. It creates a brand-new type of family, known as a non-traditional family. It does away with the stratification of sex roles by trying to support each other to work and develop together with men.

In order to build balance and harmony in the family, it is essential to research this film to discover if there is a new type of non-traditional family that breaks away from old American family traditions. Equality between men and women in the domestic and in public sphere will be viewed as a means of enhancing collaboration between the genders. Moreover, this new family structure of the non-traditional family is compatible with the life of society in the contemporary modern-day, providing actual evidence that life may be harmonized with the presence of equality reflected by the non-traditional family structure. In order to dispel the stigma attached to the traditional family structure, liberal feminism has brought about a revolution in sex roles, giving rise to a new family form known as the non-traditional family.

From this background, this research aims to determine the how do androgyny characteristics appears from "The Jackson" as a couple and how the couple construct the form of non-traditional family from Betty Friedan's perspective in Hidden Figures film. This research aims to discover solutions for equality and harmony in men's and women's lives to attempt a new form of family for any men and women who wants to contribute to society while maintaining their domestic and public responsibility. These research finding is to see how "The Jackson" couple as a family having an androgynous character. And how can this couple, "The Jackson," from those androgyny character that they had construct a non-traditional family form and revolutionize the stigma of sex roles in a traditional family form. This research focused on the presence of a new type of non-traditional family portrayed in Hidden Figures 2016 film, which is aligned with the liberal feminism of Betty Friedan that states that the good values of femininity and good values of masculinity of man and woman may coexist in a single human. This concept is known as androgyny because it has the potential to bring a revolution in domestic life that eliminates sex stratification (Friedan, 1998).

To support the research, the researcher attempts to examine previous studies on the unit of analysis and linked issue. The researcher identifies three previous research that are relevant to the discussion of the film and the issue analysis. The first research is written by Ou Meng from Southwest Petroleum University (Meng, 2022) with title of the journal is The Self-value Construction of Female Characters in Hidden Figures from the Perspective of Feminism. This article uses a qualitative method with descriptive analysis. This research focuses on revealing the oppression and discrimination against women in the social environment, this journal uses feminist criticism theories. This research explains how the three women in hidden figures show their self-worth construction process and important influence in this film. The second previous research is Patriarchal Cultural Perspective in Woman Characters of Hidden Figures Movie. It is a journal by Ida Ayu Panuntun and Imroatul Chusna from Pekalongan University (Panuntun & Chusna, 2021). A black feminist perspective is used in this film and examines the representation of patriarchal society in the film's female characters. This research applied the descriptive qualitative method in

analyzing the data. The result of this research is that in Hidden Figures film, the patriarchal culture is reflected in male characters who do not appreciate people, are self-centered, and are cynics. This patriarchal characteristic can be seen in character, setting, plot, and conflict.

In this research, the writers conducted an analysis of the scene based on film narrative and cinematography as a support to show the characteristics of Mary and Levi and how the non-traditional family finally construct by interpreted visually scene by scene and written through dialogue scripts so that the researcher are interested in knowing how androgyny characteristics and the non-traditional family can be represented through Hidden Figures. The approach used in this research is descriptive qualitative analysis with liberal feminism theory by Betty Friedan and film theory by David Bordwell and Kristina Thompson as a support of the research method. The researcher used liberal feminism on Betty Friedan theory to observe the non-traditional family and the film theory to observe the characteristic of androgyny from Mary and Levi as a couple with pictures from the scene and dialogues. Using this theory the researcher focuses on how androgyny characteristics appears from "The Jackson" as a couple construct the form of non-traditional family from Betty Friedan's perspective that used to address problems between the equality of women and men in order to achieve family and public harmony.

METHOD

To discover this problem the researcher used a qualitative descriptive approach with question a form of theoretical context. It uses the descriptive analysis technique to analyze the characteristic data. Descriptive analysis is use to observing individuals and their behaviors during their engagement in various activities (Creswell & Creswell, 2018). In order to find the result, the researcher used the qualitative method for collecting data from Hidden Figures (2016) film. The instrument of this research is the researcher itself. The researcher conducted the research by watching the Hidden Figures (2016) film by Theodore Melfi. After that the researchers can analyze and examine the characters of Mary Jackson and Levi Jackson as the couple equalize themselves and build the form of a non-traditional family in Hidden Figures (2016) film. Besides watching the film, the researcher also collects and analyzes the evidence from the data that has been found in the film.

