

Objectification in *Moxie* Film by Amy Poehler

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Abstract

The study entitled Objectification in *Moxie* film by Amy Poehler. This study aims to analyze the occurrences of the issue of objectification that will be examined by using objectification theory, and feminism approach to overcome the issue. The object of this study is the film *Moxie* (2021) directed by Amy Poehler. The film tells the story about high schoolers rebelling the issues that experienced by characters related to the main character which is her friends. Thus, as the guidance, the writer applies ten notions of objectification theory by Tarasenko- Struc (2021). This study uses the qualitative method to present the findings in both essay and picture form by describing the narrative and cinematography elements. This study focuses on the action of objectification experienced by the main character as a witness and how does she deal with it. The results of the study are divided into two events. First, it depicts the occurrences of objectification in the main character's highschool, those are: instrumentality, denial of autonomy, inertness, denial of subjectivity, reduction to body, reduction to appearance, and silencing. Second, the main character's reaction of the issue of objectification is in the form of rebellion based on solidarity and friendship and primacy concrete relationship.

Keywords: *objectification, qualitative research method, film, Moxie*

Introduction

"Don't judge a book by its cover" This quote is heard everywhere in everyday life that has many responses. How can somebody judge something if the book is still sealed? With the uniqueness and beauty of the book cover, it will directly represent the contents of the book, answering 'how' the book cover is one of the things that can be shown to get a good assessment of what one sees. Likewise with humans, those will never be able to judge a stranger. The answer is appearance. Appearance is the outermost and easiest thing to judge from an individual. It is also the most noticed by both those who display it and others who see it, people will normalize and even compete to show their best appearance, hence they are judged well by others, so it has become habit to judge someone without knowing the essence or quality of oneself first. However, the action of judging someone's appearance has had a detrimental effect on some who are uncomfortable with the judgment they get, the normalization of this action results described as the violation of human dignity by considering a person as a mere object, which is widely known as objectification (Kant & Gregor, 1998).

Objectification is understood as the arbitrary attitude of an objectifier (Calogero, 2012). It is the act of objectifying something which can be used, manipulated, controlled, and known

through its physical properties not essential assessment of something complex, but is created and treated as an object (Fredrickson & Roberts, 1997; Nussbaum, 1995). Therefore, objectifying a person just based on her appearance causes a tendency to judge as an object continuously (Fredrickson & Roberts, 1997; Nussbaum, 1995). It can be misused as an act of demeaning individual status and limiting human rights.

The effects of objectification are dangerous. Thus, objectification greatly influences the formation of one's personality. Objectification can lead people in power to exploit a person for their own benefit, success, and pleasure. Feminists claim those people in power are able to take advantage of them (people whom they objectify) distinctly they are considered as passive and rather helpless (MacGregor, 2011). For those who realize that objectification will provoke conflict and harm others, they will react. Meanwhile, the reactions shown are very diverse, in outline there are active and passive reactions. Active reactions arising from people who want to carry out rebel actions, "those who respond by rebelling against society want a change, and the change starts from the individual himself" (Osho, 2003, p. 10).

Objectification occurs when individuals typically women are reduced to their body parts (Fredrickson & Roberts, 1997). Women's body considered a thing that worth being harassed. They come to be valued more for how they look rather than who they are as a person. This happening reflects that in the fact, women are still seen as an object. Further explanation uploaded in Pursuit (Koval et al., 2019), even witnessing the objectification of other women was also followed by reliable increases in self-objectification, with similar negative downstream consequences for emotional well-being.

In Indonesia, objectification has an impact on sexual violence as consequence of normalization any form of a men's view towards women which is called sexual objectification (Langton, 1995; Nussbaum, 1995; Fredrickson & Roberts, 1997; Tarasenko-Struc, 2021). According to information uploaded by Tempo.co (Febriana, 2018), investigated Women's Day on March 8 2017 in Central Sulawesi, women with acts of rebellion, they demand to stop all forms of violence and harassment against women and punishment towards people who engage in objectification. Thus, "rebellion is a refusal to be treated with anything less than the full measure of dignity and decency that one's humanity demands." (Bartlett, 2004). All human beings have the right to be respected, to be treated equally, to make their own decisions for their lives, not only as objects or property, but also as independent beings who have their own ideas, feelings and rights. Unfortunately, this issue of objectification has been normalized in literary works which has an impact on anyone who is literate in the work, one of which is film, many films make objectification as a representation of ordinary behavior, so it is necessary to hold a discussion on this issue.

Furthermore, objectification occurs in the world of films because it increases film ratings. According to CNN (Kaur, 2021), specifically, Female Asian and Pacific Islander characters are more likely than female characters of any other race to be objectified on screen, based on a new report from the Geena Davis Institute on Gender in Media. Researchers examined the top 10 grossing domestic films of every year from 2010 to 2019, as well as 124 films that came out from 2017 to 2020 featuring Asian and Pacific Islanders in leading roles. They found that 17% of female API characters were verbally objectified, meaning they were catcalled or subjected to comments about their experiences, and that 13% were visually objectified, meaning the camera focused intensely on their bodies. Consequently, objectification has become a behavioral issue raised in a number of literatures, including films.

In this study, the writer is interested in analyzing a film entitled *Moxie* directed by Amy Poehler. *Moxie* film is very popular as an effort to raise awareness of feminism wrapped in an easy-to-watch youth story. It is a perfect film to be an object of this study which depicted objectification in amazing plot story that has been happened in Poehler's life as a feminist herself. Poehler directs and plays the main character's mother in this film based on Jennifer Mathieu's book, Hadley Robinson plays the main character as Vivian, an author of *Moxie* who experienced many issues that often occur in the United States. In the beginning of the story, Vivian is not aware of objectification around her, until the arrival of a new student, Alycia Pascual-Peña as Lucy, who opens her eyes to see how rampant objectification has been happening in her school. As Vivian began to realize about the issue of objectification, normalization is not an option; neglection is also not a solution; then rebellion must be carried out.

