

**GENDER DISCRIMINATION TOWARD UNISEX APPEARANCE
IN FARRAT'S CHARACTER IN JOCELYN MOORHOUSE'S**

THE DRESSMAKER

(Feminism Approach)

THESIS

Submitted as A Partial Requirements
for the degree of *Sarjana* in English Letters



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ABSTRACT

Desi. 2019. *An Analysis of Gender Discrimination Toward Unisex Fashion In Farrat's Character In Jocelyn Moorhouse's The Dressmaker*. Thesis. English Letters Study Program, Cultural and Language Faculty.

Advisors : Dr. Sf. Luthfie arguby purnomo, SS., M.hum

Keywords : Gender, Identity, Unisex, *The Dressmaker*

This research focuses on the gender inequality in unisex appearance in the movie *The Dressmaker*. This study aims to find out (1) the problem does Sergeant Farrat character face related to gender role in society; (2) how he struggle to gain equality and participation in society.

This research is a descriptive-qualitative study. The subject of this research was *The Dressmaker* directed by Jocelyn Moorhouse. The primary data of this research were visual text such as a movie or photograph. Even visual images representing social life and/or social action can be read as written text that is suitable for analysis related to unisex appearance and gender discrimination in the movie. In collecting data, watch-list technique was used. The data analysis was conducted using feminism approach by Neglyn and Peoletti. Trustworthiness was used to achieve dependability, conformability, transferability, and credibility.

The results of this research show two important points. First, there are two cause related to gender discrimination using unisex fashion; Subordinate and Stereotype and there three effect of gender discrimination: Limitation of Self Expression, Restriction Form of Dress Code and Sexual Discrimination.

ABSTRAK

Desi, 2019, *Analisis Diskriminasi Gender Terhadap Penampilan Unisex dalam Karakter Farrat di film The Dressmaker disutradarai oleh Jocelyn Moorhouse*. Skripsi. Program Studi Sastra Inggris, Fakultas Adab dan Bahasa.

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Kata Kunci : Gender, Identitas, Unisex, *The Dressmaker*

Penelitian ini focus pada ketidaksetaraan gender dalam penampilan unisex dalam film *The Dressmaker*. Penelitian ini bertujuan untuk mengetahui (1) masalah yang dihadapi karakter Sersan Farrat terkait peran gender dalam masyarakat; (2) Bagaimana dia berjuang untuk mendapatkan kesetaraan dan partisipasi dalam masyarakat.

Penelitian ini adalah penelitian deskriptis-kualitatif. Subjek penelitian ini adalah film *The Dressmaker* yang disutradarai oleh Jocelyn Moorhouse. Data primer dari penelitian ini adalah teks visual seperti film atau foto. Bahkan gambar visual yang mewakili kehidupan sosial dan/atau tindakan social dapat dibaca sebagai teks tertulis yang sesuai untuk analisis yang berkaitan dengan penampilan unisex dan diskresi gender dalam film. Dalam mengumpulkan data, menggunakan teknik data pantauan. Analisis data dilakukan dengan menggunakan pendekatan feminism oleh Neglyn dan Peoletti. Kriteria yang digunakan oleh data untuk mencapai konsistensi, objektivitas, generalisasi dan kredibilitas.

Hasil penelitian ini menunjukkan dua poin penting. Pertama, ada dua penyebab terkait dengan diskriminasi gender menggunakan gaya unisex; subordinate dan stereotip dan ada tiga pengaruh diskriminasi gender; pembatasan ekspresi diri, pembatasan kode pakaian dan diskriminasi sosial.

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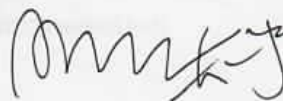
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Thank you for the attention

Wassalamualaikum Wr. Wb.

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RATIFICATION

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DEDICATION

This thesis is dedicated to:

Everyone who wants this thesis finish; mom and dad, brother and sister,

friends and myself

MOTTO

قَدَرُ اللَّهِ وَمَا شَاءَ فَعَلَ

“Allah has decreed (it) and what He willed, He has done.”

“What good is it to regret? It’s no use crying over split milk. You’ll just have to fill it up again, slowly. You can’t turn back time.” – While you were sleeping (2016 Korean drama series)

PRONOUNCEMENT

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I hereby sincerely state that the thesis titled "An Analysis of Gender Discrimination Toward Unisex Fashion In Farrat's Character In Jocelyn Moorhouse's The Dressmaker" is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, May 29th 2019

Stated by,



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ACKNOWLEDGMENT

Alhamdulillah, all praises to Allah, the single power, the Lord of the universe, master of the day of judgment, God all mighty, for all blessings and mercies so the researcher was able to finish this thesis entitled “An Analysis of Gender Discrimination Toward Unisex Fashion In Farrat’s Character In Jocelyn Moorhouse’s The Dressmaker”. Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

The researcher is sure that the thesis would not be completed without the helps, supports, and suggestions from several sides. Thus, the researcher would like to express her deepest thanks to all of those who had helped, supported, and suggested her during the process of writing this thesis. This goes to:

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5. My parents and brother and sister who always give all supports and *do'a*
6. My sister from another mother, Sharah, Mbak Qonita, Nur Kholifa, and Dewi Yuli.

The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta, May 29th, 2019

The researcher



Desi Triana Sari

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CHAPTER I

INTRODUCTION

A. Background Study

Every human being basically has gender role in life. Women and men have a right to express their individual identity without any restrictions or prohibitions. However, in many societies, women are regarded more superior than men. It means women have more freedom to expressing their identity. As a result, men hide their gender expression in life, and they have to accept all rules and laws without any right to reject the orders. From this phenomenon, it can be inferred that society has constructed men into the subordinate with woman.

These phenomena reflected to Grayson Perry, according to telegraph.co.uk Perry is an English contemporary artist. He is known for his ceramic vases, tapestries and cross-dressing, as well as observations of the contemporary art scene, and for dissenting British “prejudices, fashion and foibles”. He was born 24 March 1960; One of Britain’s most famous transitive, Perry is not gay, nor is he transgender. Perry’s most well-known creation is his transvestite alter-ego Claire.

The 56-year-old said interest in women’s clothes started in boyhood. He got his first thrill when he had to wear a tight, rubber smock for pottery classes at school and by the age of 12 Perry was wearing his mother’s dresses and his

sister's ballet outfit. The sexual transgression from all the traditions of boyhood was attracted him to female clothes. In his new television series *All Man*, Perry interviews different men about how they feel masculinity defines their lives. He said "Making this programmed made me realize how masculine I am, I'm not feminine at all. I never really been. I have no special insight into being a woman and I would never claim that. I am just a bloke in a dress."

One of factors in expressing identity through fashion is the childhood. The childhood is the early period in the development of something, including generate identity. In the childhood, parents have an important role in children's development in life. From clothes they wear or what color they want. As Paoletti (2015:11) stated "As the women's movement challenged traditional female roles and popular media seemed to offer new expressions of masculinity and femininity, public attention turned to early childhood and the potential to alter the future by changing the way children learn about gender. Scientific evidence pointed to gender roles being learned and malleable in the very young."

Unisex fashion is defined as style of clothing worn by women and men. As Paoletti (2015:16) said The term "unisex," referring to styles intentionally designed to blur or cross gender lines. It was a movement generated by serious, existential questions about the very nature of sex and gender, what constituted appropriate social roles for men and women, and how to raise children. Unisex includes many different ways of challenging gender rules. Some styles are best described as "androgynous," or combining elements of masculine and feminine styling. However, unisex movement may have made women's clothes more masculine but it never unfeminine.

Another phenomena of expressing identity through cloths can be seen in America. According to nytimes.com in Article of Can a Boy Wear a Skirt to School? By Jan Hoffman. He write about a growing number of teenagers have been dressing to articulate – or confound – gender identity and sexual orientation. For example, a cross dressing Houston senior was sent home because his wig violated the school’s dress code, that a boy’s hair may not be longer than the bottom of regular shirt collar. A Mississippi student’s senior portrait was barred from her yearbook because she had posed in tuxedo, and at a high school in Cobb Country, Ga sent home a boy who favored wigs, makeup and skinny jeans.

The phenomena above explaining of the restriction form of dress code is one of the effect that from dominance of principle male dress. According to Negrin (2015:150) stated For a man to countenance the incorporation of feminine elements into his work wear would most likely be detrimental to his career prospects, since it is seen to undermine his professional status and diminish the respect that he would otherwise command.

In that cases above, it’s explaining of effect of a sex/gender discrimination in unisex appearance. A gender inequality between man and women through gender expression becomes a problem that leads to the unfair treatment and opportunity in society. This movement is the only way to restore the essence of gender equality in social life.

The researcher decides to discuss one of literary works that is one of character in movie reflected unisex movement entitled *The Dressmaker*. Based on the guardian.com, *The Dressmaker* directed by Jocelyn Moorhouse, the film-maker’s adaptation of author Rosalie Ham’s much loved debut novel of the same embrace its dark humor and runs with it all the way to morgue. The movie tells story about Mrytle “Tilly” Dunnage (Kate Winslet) returns to

her hometown of Dungatar armed with bad arose seamstress skill after a period studying couture in Paris. There's back-story, illustrated in washed out looking flashback scene, gradually explaining the reason Tilly was ostracized from town. One of the most potentially interesting characters –and an embodiment of the film's silly charm –is cross-dressing crop Sergeant Farrat.



Figure 02, Farrat wears skirt and hat before work to express his desire of fashion and dress



Figure 48, Farrat when he wears his uniform regarding his profession

Sergeant Farrat who was played by Hugo Weaving has unique character in the movie. He is an police officer and also a cross-dresser –a person who sometimes wears clothes associated with opposite sex as a form of self-expression. Farrat is the only person in Dungatar attempting creativity and ambition for clothes when Tilly comeback. Moreover, he can not easily expressing his desire in Dungatar society because of social construction and gender stereotype that still attached Dungatar's people, Farrat remains hiding in his office when he cross-dressing.