First, the film is analyzed using the film theory of David Bordwell and Kristina Thompson, focusing on how narrative, *mise-en-scène*, and editing contribute to the portrayal of the Jacksons' relationship. Second, Betty Friedan's liberal feminist theory is applied to understand how the characters challenge traditional gender roles and contribute to a more egalitarian family structure. This dual theoretical lens allows for a comprehensive examination of the film's portrayal of gender dynamics within the context of the Civil Rights era.

A limitation of this research is its exclusive focus on the film Hidden Figures. While the film offers valuable insights into evolving family dynamics, the findings may not be generalizable to real-world families or other media representations. Furthermore, the subjective interpretation inherent in qualitative research necessitates careful consideration of potential biases in the analysis. Despite these limitations, this study contributes to a deeper understanding of how media can reflect and potentially influence societal perceptions of gender roles and family structures.

FINDINGS AND DISCUSSION

Findings

In this research, the researcher will present the findings of the Hidden Figures (2016) research she conducted. This investigation was conducted to see how "The Jackson" couple as a family having an androgyny that they had built a non-traditional family form and revolutionize the stigma of sex roles in a traditional family form. This research focused on the presence of a new type of non-traditional family portrayed in Hidden Figures 2016 film, which is aligned with the liberal feminism of Betty Friedan.

Constructing The Form of Non-Traditional Family

In Hidden Figures, Levi Jackson and Mary Jackson were able to attain equality in both their public and domestic relationships. They do this by balancing their masculine and feminine characteristic of themselves in their relationship. The roles of a wife and husband in a traditional family are usually polarized according to the amount of stigma in society. The sex role revolution can make women and men work together where women bring out male characteristics and men bring out female characteristics. This revolution succeeded in forming a new family structure as the embodiment of a non-traditional form of family. Where the two couples in their families work together and understand each other's weaknesses and strengths for their development. This balancing is carried out by The Jackson couple in a cooperative relationship in sharing roles between the two

Sharing the Responsibility of Home-Making

Housework is stereotypically seen as women's responsibilities, hence males are often excused from domestic roles such as cooking, cleaning, and caring. When it comes to the housework that women traditionally take on, males are expected to be powerless and submissive (Bareket et al., 2021). These two couples are seen working together and equalizing their freedoms and rights by balancing androgyny characteristic of a husband, namely Levi Jackson, and the androgyny characteristic of Mary Jackson as a wife to achieve gender equality and respect for both. It is shown that Levi is cooperating in domestic sphere roles to comprehend Mary's work to maintain their roles in their home, see Figure 1 and Figure 2.



Figures.1 Levi at kitchen in dinner time (source: Hidden Figures Movie)
(01:10:09-01:10:15)



Figures.2 Levi stays at home while Mary go to School (source: Hidden Figures Movie)
(01:29:48-01:29:59)

Mary Jackson : I don't know when I'll be home. The class ends at 9.

Mary Jackson : *You have something to say?*
Levi Jackson : *Thought you might need these.*

In the illustration in Figure 1, it can be seen from the film's cinematography using a long shot, Levi is located in kitchen, seen preparing dinner for his two children in Figure 1, this can be depicted from the presence of kitchen utensils objects around Levi such as pots, dining tables, plates, and others. Followed by Mary Jackson, his wife on the left, coming from the back door in formal clothes after work and their two children Levi Jr and Carolyn who are on the right after finishing their dinner while watching television with their father. This figure depicts the four of them as a family who is in the dining room and kitchen of a house. The warm tone in this cinematography also depicts a family in the house carrying out family activities as usual.

Levi who is in the center of the frame in Figure 1 shows his role as a father in helping with domestic needs, one of which is preparing dinner. This can be seen where Levi is located in a kitchen and near Levi there are objects of cooking utensils such as pots and stoves shown in Figure 1, moreover, his two children are at a dining table in front of which there are empty dinner plates. The dinner plates show that Levi as a husband and father participates in the domestic sphere preparing dinner for his children when Mary came home from work. Traditionally the role of food purchasing and preparing is a primary responsibility of a woman (Mkandawire & Hendriks, 2019).