Based on the explanation above, the writer is interested in analyzing objectification especially in Amy Poehler's *Moxie*. Therefore, the title of the study is "Objectification in *Moxie* Film by Amy Poehler".

Method

In this study, the writer used a descriptive qualitative research method by Moleong (2018) to identify the objectification as experienced by the main character in her high school environment after the influence of one character in *Moxie* film by Amy Poehler. According to Moleong (2018), qualitative research is a research that intends to understand the phenomenon of what is experienced by the subject of this research, such as behavior, perceptions, motivations, actions, and so forth. He also coined that the qualitative approach is used to examine the meanings given by individuals or groups human and social problems which had relevances to the issue of the object of this study.

Descriptive analysis is the best way to help the writer analyzes the data from the object of the study. These findings later need to be analyzed thoroughly to find a link or pattern to prove the speculations and/or to develop the theory.

Furthermore, the results of the analysis would form a picture of the investigation that has been carried out through observations of individuals or groups based on the view of the data and analysis of the data obtained in the *Moxie* film as the object of this study then described in the research report in detail.

Results and Discussion

This film is adaptation from novel by Jennifer Mathieu; hence, Amy Poehler took a lead for directing this film and represented the issue of objectification. These analyses are divided into two parts. First, the writer founds objectification in *Moxie* film by Amy Poehler by analyzing the scenes and dialogue; the objectification found was identified in 7 out of 10 notions of Tarasenko-Struc (2021) objectification theory, there are: instrumentality, denial of autonomy, inertness, denial of subjectivity, reduction to body, reduction to appearance, and silencing. Second, the writers found Vivian's character against objectification with the form of rebellion. There are two reasons of rebellion to happen in *Moxie* film, namely solidarity and friendship and primacy of concrete relationship. The impact of objectification the writer divided in two type that are the impact to personal life and the impact to social life. The

writer uses theory of objectification by Tarasenko-Struc (2021), feminism by Camus (1951, as cited in Barlett, 2004) to explain further about the reaction against objectification, narrative and cinematography elements.

Objectification Depicted in Moxie Film

Humans are endowed with mind; they have the ability to judge something based on their thoughts. In social interaction, humans need to judge someone to know the goals of an individual. In negotiating, humans need to judge someone to get mutual benefits. In a job interview, humans need to assess the background and abilities of someone who qualifies the criteria. However, it is different to judge without looking at other aspects of an individual, another word is objectification. Objectification is when someone treats another like an object who doesn't have any essential aspect to be treated more (Nussbaum, 1995). Humans who objectify another are objectifiers, they tend to neglect its influences on people who being objectified.

Unfortunately, this action normalized since the victims are often not aware of the act of objectification and people's lack of knowledge about it. Likewise, in Moxie film, Vivian realizes Mitchell is objectifier when it comes to the victim who chooses not to be silent. As a possible mode of actions and occurrences of objectification, the mode can be examined through how we define and describe it as ones of objectification. To begin analyzing the reliability of objectification in the film, Tarasenko-Struc (2021) suggests using 10 notions of objectification.

Therefore, the writer described about actions and occurrences which are included as objectification according to the Tarasenko-Struc's theory in Moxie film by analyzing scenes and dialogues with narrative and cinematography elements; hence, the writer identified them as included in the 7 out of 10 notions, there are: instrumentality, denial of autonomy, inertness, denial of subjectivity, reduction to body, reduction to appearance, and silencing.

Instrumentality

Instrumentality in objectification refers to treating someone as a tool or object, using them as a means to fulfill one's desires or goals without regard for their autonomy or individuality. In the context of Moxie film, instrumentality is evident in the way certain characters view and treat others as objects to serve their own purposes. The effects of instrumentality on the objectified individual can be profound. It strips them of their agency and reduces them to a passive role, where their own desires and needs are neglected. Being treated as a mere instrument can lead to feelings of powerlessness, diminished self-worth, and a sense of being devalued. Moreover, the normalization of instrumentality perpetuates a culture of objectification, where individuals are seen primarily in terms of their utility or usefulness to others. This reinforces harmful power dynamics and contributes to the marginalization and dehumanization of those who are objectified

One example of instrumentality in the film is how Mitchell, a male student, disregards Lucy's opinions and perspectives during a reading assignment. He sees her as a means to assert his dominance and control in the classroom, using her as a tool to boost his ego and maintain his power. Mitchell objectifies Lucy, reducing her to a mere object whose thoughts and autonomy are disregarded. Through the portrayal of instrumentality in Moxie film, the story brings attention to the negative consequences of treating others as mere tools for personal gain.



Datum 1. *Lucy's giving argument*

Minutes [00:09:04]

- Lucy : "Why aren't we reading Sandra Cisneros.."
- Mitchell : [Interrupts Lucy's talking] "I thought it was great." Lucy: "Hey, I was talking."
- Mitchell : "Yeah, I know, but *The Great Gatsby* is a classic. // Just because other books are good doesn't mean this is less good." Lucy: "I didn't say it wasn't good. I just wish that—"
- Mitchell : [Cuts Lucy's again] "You're not listening to me. People have read and have loved *The Great Gatsby* forever. There must be something that makes it so we read it every year at our own school."
- Teacher : "Spoken like a true Nick Carraway!"
- (Moxie, 2021, 00:09:03 – 00:09:40)

In this dialogue, Mitchell objectifies Lucy by dismissing her opinions and reducing her worth to her appearance and accepted compliment by the Teacher. He treats her as a means to boost his own ego and maintain his dominance in the classroom. The dialogue illustrates the instrumentality with which Mitchell views Lucy, disregarding her autonomy and reducing her to a mere object for his own benefit. It provides highlights the link to objectification through the notion of instrumentality. Mitchell objectifies Lucy by reducing her to a mere instrument or object, devaluing her thoughts, opinions, and autonomy. He disregards her intellectual capabilities and instead focuses on her appearance, implying that her primary role should be to look pretty and stay silent. This reduces Lucy to a means of fulfilling Mitchell's desires and maintaining his own power and dominance.

In the minutes 00:09:40 "Spoken like a true Nick Carraway!" when teacher compliments Mitchell's argument in minutes 00:09:25 "People have read and have loved *The Great Gatsby* forever. There must be something that makes it so we read it every year at our own school.", he owns instrumentality by receiving that good response after disregards Lucy. The dialogue exemplifies how objectification operates by treating individuals as objects or tools for personal gratification, rather than recognizing their inherent dignity and agency. Through the dialogue and interaction between Mitchell and Lucy, it becomes evident that he objectifies her by disregarding her autonomy and reducing her value to her usefulness or instrumental role in the group. This objectifying behavior denies Lucy the recognition and respect she deserves as a person with her own unique perspectives and agency. By describing this scene in the context of instrumentality, we can understand how Lucy's experience aligns with the objectification theory and sheds light on the pervasive issue of

treating individuals as mere instruments or tools, rather than recognizing their inherent worth and autonomy.

In terms of cinematography, the scene accompanying the dialogue may further emphasize the objectification of Lucy. It may employ certain visual techniques to reinforce the objectifying nature of the interaction. For instance, the camera angles and framing can play a significant role in highlighting the power dynamics between Mitchell and Lucy. This scene uses a low-angle shot to depict Mitchell in a position of dominance and authority, looking down on Lucy. This camera angle can emphasize his control over her and reinforce the power dynamic at play. Additionally, the scene uses close-up shots to focus on Lucy's appearance, particularly on her body or specific physical features. By doing so, the camera draws attention to her objectified aspects, emphasizing her reduced status as a mere object of visual appeal. Hence, the use of shallow depth of field can blur the background and isolate Lucy in the frame. This technique can create a sense of objectification by visually isolating her from the context and reducing her presence to a mere object within the frame. This scene can work in tandem with the dialogue to convey the objectification of Lucy. Through careful camera angles, framing, and visual techniques, the cinematographer can amplify the objectifying nature of the interaction, effectively conveying the power dynamics and the reduction of Lucy to a mere object of visual appeal.

As for the scene below showing the list of weird nicknames, it is also included as other example of instrumentality in objectification since everyone on the list is not being known for their nicknames written on. This is the first realization of the main character to be not keeping silent.

Denial of Autonomy

Denial of autonomy is the treatment of a person as lacking in autonomy and self-determination (Nussbaum, 1995). It is a form of objectification where individuals are treated as objects or things rather than as autonomous beings. When a person's decisions and actions are controlled by others, they are denied the autonomy to govern their own lives. They may feel compelled to adapt and conform to the desires and expectations of others, leading to a loss of personal agency. Denial of autonomy involves treating a person as if they have no control over their own choices and actions. Their decisions are disregarded or overridden, and they are not given the opportunity to exercise their own agency.

It is important to recognize and challenge the denial of autonomy in objectification, as it undermines the fundamental human need for autonomy and can have negative consequences on individuals' psychological well-being and sense of self. Respecting and valuing the autonomy of others is essential for promoting healthy relationships and fostering a society that upholds the dignity and agency of all individuals. To address the denial of autonomy in objectification, it is crucial to promote awareness, education, and empathy. Encouraging open dialogue, challenging societal norms that perpetuate objectification, and fostering a culture of respect and equality can help create a more inclusive and autonomous society. Therefore, the writer explains denial of autonomy depicted in *Moxie* film. This scene is included as 2 notions of objectification as described in Datum 1 and denial of autonomy. Lucy's actions and dialogue contribute to the overall theme of challenging objectification in the film.



Datum 2. Lucy's giving argument

Minutes [00:09:04]

- Teacher* : "Who did the summer reading that I asked everyone to do?" *Teacher*: [Points Lucy] "You are new. // You are Lucy Hernandez.
Welcome. // Well, Lucy, since you did the summer reading, I'll ask you the first question we apparently have to ask about every work of art now, no matter what it's about or what time period it was created. How are women portrayed?"
- Lucy* : "Well, I think the real question is, why are we still reading this book?//
It's written by some rich white guy about some rich white guy and I guess we're supposed to feel bad for him because he's obsessed with the only girl he can't have? //
If the point is to learn about the American dream, we should be reading about immigrants, or the working class, or black mothers, or at least someone who doesn't have a mansion. //
Why aren't we reading Sandra Cisneros—"
- Mitchell* : [Cuts Lucy's argument] "I thought it was great." *Lucy*: "Hey, I was talking."
- Mitchell* : "Yeah, I know, but *The Great Gatsby* is a classic. // Just because other books are good doesn't mean this is less good."
- Lucy* : "I didn't say it wasn't good. I just wish that—"
- Mitchell* : [Cuts Lucy's again] "You're not listening to me. People have read and have loved *The Great Gatsby* forever. There must be something that makes it so we read it every year at our own school."
- Teacher* : "Spoken like a true Nick Carraway! // Do you know who Nick Carraway is?... He was played by Tobey Maguire in the movie."

(*Moxie*, 2021, 00:08:09 – 00:09:41)

Lucy's decision to voice her thoughts and stand up against Mitchell's dismissive attitude demonstrates her refusal to be reduced to a passive object and her assertion of her own agency and autonomy. By participating actively in the assignment and sharing her perspective, she asserts her individuality and demands to be seen and heard as more than just an object to be objectified or ignored. Through Lucy's act of giving an argument, the film emphasizes the importance of individuals asserting their autonomy and speaking out against objectification. It serves as a moment of empowerment for Lucy and contributes to the broader narrative of resistance and rebellion against objectification in the high school environment portrayed in the film.

Unfortunately, Mitchell cuts off Lucy's free speech twice to convey his argument in minutes 00:09:09 "Yeah, I know, but *The Great Gatsby* is a classic." blocking Lucy's perspective about literary works she suggesting. He interrupted Lucy's blatant argument and overruled her opinion. Interrupting this conversation includes a denial of autonomy which

carried out by the objectifier, Mitchell. Mitchell's body language seems to belittle Lucy's opinion which supported by low angle shot to depict Mitchell in a position of dominance and authority, looking down on Lucy. This camera angle can emphasize his control over himself and strengthen the dynamic power in playing. Also, the cinematographer is able to use close-up shots to focus on Lucy's appearance, particularly on her body or certain physical features.

Inertness

Inertness, as a notion of objectification, refers to treating someone as lacking agency or vitality, reducing them to a passive and lifeless object. In the context of the *Moxie* film, there are scenes that depict the experience of inertness, where individuals are portrayed as passive objects rather than active agents.

Inertness in *Moxie* film can be observed in the scene where Lucy is targeted by Mitchell's demeaning comments during a classroom discussion. Lucy initially tries to express her thoughts and opinions on a reading assignment, but Mitchell dismisses her input and belittles her ideas. As a result, Lucy's voice is silenced, and she becomes hesitant and passive in her responses. This portrayal of Lucy as an inert object reflects the objectification she experiences in the classroom, where her agency and intellectual contributions are undermined.



Datum 3. Mitchell's spitting Lucy's drink

Minutes [00:13:57]

In the identified scene where Mitchell spits in Lucy's drink, the notion of inertness is prominently displayed. This act represents a clear example of treating someone as a passive object, devoid of autonomy and control over their own belongings. The scene begins with Lucy leaving her drink unattended on a table, unsuspecting of Mitchell's malicious intentions. As she turns away, Mitchell takes the opportunity to assert his dominance and exert control over her by contaminating her drink with his saliva. This act not only violates Lucy's personal space and property but also symbolizes his objectification of her as an inert and powerless entity.

Cinematography can play a significant role in highlighting the sense of inertness. The camera may capture Lucy's facial expressions, body language, and reactions to Mitchell's demeaning remarks, emphasizing her internal struggle and the impact of objectification on

her sense of agency. The use of close-up shots can intensify the emotions and vulnerability experienced by Lucy, reinforcing the audience's understanding of her objectified state. By showcasing scenes of inertness, the film sheds light on the dehumanizing effects of objectification, particularly in educational settings. It prompts viewers to reflect on the importance of recognizing and challenging such objectifying behavior, as well as empowering individuals to reclaim their agency and voice in the face of objectification. From a cinematography perspective, the camera may capture the moment of spitting in a way that emphasizes Lucy's obliviousness, heightening the audience's anticipation and shock upon realizing Mitchell's reprehensible act. The use of close-ups on Lucy's drink and Mitchell's actions may further enhance the sense of violation and objectification, highlighting the power dynamics at play.

This scene serves as a powerful depiction of inertness, as Lucy becomes an unwitting victim of Mitchell's objectifying behavior. It emphasizes the importance of recognizing and challenging such acts of objectification, promoting empathy and understanding for the experiences of those who are objectified.

Inertness also happens in Datum7 when Shelly, the Principal of Rockport Highschool, ignores Lucy's complaint because she felt it was not important and disturbed surrounding activities. This made Lucy accept a statement that made her feel like a helpless object. Shelly is reducing Lucy's life in a state where passiveness is the only path that Lucy has.

Denial of Subjectivity

Denial of subjectivity is the notion that occurs when individuals are not recognized or acknowledged as autonomous subjects with their own thoughts, emotions, and agency. It involves treating someone as an object or disregarding their subjective experiences, perspectives, and feelings. It perpetuates a culture of objectification by treating individuals as objects or commodities, rather than recognizing them as fully human with their own thoughts, feelings, and agency. It devalues their autonomy and undermines their ability to assert themselves and challenge the oppressive norms. Recognizing and affirming the subjectivity of individuals is crucial in addressing objectification. It involves acknowledging their experiences, listening to their voices, and respecting their agency.

In the context of Moxie film, the denial of subjectivity is evident in various scenes where the characters who experience objectification are not taken seriously or their voices are silenced. This denial occurs when their personal experiences and emotions are invalidated or dismissed by others who hold power or authority. For example, in Datum 8, Lucy confronts Principal Shelly about the objectification and harassment she has faced. However, Principal Shelly fails to acknowledge or validate Lucy's experiences, denying her subjectivity by downplaying the significance of the issue and prioritizing the school's reputation instead. Similarly, in other scenes, Datum 9 and Datum 10, we see instances where the characters who speak out against objectification are met with indifference, skepticism, or ridicule. Their concerns are often brushed aside, and their perspectives are not given proper consideration, reinforcing the denial of their subjectivity.



Datum 4. Shelly's ignoring Lucy's report

Minutes [00:14:47]

Lucy : *"Mitchell Wilson is harassing me. I don't feel safe."*
Shelly : *"Mitchell?"*
Lucy : *"Yes."*
Shelly : *"Wilson?"*
Lucy : *"Yes."*
Shelly : *"Captain of the football team?"*
Lucy : *"Yes."*
Shelly : *"He is bothering you."*
Lucy : *"He's harassing me."*
Shelly : *"Oh. There's that word. // If you use that word, that means I have to do a bunch of stuff, but if he's bothering you, and that's what it sounds like to me, then we can actually have a conversation. // Lucy, I am aware that outside these walls the world is experiencing a tornado, and that, in response, young people, especially girls, are expressing their discontent about everything in every direction. // But we have to be clear about things before we move forward."*
Lucy : *"Okay. I Just--."*
Shelly : *[Cuts Lucy's complain] "Look, look, look. I step in when we find drugs in school or when someone threatens on Youtube to bring a weapon. This feels like something that we can solve together. // It's your first week of school, in a new school [chuckles]. That can be emotional. Mm-hm"*

(Moxie, 2021, 00:14:47 - 00:15:52)

In this scene, Lucy in the minutes 00:14:47 reveals that Mitchell has been harassing her. Shelly, who is likely an authority figure or someone responsible for receiving the report, shows ignorance or a lack of responsiveness to the name "Mitchell". Shelly's response reflects a dismissive attitude, suggesting a lack of awareness or concern regarding the severity of Lucy's complaint. She implies that if Lucy uses certain words like "harassment," it would require her to take specific actions. Instead, Shelly suggests that if Mitchell is simply "bothering" Lucy, they can have a conversation about it. She further downplays Lucy's complaint by referring to external issues happening in the world and implying that young people, particularly girls, express discontent in various directions. This minimizes the importance of Lucy's specific situation and undermines her need for support and intervention.

This scene uses close-up shot to capture the facial expressions and body language of the characters, allowing the audience to perceive their emotions and reactions. Lighting choices may establish the mood, with diffused lighting creating a more intimate atmosphere, while

harsh lighting reflects the dismissive nature of Shelly's response. Framing techniques, such as placing Lucy in the foreground and Shelly in the background, emphasize the power dynamics at play. Selective focus directs attention to specific elements, reinforcing their significance in the scene. Camera movements, such as smooth tracking shots or static shots, enhance the engagement and highlight the static nature of Shelly's response. Editing techniques, such as cuts and pauses, contribute to the pacing of the conversation, underscoring the shifts in power dynamics and emotional intensity. In conclusion, the cinematography in this scene effectively complements the dialogue, visually capturing the emotional tension and power dynamics between Lucy and Shelly.

Reduction to Body

Reduction to the body refers to the tendency to reduce individuals, particularly women, to their physical appearance or sexual attributes. This reduction objectifies and devalues individuals, focusing solely on their external features rather than recognizing their full humanity, talents, or contributions.

In the film, reduction to the body is portrayed through various instances of objectification faced by the female characters. This includes instances of catcalling, unwanted advances, and objectifying comments made by male classmates. These actions reduce the girls to mere objects of desire, disregarding their thoughts, feelings, and individuality. The reduction to the body is damaging as it perpetuates harmful stereotypes, reinforces gender inequalities, and undermines the self-worth and agency of individuals. It reinforces the idea that a person's value lies solely in their physical appearance, leading to self-esteem issues, body dissatisfaction, and a diminished sense of self.



Datum 5. Kaitlynn's prohibited using tank top Minutes [00:36:32]

Dress codes can often disproportionately target girls and enforce gender-based rules that restrict their clothing choices. Tank tops, along with other clothing items like shorts or skirts, are sometimes deemed inappropriate or distracting, specifically for female students. These policies can contribute to the objectification of girls by placing the burden on them to dress in a way that aligns with societal expectations or avoids potential distractions for male students. The portrayal of Kaitlynn being prohibited from wearing a tank top in Moxie likely highlights the issue of dress code policies that unfairly target and police girls' bodies. It can

serve as a catalyst for raising awareness about the double standards and gender inequalities that exist within schools and society as a whole.

Shelly : *"Uh.. Kaitlynn Price, do you have a sweater or a jacket?"*
Kaitlynn : *"Why?"*
Shelly : *"Well, your straps are a little thin and you're showing lots of collarbone."*
Kaitlynn : *"It's like the exact same one she's wearing."*
Shelly : *"Well.. Enough // Kaitlynn, please give me a break and just cover up, so that we can all get back to learning."*
Kaitlynn : *"I don't have anything to cover up with."*

(Moxie, 2021,00:36:13 - 00: 36:50)

In terms of the narrative, Kaitlynn being prohibited from wearing a tank top serves to shed light on the issue of gender-based dress codes and the unequal treatment of girls in schools. The scene highlights the inherent bias and double standards that exist within these policies, which often target and police girls' bodies and clothing choices.

The conversation between Shelly and Kaitlynn showcases the power dynamics at play, with Shelly assuming authority and control over Kaitlynn's appearance. Shelly dismisses Kaitlynn's objections and requests for fairness, emphasizing the need for Kaitlynn to cover up so that the focus can return to learning. This further reinforces the notion that girls' bodies are inherently distracting and that conforming to traditional gender norms takes precedence over their education and comfort. Through Shelly's interaction with Kaitlynn, the audience witnesses the enforcement of these gendered dress code rules. Shelly cites Kaitlynn's thin straps and the visibility of her collarbone as reasons for her clothing being deemed inappropriate. This exchange exemplifies how girls are unfairly burdened with the responsibility of conforming to societal expectations and avoiding potential distractions for male students, perpetuating the objectification of girls.

In this scene from "Moxie," the cinematography effectively enhances the storytelling by visually capturing the power dynamics and emotional impact of Kaitlynn being prohibited from wearing a tank top. Through thoughtful shot composition, close-up shots of the characters' facial expressions convey their emotions and reactions, allowing the audience to empathize with Kaitlynn's experience. Reduction to body also depicted on the way Kaitlynn is framed within the camera angle that highlights her position in relation to the other characters or objects in the scene. Camera angles are utilized to accentuate the power dynamics, with low angles showcasing Shelly's dominance and high angles highlighting Kaitlynn's vulnerability. Placing her in the center of the frame can suggest her importance or centrality, while placing her off-center can create a sense of imbalance or marginalization. Editing techniques, such as quick cuts or pauses, help to heighten the emotional impact of the scene and focus on the characters' expressions and reactions.

By addressing these restrictions and challenging the dress code policies, Moxie encourages dialogue and activism around the issue of body objectification and the right to self-expression. It promotes the idea that individuals should be able to dress comfortably and express themselves without being reduced to mere objects or facing unnecessary restrictions based on their gender.

Reduction to Appearance

Reduction to appearance refers to the act of reducing an individual's worth or value solely based on their physical appearance. It involves judging and evaluating a person primarily or exclusively based on how they look, rather than considering their personality, skills, or other qualities. It can have significant negative effects on individuals and society as a whole. It perpetuates harmful beauty standards, contributes to low self-esteem, and reinforces gender inequalities. When someone's worth is solely determined by their appearance, it devalues their other qualities and undermines their agency and autonomy.

In Moxie film, reduction to appearance is closely related to the discrimination and sexism that the female characters experience. It is depicted through instances where girls are evaluated and treated based on superficial standards of beauty or attractiveness, rather than being recognized for their individuality or accomplishments. Whereas the characters in the film embrace their unique qualities, talents, and personalities, rejecting the idea that their worth is contingent upon conforming to societal expectations. By focusing on internal qualities and encouraging self-acceptance, the film sends a powerful message about the importance of valuing individuals for who they are beyond their physical appearance. It highlights the need to move away from reducing people to their looks and toward recognizing and celebrating their full humanity.



Datum 6. Emily's position is out of sight Minutes [00:21:44]

When the writer mentions that Emily's position is "out of sight," it means that she is not easily visible or noticeable in the given context or scene. This can be interpreted in a few ways: First, Emily's physical position, she may be physically positioned in a way that she is obscured from direct view or placed in the background. This could be intentional to depict her as being less prominent or overlooked compared to other characters who are more visually prominent or positioned in the foreground. Second, she has Lack of attention, Emily's position being 'out of sight' may also suggest that she is not receiving the attention or recognition she deserves. It could imply that her presence or contributions are being ignored or disregarded by others around her. Third, the phrase "out of sight" could also have a symbolic meaning. It may imply that Emily's significance or unique qualities are not immediately apparent or recognized by others. It could suggest that she is underestimated or undervalued, but her hidden qualities may become apparent as the story unfolds. Overall,

Emily's position being "out of sight" suggests a lack of visibility, attention, or recognition, which can contribute to her character arc or the themes of the film. It may signify her journey to assert herself, find her voice, or challenge the status quo, ultimately breaking free from being overlooked or underestimated.

In the minutes 00:21:44, Emily says "Oh, sure. Put me in the back like you always do. That's so original.", she tries to come to terms with reality and is encouraged by the custom they put her through. Cinematographically, the scene uses full-shot to show Emily whole body in blurred foreground that implies her appearance being reduced. Therefore, the scene is included as one example of reduction to appearance because Emily is the victim of objectification who devalued by everyone even her team that wants a perfection to be showed up as 'best performance'.

Silencing

The last notion of objectification is founded in Moxie film. Silencing refers to the act of suppressing or inhibiting someone's voice, opinions, or expression. It involves creating an environment or using various tactics to prevent individuals from speaking up, sharing their perspectives, or asserting themselves.



Datum 7. Bradlynn gets ignored by Mitchell

Minutes [01:12:40]

In this particular scene, Datum 14 at 01:12:40, Bradlynn is being ignored by Mitchell. This exemplifies the act of silencing, where Mitchell intentionally disregards and prevents him from expressing himself or sharing his thoughts. By ignoring Bradlynn, Mitchell effectively silences his voice and dismisses his presence. He responds "Come on..", in the terms of narrative, he can not deal with Mitchell silencing him, but professional as a host to accompany him on their high school broadcast. The cinematography plays a crucial role in highlighting the act of silencing and the power dynamics between Bradlynn and Mitchell. Through careful shot composition, the cinematographer may frame Bradlynn in the foreground and Mitchell in the background, visually emphasizing Bradlynn's marginalized position and Mitchell's dismissive attitude. Focus is used to draw attention to the characters' reactions, capturing the emotions conveyed through their facial expressions and body language. Camera angles can further enhance the power dynamics, with low angles reinforcing Mitchell's authority and highangles emphasizing Bradlynn's vulnerability. The

lighting choices may contribute to the mood, with dim lighting or shadows evoking a sense of isolation for Bradlynn. Editing techniques, such as quick cuts or pauses, can heighten the tension and emphasize the emotional impact of Mitchell's silence. Overall, the cinematography in this scene serves to visually convey the act of silencing and the dynamics between the characters, enhancing the narrative and emphasizing the consequences of Mitchell's actions on Bradlynn's voice and presence.

The scene highlights the dynamics of power and control, where Mitchell asserts dominance by silencing Bradlynn. It represents a form of social oppression. Silencing will triggers individuals to stand up against oppressive behavior, advocate for inclusivity and equality, and create spaces where everyone's voice is heard and respected.

This act of silencing can have a powerful impact on an individual, making them feel marginalized, invalidated, and unable to participate in the conversation or contribute their perspectives. Silencing can be a harmful practice that inhibits open dialogue, diversity of opinions, and the free expression of individuals. It suppresses the voices of those who are silenced and perpetuates a culture of exclusion and unequal power dynamics.

Rebellion as a Reaction Against Objectification in Moxie Film

Objectification is known as negative actions because the victims, people who being objectified are given disadvantages afterward. It brought down human dignity by doing treatment to other as a merely object which should be assessed on the value of a human being.

Moxie as a title of this film is named after the rebel group headed by the main character of the story, which has purpose to fight objectification occurred in their high school. Camus coined the term rebellion does involve a negative activity of resisting oppression, it also acts in a positive way to affirm human dignity, solidarity, friendship, justice, liberation, and beauty (E. A. Bartlett, 2004). Rebellion as a reaction to be treated as a merely object, not judged by its existence as a human being with a living essence that has feelings (Nussbaum, 1995). Therefore, the writer described a reaction against objectification in the form of rebellion with feminist approach by analyzing a scene and dialogue in Moxie film with narrative and cinematography elements which could be seen below:



Datum 8. Kaitlynn's debating her teacher

Minutes [00:53:34]

This scene showcases a form of rebellion against objectification through the feminist approach. Kaitlynn challenges the authority and norms imposed by her teacher, asserting her own thoughts and opinions. By engaging in a debate, Kaitlynn refuses to accept the objectification of her voice and ideas. She asserts her subjectivity and autonomy, highlighting her right to express herself and be heard. This act of rebellion challenges the denial of subjectivity, which is one of the notions of objectification. Through this scene, the film emphasizes the importance of individuals asserting their subjectivity and refusing to be silenced. It showcases the power of rebellion in reclaiming one's agency and challenging oppressive systems. Kaitlynn's act of rebellion serves as a catalyst for other students to question and challenge the objectifying norms within their high school.

Lucy : "Why aren't we reading *Sandra Cisneros*.."

Kaitlynn : "Serious! Gosh, that's so convenient for you. You get to say this is a 'women's issue', So, you don't ever actually have to do anything. Right."

Teacher : "Mm-hm. That's fair. I could do more. I... noticing someone filming right now and I'm going to humbly ask maybe that you just you turn the phone off, because.. // Not 'cause I'm hiding anything! Because, Do you understand I'm in a tight spot?"

Kaitlynn : "You know what? This dress code may seem like whatever to you. It may seem like whatever to all of you. I 'd say it's another way to control women.// If you're doing nothing you're part of the problem.// *So, where do you stand with these tank tops, huh?*"

Teacher : "Where am I going to stand? I obviously am going to stand on the side of equality and freedom for all and diversity and to come together, as both sides, the male and the female, the alpha and the omega, guy and gal. // I have to go to the bathroom. Hold on. I'm gonna check on one thing, but you guys got it."

(Moxie, 2021, 00:52:58 – 00:54:06)

This dialogue highlights Kaitlynn's rebellion against the objectification present in the literature they are studying. She challenges the teacher's acceptance of harmful stereotypes and calls for a critical analysis of the content. Kaitlynn asserts her right to see herself represented in a way that empowers her and questions the complacency surrounding objectification. The delivery of the dialogue by the actors and the framing of the scene may highlight the intensity and conviction in Kaitlynn's voice. Close-ups on their facial expressions, gestures, and body language can convey their determination and passion in challenging the status quo.

The cinematography of the scene may enhance the impact of Kaitlynn's rebellion. The camera angles and framing might emphasize her assertiveness, capturing her expressions and gestures as she passionately presents her arguments. The use of close-ups and dynamic camera movements can help convey the intensity and determination of her rebellion. Moreover, this scene exemplifies the form of rebellion against objectification in the Moxie film, where characters like Kaitlynn use their voices and agency to challenge oppressive norms and assert their subjectivity. In conclusion, this dialogue scene exemplifies the rebellion against objectification through the feminist approach, where Kaitlynn actively challenges the accepted norms and promotes a more inclusive and empowering perspective on literature and representation.

Furthermore, the writer identified the condition and requirements for rebellion to happen in Moxie film based on feminist approach as cited in Barlett (2004) as included in the 2 out of 4, there are: solidarity and friendship and primacy of concrete relationship. The

writer would describe the scenes and dialogues related with narrative and cinematography elements.

Solidarity

Solidarity is a key aspect of the rebellion against objectification in Moxie film. It refers to the unity and support among individuals who come together to fight against a common issue. In the context of the film, solidarity is demonstrated through the formation of the Moxie group and the collective actions taken by its members. It plays a significant role in the rebellion against objectification in Moxie film. It showcases the power of coming together, supporting one another, and working collectively to challenge and change oppressive systems and norms. Throughout the film, we see Vivian and her friends forming a sense of solidarity as they recognize the objectification occurring in their high school. They come together to challenge the normalization of such behavior and to create a safe space for those who have been objectified. The Moxie group acts as a support system, providing strength and encouragement to each other in their fight against objectification. This solidarity is exemplified in various scenes and actions. For instance, when Vivian starts anonymously writing the Moxie zine, it sparks a chain reaction among other students who have also experienced objectification. They find solace in the fact that they are not alone in their struggles and join the movement. Additionally, when the Moxie group faces obstacles, such as Vivian's mental breakdown or Claudia's suspension, they stand by each other and find ways to overcome these challenges together. Their solidarity is further strengthened through their shared experiences and the understanding that they are part of a larger movement.

Friendship and Primacy of Concrete Relationship

Friendship and the primacy of concrete relationships are two important factors that contribute to the rebellion against objectification in Moxie film. These elements play a significant role in motivating and supporting the characters in their fight against objectification.

Throughout the film, the friendships between the main characters, particularly Vivian and her close friends, serve as a source of strength and solidarity. These friendships provide emotional support, encouragement, and a sense of belonging, which are crucial in empowering individuals to challenge oppressive systems. The friends share a common understanding of the negative effects of objectification and come together to take action. The film portrays moments of bonding and camaraderie among the characters, both in their personal interactions and in their collective efforts. They engage in discussions, share personal stories, and provide comfort to one another, creating a supportive network that fuels their rebellion. These friendships deepen the characters' commitment to fighting against objectification as they feel a sense of responsibility towards one another's well-being and dignity.

Moreover, the primacy of concrete relationships is emphasized in Moxie film, as the characters rebel not only for abstract ideals but also for the tangible impact on their immediate environment and relationships. They challenge objectification to create a safer and more respectful space within their high school, ensuring that their friends, peers, and future generations are not subjected to the same mistreatment. The film highlights the power of personal connections and the transformative potential of friendships in inspiring

and sustaining rebellion against objectification. It portrays how the bonds formed through friendship and concrete relationships can fuel collective action, encourage individuals to speak out, and provide a sense of purpose and determination.

By exploring the dynamics of friendship and emphasizing the primacy of concrete relationships, *Moxie* underscores the importance of personal connections in driving social change. It highlights the significance of standing up against objectification not only for oneself but also for the well-being and empowerment of others. These themes further contribute to the overall message of solidarity and collective action against objectification in the film.

Conclusion

Moxie is a film directed by Amy Poehler. It is a teen drama film adaption from a novel written by Jennifer Mathieu's which represents common issues occurred in high school in America and blend it with the creativity of the writer and also the director to the film adaptation. Apparently, this film is almost accurate because the director herself is an feminism activist. It plays daily life of teenagers in Rockport High School. The main character, Vivian, finds the issue of objectification towards her friend (other characters) and realizes the influence of its occurrence. She is responsible to save her friends by doing something in the form of rebellion; she writes *Moxie* zine which later develops into feminist group.

Objectification is the action of devaluing someone. It is a factor that can lead into problems for whom being objectified, such as unfair treatment and payment, discrimination, sexual harassment, etc. According to Aleksy Tarasenko-Struc (2021), there are ten notions to treat a person as an object, namely; instrumentality, denial of autonomy, inertness, fungibility, violability, ownership, denial of subjectivity, reduction to body, reduction to appearance, and silencing. From these ten notions, Vivian, the main character in Amy Poehler's *Moxie* deals with at least seven notions, which experienced by her friends.

The first notion depicted is instrumentality. It is evident in the way certain characters view and treat others as objects to serve their own purposes. Mitchell as objectifier is seeing and treating everyone as object of gratitude. The second notion depicted is the denial of autonomy. Lucy was judged to be incapable of autonomy and self-determination. She had little control over her own life and was dictated to by others to ensure the satisfaction of others. Hence, Mitchell who objectifies everyone to do his command. The third notion depicted is inertness. It is treating a person as lacking in agency and activity. In this play, Lucy was undoubtedly lost her agency many times because she was regarded as weak and passive. The fourth notion depicted is denial of subjectivity. It is a way to objectify a person through stops asking how the other person is thinking or feeling, bent on securing one's own satisfaction (Nussbaum, 1995). In this play, Shelly gives Lucy to go through experience and the feeling were ignored many times. Her need and her opinion were not important for others. Moreover, Claudia who normalizes the objectification and Emma who got her nicknames she hates. The fifth notion depicted is reduction to body. It refers to the tendency to reduce individuals, particularly women, to their physical appearance or sexual attributes. It happens to Kaitlynn and Emily. The sixth notion depicted is reduction to appearance. It refers to the act of reducing an individual's worth or value solely based on their physical appearance. Emily is the one who has disability that being devalued about her appearance. The seven notion depicted is silencing. It refers to the act of suppressing or inhibiting

someone's voice, opinions, or expression. It involves creating an environment or using various tactics to prevent individuals from speaking up, sharing their perspectives, or asserting themselves. Bradlynn and Jason is experiencing this objectification.

Objectification does not occur in the same way for everyone. Different people may react differently to the objectification. Vivian has willingness to fight objectification for her friends by initiating the rebellion. Thus, "rebellion is a refusal to be treated with anything less than the full measure of dignity and decency that one's humanity demands." (Bartlett, 2004). *Moxie* is a powerful film that explores the rebellion against objectification through a feminist lens. Through thought-provoking dialogue, compelling cinematography, and impactful narrative elements, *Moxie* showcases the courage and determination of its characters to challenge societal norms, fight against objectification, and create a more inclusive and equitable environment. Furthermore, The writer uses feminism approach to describe solidarity and friendship and the conditions and requirements for rebellion to be done in this film.

First, solidarity is demonstrated through the formation of the *Moxie* group and the collective actions taken by its members. It plays a significant role in the rebellion against objectification in *Moxie* film. Second, friendship and the primacy of concrete relationships are two important factors that contribute to the rebellion against objectification in *Moxie* film. Throughout the film, the friendships between the main characters, particularly Vivian and her close friends, serve as a source of strength and solidarity.

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