B. Problem Statements

In the research, the researcher arranges the problem statements based on the background study as follows :

1. What kind of the problem does Sergeant Farrat character face related to gender role in society?
2. How does he struggle to gain equality and participation in society?

C. Problem limitation

The researcher use a movie entitled *The Dressmaker* which directed by Jocelyn Moorhouse was released on October 29, 2015 based on 2000 novel by Rosalie Ham. The researcher choose *The Dreesmaker* because the movie shows correlation between fashion and gender identity and how woman can't express their gender identity through clothes they wear.

This research focuses in two limited analysis points. Feminism approach is used in this research and the using the aspect of unisex movement from Feminism and Fashion. The other matter is that the researcher analyze the impact of unisex movement that reflect in Sergeant Farrat character in the movie. The research focuses on the minor character.

D. Research Objective

As stated in the problem statement, this research has the objectives of study as follows:

1. To know the problem of the character face related to gender role in society.
2. To know how does he struggle to aim the equality for gender identity in society.

E. Research Benefit

1. Theoretical Benefits

The analysis of *The Dressmaker* directed by Jocelyn Moorhouse is expected to be useful for readers and improves the understanding and the comprehension of the reader. The additional information also improves the theoretical benefit based on the Feminism approach from the researcher.

2. Practical Benefit

This benefit could be used to clear knowledge guidance for the readers deeper understanding in literary works that can be used as the reference of thesis analyze or other analyzing the movie from different perspectives.

F. Definition of Key Term

Gender

Gender refers to the socially constructed characteristic of women and men, such as norm, roles, and relationship of between groups of women and men. It varies from society to society and can be changed.

Identity

Identity is difficult term to define or put limits for. It can be defines in a variety of ways. Basically, it is how others define a person and it is also what makes that person unique and distinguished from others.

Unisex

Unisex is used to described things, usually clothes or places, which are designed for use by both men and woman rather than by only one sex.

The Dressmaker

The Dressmaker is 2015 Australian revenge comedy-drama film written and directed by Jocelyn Moorhouse, based on the 2000 novel of the same name by Rosalie Ham.

CHAPTER II

THEORETICAL REVIEW

In this chapter, a wide range of theories related to the research focus will be presented. The background information about feminism is also presented to be used as a tool to conduct this research

A. Feminism

In general, feminism can be interpreted as a social movement to gain gender equality in social, economic and political sectors. The definition is supported by Baumgardner and Richard (2000:56) that

“feminism as a movement, meaning a group of working to accomplish the specific goals. Those goals are social and political changes-implying that one must be engaged with the government and laws, as well as with social practices and belief. And the implicit in these goals is access to sufficient information to enable women to make the responsible choices”.

It can be interpreted that feminism has two goals; creating a social group for rejecting the unfair social systems, and gaining a freedom for every people to determine theirselves. Moreover, Porter (in Beasley 1999:27) defines—feminism as a perspective that seeks to eliminate the subordination, oppression, inequalities, and the injustice because women suffer from sexual Inequality. This perspective is also called as the women's struggle. Feminism can be defined as a perspective to respond the unfair treatment toward women in social life. Another figure, Wood (2014: par.7) says that feminism is a perspective to create a radical social change for women in order that to get equal opportunities in life, equal access to

resources and power, and are equally safe and secure from harm. From the definition, feminism is not only dealing with a movement and a perspective, but feminism is also women's spirit to oppose and transform social construction to gain equality radically. In more complex definition, Hooks (2000:1) writes

“Feminism is a movement to end sexism, sexist exploitation, and oppression.... it clearly states that the movement is not about being anti- male, but it is clear that the problem is sexism. To end sexism, we change our minds and hearts, until we let go sexist thought and action and replace it with feminist thought and action”

From above definitions, feminism focuses on women who have a social marginalization on sexism, then set women as the second class of civilization. Many feminists believe that they become the subordinate position because society holds a social system called patriarchal system. One of feminists is There born (2004:17), he states "in the beginning of our story were all significant clearly patriarchal societies. There was no single exception." It means patriarchal system has grounded in the society.

Women must change social constructions that cause the inequality for them. In other words, women must believe feminism in order to eliminate the subordination. According to Grimshaw (in Beasley, 1999:27) "feminists believe that women must not have been treated unjustly and oppressed and that something needs to be done about this, but it does not follow from this that any consensus is available as to precise forms this oppression or injustice takes, or as to how they should be remedied." The explanation shows that women have suffered Inequality as an effect of a false system that seeing women as second class on civilization. Then, the role of feminism becomes a tool to sensitize women toward the false system in order to detach them from gender inequality.

G. Feminism Literary Criticism

Feminism enters the world of Literature can be seen from many feminist theories put by many literary experts. At first, a feminine book is made by Mary Wollstonecraft entitled *A Vindication of The Right of Woman*. In her book, she writes about the importance of equality between women and men in the society. She also says that women should be aware that women are considered as an inferior to men in the society's perspective. Mellor (2002: par.1) in her analysis of the book says that "Wollstonecraft argued that females are in all the most important aspects the same as male, possessing the same soul, the same mental capacities, and the same human rights". This statement creates a new thought, primarily the importance of equality in all social institution for women. Furthermore, Mellor (2002:par.3) writes that

“the social sector that is presented by Wollstonecraft is an equality in education and ownership of household resources, including children”.

Then, Virginia Wolf becomes an important figure on the new thinking about feminist literary criticism. She creates two important works for new thinking on literary criticism; *A Room of One's Own* (1929) and *Three Guineas* (1938). In *A Room of One's Own*, she explains that women are the victim of the social system. The system makes unequal treatment for women in the society. In *Three Guineas*, she explains that the patriarchal system is a source of women inequality in all sectors. In this theory, the researcher must think beyond all the story. The researcher must analyze the background of women's treatment and respond toward the treatment. According to Selden and Widdowson (1993:207), the contribution of Wolf in the development of feminism by the two works is "gender identity is socially constructed and can be challenged and transformed ... women had always faced social and economic obstacles to

their literary ambitions. In other words, women struggle are not going to end for achieving the equality because the system has been formed strongly by literature. Selden and Widdowson (1993:215) Wolf through literary works will change the perspective of the woman to realize that women suffer the inequality and sensitize women to fight the inequality.

Another important figure in the development of feminist literary criticism is Judith Butler. In her book *Gender Trouble: Feminism and the Subversion of Identity* (1990), Butler described the categories of gender and of sexuality as *performative*, in the sense that the features which a cultural discourse institutes as masculine or feminine, heterosexual or homosexual. Homosexuality, by this view, is not a particular identity that affects a pattern of action, but a socially pre-established pattern of action that produces the effect of originating in a particular identity.

H. Fashion and Identity

One of the features of fashion in the postmodern era has been the increasing prevalence of gender border crossings, where elements of male and female dress are mixed together in apparently arbitrary ensembles irrespective of the “sex” of the wearer. Most border crossings involved the adoption of elements of male dress by women, trousers being the most notable example, increasingly, men are appropriating elements of female adornment. More colorful and decorative elements are also entering into men’s fashion, particularly in the area of leisurewear. Baudrillard stated “ We live in a “transsexual” era in which the binary distinction between masculine and feminine has collapsed. We are surrounded by the constant circulation of signifiers of sexuality, which bear no necessary relation to the gender of those who adopt them as part of their sartorial “costume.” Signifiers of masculinity and femininity are now treated simply as part

of a repertoire of “looks” that individuals can adopt irrespective of their gender.” (Negrin, 2008: 140-141).

The dress has the most direct contact with the human body and is therefore considered an integral part of the Self. Garments influence and shape the appearance with significant impact on the construction of social identity. That, delegates to others and to the Self information about the economic and social situation of the wearer, occupation and nationality, but also individual properties and values.

Fashion meets people's lives and infuses them. Some follow it more or less and some not. However, daily selection of dressing affects the way they are perceived by others, defines the expectations of those around them and has the main contribution in forming impressions. In most cases the dress makes the man or woman. The costume, someone wears at work, at a social gathering or in an interview affects the perception and the opinion created on the capabilities and preferences. The subjective influence of clothing, except from psychological, has also historical roots, as people choose color, style and form of garments, according to the traditional social status, role and age. All these are also influenced by the interaction with other cultures and neo-colonial or not, state of their society (Bahl, 2005).

In some societies, a particular form of dress may be used as a social control mechanism, such as political uses of women's clothing and as a means to change social norms. The dress is among products with strong symbolism and great semantic value through the types of brands, origin, etc. Mostly, it is an external signal emitting meanings of an image of the Self to others, but can also be internal, enhancing the self-image and confidence of someone to play a role. The interpretation of that image is a social phenomenon because the isolated individual body image always influenced by the collective body image and the interpretation of this affect the responsive

behavior. The clothing is a form of nonverbal communication, clear enough for the user, although others interpretations may vary.

Fashion is a social product and includes a duality: a) providing for safety and uniformity, b) for personalization. So, the person wishes to be recognized as part of a team and as a personality. Where the expression of personality is undesirable, like in the army or in some companies, this is expressed through dressing, with an obligatory uniform or the khaki in the first case, or a certain suit and tie. When someone is casually trying to decide about everyday wear, that person is influenced by historical - social factors and does not consciously think about whom she/he is or how she/he wants to be seen. The deep-seated inhibitions of Judeo-Christian tradition are expressed with modesty, prudence, lack of confidence, which are well engraved in the symbolic code of dress that prevails in the West.

a. Construction of Femininity and Masculinity

Fashion was not always gender scarred. Until the 18th century there were no significant differences in the dressing of both sexes and both men and women wore long decorated costumes. The aristocrats and bourgeois superiors, used to show the abundant lace, rich velvets, silks, decorated shoes, elaborate hats, wigs and plenty of perfume. A pink, silk suit with gold and silver decoration was seen as entirely masculine. The dress was the signifier of social class and the more elaborate it was the higher the social class. Fashion became feminized in the 19th century, when the expression of sexual difference through the clothing was more important than that of the social order. At the same time there was also a marked change in the expression of male identity through clothing. At the end of 19th century bourgeois men refrained from using all forms of decoration, gayer colorful fabrics and jewelry, leaving it all to women (Kawamura, 2005).

The postmodern construction of personal identity through clothing is more common among the youth, famous actors, members of racial or ethnic minorities, members of groups and subcultures, sexually differentiated people willing to be considered different from the mainstream. For these reasons there was a division in men's fashion. Laws were passed regulating the cost of clothing and allow clothes depending on occupation and social class. It was an attempt of the aristocrats to keep their diversity in clothing and appearance of their socioeconomic class. There is a clear separation of fashion in male and female. The female one requires constant change and innovation, imposed by the capitalist system of production and fashion with the excuse of the supposed obsession of women with elegance.

After 1960, menswear was revived and this is explained from the change in power relations at the contact between genders and change in the participation rate of women at work. Men changed their dress codes and incorporated narcissistic and superficial elements, trying to highlight the different personalities. Perhaps the garment that concluded the need of more young people to diversify and their desire to escape the pressures of the industry of men's fashion, was a humble pair of blue jeans, which was worn with a few variations and is still worn today (Entwistle, 2000).

The change in characteristics of masculinity that turned men into objects in front of the female gaze imposed a change of men's fashion and design and gave way to a superficial and light appearance. This can be explained by the change of position and character. Men ceased to be the sole actors in the socio-economic power struggle, not always work in the factory or office while many work from home, others are students, and unfortunately more and more are unemployed. These changes in living conditions influence the dress code. However, there remains a diversity of gender status in costume institution (Craik, 1993).

I. Unisex Appearance

The most obvious manifestation of the gender revolution is unisex. The term “unisex,” referring to styles intentionally designed to blur or cross gender lines. It was a movement generated by serious, existential questions about the very nature of sex and gender, what constituted appropriate social roles for men and women, and how to raise children. Unisex includes many different ways of challenging gender rules. Some styles are best described as “androgynous,” or combining elements of masculine and feminine styling (Paoletti, 2015:30).

Hippies in the 1960's and later the Ravers (1985 - 1995) are the protagonists of the movement that tried to conceal gender differences showing a masquerade of equality for all, obscuring the identification of sex. Despite the promise of equality unisex garment was essentially of masculine style. The basic flaw in this fashion is that the concealment of diversity with a veil is not a fair measure (Arnold, 2001). Denial of the existence of a different sexuality and even different shades of it equals to the overstressing of diversity. Both strategies aim to eventually remove individual rights (Schor, 1987). On the other side, the androgynous style seeks to unite the male and the female body in one, leading to a return to a primordial cosmic unity, which would alleviate the confusion of gender roles and the stress resulting from it. This style requires a thin, youthful and energetic body with a boyish figure and refers to adolescence. Eventually the two styles emphasize the differences between the sexes.

J. Gender Inequality

Gender Inequality happen cause of the dominance of principle male of male dress and the treatment based on their appearance in society. The inequality and gender Inequality also affect both women and men. It means that gender Inequality does not occur because of difference in sex, but it is different treatment because of their gender expression. This different treatment creates a distinction on the roles and social position between women and men. Because of the Inequality, men suffer a lot of social restrictions on private life and social life.

1. Causes of Gender Inequality

The dominance of the male principle is still evident. Furthermore, the imbalance in cross border traffic can be explained by the fact that it occurs in a context where gender inequalities still prevail. There are two facts that make inequality prevail:

a. Subordinate

Indicative of the lack of a level “playing field” in the postmodern gender playground is the fact that there continues to be a marked asymmetry in gender border crossings that are governed by the dominance of the male principle. Contrary to the suggestion of reciprocity in gender borrowings in postmodern fashion, female appropriations of male items of attire continue to dominate. (Negrin, 2008:147) While it is certainly true that men are taking on more features of female body adornment than was the case in the first half of the twentieth century, it is still the case that the adoption of male items of attire by women is the more common occurrence.

Where men have flirted with the possibility of adopting elements of feminine attire, these forays have tended to be short-lived. Typical of the reticence of men to appropriate feminine

sartorial features was the largely negative response to the attempt. Gaultier stated he was not seeking to feminize men, declaring (Negrin, 2008:148) :

“I’m not saying men and women should look alike. It won’t be like the sixties where they had the same haircut and everything. They’ll share the same wardrobe but they’ll wear it differently. Men will stay masculine and women feminine.”

From the explanation above, it means man can not expressing their gender expression freely participate in society without get mockery from society. It is opposite of the subordination of women in society that man has much role in society rather than woman.

b. Stereotype

According to Lerner (1987:55) stereotyping is a labeling toward gender. It means a gender is given attributes by society to create a characteristic. Paoletti said Masculinity in America had acquired a uniform—the business suit. Introduced in the middle of the nineteenth century, the boxy “lounge” or “sack” suit had originally been intended for casual wear at a time when the well-dressed man had a wardrobe of jackets, each appropriate for a specific time of day and occasion. The image of “the man in the gray flannel suit” is one of the most enduring icons of masculinity: the organization man, struggling to maintain his identity while conforming to professional standards. (2015:62). Because of the stereotype man can not express their gender identity without judgment.

2. Effect of Gender Inequality

Man experience various problem in their society. The social values tend to eliminate man to expressing their gender identity in the society. However, as social being who want to

participate with the society, they have to struggle gaining their rights. It shows that man demand to have equal roles like woman. There are three effects of gender inequality.

a. Limitation of Self Expression

According to Paoeltti (2015:72) What was clear to some observers was that the shift in men's appearance was neither trivial nor superficial. Just as some women were challenging societal and cultural conventions that limited their educational and career aspirations, some men were finding the masculine mystique inhibiting. Marshall McLuhan noted that men and women were beginning to share experiences and communicate as equals, which included granting men the freedom to express themselves through dress. Nor was fashion just a means of self-expression. After all, the peacock's display has a purpose beyond vanity or self-expression: to attract admiring peahens. The new clothing was supposed to be sexy, in stark contrast to the business suit, which projected an image of a reliable breadwinner. It means that men want to challenging their gender expression with what they wear without being seen from their status social reflected from their suit.

b. Restriction Form of Dress Code

The restriction form of dress code is one of the effect that from dominance of principle male dress. According to Molloy, author of the power-dressing manual *Women: Dress for success* (1980), wrote,

“if a woman is to command the authority necessary in order to achieve success in her career, she needs to avoid looking too much like a “secretary,” and therefore, not obviously “professional,” and looking too “sexy.” Thus, he advised women to wear jackets that were cut fully enough to cover the contours of the bust and were not pinched in at the waist. He also warned against the wearing of waistcoats for business since they drew attention to the bust”

At the same time as women have emulated male dress in the workplace, it is precisely in this arena where the masculinity of male dress is most strictly guarded. While it is permissible for men to flirt with aspects of feminine adornment in their leisurewear, through the adoption of more brightly colored shirts or trousers or the wearing of neck chains, for instance, the inclusion of such elements in their professional dress is still very much taboo. For a man to countenance the incorporation of feminine elements into his work wear would most likely be detrimental to his career prospects, since it is seen to undermine his professional status and diminish the respect that he would otherwise command. (Negrin, 2015:150)

c. Sexual Discrimination

In its treatment of gender signifiers as free-floating signifiers that are detached from their association with particular types of bodies, postmodern theorists of fashion perpetuate the mind/body distinction. It is as if the markers of gender have a life of their own, unrelated to the bodies of the individuals who appropriate them. As the relation between the outward “mask” and the body that wears it is entirely arbitrary, it makes no difference whether the body is “male” or “female”. Since gender identity is seen as constituted by the mask that one adopts, the nature of the body wearing that guise is no longer considered relevant. (Negrin,2008:153)

Furthermore, Negrin (2008:154) stated For, associated with the wearing of particular types of clothes is a certain body *habitus*—a form of comportment or way of holding and moving the body—that is deeply ingrained and not easily modified. As male transvestites are only too well aware, adopting the masque of femininity involves much more than simply putting on women’s clothes, but also entails learning the deportment of the body appropriate for this “look.”

From the explanation above, it means that the sexual discrimination comes from when man did not behave as what they wear with the gender identity.

K. The Synopsis of *The Dressmaker* by Jocelyn Moorhouse

According to costumevault.blogspot.in, the movie begin in 1951 with the unexpected return off Tilly to her rundown hometown in the Australian outback. Her return present an immediate rupture of the tense ‘tranquility’ in which the town, and its people, seem to exist. That violently clash against the stagnated “fashion” of the town. She needs to stand in stark contrast with everyone else throughout the whole movie, whilst, at the same time, still reflect (through costume) her own personality and story arc. Tilly is an outsider. She comes from poor, austere background and has never truly belonged anywhere. Because of it, she has hardened herself. She’s one tough cookie. And so, her designs needed to be elegant but straightforward.

Dungatar is a fictional rundown street of house in the middle of the Australian outback that tries to disguise itself as a town. its uncared for, dusty, bleak... a complete backwater of the civilized world. And so are inhabitants. These are forgotten people; people whose very lives are never going to mean anything to anyone outside this dingy hellhole. And they are dress as such.

They are all dressed in earthy, bleak tones and a tea coloured palette matched with cotton pinafores and smocks and rough-spoon aprons. And what that does, is blend them into the desolated landscape, whilst also visually unifying them as to highlight their close minded community and tradition. What their costume design does is turn them into visual representation of their own. It also backs up the feeling of utter and complete alienation from the rest of the world.

These clothes, their regular clothes are complete opposite what Tilly offers them. That's why her return creates such a shattering change in the community. What she offers, is to bring their biggest, most secret dreams and desires to life in the form of her fabulous gowns. These people also have dreams and aspiration and ambition. And that's what Tilly does with the clothes she creates for them; it panders to their vanity, their desires and their natures. These costumes are giving them to opportunity to transport them out of their bleak lives. It allows them to opportunity to become who they always wanted to be. Its all about transformative powers of costumes.

Especially Sergeant Farrat –the town's policer officer, the only one who embraces Dungatar's new fashion and escape Tilly's revenge. He does not partake in the townspeople's gossip and is truly sympathetic to Tilly's situation. Tilly's arrival allows Farrat to openly express his passion fashion and interest in crossdressing. While the townswomen hide their true selves by dressing in a way that reflects how they wish to be perceived, the opposite of Farrat. He used to hide true self behind his police uniform, but Tilly's arrival catalyzes his own self-acceptance. He, more so than the self-interested townswomen, is able to break the societal expectations of Dungatar. He even confides in Tilly and rectifies the past mistake he made. Farrat thinks, fashion isn't disguise to hide behind, it's a way for him to express himself. In doing so, he ultimately frees himself from wrath of Tilly.

L. Biography of Director

According to hlamgt.com.au, Jocelyn graduated from the Australian Film Television and Radio School in 1984. Her short film **Proof**, which starred Hugo Weaving and Russell Crowe had its world premiere in Director's Fortnight at the Cannes Film Festival in 1991. The film

screened at numerous international film festivals, winning many awards including the Sutherland Trophy by the British Film Institute, Critic's Choice Award at Sao Paulo International Film Festival and Bronze Award at Tokyo International Film Festival.

In 1994 Jocelyn moved to Los Angeles to direct **How To Make An American Quilt** (1995) which starred Winona Ryder and Anne Bancroft and **A Thousand Acres** (1997) which starred Michele Pfeiffer, Jessica Lang and Colin Firth. She works closely with her husband PJ Hogan and was producer on his films **Muriel's Wedding, Unconditional Love, Peter Pan And Mental**.

In 2012 she returned to Australia and directed her first stage play, **Sex With Strangers** by Laura Eason, at the Sydney Theatre Company under the artistic directorship of Cate Blanchett and Andrew Upton. In 2015 Jocelyn wrote and directed the feature film, **The Dressmaker** which starred Kate Winslet, Judy Davis and Liam Hemsworth and premiered at Toronto Film Festival. The film received 13 AACTA nominations winning in 4 categories as well as receiving the People's Choice Award for Favorite Australian Film and going on to screen at many film festivals in Australia and internationally. In 2016 Jocelyn received the following awards: The Adrienne Fancey Best Film Award at The Women's International Film & Television Showcase (WIFTS); Best Screenplay, AFCA Award and Audience Favorite, Silver Award, Mind the Gap Women, Mill Valley Film Festival.

H. Previous Research Findings

To show and get to get the originality of the study, the research provides the information about other researcher prior to this research. This information comes from the thesis that is written by Susan Eileen Hamilton from Eastern Michigan University entitle *Feminist Identity and*

Social Tolerance of Mental Illness: The Influence of Gender Role Deviance, published in 2003. This thesis analysis of influence of feminist identity on social tolerance of mental illness, specifically the extent to which people with gender deviant mental illness (i.e. men with depression woman with antisocial personality disorder) are socially tolerated. Male and female subjects were given the Feminist Perspectives scale and six character vignettes describing a person with mental illness followed by a series of questions. The result of this thesis are the significantly less tolerant overall of all characters than were feminist.

The second informative provide from the thesis by Matthew M. L. Roganin year 215 from Wisconsin-Milwaukee entitle *Fashion and Identity in Georgiann Britain: The Grand Tour Potrait of Pompeo Batoni*, published in 2015. The Matthew's thesis analyzed of the different type of fashion displayed in Batoni's Grand Tour portraits and the Georgian men depicted paid great attention to their dress and how it augmented their self-fashioned identities, the portrayal of British patrons in French-inspired continental dress, a style of clothing that was often ridiculed and seen as ostentatious at home, was integral to the images that Georgian aristocrats constructed of themselves as cosmopolitan elites worthy of being member of the ruling class.

The differences from those this research focusing of portrait of Farrat's sexual development of fashion and how struggle Farrat to aim the equality to his gender identity.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Research design is the framework that has been created to seek answers to research questions. Based on Leedey (1980:96), research design is the matter of thinking, imagining, and thinking more some more”. The researcher uses the descriptive qualitative methodology to this research. Bodgan & Bliken (1982: 23) stated about descriptive method. In descriptive qualitative method, which provides description data result in the form of written or oral words or picture rather than numbers and the researcher should analyze them with their all riches as closely as possible to the form in which they are recorded or transcribed.

Ricoeur (1981: 197-221) in exploring type of qualitative inquiry, it is evident that most qualitative researchers first identify a text or social object that is suitable for analysis, even if it is a visual text such as a movie or photograph. Even visual images representing social life and/or social action can be read as written text. Bodgan and Taylor (1975:4) state that qualitative methodology refers to research procedures that produce descriptive data in the form of written or oral words and observable behaviors. The researcher focused for Sergeant Farrat that character who struggle to aim gender equality using unisex fashion. The data are analyzed by using content analysis. “Content analysis is a technique for gathering and analyzing the content of text. The content refers to

words, meaning pictures, symbols, ideas, themes, or any message that can be communicated.”
(Neuman, 2000:292)

A. Data and Source Data

Sutopo (2005:51) said that the data information can be collected from event, activities, or behavior as data source in relation to the target research. The researcher took the data of this research to solve the problem. The source data of this data is *The Dressmaker* movie by Jocelyn Moorhouse and the data is the Sergeant Farrat’s character in the movie. It consist all the verbal and non-verbal of gender inequality that reflected in Farrat’s character. The verbal is the gender inequality expression uttered by others character regarding Farrat’s character. Those are related to body language, facial expression, smile, eye contact, touching and intonation of uttering/speech that is produced by character’s in movie *The Dressmaker*.

B. Research Instrument

According to Vanderstoep and Johnston (2009: 222), research instrument is an assistance tool for researcher to obtain the information and to compile and analyze the information into a cohesive report. In this research, the instrument used the researcher himself. According to Lincoln and Guba in Vanderstoep and Johnston, (2009:188), the best instrument for qualitative naturalistic inquiry is the human. Since this research used human instrument, the researcher collected, interpreted, and analyzed the data to gain the deep analysis.


C. Technique of Collecting Data

Technique of collecting data is the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes. “It is unlike quantitative research,

which the process of analyzing data is done simultaneously with the process of collecting data” (Sutopo, 2002:86). The researcher used document analysis to collect the data. Document analysis has two steps. First the researcher watched the whole of *The Dressmaker* movie. Second, collects and selects the data based on research cause and effect of gender discrimination through unisex fashion. The researcher also used the library research uses in the process of writing the thesis. References are to find theory to support research finding. In collecting the data, there are several steps. First, observe the data that relevant, then make list the data. The list of observation data relates with the research object. Finally, the researcher makes some brief data report about the points that indicated cause and effect which is reflected by the characters “Dungatar’s People” in *The Dressmaker* movie.

To assemble and to describe the data, the researcher provides it as follow:

Table 1 Table of Data

No	Data	Minute	Explanation	Category	Sub Category
1.		00: 20:19- 00:20:25	Sergeant Farrat wear a dress in his office which place his hiding his desire.	Non Verbal	Limitation of self Expression Restriction of form of dress code
2.	Sergeant Farrat : He knew about me. Tilly : Knew what? Sergeant Farrat Somehow, he managed to find these designs I'd drawn. On a model that was unmistakably me. Signed by me too. He threatened to send them to the district inspector. I would have lost everything. My home here, my... my career... my... Everything. Tilly: Betrayed for a wardrobe.	00:40:05- 00:40:11	Sergant Farrat explain to Tilly why he betrayed Tilly in the past	Verbal	Restriction of form of dress code

E. Technique of Analyzing Data

According to Patton in Moleong (2004:103), analyzing data is a process of arranging the data, organizing it into pattern, category and the basic analyzing unit. The technique of this study has two steps. Firstly, the researcher arranged the data based on theory by Jo Paoletti from the first

until the last of the movie. Secondly, the researcher classified the data and drew the conclusion of the data.

F. Trustworthiness of Data

According to Given (2008:895), —there are four criteria used to achieve the trustworthiness of the data; dependability, conformability, transferability, and credibility. However, this research just uses transferability and credibility to achieve the trustworthiness.

Transferability is a further way to present all research findings to all those who were in the population of literature study. In this research, the consultants were Laila Sari, S.Hum as the readers who were in literature study and knows about Feminism and Identity. In transferability, the researcher and the readers are important elements. The researcher presented and analyzed the findings, while the readers assess whether the analyzing had a relation to the research focuses. The researcher gave background information relating to the topic of analysis in chapter two for providing the readers about the context of the research.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

As discussed in chapter two, feminism and fashion focuses on the analysis of man's role in society through his appearance found in the literary works. This analysis can be conducted to gender in literary works. In observing the phenomenon, the research focuses on the character's problems and their efforts to face dominance of male principle in society.

The phenomenon are clearly reflected in one of character Jocelyn Moorhouse's movie *The Dressmaker*. It is about man who is a cross dresser and living hides his desire and identity from society. Sergeant Farrat is minor character who faces the dominance of male principle of male dress in a small town, Dungatar. The principle leads to gender discrimination towards him to expressing his identity in public roles. Along with problems that he suffers, Farrat feels that he has to right to participate outside the domestic roles.

This chapter answer the research question that have been stated in the chapter one. They are the kind of problems the character face related to gender role and Farrat's effort to gain equality in terms of gender expression in social life.

A. Farrat's Problem Related to Gender Role in society

In *The Dressmaker*, Dungatar is described as patriarchal gender society. In the movie, Dungatar is a fictional rundown street of house in the middle of the

Australian outback that tries to disguise itself as a town. its uncared for, dusty, bleak... a complete backwater of the civilized world. And so are inhabitants. People whose very lives are never going to mean anything to anyone outside this dingy hell hole. And they are dress as such. However, when Tilly's with knowledge of dress and she create dress for them, the problems of how well dressing rise in the society. In some women they want to look good to attractive man. They want to change their status social with how they good dressing, so that women who can dress well work to save the family from the crisis. However, the patriarchal values become the main obstacle for men. The society believes that dress is a construction of gender identity, so that men and woman should be dress as their gender. This value creates discriminations for Dungatar man.

The situation in Dungatar is depicted in *The Dressmaker*. Sergeant Farrat as extrinsic character experiences many problems related to gender role. Sergeant Farrat's problems can be classified into two: being discriminated and being stereotyped. Being discriminated means that society treats men differently. For example, men should dress like their gender –masculinity. They should wear uniform for their status and their uniform should be plain color. Another problem is being stereotyped. Thus, to answer the first research question, all Farrat's problems presented below.

B. Gender Inequality

In the movie, the society has a value that women's role when dressing are more dominant than man's. The patriarchal gender system also confirm the position man under women superiority regarding gender expression. This phenomenon make man experience discrimination because their life is under law control in patriarchy society. Negrin (2015:148) says the

imbalance in cross border traffic can be explained by the fact that it occurs in a context where gender inequalities still prevail. In effect, their life is limited by the system.

Gender inequality can happen because of the dominance of male principle's male dress and subordination. In this movie, Farrat faces two cause of inequality in the society. He is being subordination and stereotyped.

a. Subordinate

Dungatar people hold patriarchal gender system. The consequence is that me should understand the rules of their gender in appearance. For example, men has to dress as masculine as their gender. However, it is different for someone who cross-dressing. He have to hide his gender identity because of the system as Negrin (2008:147-148) said “Where men have flirted with the possibility of adopting elements of feminine attire, these forays have tended to be short-lived. Typical of the reticence of men to appropriate feminine sartorial features was the largely negative response to the attempt.”

Table 2 Table of The Problem that Farrat’s face in society

No	Category	Sub Category	Total of Data
1.	Problem	Subordinate	11
2.		Stereotype	11
Total			22

Based on the table above, there are twenty two data from two causes. Each of causes have eleven data for each.

The first example is Farrat approach to Tilly when she wears red dress to distract Dungatar football player. He approach Tilly step by step and admiring her dress to see clearly. Farrat keeps gazing Tilly's dress and Tilly also come to Farrat cause her dress already make a scene for Dungatar people. This can be seen below



Figure 23, Sergeant amaze of Till's dress
(TD:2015:00:20:26-00:20:37) (DN06/NV/SD)

Since he is a cross-dresser who loves dress, he can not hide his excitement when he see Tilly's dress. This scene above implies that woman have dominant to express their gender identity through dress, so that it doesn't give men an opportunity to participate in expressing gender expression.

The second example is when Farrat see Tilly back from changing from red dress to black dress. Farrat expression is compliment with his eyes. As the officer in Dungatar society he just staring at Tilly dress adoringly when the other complaining of Tilly's appearance. This scene can be seen below.



Figure 30, Farrat amaze of Tilly's appearance
(TD:2015:00:20:01-00:20:04) (DN011/NV/SD)

This scene show Farrat being discriminated by Tilly's appearance. He just only praising her dress quietly. He feels that he needs to join Tilly. However, because of the patriarchy gender system in Dungatar, he quietly admiring Tilly's dress and act like nothing before someone notice.

Another example is when Tilly feels great when Farrat kiss her cheek after taking photo for newspaper from the opponent. She feels great after kissing his cheek without notice the other looking on them. Farrat's firstly said no to the photographer when he wants to take photo but he lean in his cheek for Tilly. The scene can be seen below.



Figure 26, Farrat enjoying himself with Tilly
(TD:2015:00:20:26-00:20:37) (DN09/NV/SD)

From the scene above, Farrat is being discriminate for not being able to express his identity like Tilly's does. But he knows he can not do that in the public. He does not have

courage to do cross dress like where he always hide. He tries to maintain his excitement in society.

Another example of Farrat being discriminated by subordinate when he tries one of Tilly's fashion stuff. He could not hide his excitement and desire from cloth and the other things. He then tried one Tilly's fabric and he was very satisfied with himself after reflecting his figure. Than he tells Tilly that he knows so much about sewing and dress. This scene reflected in verbal conversation between Farrat and Tilly below.

SERGEANT FARRAT : I'm brilliant with sequins and diamante and I bet I can hem stitch
as fast as you.

SERGEANT FARRAT : I'm a whiz with zippers and gauging and frogging.

TILLY : And how do you feel about ruffs and flounces?

SEARGANT FARRAT : Oh, I hate them.

The subordinate is when man can not express their gender expression as free as woman when they wear jeans in public. It is reflected in scene above that Farrat is determined to hel Tilly so he could freely express his identity.

Another example that Farrat can not easily show his identity in society when the first time Tilly back in Dungatar and Farrat immediately know what kind of Tilly's dress wear. His eyes lit up immediately and adoring her dress. Tilly's gaspand show up her dress in elegant style, her arms raised in distrust that Farrat knows. This scene can be seen below.



Figure 18, Farrat amaze of Tilly's dress
(TD:2015:00:04:04-00:04:05) (D05/NV/Sub)

Tilly's body language in this scene can be reflected of Farrat being discriminated by Tilly and it is subordinate. Although Tilly has not know yet if Farrat as cross dress. When arms open Farrat gets excited because of her dress. He is really cheerful especially when he knows she come with new appearance and identity. When she was child, she's an outsider and Farrat is regretful when he should sent her away.

In short, Farrat becomes the victim of unfair system. Farrat's role as officer restricts his identity. He always hide in his office when his cross dressing. He is just want like the other when they can express their gender expression. It is Gaultier said (2008:148) "I'm not saying men and women should look alike. It won't be like the sixties where they had the same haircut and everything. They'll share the same wardrobe but they'll wear it differently. Men will stay masculine and women feminine."

2. Stereotype

As the one who supremacy of woman, man receive gender stereotyp regarding appearance. Paoletti (2015:62) says the image of “the man in the gray flannel suit” is one of the most enduring icons of masculinity: the organization man, struggling to maintain his identity while conforming to professional standards. Society assumes that men are should be tough through their appearance This stereotype has been fundamentally believed by society, and it is difficult to be changed. Moreover, the stereotype is also reinforced by the paradigm that fashion is binary. It happens because “stereotyping is a labeling toward gender. It means a gender is given attributes by society to create a characteristic” Lerner (1987:55)

In The Dressmakes, the only one who faces stereotype is Sergeant Farrat. It shows the stereotyping in Dungatar towards man, how man should be dress and reflecting their social status.

In The Dressmaker, the stereotype is depicted in the Farrat’s life. He believe that he being stereotype when mayor looking at him with knowing look when party in Dungatar. Even tough Farrat does not care but he know he being stereotype because he knew his secret. This can be seen below



Figure 32, Mayor gives meaningful look to Farrat
(TD:2015:00:27:38-00:27:39) (DN03/NV/Steo)

With the unknowing look, it can be described that Farrat being judged by Mayor pattyman. Beside he know that Sergeant is a cross dresser and Dungatar reflect patriarchy gender system of appearance, he knew Farrat can not do anything about his gender role. Farrat itself being discriminated because of the stereotype and the system and always hide in his office.

Another example of Farrat being stereotype is when he delivers Tilly's stuff to her house then he search and found some stuff of fashion. He got excited and could not hide his excitement until Tilly was surprised to see it. He enjoys his excitement until he ignored Tilly's expression. This scene can be seen below.



Figure34, Tilly amze of Farrat behavior
(TD:2015:00:38:22-00:38:23) (DN04/NV/Steo)

The expression is non verbal expression that stereotyped reflected in Farrat. Her mouth open like she did not expect that Farrat acts like that. Another expression of Farrat's being stereotype by Tilly, the expression is conversation between Farrat and Tilly and it is in bellow

MOLLY: This isn't how I remember you.

TILLY : This isn't how I remember you either.

SEARGEANT FARRAT : Well, frankly, this is how
I'd rather you remembered me

SERGEANT FARRAT : I'm brilliant with sequins and diamante and I bet I can
hem stitch as fast as you.

SERGEANT FARRAT : I'm a whiz with zippers and gauging and frogging.

TILLY :And how do you feel about ruffs and flounces?

SEARGANT FARRAT : Oh, I hate them.

This conversation reveals the stereotype of gender when Tilly said she did not remember being excited cause of fashion stuff. Than Farrat reveals his desire about dress and fashion. Tilly just smile knowingly what farrat's means and accepting him. In the conversation of Farrat and Tilly is reflected of stereotype masculinity gender identity.

Another of example Farrat's being stereotyped in society because of dominance of principle in male dress. When Farrat surrendered because drag cases were carried out. This scene can be seen below.



Figure 13, Sergeant Farrat shows the sketching of his figure cross dressing
(TD:2015:01:45:24-01:45:25) (DN02/NV/Steo)

The scene above supported by Farrat revealing his self by being a suspect and apologizing to Tilly for his pervious mistake. And the conversation between him and Tilly in below

SEARGEANT FARRAT : But I adore marijuana cakes

and hash lamingtons, which I... bake

and unlawfully supply to my fellow dope fiends. In addition to my drug dealing, I'm also guilty of perversion,

which I hope these signed

personal sketches...

TILLY: Sergeant Farrat!

...will make abundantly clear

The reaction of Dungatar people make Farrat being discriminated by stereotype. In society, Farrat known as the officer who always follow the rule but in his private life, he is a cross dresser who loves fashion and dress. They gasps and staring Farrat with different meaning unlike Farrat who happily shows his true identity.

In the short the stereotyped can be seen in some body language of human like give someone meaningful gaze, gasps like they can not believe it and etc. when it comes stereotype, fashion always associated with gender and dominance of principle male dress. As Paoletti stated “Masculinity in America had acquired a uniform—the business suit. Introduced in the middle of the nineteenth century, the boxy “lounge” or “sack” suit had originally been intended for casual wear at a time when the well-dressed man had a wardrobe of jackets, each appropriate for a specific time of day and occasion. The image of “the man in the gray flannel suit” is one of the most enduring icons of masculinity: the organization man, struggling to maintain his identity while conforming to professional standards” . It means that the dominance and stereotype make difficult of gender identity of person to express cause of two causes above.

C. Farrat’s Struggle to Gain Equality in Society

As described above, man experience various from the discrimination and stereotypes. The impact of them for man is they can not expressing their idenity freely in society. However, as human being, they dream of equal roles in society. It means they want to able participate in society as who he see themselves, how women see men and how they engage with each other. By participating in those roles, they can prove indirectly that they are not like what society perceives

them, so that the society can change their assumptions that man who has sexual desire in appearance also deserve the equal roles as others have.

In *The Dressmaker*, the reflection of man’s effort to gain the equal roles is depicted by Farrat as extrinsic character. He tries distribute his sexual desire in society that has patriarchy gender system. By helping Tilly works, she can get his desire to distribute. There are three struggle that reflected discrimination. It can be seen below.

Table 3 Table of Struggle for Equality

No.	Category	Sub Category	Total of Data
1.	Struggle for Equality	Limitation of Self Expression	7
		Restriction Form of Dress Code	8
2.		Sexual Discrimination	13
Total			28

There are twenty six data for struggle for equality. Seven data are Limitation of Self Expression and Restriction Form of Dress Code. Twelve data for Sexual Discrimination.

1. Limitation of Self Expression

According to Negrin (2015:72) Marshall McLuhan noted that “men and women were beginning to share experiences and communicate as equals, which included granting men the freedom to express themselves through dress. Nor was fashion just a means of self-expression. After all, the peacock’s display has a purpose beyond vanity or self-expression: to attract admiring peahens. The new clothing was supposed to be sexy, in stark contrast to the business

suit, which projected an image of a reliable breadwinner. It means that men want to challenging their gender expression with what they wear without being seen from their status social reflected from their suit.” It mean that men want equality to expressing their gender identity in society.

Example of the limitation of self-expression when Farrat at Tilly house wear ballet shoes reading newspaper that new competitor of Tilly comes, this scene can be seen below.



Figure 08, Sergeant Farrat’s comfortable at Till’s house
(TD:2015:00:52:49-00:52:50) (DN02/NV/Lit)

Sergeant Farrat feels comfortable at Tilly’s house since he told his passion, he always comfortable around Tilly but in society he still hide his identity. Because of dominance of principle of male dress, he never out with his dress. Hence, he participating in Tilly’s work at her house. His effort to gain equality through Tilly’s is reflected one of character of feminism which gain equality in patriarchy system.

This scene above reflected the effort of Farrat to limitation of self-expression. He put his job aside to expressing his gender expression at Tilly’s house. Limitation of self is there is a system or the dominance that can not mean expressing their gender identity through fashion and it reflected to Sergeant Farrat charter in this movie.

One of examples of limitation of self-expression is when Farrat see Tilly's red dress for the first time. He quietly admiring and focus only on her dress. He captivated by her red dress. This scene can be seen below.



Figure 03, Sergeant Farrat amaze with Tilly's dress
(TD:2015:00:20:16-00:20:22) (DN01/NV/Lit)

This scene above reflected that Farrat refrain from repressing his identity, the expression that farrat pulls, its clearly he can not openly expressing his desire and identity in society, it can be seen in his expression below.

Sergeant Farrat : Oh...

Your dress...

That fabric...

Another example of Farrat struggle to gain equality in society when Tilly is change her dress at football game. During the pause, Tilly is intercept by one of photographer from the opponent because he and the others including Sergeant Farrat attracted by her dress. Farrat take step closer to Tilly even the Dungatar people give glare to Tilly. This scene can be seen below



Figure 23, Farrat amaze of Tilly's dress
(TD:2015:00:20:26-00:20:27) (DN08/NV/Lit)

After that the photographer ask Tilly to kiss Farrat check by shyly he rejected but little by little he leans in to Tilly. It reflected to limitation of self-expression, Farrat afraid if he get caught by society cause this thing. This scene can be explained in Verbal expression between Tilly and Farrat below.

FARRAT: Oh, no, no, no. No, no, no, no.

(WHISPERS) Kiss me, kiss me.

Beulah : Eugh! Trollop!

This conversation reflected that Farrat keep his guard to Dungatar people can not see his action clearly. The paradigm for assessing fashion based on gender make one cause of limitation of self-expression and gender inequality in society as Neglyn (2008:4) stated “while it is all very well to affirm the expressive possibilities of fashion, what is more crucial today is an examination of the structures of inequality, which prevent the full realization of this potential. Something that can be engaged in equally by everyone, in actual fact, the arena within which such experimentation occurs is far from being a level playing field. Gender border crossings are not

completely reciprocal or interchangeable. Nor are gender signifiers of equal valence, even though they may be presented as such in the postmodern carnival of signs. Rather, such play occurs in a context that is governed by the dominance of the male principle in which menswear is taken as paradigmatic.” It means the paradigm of male principle dress create inequality of self-expression.

Another example of Limitation of self-expression is when Farrat show his identity after losing job cause take a blame for drug. He wants protect Tilly because she makes him take a chance to expressing his identity. This scene can be scene below on non verbal expression of Farrat and Tilly conversation.

Seargant Farrat : Tilly, it seems fate has caught up with me
at last.

Tilly : But... but... you didn't do anything.

Seargant Farrat : Yes, I did.

To you, 25 years ago.

Perhaps I can finally make it right. I'm glad
to have met you, Tilly Dunnage. You've
enriched my life beyond words.

When Farrat says Tilly enriched his life it means that all this time he hide his true identity. He living under rock because of the paradigm that fashion is no binary. Men who likes to dress could lose everything because of his appearance. It reflected the effort of Farrat to gain equality to his gender identity in the gender patriarchy system.

2. Restriction Form of Dress Code

In *The Dressmaker* which has patriarchy gender system. One of the Farrat's struggle is the dress code. According to Molloy, author of the power-dressing manual *Women: Dress for success* (1980), wrote,

“if a woman is to command the authority necessary in order to achieve success in her career, she needs to avoid looking too much like a “secretary,” and therefore, not obviously “professional,” and looking too “sexy.” Thus, he advised women to wear jackets that were cut fully enough to cover the contours of the bust and were not pinched in at the waist. He also warned against the wearing of waistcoats for business since they drew attention to the bust”

And Negrin added “While it is permissible for men to flirt with aspects of feminine adornment in their leisurewear, through the adoption of more brightly colored shirts or trousers or the wearing of neck chains, for instance, the inclusion of such elements in their professional dress is still very much taboo.” It means men are still as seen as weird to people around when their business suit has bright colour or pattern. Cause men usually seen neatly and are bound by rules of the dress code.

Sergeant Farrat really felt the injustice in gender expression regarding dress code. One of example is when Farrat always hiding in office before work and wear dress that he like, this scene can be seen below



Figure 02, Sergeant Farrat is cross dressing at his office
(TD:2015:00:20:19-00:20:25) (DN01/NV/Res)

This scene above show how Farrat see himself before working as a sergeant. He imagine if he can wear the dress freely in society. As a cross dresser Farrat seems happy when he tries his dress. It shows that in Dungatar men can not openly expressing their gender cause the dominance of male principle male dress. It makes Farrat hiding at his office when he does cross dressing.

Another example of Farrat struggling for gender equality in society regarding appearance and gender identy. After Farrat tells Tilly about his passion and acknowledgment of fashion. He confess to Tilly the reason why he sent her away in past, this scene can be seen below.

Sergeant Farrat : He knew about me.

Tilly : Knew what?

Sergeant Farrat :Somehow, he managed to find these designs I'd drawn. On a model that was unmistakably me. Signed by me too. He threatened to send them to the district inspector. I would have lost everything. My home here, my... my career... my... Everything.

Tilly: Betrayed for a wardrobe.

In this verbal conversation above it reflected that Farrat can not lose her job because of Mayor Pattyman know about his identity. He afraid of the law that still taboo about sexuality and

men with fashion. Another expression of Farrat that he face the struggle because the law of dress code. It can be seen below.



Figure 49, Farrat expression telling his past mistake to Tilly
(TD:2015:00:39:28-00:39:39) (DN09/NV/Res)

His expression tell that he feels sorry to Tilly because he betraying her because of his identity as cross dresser. The restriction of dress code make impact to man that they can not their self-expression in society. The law restriction individual choice to expressing their gender role.

Another example of restriction form of dress is when finally Farrat tells to inspector about his uniform. He feels his uniform is boring and has plain color difference with he's wearing. This scene can be seen below



Figure 12, Sergeant Farrat tell to inspector how he feels about his uniform
(TD:2015:01:45:17-01:45:23) (DN03/NV/Res)

This scene toughen with the conversation they had, it show below

INSPECTOR : Horry, wouldn't you be more comfortable in uniform?

SEARGEANT FARRAT : No. I've always hated slum

It is clear that because of the dominance of principle male dress that masculinity is seen in uniform that reflect traditional of gender stereotype. It make person can not openly expressing gender role in patriarchy society.

Another example of Restriction of Dress code is when Dungatar people are watch football. Than Tilly make appearance with red dress and disturb the football player, but one of Dungatar's people ask Farrat to warn her. This scene can be seen below.



Figure 21, People of Dungata does not like of Tilly's appearance
(TD:2015:00:18:09-00:18:15) (DN05/NV/Res)

It reflected of restriction of dress code when Farrat can not obey Mayor order to warn Tilly. One, because he likes dress and it will benefit him can see Tilly's dress adoringly and other he should be tough and follow the rule that woman should wear sexy dress. Farrat's confuse reflected that dress code also seen as social status like Negrin stated "For a man to countenance the incorporation of feminine elements into his work wear would most likely be detrimental to his career prospects, since it is seen to undermine his professional status and diminish the respect that he would otherwise command." It still strictly in men appearance with feminine elements.

Another example of restriction of dress code is when Sergeant Farrat found the pink fabric in Tilly's fashion stuff. He trying to look good in that fabric and act like elegantly. He satisfy of his look when he look in the mirror. The scene can be seen below.



Figure 37, Farrat prouf of himself
(TD:2015:00:39:11-00:39:12) (DN08/NV/Res)

This scene can be reflected as restriction of dress code because Farrat who loves fashion want colour in his uniform to expressing his identity. Because of the dominance of principle in male dress still exist in society, someone who likes Farrat is still struggling to equality for gender expression through his appearance and identity.

3. Sexual Discrimination

In *The Dressmaker*, the sexual discrimination is strongly reflected in Farrat's character. As Neglyn (2015:138) stated "As male transvestites are only too well aware, adopting the masque of femininity involves much more than simply putting on women's clothes, but also entails learning the deportment of the body appropriate for this "look."" It means that it is not about how person feel about the dress and also how the behaviour change following their gender expression through dress.

Since Dungatar has the gender patriarchy system and it caused discriminated sexuality of Farrat about cross dressing. Only when in private area or Tilly's house Farrat can express his gender expression. These scene can be seen below.



Figure 08, Sergeant Farrat feels comfortable at Tilly's house
(TD:2015:00:52:49-00:52:50) (DN06/NV/SD)

After Tilly's back and success to make other girls in Dungatar becoming beautiful, Farrat always stick by Tilly's side. This scene above explanation about Farrat and Tilly are disturb of another opponent of dressmaker. Farrat finally can expressing his identity when he at Tilly's house but he worried about the opponent.

It reflected to sexual discrimination is Tilly's house' the only place that he can express his identity. Since when he cross dressing not only in his appearance that show inequality but in his behaviour. His relaxing when cross dressing, but he can not openly show in society because the gender stereotype that men should be tough and assertive in society, it makes inequality of his appearance. His just only want to freely expressing his gender expression through dress.

Another example of sexual discrimination, when Tilly first arrive at football game in Dungatar she get all of the attention including Farrat. Than one of the people of Dungatar express her dislike of Tilly appearance and said “The never of that girl”. This scene can be seen below.



Figure 47, Tilly's appearance that Farrat envy
(TD:2015:00:17:20-00:17:23) (DN12/NV/SD)

This scene above reflected the sexual discrimination when someone told Farrat to addressing Tilly cause her appearance, but Farrat rejecting by say “With what? Sitting?” His verbal expression answer explain he enjoying Tilly’s dress and it makes his exciting even the people of Dungatar can not accepting Tilly’s appearance.

In the scene above reflected to sexual discrimination is when Farrat tries to hide his desire about appearance. The other side he can not do that cause losing his job. Hi could not defend Tilly because of the situation. Even though Tilly’s dress already made everyone nervous, it make Farrat can not contributing to equality in the society

Another example is when Farrat cross dressing in his office, than Beulah called him all of sudden. His expression is annoyed cause he can not stay longer appreciating his body with dress. This scene can be seen below.



Figure 19, Farrat's expression when he cross dressing
(TD:2015:00:10:24-00:10:26) (DN06/NV/SD)

This scene reflected his sexuality discriminated by his neighbor and said “Good morning Beulah” with the sarcasm tone. Cause he always cross dress when his alone. But he can not do anything if he got caught cause the stereotype and patriarchy of gender system still evident in Dungatar.

It is reflected the sexual discrimination that whenever he expresses his identity. He feels annoyed when someone disturb his time to cross dressing. Furthermore, his behavior is different when his cross dressing and when he wear uniform.

When Sergeant Farrat wear uniform he acts like a man like usual; tough and assertive. Moreover, when he wears uniform that is accordance with his style, a lot of patterns and color, he becomes more expressive and openly showing his true identity. This scene can be scene when he finally show his uniform he likes lie the scene below.



Figure 15, Farrat is shows his true identity as cross dresser
(TD:2015:01:46:23-01:46:24) (DN05/NV/SD)

Before he actually show his true identity self, farrat tells his inspector that he always hate his uniform and it can be seen in the conversation below.

INSPECTOR : Horry, wouldn't you be more comfortable in uniform?

SEARGEANT FARRAT : No. I've always hated slum.

In the scene above reflected that Sergeant Farrat is already hides his identity for a long time. Until he meet Tilly, the person who can be participated to expressing his sexual desire with fashion in society. Finally in the end of movie he move out and introduce his self as cross dresser.

Another example of sexual discrimination reflected on Farrat behavior is when Farrat suspecting Tilly's box from other country. Actually he know whats in box of Tilly's fashion stuff but he wants to open itself. This scene can seen by the conversation and the expression of when Farrat feel all of stuff in box.

Farrat : Tilly, certain accusations have been made, requiring me by law to make a thorough search of this tea chest.

(OPENS CHEST)

Tilly : What am I being accused of?

Farrat : (SIGHS) Oh!

"Chocolat en poudre".

Tilly : Chocolate milk.

Thank you.



Figure 04, Sergeant Farrat feels the fabric of Tilly's fashion stuff
(TD:2015:00:38:01-00:38:05) (DN01/NV/SD)

Farrat : Ah. (BREATHILY) Oh.

Ah. Ooh. Ooh, my.

Ooh. Oh. Ooh! (GIGGLES) Oh!

Ah, oh! (CHUCKLES) Oh! Oh, good Lord!

Oh! Oh, oh! Oh!

(CHUCKLES) Ah!

(BREATHES HEAVILY)

In the scene above explain about his sexual desire about fashion but he could only feel it when he with Tilly or when with Tilly at her house. From the expression he feel the stuff until he forgot his status social as a policer. The sexual discrimination reflected how Farrat immediately change his attitude and manner of speech when he saw or touched anything about fashion.

Another example sexual discrimination is when Tilly wants to see the property of police to prove her that she is not murder. Because she knows about Sergeant Farrat as a cross dresser, she bribes him with stuff of fashion. This scene can be seen below.



Figure 39, Tilly tries persuade Farrat with fashion stuff
(TD:2015:00:52:01-00:52:03) (DN12/NV/SD)

In this scene above, the expression of Farrat can reflected of sexual discrimination. As Tilly know about his identity but he can not risk his job, eventually he loose. He allow his sexual desire for fashion stuff rather than his job or his status social. It can be seen more specific in the conversation and verbal expression between Farrat and Tilly that can be seen below.

Tilly : You need to show me Beulah Harridene's witness statement.

Farrat : Well, that's not possible. It's police property. I couldn't... show it... to you.

Oh...

Tilly : Ah, ah, ah, ah, ah!

Farrat : Well, perhaps I could lend it to you

When Farrat said that he could lend her, his behavior change immediately over fashion stuff. It reflected that his sexual desire win over all him. As Negrin stated Negrin (2008:154) stated For, associated with the wearing of particular types of clothes is a certain body *habitus*—a form of comportment or way of holding and moving the body—that is deeply ingrained and not easily modified. As male transvestites are only too well aware, adopting the masque of femininity involves much more than simply putting on women’s clothes, but also entails learning the deportment of the body appropriate for this “look.”

Another examples when the pause of football game when a photographer ask Tilly to kiss Farrat cheek because it looks sensual. At first Farrat reecting but slowly lean his cheek to be kissed by Tilly. This scene can be seen below.



Figure 25, Farrat expression whrn Tilly kiss him
(TD:2015:00:20:26-00:20:37) (DN08/NV/SD)

This scene reflected to sexual discrimination cause how Farrat deal with the situation. On the one hand Farrat wants to express himself but on the other hand people will see and Farrat still does not want to people know his true identity. This supported by verbal expression between Farrat and Tilly befor she kissed his cheek, and it can be seen below

FARRAT: Oh, no, no, no. No, no, no, no.

(WHISPERS) Kiss me, kiss me.

Beulah : Eugh! Trollop!

The verbal expression Farrat do it reflected how behavior Farrat change immediately when he know or see about fashion stuff. His body language, excitement and expression it tells that he being discriminated by sexual discriminated in Dungatar society. Because Dungatar hold patriarchy value that the domain of male principle dress still exist.

CHAPTER V

CONCLUSION

After analyzing *The Dressmaker* by Jocelyn Monroe from feminist perspective, some conclusions can be drawn.

A social construction's fault in Dungatar depicted in *The Dressmaker* causes Identity problems. There is identity problems experienced by Sergeant Farrat as main minor character in the movie. These is a unisex appearance . Related to unisex, there are two cause of gender discrimination through in unisex appearance; subordinate and stereotype. Meanwhile, there are three effects of gender discrimination; a limitation of self expression, restriction of form's dress code and sexual discrimination

In facing aesthetic cult of the self and stereotypes of fashion which cause gender discrimination between men and women in the society, Farrat shows his efforts to fight against them. The efforts are taking an opportunity from Tilly's ability express her new identity, an act of empowerment to the society with fashion she brought. There are some factors which influence Farrat's efforts to gain an opportunity to participate in society. They are responsibility and consciousness. Responsibility means that Farrat shows that he has a responsibility to expressing his gender identity from his social identity. Consciousness means that he is aware that he also presenting equal of fashion in the society. His efforts and the factors show that fashion cannot be regarded as the subordinate to woman because of their sex.

There are two impact Farrat's experiences to make acquaintance of fashion he wear. First, sex discrimination and not be able to gender expression to his identity.


In short, Sergeant Farrat experiences many forms of gender identity and gender revolution in her hometown. In Dungatar, Farrat has to bearing his identity and gender expression in the society. However, there are factors which influence Farrat to fight against the social identity from his past mistake to Tilly in order he has ability in fashion to prove them. By his efforts, he express his true identity as cross-dresser in society.

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APPENDICES

APPENDICES




No	Data	Minute	Explanation	Category	Sub-Category
1.	<p>Sergeant Farrat : Is that,uh... Dior?</p> <p>Tilly Dunage : Very good, Sergeant Farrat. My design, but Dior-inspired.</p>	00:04:05-00:04:06	Sergeant Farrat amaze with what Tilly's wear	Verbal	Stereotype
2.		00: 20:19-00:20:25	Sergeant Farrat wear a dress in his office which place his hiding his desire.	Non Verbal	<p>Limitation of self Expression</p> <p>Restriction of form of dress code</p>
3.		00:20:16 - 00:20:22	Sergeant Farrat amaze with what Tilly's wear.	Non Verbal	Subordinate
4.		00:38:01-00:38:05	Sergeant Farrat feels the fabric and he feels marvelous	Non Verbal	Subordinate
5.		00:38:21 - 00:38:23	Sergeant Farrat tells to Molly and Tilly that he wants they know that he is a cross dressing	Non Verbal	Sexual Discrimination

6.	<p>SERGEANT FARRAT : I'm brilliant with sequins and diamante and I bet I can hem stitch as fast as you.</p> <p>SERGEANT FARRAT : I'm a whiz with zippers and gauging and frogging.</p> <p>TILLY :And how do you feel about ruffs and flounces?</p> <p>SEARGANT FARRAT : Oh, I hate them.</p>	00:38:33 - 00:38:46	Sergeant Farrat want Tilly hire him cause he knows of fabric dress	Verbal	Subordinate
7.	<p>SEARGEANT FARRAT :I've always managed to live discreetly. But, um... when Stewart Pettyman died...</p> <p>his father wanted me to send you away.</p> <p>TILLY : And you did.</p> <p>SEARGANT FARRAT : I refused at first, but... he knew about me.</p> <p>TILLY : Knew what?</p> <p>Somehow, he managed to find these designs</p> <p>I'd drawn on a model that was unmistakably me.</p> <p>Signed by me too.</p> <p>He threatened to send</p>	00:39:28 - 00:40:39	Sergant Farrat explain to Tilly why he betrayed Tilly in the past	Verbal	Restriction of form of dress code



	<p>them to the district inspector.</p> <p>I would have lost everything.</p> <p>My home here, my... my career... my... Everything.</p> <p>TILLY : Betrayed for a wardrobe.</p> <p>Ironic.</p>				
8.		00:52:49 – 00:49:50	Sergeant Farrat feels comfortable at Tilly's house	Non Verbal	Sexual Discrimination -Limitation of self Expression
9.		001:08:49- 00:08:51	Sergeant Farrat feels intimidated by fabric that Tilly show cause he knows the risk for lending police property	Non Verbal	Restriction of form of dress code
10.		01:41:45- 01:41:47	Sergeant Farrat wearing a dress he comfortable to respect Molly cause she know who he really is	Non Verbal	Limitation of self Expression



11.		01:42:42- 01:42:48	Sergeant Farrat feels comfortable, he can express his identity when he with Tilly	Non Verbal	Limitation of self Expression
12.		01:45:17 - 01:45:23	Sergeant Farrat tells to the inspector about how his uniform	Non Verbal	Restriction of form of dress code
13.		01:45:24 - 01:45:50	Sergeant Farrat shows the sketching of his figure cross dressing to Dungatar's people	Non Verbal	Stereotype
14.	<p>SEARGANT FARRAT: Tilly, it seems fate has caught up with me at last.</p> <p>TILLY : But... but... you didn't do anything.</p> <p>SEARGANT FARRAT : Yes, I did.</p> <p>To you, 25 years ago.</p> <p>Perhaps I can finally make it right. I'm glad to have met you, Tilly Dunnage. You've enriched my life beyond words.</p>	01:45:52 - 01:46:16	Sergeant Farrat feels thankful for Tilly for comeback to Dungatar	Verbal	Limitation of self expression



15.		01:46:23- 01:46:24	Finally Sergeant Farrat is shows who he really is	Non Verbal	Limitation of Self Expression
16.	Sergeant Farrat : Oh... Your dress... That fabric...	00:20:16 - 00:20:22	Farrat amaze of Tilly dress	Verbal	Subordinate
17.	MOLLY: This isn't how I remember you. TILLY : This isn't how I remember you either. SEARGEANT FARRAT : Well, frankly, this is how I'd rather you remembered me.	00:38:21 - 00:38:23	Farrat being stereotyped by Tilly	Verbal	Stereotype
18.		00:04:04 - 00:04:05	Farrat amaze of Tilly dress	Non Verbal	Subordinate
19.		00:10:24 - 00:10:26	Farrat expression when cross dressing	Non Verbal	Sexual Discrimination
20.	Farrat : (SOFTLY)	00:10:52 -	Farrat sarcasm	Verbal	Restriction of form of dress


	Morning, Beulah.	00:10:54	on Beulah		code
21.		00:18:09 - 00:18:15	People Dungatar doesn't like Tilly appearance	Non Verbal	Subordinate
22.	Mayor: Farrat, stop her. Charge her. Farrat : With what? Sitting? Elsbeth : The nerve of that girl!	00:18:09 - 00:18:15	Farrat objectin Mayor order	Verbal	Restriction of form of dress code
23.		00:20:26 - 00:20:37	Farrat amaze of Tilly dress	Non Verbal	Subordinate
24.	FARRAT: Oh, no, no, no. No, no, no, no. (WHISPERS) Kiss me, kiss me. Beulah : Eugh! Trollop!	00:20:26 - 00:20:37	He shyly does not wantb kiss but actually he wants	Verbal	Sexual Discrimination
25.		00:20:26 - 00:20:37	Farrat expression when Tilly kis her	Non Verbal	Sexual Discrimination





26.		00:20:26 - 00:20:37	Farrat enjoying after Tilly kiss her	Non Verbal	Limitation of Self Expression
27.	Tilly : Wonderful isn't it ?	00:20:26 - 00:20:37	Tilly being sarcasm	Verbal	Subordinate
28.		00:27:29 - 00:27:30	Tilly made appearance	Non Verbal	Subordinate
29.	Farrat : Genius!	00:22:01 - 00:22:02	Farrat amaze of Tilly dress	Verbal	Sexual Discrimination
30.		00:22:01 - 00:20:04	Farrat amaze of Tilly appearance	Non Verbal	Sexual Discrimination
31.		00:27:38 - 00: 27:39	Mayor gives meaningful to Farrat	Non Verbal	Stereotype

32.	 	00:32:50 - 00: 32:52	Mayor does not like Farrat behaviour	Non Verbal	Restriction of form of dress code
33.	<p>Farrat : Tilly, certain accusations have been made, requiring me by law to make a thorough search of this tea chest.</p> <p>(OPENS CHEST)</p> <p>Tilly : What am I being accused of?</p> <p>Farrat : (SIGHS) Oh!</p> <p>"Chocolat en poudre".</p> <p>Tilly : Chocolate milk.</p> <p>Thank you.</p> <p>Farrat : Ah.</p> <p>(BREATHILY) Oh.</p> <p>Ah. Ooh. Ooh, my.</p> <p>Ooh. Oh. Ooh!</p> <p>(GIGGLES) Oh!</p> <p>Ah, oh! (CHUCKLES)</p> <p>Oh! Oh, good Lord!</p> <p>Oh! Oh, oh! Oh!</p> <p>(CHUCKLES) Ah!</p>	00:37:04 - 00:38:20	Farrat could not control his sexual desire with fashion stuff	Verbal	Sexual Discrimination

	(BREATHES HEAVILY)				
34		00:38:22-00:38:23	Tilly amaze about Farrat behaviour	Non Verbal	Stereotype
35		00:38:44-00:38:47	Tilly amaze about Farrat act	Non Verbal	Stereotype
36.	Tilly : (SIGHS) I wish we had a better mirror for you, Sergeant. Molly : There's a mirror tree outside.	00:38:50 – 00:38:55	Tilly amaze about Farrat act	Verbal	Stereotype
37.		00:39:11-00:39:12	He enjoying himself	Non Verbal	Stereotype

38.		00:39:16- 00:39:17	Tilly amaze about Farrat act	Non Verbal	Stereotype
39.		00:52:01- 00:52:03	Tilly try persuade Farrat with fashion stuff	Non Verbal	Sexual Discrimination
40.	<p>Tilly : You need to show me Beulah Harridene's witness statement.</p> <p>Farrat : Well, that's not possible. It's police property. I couldn't... show it... to you.</p> <p>Oh...</p> <p>Tilly : Ah, ah, ah, ah, ah!</p> <p>Farrat : Well, perhaps I could lend it to you</p>	01:08:40 - 01:08:55	Tilly try persuade Farrat	Verbal	Restriction of form of dress code
41.	<p>INSPECTOR : Horry, wouldn't you be more comfortable in uniform?</p> <p>SEARGEANT FARRAT : No. I've always hated slum.</p>	01:45:17 - 01:45:23	Farrat being stereotyped by Inspector	Verbal	Limitation of Self Expression
42.	<p>SEARGEANT FARRAT : But I adore marijuana cakes</p> <p>and hash lamingtons, which I... bake</p>	01:45:24 - 01:45:50	Farrat tells his true identity	Verbal	Limitation of Self Expression

	<p>and unlawfully supply to my fellow dope fiends.</p> <p>In addition to my drug dealing, I'm also guilty of perversion,</p> <p>which I hope these signed personal sketches...</p> <p>- TILLY: Sergeant Farrat!</p> <p>- ...will make abundantly clear</p>				
43.	<p>Tilly : What have I done this time?</p> <p>Farrat : Fine leather... can be irreparably damaged by moisture and mildew</p>	00:04:20 - 00:04:29	Tilly being sarcasm on Farrat	Verbal	Limitation of Self Expression
44.		00:03:23 - 00:03:24	Farrat amaze with Till's dress	Non Verbal	Subordinate
45.	<p>Are you OK, Mrs A?! Love?</p> <p>Mmm. Mm.It was her!</p> <p>Her on the hill! I know this smell! It's hashish! I'm telling Mayor Pettyman! Tilly drugged Mrs A. She is going to jail for this!</p>	01:43:59 - 01:44:24	The reason farrat shock of the news	Verbal	Restriction of form of dress code

46.		01:43:59 - 01:44:24	Farrat shock of the drug news	Non Verbal	Subordinate
47.		00:17:20 - 00:17:23	Tilly's appearance that envy Farrat	Non Verbal	Sexual Discrimination
48.		00:36:22 – 00:36 :24	Farrat come to Till's house with fashion stuff	Non Verbal	Sexual Discrimination
49		00:39:28- 00:39:39	Farrat expression when he tell the reason of his mistake to Tilly	Non Verbal	Restriction of Form Cross Dress