In Figure 2, the setting is located in a setting on a room, which can be seen from several detailed objects around it such as a dressing table, the wallpaper of a room that looks calm, and the bed Mary is sitting on. The tone of the room also had a warm tone that looks like a night lamp. In this long shot scene, Mary is seen wearing formal clothes sitting on the bed putting on her stockings, she prepared to go to an engineering school which starts at night and until nine o'clock from the dialogue she conveys "*I don't know when I'll be home. The class ends at 9.*". In the doorway near Mary, there is Levi who approaches Mary casually in his warm home clothes and sweater.

The illustration from Figure 2 shows that Mary is active in the public sphere, one of which is pursuing her education for her self-improvement, and to help Mary get her right in education. A good education has provided such a foundation for women with an understanding of the value of everything else but their worth (Friedan, 1963). Breaking the ideology of traditional structure that previously, it has been established that men, although not all, have had the privilege of possessing the necessary education and liberty to fully realize their potential, innovate, explore, and map new trails for the development of future generations (Friedan, 1963).

Furthermore, to help Mary in the domestic sphere Levi is portrayed in the scene looking after the house which can be seen from the "casual clothes" he wears and his gesture that just standing in front of the door, while Mary went away to school. This shows that not only a woman or a wife can be dominant in the domestic world, but a husband or a man can work together to help his wife by sharing responsibility, especially in the domestic sphere. Mary can still pursue her personal fulfillment and does not conform to the traditional feminine mystique that restricts women to the role of homemaker, thereby limiting their ability to develop their individuality (Friedan, 1963).

The traditional structure presents a disparity in the distribution of domestic responsibilities between genders, with more burdens placed upon women as compared to men (Cerrato & Cifre, 2018). Levi breaks the stigma that men cannot work together to help their wives in the domestic sphere. He shows off his active involvement in domestic responsibilities as a husband is an indication of his involvement in supporting his wife. He is seen preparing the dinner for their children, helping his wife Mary Jackson who in figure 1 is seen in formal attire just coming home from work late at night. He is also taking care of the house while Mary is pursuing her education. This shows that there is a form of sharing responsibilities in the domestic sphere that is not only imposed on women, but men can also do it. Both of these partners in the depiction of Levi's participation in the domestic sphere show that both of them share responsibility regarding domestic matters, where men can play a role in it. A discussion of home management and family responsibilities is also important to prepare women for the adjustment in domestic life (Friedan, 1963).

Sharing the Responsibility of Nurture Children

Mothers are traditionally seen as the primary caregivers for their children, doing tasks such as providing food, changing diapers, dressing, and bathing, supervising their activities, reading, and playing with them. Where there are essentialist beliefs that men do not have the natural ability to care for children appropriately (Sullivan et al., 2020). The Jackson androgyny characters of Mary Jackson and Levi Jackson as the couple who construct gender equality are portrayed through the scenes and dialogue where The Jackson family as a couple is sharing their responsibility in nurturing their children together.



Figures.3 Mary and Levi preparing food while advice their children (source: Hidden Figures Movie)
(00:33:58-00:34:03)



Figures.4 Mary preparing food for her daughters Caroline
(00:34:40-00:34:46)

Levi J.r	<i>: I don't want any greens</i>
Levi Jackson	<i>: Hey I tell you about intterupting?</i>
Levi Jackson	<i>: He's gonna eat the greens too.</i>
Levi Jackson	<i>: Kid needs to eat vegetables. You would know that, if you were home.</i>

Carolyn : *I don't want any greens either*
Mary Jackson : *No lip, little miss. Your brother gets them, so do you.*



Figures.5 Mary picking up her children at school (source: Hidden Figures Movie)
 (01:51:29-01:51:31) (01:51:32-01:51:34)

In figure 3, which is taken in the background at a public church service event, the couple Mary and Levi as husband and wife are seen from a long shot angle seen preparing lunch for their children Levi Jr and Carolyn. Levi, who was taken with a close shot angle, can be seen from his hands and the dialogue watching his children's nutritional consumption by putting vegetables on his son's plate and saying "He's gonna eat the greens too.". When Levi was in the middle of a conversation with Mary while getting food for his son, Levi jr interrupted his parent's conversation by refusing to eat vegetables. Levi teach him what his son Levi jr did, and he did not teach him to interrupt a conversation. Levi said "Hey I tell you about interrupting?" while looking at his son to make him realize that what he was doing was wrong. He also maintained his parenting values that his two children had to eat vegetables by giving emphasizing food parenting to Mary and her children by saying "Kid needs to eat vegetables. You would know that, if you were home."

