AN ANALYSIS OF THE TURLEYS IN THE MOVIE
“VERONICA GUERIN” VIEWED BY BETTY FRIEDAN’S THOUGHT

NOVA YUANITA SARI
NO. 104026000928

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY “SYARIF HIDAYATULLAH”
JAKARTA

2009
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A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirement for the Degree of Letters Scholar

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ABSTRACT


The study concentrates on the way of The Turleys achieves the form of non-traditional family that depicts the eliminating of stratification of sex roles between Guerin and Turley in the movie Veronica Guerin. The writer utilizes qualitative-descriptive analysis as the method to analyze the relationship between the characters-the characterizations and the way to create the form of non-traditional family so that Guerin as a wife could work outside professionally. The data of this research is the movie of Veronica Guerin and the instrument of this research is liberal feminism’s approach especially Betty Friedan’s thought.

In this analysis, the writer figures out the result that indicates how the important of characteristic influences the form of The Turleys. In Veronica Guerin, Guerin and Turley show that they have both characteristic of femininity and masculinity. This characteristic which is called androgyny influences their life style in preserving their family. Their family does not apply the form of traditional family. That is why; Guerin could work professionally so that she could be the significant roles in the society because through her writing, she against from the drug dealers. The form of their family supports her to work well because in the end of the story the result of her job is proved by her success to improve the social condition in Ireland from opium addicts and to imprison the drug dealers which ruin many young generation in that time.

The result of this study shows that to achieve the form of non-traditional family is influenced by the characteristic of androgyny which creates the revolution of domestic life. Finally, the writer concludes that the most important which influences the form of family is the characteristic of both husband and wife because it influences the sex roles in the domestic-public realm.
APPROVEMENT

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NO. 104026000928

Approved by:

DANTI PUDJIATI, S.Pd., M.M., M.Si.
SUPERVISOR

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY “SYARIF HIDAYATULLAH”
JAKARTA
2009
LEGALIZATION

The thesis entitled “An Analysis of The Turleys in the Movie Veronica Guerin Viewed by Betty Friedan’s Thought” has been defended before the Letters and Humanities Faculty’s Examination Committee on March, 16 2009. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of Letters Scholar.

Jakarta, March 16, 2009

Examination Committee

Chair Person, Secretary,
Dr. H. Muhammad Farkhan, M.Pd Drs. Asep Saefuddin, M.Pd
NIP. 150 229 480 NIP. 150 261 902

Members:

Examiner I Examiner II
Dr. H. Muhammad Farkhan, M.Pd Inayatul Chusna, M.Hum
NIP. 150 229 480 NIP. 150 331 233
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, March 16 2009

Nova Yuanita Sari
ACKNOWLEDGMENT

The writing derives from an inspiration which is an extraordinary gift from God for human being. Hence, the writer would like to engrave thanks to ALLAH SWT, the Lord of the universe who creates the light of knowledge and the beauty. She cannot find out her soul to do the significant thing without His grace, forgiveness, kindness, and love. Then, she also would like to sing the precious ‘salawat’ to our beloved prophet Muhammad SAW and all of his followers.

The writer would like to voice her gratefulness for her family: her beloved mother (Hj. Yusmanidar) who guides her through good times and bad times so that it gives her strength; her beloved father (H. Djasri Firman) who leads her to discover her inner voice; her young sisters (Fera and Amelia) and young brothers (Firman and Deprian) who become her sunshine when her days are rainy; her aunt (Deti Yuliati) who shelters her from the stormy life: and her uncle (Drs. Nasrul Effendi, M.Kes) who gives her good advices in her life. All in all, she expresses special thank to her mother. She loves her mother so much from the deepest of her heart because mother’s love is beyond the end of this world.

The writer forever expresses grateful to her supervisor’s presence Danti Pudjiati, S.Pd., M.M., M.Si. for her great patience, guidance, and control to through the magnificent process so that this paper could be completed. May Allah SWT bless her and her family with the fields of joy.

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6. Her beloved classmates at English Letters Department: Qiqit, Yanti, Meiva, Aya, Ida, Dening for sharing not only the laughter, the tear, the anger, and the anxiety, but also the passion to finish the thesis. Besides that, other classmates in B that are still be in her mind because we ever done the beauty of relationship and the silly games of life.
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Finally, may Allah SWT gives His blesses to us forever, amen. The writer realizes that this thesis is far from being perfect. Accordingly, the writer hopes any suggestion and criticism for this thesis.

Jakarta, March 16 2009

The writer
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CHAPTER I
INTRODUCTION

A. Background

In the beginning of 18 century, women did not get enough chance to expand their capabilities in the society because of the culture—the way of life of a group of people—of patriarchy. This culture considered that men must possess the characteristic of masculinity and femininity was the characteristic that must be possessed by women. Because of that, men are determined as the group who have full of authority in the public whereas women just become workers in the domestic realm without any salaries. This case creates the form of traditional family.

This form of family inspires women to do the movement that seeks the liberation, which is called feminism. After that, it creates new life for women so they can get professions in the public realm to fulfill their human potentials. It affects their positions in the domestic realm because they cannot fully participate in this realm anymore. Hence, this case attracts men’s roles into this realm in order to assist

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2. The patriarchy is a system where the absolute power is ruled by father.
5. The traditional family in which mother, by necessity or choice, stayed home and were supported as housewife- nurture, servant of the family- by breadwinning father- omnipresent mother or the absent father as villain.
6. Profession is the significant social’s power to set human free from the position of dependence.
women. It makes the brand-new form of family because it eliminates the stratification of sex roles, is called by non-traditional family\(^7\).

This new form must become the attractive issue to be talked very much because it attracts reaction from the society as the new of life style. This issue is included into one of women’s issues because it relates to the way to liberate and equal them. Moreover, it usually becomes the fascinating theme for artists to create the arts\(^8\). It is proved by existence of feminist film which does not concern whether female or male directors but it focuses on the theme of female desire such as being personhood\(^9\), liberating her life from the culture of patriarchy, and masochism.

One of the feminist films is *Veronica Guerin* which is adapted on the true story of an Irish woman. L. McCarver said, ‘this was great movie.’\(^{10}\) This film depicts a married woman’s desire to become personhood; therefore she—who is the main character, Veronica Guerin—makes her role is not only important in the domestic realm but also in the public realm. Although she was a mother and a wife, she worked as a professional journalist. She wrote about the big scandal—the drug dealers in Ireland\(^{11}\)—because she wanted to improve the ruined condition of social life. She worked hardly to do the investigation. Then, she could found out who the big boss of

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\(^7\) Non-traditional family is the form of family that they does not determine the characteristic as the way to decide their roles because they work cooperatively to do activity in the domestic realm and both of them also have significant professions in the public realm.

\(^8\) Arts are the creative activities which use the imagination to express the idea or feelings. Arts are painting, sculpture, dance, music, literary works (poetry, novel, and drama), and film.

\(^9\) A woman become personhood if she can be herself by utilizing her ineradicable of human core (intelligence and capability) so that she can find her identity in her life.


\(^{11}\) In 1994, 15,000 people injected heroin everyday & clinics registered addicts as young as 14.
drug dealers, his name was John Gilligan. Unluckily, he commanded to kill her because he did not want Garda Siochana (Irish police) to detect himself as a criminal. Finally, she passed away in 37 years old. Her article changed the current of the drug’s war because the parliament conceived the potential of using tax enforcement laws as a mean of preventing and punishing criminals. In sum, all of her sacrifice was not useless because the rate of criminals which were caused by the drug dealers have been decreased. It reveals that Guerin has already succeeded to bring her role into the significant position in the society. Actually, the secret of her success is the participation of Graham Turley (her husband) in the domestic realm. Like Philip French said, ‘this movie cleverly depicted new and cosy form of The Turleys.’\textsuperscript{12} As married woman, she spent more time in the public realm than in the domestic realm because of her job. In this situation, Turley took part in the domestic realm to assist her for doing the activity in this realm. It means that his participation supports her to work outside well. Hence, she could concentrate on her job so that she could figure out the big boss of drug dealers.

The writer can assume that Guerin achieves the equality because she does not only just become herself but also Turley’s participation in the domestic realm—in spite of that, he works as a professional of interior designer—. In short, a married woman can get the equality if her family lives on the form of non-traditional family. Hence, the writer wants to analyze how The Turleys achieves this form by using

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{12} Culture in Film, Guardian Unlimited Home, accessed on June 23, 2008. http://www.guardian.co.uk//Carve her name with pride.Film.mht
\end{itemize}
\end{footnotesize}
Betty Friedan’s thought (one of the pioneers in liberal feminism). She believed that to reach the real liberation and equality like the form of non-traditional family by balancing of the characteristic of masculinity and femininity in an individual whether man or woman, which was called by androgyny, because it brought us into the revolution in domestic life which eliminated the stratification of sex roles.

**B. Focus of the Research**

The research is concentrated on the intrinsic elements and on the extrinsic elements of the movie *Veronica Guerin*. The intrinsic elements consist of the character and the characterization of Guerin and Turley. This element will relate to the extrinsic element which utilizes Friedan’s thought about the characteristics of androgyny which bring The Turleys into the revolution in domestic life so that all of these assist Guerin and Turley achieves the form of non-traditional family.

**C. Question of the Research**

Based on focus of the research, question of the research is formulated as follows:

1. How Veronica Guerin and Graham Turley are depicted in this film?
2. According to Friedan’s thought, how does The Turleys achieve the form of non-traditional family?
D. Objectives of the Research

Objective of the research is to explain about the characteristic of androgyny which is possessed by Guerin and Turley and how this characteristic shapes the revolution in domestic life so that they can achieve the form of non-traditional family.

E. Significances of the Research

Significances of the research are to give the advantages through the result of the analysis for readers and writer herself, to know deeper about liberal feminism especially Betty Friedan’s thought, and to understand the value of feminism in Friedan’s thought.

F. Methodology of the Research

Methodology of the research involves some important aspects:

1. Method of the Research

The research uses qualitative-descriptive method. In qualitative research, the writer utilizes the relevant approach, which is feminism. As qualitative-descriptive method, the writer utilizes verbal data which relates to the relevant approach, that it contains of the description of women’s right in all aspect so that they can reach women’s emancipation. Therefore, this method is used to describe the internal and the external structure of film.
2. Data Analysis

The writer uses Betty Friedan’s thought which derives from the Theory of Liberal Feminism based on critical study and sharp analysis to the qualitative data.

3. Instrument of the Research

Instrument of the qualitative research is the writer herself. She analyzes the film carefully and accurately by inspecting the dialogues and the figures related on the relevant approach that is liberal feminism of Friedan’s thought.

4. Unit of Analysis

This research uses unit of analysis from film of Veronica Guerin which is directed by Joel Schumacher. It is produced by Touchstone Picture and Jerry Bruckheimer. Furthermore, it was released in October 17th 2003 in United States of America. The duration of this film is 98 minutes.

5. Place and Time

This research was begun on the eighth semester of academic year 2008-2009 at English Letters Department, State Islamic University Syarif Hidayatullah Jakarta. This research was conducted at the library of Letters and Humanities Faculty, the main library of UIN, the library of University of Indonesia at women’s studies, and the other libraries which gave references about the material that the writer needed.
CHAPTER II
THEORETICAL FRAMEWORK

A. Intrinsic Theory

Film has intrinsic and extrinsic elements. Intrinsic elements are the internal forms of film such as plot, characters, characterizations, theme, setting, and sound; meanwhile extrinsic elements are the external forms of film such as history, sociology, and also culture when film has been created. In this research, the writer concentrates on the analyses of the characters, the characterizations and the thought of Betty Friedan as an extrinsic element of the film.

1. Character in Film

The characters will be one of the ways to interest the spectators because they seem real, understandable, and worth caring about.\(^\text{13}\) The character is the person that the actor plays.\(^\text{14}\) The actors must throw their personalities when they act because they will present other personalities of other persons. They must understand the behaviour of characters so that they can perform the action naturally and believably. Moreover, they can go into the motivating desires of characters.\(^\text{15}\)

The major character is the protagonist and the opponent’s character is the antagonist. The major character is the essential character because it will be no plot in the first scene without its action. The major character is usually round character or three-dimensional character which has number of qualities and traits so that it creates the capacity for growing and changing. The minor characters are stock characters because their actions just complete the natural part of the situation which needs their presences. They usually play as flat characters who have limited number of qualities and traits. Furthermore, they are not changed by circumstance throughout the story.

The performance of characters will be divided into two parts; dynamic and static. The dynamic characters are deeply affected by the action of the plot (internal, external, or both). Therefore, they will undergo some important changes such as the personality, the attitude, or the point of view of life as the result of actions in the story. Besides of that, the characters which do not have significant changes in the story are called by static characters.

2. Characterization in Film

If the spectators respond well to the character in film, it means that the actor has visualized the characterization successfully. He comprehends how a character dresses, walks, talks, listens, and also knows about its psychology. Creating good characterization depends on the actor and the director. The actor must become

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17 Joseph M. Boggs (1991), *op.cit.* 61
imaginative person because imagination will stimulate acting spontaneously.\textsuperscript{18} And then, the director is a person who determines the poses, the gestures, the movement of an actor, and also the position of camera. All of these elements will create the detail of motion picture so it can indicate the good characterization of character. The methods of revealing characterization in films include in the following below:

\textbf{a) Characterization by Appearance}

How actor looks and what he wears are the main clues of the characterization. These elements are displayed by one aspect of mise-en-scene. In the original French, \textit{mise-en-scene} (pronounced “meez-ahn-sen”) means staging an action.\textsuperscript{19} This technique is substantial to arrange everything which is performed in the film so that it produces meaningful frames. Aspects of mise-en-scene consist of setting, lighting, colour, costume and make-up, and behaviour of the figures. In this case, the writer utilizes costume and make-up for figuring out the characterization.

Costume and make-up are two elements to create the characters traits. Like the character of Joker, his specific costume and make-up in \textit{Batman} is garish such as his green hair, bright orange shirt, and bright red lips. Actually it reveals his personality which is evil and villainous enough.\textsuperscript{20}

\textsuperscript{18} Ronald Hayman (1969), \textit{op.cit.} 135.
\textsuperscript{20} Joseph M. Boggs (1991), \textit{op.cit.} 184.
b) Characterization through Dialogue

In film, the characters will expose themselves by what and how they talk. The words choice, the tone, and the stress of voice will express their minds, attitudes and emotions virtually. Moreover, using of grammar, structure of sentence, vocabulary, and particular dialect reveal social and economy level of the character, educational background, and mental processes.\textsuperscript{21}

c) Characterization through External Action

The characters in film are instruments of establishing the plot. They have main purposes in the story therefore they will do everything to achieve it. These actions are called motives which reveal their personalities.\textsuperscript{22} It means that the personalities will decide how they act to attain their purposes.

d) Characterization through Internal Action

Internal action is character’s minds and emotions which consist of secrets, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. All of these will be demonstrated visually in film. The director can illustrate the character’s imagination or mind by the technique of shot. This technique is called by cinematographic properties. One of these parts is angle and distance of framing. It creates the particular visual effects besides that it enhances the definite sense of

\begin{itemize}
  \item \textsuperscript{21} \textit{Ibid.} p. 54.
  \item \textsuperscript{22} \textit{Ibid.} p. 55.
\end{itemize}
vigororous or dramatic situation which is being filmed.\textsuperscript{23} Moreover, framing emphasizes the narrative form.

Angle of framing is the position to shoot the event or the object.\textsuperscript{24} It is divided into three categories: \textit{the straight-on angle}, \textit{the high angle}, and \textit{the low angle}. All these categories communicate the difference of dramatic information or emotional attitude.\textsuperscript{25} \textit{The straight-on angle} is the position of camera which looks the material directly at about eye level. It reveals the actor is at a normal point of view. \textit{The high angle} is the position of camera that is in front of the material but it is located above the material as if camera looks down within the frame. It indicates the insignificant position of character or it decreases the importance of actor’s presence. And then, the location of camera is on the ground in front of the material as camera looks up, is called by \textit{the low angle}. It exaggerates size and importance of the actor’s presence.\textsuperscript{26}

In addition, the filmmaker utilizes the shot of close-up on an unusually sensitive and expressive face for illustrating the inner action of character.\textsuperscript{27} This technique is called by the distance of camera. It is an aspect to frame the sense of character. \textit{Long shot} is the dominant shot from the background but the actor is still more prominent. It lets the spectators can analyze the character from the expansive spaces. The director frames the human body from the waist up is called \textit{medium shot}. It indicates the gesture and the expression of character. Furthermore, to indicate the

\textsuperscript{23} Ibid. p. 134.
\textsuperscript{24} Ibid. p. 135.
\textsuperscript{25} Ibid.
\textsuperscript{26} Ibid. p.136.
\textsuperscript{27} Ibid.
gesture and the expression more apparently need frame of the body from the chest up is called medium close-up. The shot which just displays the head, the hands, the feet, or the small objects to emphasize the facial expression or the influential object is called close-up.  

e) Characterization by Reactions of Other Characters.

The characterization of character can be observed by the point of view from other characters. Sometimes, in the beginning of scene has already demonstrated information about the characterization.

B. Liberal Feminism of Betty Friedan

According to the etymology, feminism derives from the word of femme or woman which means a female who struggles for the woman rights as social class. In general, feminism is women movement to decline everything which is subordinated by the dominant culture; in aspect of social life, economy and policy. The purpose of this movement is achieving the equality between women and men which is called by women emancipation.

Feminists believed in prejudice of the definition of masculinity and femininity which come from the structure of patriarchy because it creates the dichotomy of working in domestic and in public realm. Sexual discrimination shapes the

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30 Ratna Saptari dan Brigitte Holzner (1997), op.cit. 21.
inequality of women so that they cannot develop their abilities and their rationalities. Because of that case, it utters the thought of liberal feminism. *Pandangan dasar dari kaum feminis liberal ialah bahwa setiap laki-laki ataupun perempuan mempunyai hak mengembangkan kemampuan dan rasionalitasnya secara optimal.*[^31] Hence, liberal feminism considers that the culture of patriarchy must be shattered by changing of women’s attitudes in their relationships with men in order to form the equality.[^32]

Liberal feminism has two waves of movements. In the second wave, liberal it concentrates on the Civil Right Act which explains the autonomy of women; the right of economy, social, education, and self determination intellectually. The prominent figure in that era was Betty Friedan who opposed sexual discrimination in every aspect. She believed that women or married women can achieve the real liberation and equality if the society regarded the characteristic of femininity and masculinity.[^33] Therefore, this research will utilize her thought because it assists to explain how The Turleys achieves the form of non-traditional family.

Friedan was born on February 4, 1921 in Peoria, Illinois. She discovered the sense of women’s dissatisfaction in the middle-class that she would famously call *the problem that has no name*—their presences just to be used for some purposes:

[^31]: Ibid. 49-50.
housework and thing-buying or wasted—. 34 According to her, women were human-being who has Civil Right Act such as the right of choose, free speech, and free will to be different. 35 That is why she formed National Organization for Women (NOW) which has purpose to bring women into full participation in the mainstream of American society, exercise all the privileges and responsibilities thereof in truly equal partnership with men. 36

Friedan wrote “the second stage” to combine marriage, motherhood and career along with the participation of husband. The second stage involves coming to new terms with the family-new terms with love and with work. The second stage may not even be a women’s movement. Men may be at the cutting edge of the second stage. The second stage has to transcend the battle for equal power in institutions. The second stage will restructure institutions and transform the nature of power itself. 37 Friedan realized that the personhood or the equality which she fought for was truly necessary for women and it opened new life for men. Previously, men were trapped in their roles as breadwinners so that this condition barred them to decide what they wanted to be.

According to Friedan, women and men must become androgyny to achieve the liberation and equality because androgyny leaves out the polarization of sex roles.

And then, this condition will create the revolution in domestic life. Finally, if both of those factors are fulfilled, the family can achieve form of non-traditional family which brings human into the equality.

1. Becoming Androgyny

Feminine is called the style of Beta which is based on synthesizing, intuitive, qualitative thinking and a “contextual”, “relational” power style. Besides that, masculine is called the style of Alpha which is based on analytical, rational quantitative thinking. 38 According to Friedan, Beta has the quality of fluidity, flexibility, interpersonal sensitivity and Alpha has the quality of hierarchy, authority, leadership. 39 The column below reveals the characteristic of Beta and Alpha 40

<table>
<thead>
<tr>
<th>BETA</th>
<th>ALPHA</th>
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<tbody>
<tr>
<td>Un-aggressive</td>
<td>Aggressive</td>
</tr>
<tr>
<td>Dependent</td>
<td>Independent</td>
</tr>
<tr>
<td>Very Emotional</td>
<td>Unemotional</td>
</tr>
<tr>
<td>Wise</td>
<td>Not really wise</td>
</tr>
<tr>
<td>Subjective</td>
<td>Objective</td>
</tr>
<tr>
<td>Submissive</td>
<td>Dominant</td>
</tr>
<tr>
<td>Sensitive</td>
<td>Insensitive</td>
</tr>
<tr>
<td>Passive</td>
<td>Active</td>
</tr>
<tr>
<td>Uncompetitive</td>
<td>Competitive</td>
</tr>
<tr>
<td>Illogical Thinking</td>
<td>Logical Thinking</td>
</tr>
<tr>
<td>House-oriented</td>
<td>World-oriented</td>
</tr>
<tr>
<td>Not really frank</td>
<td>Frank</td>
</tr>
<tr>
<td>Diffident</td>
<td>Confident</td>
</tr>
<tr>
<td>Unambitious</td>
<td>Ambitious</td>
</tr>
<tr>
<td>Paying attention to appearance-too much</td>
<td>Not paying attention to appearance-too much</td>
</tr>
<tr>
<td>Talkative</td>
<td>Taciturn</td>
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38 Ibid. 233.
40 Save M. Dagun, Maskulin dan Feminin (Jakarta: PT Rineka Cipta, 1992), p.3-4.
Previously, the culture of patriarchy had created mono-androgyny\(^{41}\) for the characteristic of women and men. Beta must be regarded as women’s characteristic and alpha must be regarded as men’s characteristic. It traps women and men into just one particular realm of work. Friedan believed that the interaction between biology and culture of patriarchy which created the polarization of sex roles. Actually male and female are determined by biological aspect of nature and masculine and feminine are determined by cultural and psychological aspect.\(^{42}\) Therefore, Friedan said that to achieve the real liberation for women and men by balancing the good sides of Alpha and Beta in their characteristics because the perspective of androgyny sees the “feminine” in the “masculine” and vice versa, rejects the notion of “otherness”.\(^{43}\) Essentially, theory of androgyny was derived from the obsolete debate about nature versus nurture, or natural heredity versus cultural environment.\(^{44}\)

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
<th>Masculine</th>
<th>Feminine</th>
</tr>
</thead>
<tbody>
<tr>
<td>sperm</td>
<td>ovum</td>
<td>production</td>
<td>reproduction</td>
</tr>
<tr>
<td>testicle</td>
<td>menstruation</td>
<td>breadwinner</td>
<td>nurture the child</td>
</tr>
<tr>
<td>penis</td>
<td>pregnancy</td>
<td>organize</td>
<td>wash</td>
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<tr>
<td></td>
<td>suckle</td>
<td>led</td>
<td>cook</td>
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</tbody>
</table>

\(^{41}\) Mono-androgyny is one of the types of personality’s style (feminine style or masculine style) which develops in an individual.


\(^{43}\) Ginette Castro (1990), *op.cit.* 126

\(^{44}\) *Ibid.* 127.
Androgyny eliminates the paradigm of mono-androgyny’s characteristic which is determined by the culture of patriarchy. The prejudice of secondary job\textsuperscript{45} such as housework and nurture the child that must be done by women does not prevail anymore because androgyny appreciates all of the kind of characteristic so that no more paradigm that considers women as inferior class—which is caused by mono-androgyny of Beta—Hence, it will wipe out the polarization of sex roles so that women can take part in public realm and also men can participate in domestic’s activities because both of them must balance the characteristic of Alpha and Beta well so that it support them to do the activities in public realm and in domestic realm.

Feminists thought that theory of androgyny is the liberation for both sexes because they have the right of spontaneous self-expression and free interaction of sexual characteristics.\textsuperscript{46} The theory of androgyny brings us to the generosity. Women and men become New Being like a new creation which means that they have new types of interaction and synthesis will occur between individuals of both sexes, men will discover tenderness; women energy.\textsuperscript{47}

\textsuperscript{46}Ginette Castro (1990), \textit{op.cit.} 140.
\textsuperscript{47}Ibid. 142.
2. The Form of Family

Friedan said that androgyny was necessary to break the deadlock for reaching the equality of women and preserving a free and diverse society.\(^48\) Lastly, women are not considered as inferior class anymore because both of men and women will grow with two good sides’ characteristic of Alpha and Beta so that no motive to repress women just work in the domestic realm or men just have career in the public realm because of their mono-androgyne’s characteristic. Hence, androgyny creates the new form of family so that the form of traditional family is not only the choice for the society to maintain their families. However, they have the form of non-traditional family which gives the way to achieve the liberation and the equality.

a) The Form of Traditional Family

The culture of patriarchy assumed that men possessed the capacities in the public realm because they had the characteristic of masculinity and women were excluded to participate in wider society because of their sexual embodiment.\(^49\) Therefore, this culture appraised men as *ego-centric* or who lived to exploit their thoughts which were called the superior class, whereas women as *hetero-centric* who lived for others that were called the inferior class.\(^50\)

The case above creates the paradigm that the group which is regarded appropriately to become a breadwinner is men. Besides that, the roles of women just

\(^{50}\) Nyoman Kutha Ratna (2006), *op.cit.* 187.
become the housewives who do the activities in domestic realm because these activities are considered as unpaid work or secondary job. It forms the image of family who live on Papa-the-breadwinner and Mama-the-housewife, is called the form of traditional family. This form caused sexual division of labour based on sex – work which is discerned as women’s work and work which is discerned as men’s work.\textsuperscript{51} Friedan concluded that this condition approved the existence of polarization of sex roles which the role of women was for child-nurturing function and men’s roles for wage-earning function.\textsuperscript{52}

\textbf{b) The Form of Non-Traditional Family}

Androgyny brings women and men into the sex role revolution because it eliminates the polarization of sex roles in the form of traditional family. No motive considers whether Beta is inferior or Alpha is superior because both of husband and wife grow with those good characteristics. Women could take part into the public realm so that they got the sense of being complete and fully part of the world that was not only from the whole essential part of life; marriage, home, children, but also from their jobs, their changing growing links in with the community.\textsuperscript{53} Besides that, Friedan said that men’s roles to participate in the domestic realm was significant although some of them were not ready to become “househusband” because it could

\textsuperscript{53} \textit{Ibid.} 344.
expanded their personalities as well as women in the public realm.\textsuperscript{54}

Androgyny will reform the structure of roles in the household. It introduces marriage as the place to find out the partnership in life. To create a successful marriage, it needed the equal sharing of major decision and responsibility which was called revolution in domestic life.\textsuperscript{55} It means that both husband and wife share the responsibility of parenting, homemaking and share burden of earning together.

Revolution in domestic life that both of husband and wife share equally the joys and the responsibilities of housework and burdens of earning assists woman and man to achieve the new form of family which is called the form of non-traditional family. This form does not determine the characteristic as the way to decide the roles of husband and wife so that they can work cooperatively to do activity in the domestic realm and they also have significant professions in the public realm. This form eliminates women’s dreads of just being housewives and men’s dreads of just being breadwinners. They work cooperatively to preserve their family by having the commitment to divide up the tasks in the domestic-public realm fifty-fifty.\textsuperscript{56}

Friedan believed in treating women and men equally could achieve the real equality for both of them. The movement of feminism was also the idea that the equality of woman was necessary to free both man and woman for true fulfilment for the degradation of woman also degraded married, love, all relations between man and

\textsuperscript{54} Rosemarie Putnam Tong (2006), \textit{op.cit.} 43.
\textsuperscript{55} Betty Friedan (1981), \textit{op.cit.} 213.
\textsuperscript{56} Ibid. 211.
woman.\textsuperscript{57} Moreover, she hoped that the form of non-traditional family could stop women to establish themselves just in sexual relation to men as objects, mothers, wives, housewives, because we must find out a new happiness in ourselves. And without realizing it, we also found ways of knowing-loving men, not just as breadwinners, fathers, sex objects, or foes in power struggles, but as partner in passionate human journey.\textsuperscript{58}


\textsuperscript{58} Betty Friedan (1991), \textit{op.cit.} xvii.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

Having watched the film, the writer finds some statements as the corpus of the research. They are classified into three groups: characters-characterizations, becoming androgyny, and the form of non-traditional family. They are presented in the following tables.

1. The List of Characters – Characterizations in the film *Veronica Guerin*.
   a) Veronica Guerin

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus</th>
<th>Scene</th>
<th>Indicator</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Figure 1 up to figure 7 show the style of Guerin’s hair and make-up which are simple and not so glaring, besides that her jewellery seems plain too.</td>
<td>- Disc 1&lt;br&gt;Fig. 1 = 02:28&lt;br&gt;Fig. 3 = 07:35&lt;br&gt;Fig. 4 = 41:24&lt;br&gt;Fig. 5 = 32:58&lt;br&gt;Fig. 6 = 50:03&lt;br&gt;Disc 2&lt;br&gt;Fig. 7 = 04:14</td>
<td>Do not pay attention to appearance too much</td>
</tr>
<tr>
<td>2</td>
<td>Guerin works as professional of journalist because she works based on the professional behaviours and the code of ethics in journalist. Some of these actions reveals in figures 8, 9, and 10.</td>
<td>- Disc 1&lt;br&gt;Fig. 8 = 09:08&lt;br&gt;Fig. 9 = 22:00&lt;br&gt;Disc 2&lt;br&gt;Fig. 10 = 05:52</td>
<td>World-oriented</td>
</tr>
<tr>
<td>3</td>
<td>“... Now, I trained as an accountant, right? If I could have a look at these files, then I could go after those other wankers. Put some pressure on them…”</td>
<td>21:29 (Disc 1)</td>
<td>Logical Thinking</td>
</tr>
<tr>
<td>4</td>
<td>“You know veronica. Always going for the</td>
<td>45:33 (Disc 1)</td>
<td>Ambitious</td>
</tr>
<tr>
<td></td>
<td>Quote</td>
<td>Time</td>
<td>Character</td>
</tr>
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<tr>
<td>5</td>
<td>“Cahill's family has stated that the General - and I quote - 'was not killed by the IRA, but because someone saw how much money he made and wanted to take over…’”</td>
<td>26:47 (Disc 1)</td>
<td>Frank</td>
</tr>
<tr>
<td>6</td>
<td>“…Look at you always trying to be better than others…”</td>
<td>18:22 (Disc 2)</td>
<td>Competitive</td>
</tr>
<tr>
<td>7</td>
<td>“I know who the guys are. Would you just give me the keys?”</td>
<td>50:18 (Disc 1)</td>
<td>Aggressive</td>
</tr>
<tr>
<td>8</td>
<td>Guerin participates in the marches to against with the drug dealers (figure 20). “What do we want? Pushers out! When do we want them? - Now! (2x).”</td>
<td>15:56 (Disc 1)</td>
<td>Active</td>
</tr>
<tr>
<td>9</td>
<td>Figures 2, 8, 21, and 22 show that Guerin does the investigation just by herself and to go everywhere for doing her job, she drives her car-red Opel Calibra.</td>
<td>- Disc 1: Fig. 8 = 09:08 Fig. 21 = 36:34 - Disc 2: Fig. 2 = 09:13 Fig. 22 = 07:23</td>
<td>Independent woman in the public realm</td>
</tr>
<tr>
<td>10</td>
<td>“I've got him, Graham. I've got his name. I'm gonna get this Gilligan bastard…”</td>
<td>06:43 (Disc 2)</td>
<td>Confident</td>
</tr>
<tr>
<td>11</td>
<td>“Mum, I'm driving! Can you believe it? He let me off. He actually let me off…” “No, I swear to God. Just a £ 100 fine and a warning. I'm behind the wheel again.” “You didn't get me this time, Chris. Still got the wheels. I was fined - you're gonna love this – 100 quid…”</td>
<td>02:58 (Disc 1) 03:38 (Disc 1) 03:43 (Disc 1)</td>
<td>Talkative</td>
</tr>
<tr>
<td>12</td>
<td>“…Oh, Jesus! I'm so scared, Graham. I'm really scared.”</td>
<td>13:18 (Disc 2)</td>
<td>Dependent woman in domestic realm</td>
</tr>
<tr>
<td>13</td>
<td>“You should have seen these wankers. Standing there with their new Mercedes. How many £ 5 hits of dope do you need to shift in order to buy a new Mercedes? Do the math. How many kids is that?”</td>
<td>13:27 (Disc 1)</td>
<td>Sensitive</td>
</tr>
<tr>
<td>14</td>
<td>Figures 26, 27, 28, and 29 show that Guerin does the homemaking and nurturing her child</td>
<td>- Disc 1: Fig. 26 = 13:10 Fig. 27 = 12:30</td>
<td>House-oriented</td>
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</tbody>
</table>
b) Graham Turley

<table>
<thead>
<tr>
<th>No</th>
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<th>Scene</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Figure 30 reveals that Turley works as a professional of interior designer. It is proved by his position as the leader in the working place (it is emphasized by the difference between his costume from other’s costumes. He wore tidy costume meanwhile others wore labourer’s costumes. Moreover, he also did not do any hard physical works like others).</td>
<td>03:04 (Disc 1)</td>
<td>World-oriented</td>
</tr>
<tr>
<td>2</td>
<td>Turley has an important role in his working place because he is the person who plans the structure of interior. Figures 30 and 43 show that the properties which are used by him, they are: table, ruler, cardboard, and pencil. These properties support the statement that he is the planner because others who work in that place use the difference properties (sandpaper and ladder) from his properties.</td>
<td>- Disc 1 Fig.30 = 03:04 Fig.43 = 03:11</td>
<td>Dominant</td>
</tr>
<tr>
<td>3</td>
<td>He worried so much about Guerin’s condition after the shot in her leg (figure 37). Although he felt so worry, he still talked calmly (figure 38) in order that she did not worry about Cathal.</td>
<td>- Disc 1 Fig.37 = 48:13 Fig.38 = 48:51</td>
<td>Unemotional</td>
</tr>
<tr>
<td>4</td>
<td>“No. Look at the state of you (Guerin was injured in her leg because of the terror from the drug dealers). You're a journalist. You write. You let the Gards look after this.”</td>
<td>49:49 (Disc 1)</td>
<td>Objective</td>
</tr>
<tr>
<td>5</td>
<td>Figures 30, 39, and 40 reveal that Turley does homemaking and nurturing his child too.</td>
<td>- Disc 1 Fig.30 = 03:04 Fig.39 = 13:14 Fig.40 = 12:20</td>
<td>House-oriented</td>
</tr>
</tbody>
</table>
6  “Well, I hope you've (Guerin) learned a lesson and reformed your ways, young lady…” 03:13 (Disc 1)  Wise


8  “Veronica Guerin :Oh, come on. Graham Turley : No… (for few seconds) OK.” 40:44 (Disc 1)  Submissive

2. The List of Androgyny’s Characteristic

a) Androgyny’s Characteristic of Veronica Guerin

<table>
<thead>
<tr>
<th>No</th>
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</tr>
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</table>
| 1  | Figures 26, 27, 28, and 29 show that Guerin does the homemaking and nurturing her child | - Disc 1  
   Fig.26 = 13:10  
   Fig.27 = 12:30  
   Fig.28 = 37:17  
   Fig.29 = 12:45 | House-oriented  
   (Beta or Femininity) |

2  Guerin displays that she works based on the professional behaviours and the code of ethics in journalist. Some of these actions reveals in figures 8, 9, and 10.  

<table>
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</thead>
</table>
| 1  | - Disc 1  
   Fig. 8 = 09:08  
   Fig. 9 = 22:00  
   - Disc 2  
   Fig. 10 = 05:52 | World-oriented  
   (Alpha or Masculinity) |

2  Figures 2, 8, 21, and 22 show that Guerin does the investigation just by herself and to go everywhere for doing her job, she drives her car-red Opel Calibra.

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</table>
| 1  | - Disc 1  
   Fig. 8 = 09:08  
   Fig.21 = 36:34  
   - Disc 2  
   Fig. 2 = 09:13  
   Fig.22 = 07:23 | Independent woman in the public realm  
   (Alpha or Masculinity) |

2  “…Oh, Jesus! I'm so scared, Graham. I'm really scared.” 13:18 (Disc 2)  

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<thead>
<tr>
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<th>Scene</th>
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</table>
| 2  |                                                                        | 13:18 (Disc 2)                                                      | Dependent woman in the domestic realm  
   (Beta or Femininity) |
b) Androgyny’s Characteristic of Graham Turley

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<td>03:04 (Disc 1)</td>
<td>World-oriented (Alpha or Masculinity)</td>
</tr>
<tr>
<td>2</td>
<td>Figures 30, 39, and 40 reveal that Turley does homemaking and nurturing his child too.</td>
<td>- Disc 1 Fig.30 = 03:04 Fig.39 = 13:14 Fig.40 = 12:20</td>
<td>House-oriented (Beta or Femininity)</td>
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<td>03:04 (Disc 1)</td>
<td>Dominant in the public realm (Alpha or Masculinity)</td>
</tr>
<tr>
<td>2</td>
<td>“Veronica Guerin : Come on. I love it. I love my work. I’m finally doing something that can make a difference. Graham Turley: What am I gonna do with you? Veronica Guerin: Oh, come on. Graham Turley: No...... (for few seconds) OK.</td>
<td>40:39 (Disc 1)</td>
<td>Submissive in the domestic realm (Beta or Femininity)</td>
</tr>
</tbody>
</table>
3. The List of Non-Traditional Family

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus</th>
<th>Scene</th>
<th>Indicator</th>
</tr>
</thead>
</table>
| 1  | Figures 26, 39, 44, and 45 reveal that both Guerin and Turley work cooperatively to do the housework (cleaning, washing, and cooking). | - Disc 1  
Fig.26 = 13:10  
Fig.39 = 13:14  
Fig.44 = 12:06  
Fig.45 = 38:01 | Sharing the responsibility of homemaking |
| 2  | Turley nurtures Cathal in the noon day (figure 43); whereas Guerin nurtures Cathal in the night (figure 29). | - Disc 1  
Fig.43 = 03:11  
Fig.29 = 12:45 | Sharing the responsibility of parenting |
| 3  | Guerin works as professional journalist. “I’m a journalist with the Sunday Independent.” