

ABSTRACT

Women Private Spheres as Described in Daldry's *The Hours* Movie

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This research discusses women private spheres issue. The idea of public and private sphere for human is to differentiate what is open and closed from one certain person to all society. Private sphere is the complement or opposite of public sphere. This research focuses on what private spheres are for women as described in Daldry's *The Hours* movie and how Daldry's *The hours* describes women's needs of private spheres depicted through the main characters.

Theoretical framework provides some theories which are related to women private spheres issue to answer the research problem. Beauvoir's feminism approach is employed in order to give the deeper understanding. Besides, the concept of women's needs and private spheres are understood to support the analysis. This research utilizes descriptive-qualitative, it emphasizes data collecting technique and data analyzing technique based on library research. Data are film sequences that contain cinematography aspects while *The Hours* movie as its data source.

In the analysis, this research presents the analyzed data in the form of table of film analysis. The analysis is also supported by extended significant explanation beside the table of analysis itself. It can be concluded that women private spheres are described from the characters through the presentation of sequence that signify indication of characters' action and dialogues. First, this movie describes the idea of women private spheres which contains four kinds of women private spheres, as follow; private life, family life, home, and correspondence. Seconds, the depiction of women's needs is proven through the action and condition of the characters inside the movie. It helps the writer to elaborates the way Daldry's *The Hours* describes women's needs as follow; by showing women characters struggle, women daily activities, women environment, and male treatment toward women.

Keywords: women's needs, private spheres, beauvoir's feminism.