Cooperate in preserving the principles of parenting they have created together. In Figure 4 Mary also participates in picking up the vegetables on her daughter Carolyn's plate. When Carolyn refused, Mary also advised her daughter that what her brother eats she should eat it too, including eating vegetables by saying "No lip, little miss. Your brother gets them, so do you.". This affection and advice were carried out by Mary and Levi as parents so that both of them could get healthy and nutritious consumption.

The form of cooperation in paying attention to children's nutritional consumption and preparing children's meals, by Mary and Levi as a father and mother in figures 3 and 4 shows that both of them share their responsibility in nurturing their children. Parenting refers to the observable actions that parents employ in order to encourage the socialization of their children (Kuppens & Ceulemans, 2019). Levi carries out his role as a father to show that he can participate in taking care of children. He broke the traditional structure, where men are viewed as breadwinners and heads of households who have the power to control women (Dery & Akurugu, 2021). Fathers in modern times exhibit increased involvement in parental responsibility, implement a greater percentage of household chores, and express an increased emphasis on emotional accessibility, family time, and building an intimate relationship with their children (Sullivan et al., 2020). In addition, with all the evidence Levi accomplishes his best to fulfill his responsibilities as a parent by providing his son with plenty of love and care.

Levi is aware of the responsibilities that are shared between himself and Mary as a parent for nurturing their children. Usually women are expected to be nurturing and caring individuals who put the needs of others before their own, as well as to perform supportive roles at home and in the community (Fisher & Ryan, 2021). Therefore, it is necessary to have a sex role revolution for men and women to restructure the system of division of cooperation and responsibility, one of which is taking care of children (Friedan, 1963). In addition, Mary, who usually does activities outside the public spheres described by Levi in the dialogue "*You would know that, if you were home*" feel helped by Levi's participation in taking care of the children. In the end, both of them managed to create good parenting values for their children.

Another illustration in Figure 5, also shows how Mary Jackson participated in nurturing her child. She is seen picking up her children after school from the background setting around it where there is a building marker that reads "Hampton Elementary". Then, with a long shot angle, Mary Jackson and her children are seen around the children who are running with school bags to approach their parents to be picked up home and there is also a yellow school bus behind Mary and her children. Mary was seen hugging her children and her children looked enthusiastic when her mother picked them up.

This shows that in the illustration in Figure 55, even though Mary is busy in her career in the public sphere, she still finds time as a mother to pick up her child. Because for women, especially a mother to do a work that she is capable of doing is a maturity that must be lived, especially in taking care of the house and also children, lived by women with all the love and affection (Friedan, 1963). This gesture shows Mary's participation as a wife and mother in taking care of her child with Levi. This shows Mary's balance as a mother with an extraordinary career but still able to carry out her responsibilities as a mother. Women do not have to choose between marriage and a career, because that is a mystical understanding of femininity that is wrong for women. Combining marriage and motherhood as well as a career is a new plan for a women's life as a complete human being (Friedan, 1963).

Together, Levi and Mary fulfill their best duties and responsibilities roles as father and mother. It will be more equally shared between husband and wife if they share their responsibilities in nurturing their child without having to question their gender roles (Friedan, 1963). A family will be harmonious if there is a balance of cooperation in taking care of the children. Mary as a wife may pursue her ambitions without fear of her responsibilities as a mother. On the other hand, Levi as the husband and father may also realize and have the finest quality of time to care for and follow the growth of his children. The impact of a good relationship in parenting on the children's social-emotional development is essential, especially looking at the interpersonal parent relationship (Sullivan et al., 2020). Therefore, by sharing the responsibility of nurturing a child together, the children do not lose affection from both of their parents.

Sharing the Responsibility of Burden Earning

The traditional family economic burden is stigmatized as being assigned to men as breadwinners, while women are assumed to be only wives who take care of the children and the house. To achieve this new form of family that is free from sex roles, there needs to be an awareness of roles that are shared equally between partners. In this film the tolerance of this couple to have self-development from one another makes them equalize their gender by allowing each other to have a career in the public sphere to share the responsibility of their

burden earning together. As Friedan said, women do not have to be men, but they must be equal to men, especially in the field of self-development (Friedan, 1963).

*Figures.6 Mary introduce herself to NASA
Astronaut John Glenn (source: Hidden Figures Movie)
(00:39:03-00:39:05)*



Mary Jackson : *Mary Jackson, Mr. Glenn. Engineering. Proud as the devil to be working with you.*
John Glenn : *Thankyou Mary*



*Figures.7 Levi in public sphere as civil right activist (source: Hidden Figures Movie)
(00:49:15-00:49:17)*

Figures 6 and 7 show the roles of Levi Jackson and Mary Jackson in the public sphere, where they both have a career. Figure 6 portrays the cinematography with a long shot spotting John Glenn the NASA astronaut offering Mary his hand. The setting in the figure is NASA's (National Aeronautics and Space Administration rockets parking area, seeing from the object of the airplane behind them. Mary does not wait for the introduction. Mary proudly saying her career at NASA by saying “*Mary Jackson, Mr. Glenn. Engineering. Proud as the devil to be working with you*”. The dialogue indicates that Mary Jackson's career position is as a female engineer at NASA. Figure 7 is a close-up shot of Levi Jackson in the midst of a demonstration, surrounded by white police officers. Levi is seen carrying a piece of paper outlining his aspirations for equality. Several aspects of cinematography, such as the settings and surrounding objects, suggest that Levi Jackson has a career in a public position as a Civil Rights Activist.

The fact that they both have careers in the public sphere shows that their families do not depend only on their husbands to provide for them in earning a living. Where usually a man who becomes a husband has the stigma of having to be a breadwinner who is sufficient for the family's needs, especially materially providing financial support to the family (Jiping & Tang, 2000). Mary's portrayal of her participation in her work as an assistant engineer indicates that these two couples share the responsibility of their burden of earning.

Friedan states that the realization of women's full potential can be achieved through a sex role revolution, which would prevent the establishment of the traditional family structure (Friedan, 1963). The revolution in sex roles has enabled women to realize their full potential, particularly in terms of pursuing careers and fulfilling their goals in terms of education. Even though the field career that Mary is engaged in is an extraordinary career that will interfere with her life as a mother and wife, Mary is still able to carry out her career, family, and children in a balanced way. The contemporary societal paradigm no longer necessitates that women conform to traditional masculine standards, but rather encourages gender equality between men and women (Tong & Botts, 2017). Mary is persistent in pursuing her engineering career, despite the societal stigma that traditionally this profession is associated with males.

Women are no longer limited to a "feminine mystique" in which they are seen as housewives with no other responsibilities. The revolution in sex roles has led to the emergence of non-traditional family structures, which illustrate that women are now able to pursue careers and engage in social pursuits, thus sharing the responsibility of burden earning with men. Thus, Levi and Mary's implementation of sharing their family responsibilities resulted in the formation of a new family that allowed them to advance in social life. Mary as a wife and mother still can pursue her career and ambitions to participate in society to fulfill her potential as a human being and as a social being to fulfill their identity. In addition, women's participation in shaping developments in the social world is what ultimately gives equality, identity, and even political power. However, this does not reduce her love and need to be filled with affection from her husband and children (Friedan, 1963). Levi, as men, can also explore and participate more in the family's domestic matters and discover who he is while fulfilling his responsibilities. Men, however, are not only burdened with the traditional stigma of being breadwinners who always provide for their families. Both partners in a marriage are expected to transcend the polarization of their sex roles and establish effective communication and work together to manage their family needs, especially in terms of family financial burdens. The sex role revolution applied by the Jackson family has brought about significant changes where Levi and Mary as couples are able to build equality and share responsibility for the construction of a representation of a new non-traditional family.

Supporting Each Other

In order to build the cooperation between this couple, both Mary and Levi supporting each other. They build a strong relationship by giving them reassurance to understand each other feelings that sometimes need a validation. By supporting each other each of them could construct the non-traditional family form that usually apart them from seeing each other roles due to their gender.

- Mary Jackson** : *I don't know when I'll be home. The class ends at 9.*
Mary Jackson : *You have something to say?*
Levi Jackson : *Thought you might need these.*
Levi Jackson : *You're going to make a fine engineer.*
Mary Jackson : *You think so?*
Levi Jackson : *Yes. Nobody dares stand in the way of Mary Jackson dreams. Myself included.*



Figure.8 Levi supports Mary (source: Hidden Figures Movie)
01:29:48-01:30:35)

Figures 8 and the dialogue above illustrate that Mary and Levi as a couple also construct equality by building the form on the non-traditional family by supporting each other. Men and women should support each other to understand each other's liberation (Tong & Botts, 2017). The cinematography focused on how Mary sitting on the bed gets ready to use formal clothes to go to engineering school at night starting at nine and either came home at what time she indicated in her dialogue with Levi *"I don't know what time I'm coming home"*. Meanwhile, in the back of Mary's angle, Levi enters holding a small box, he seems to look after the house and also his children because he is wearing casual clothes in the form of a home sweater with a relaxed gesture seen approaching Mary to give Mary a pencil for her stationery and support her by equalizing the position of himself in front of Mary and said: *"You're going to make a fine engineer"*.

From this illustration, it shows that Mary and Levi support each other, Levi takes the responsibility in domestic sphere to take care the home and the children by taking his feminine characteristic in nurturing while Mary pursuing her education in engineering by taking her characteristic in masculine side bravely and resiliently went to school at night for her education. Mary can still pursue her education supported by Levi as her couples. Where woman in modern world was expected to not only "sell" the housewife position, but also "educate" herself so that she could feel a part of the evolving world around her (Friedan, 1963). Meanwhile, Levi supports his wife Mary by participating in the domestic sphere and giving her his affection. Even though Mary does not fully participate in the domestic sphere, Levi still supports her. As a form of Levi's support for Mary, he gave reassurance Mary that he would become a great engineer.

They do not question their gender role in the public and domestic world, where women are only allowed to be housewives and men as breadwinners. Instead, they support one another with love and affection to create equality for both of them as a couple that construct the form of the non-traditional family together.

CONCLUSION

Hidden Figure is a feminist biopic film that tells the story of a women's significant life journey toward freedom, liberation, and her own identity. The emergence of a patriarchal system led to a polarization of sex roles which resulting the inability of gender, particularly women, to recognize their identity as human beings. Therefore, according to Friedan, the revolution of sex categories must be realized through the implementation of each gender's androgynous characteristics.

The form of equality development with androgyny that they do as a couple is both of them maintain their feminine traits as much as masculine traits well. Where in Mary Jackson she

has masculine traits in having public contribution, world oriented, logical thinking, ambitious, competitive, confident, and also can be independent in the public spheres. Meanwhile she is not reducing her feminine traits in nurturing her children, being dependent in sharing love with her husband Levi, and being dependent in the need of validation of her husband. In Levi Jackson even though he only became a supporting character that having the number of limitations to see his traits, some of his traits reveal his androgyny. Levi has masculine traits in became world-oriented, dominant in public sphere, and unemotional. Whereas he also has his feminine side in being submissive and nurturing his child. Both of them finally maintain their androgyny of feminine and masculine characteristic very well in order to erase the polarization of sex role and taking revolution in constructing the non-traditional family. It is through cooperation and the application of this androgynous character that makes the two of them achieve equality with each other as a couple, without having to change their gender.

The sex role revolution will eliminate the existence of sex role polarization in a family. This domestic revolution created cooperation between women and men in the domestic sphere, where husband and wife, namely Levi and Mary, shared and helped each other with sharing the responsibility of household, sharing the responsibility to nurture their children, and even sharing the burden earning. And supporting each other to build their cooperation as a partner. In addition, Mary and Levi as husband and wife create a family that has evolved non-traditionally, especially in the domestic world.

From the explanation above, the researcher can conclude that the main key for The Jackson's family as a couples to succeed in family harmonization is through the application of androgyny and sex role revolution which is focused on domestic life. These two things succeeded in bringing The Jackson couple to build equality as a couple and also build a new form of non-traditional family. They can be themselves through sharing the support, love, and strength, the relationship between men and women was no longer simply viewed as a marriage. Recognizing themselves as complete individuals enables them to establish affection and harmony between themselves. This liberty will eventually construct a structure for women and men to collaborate to create love, not war.

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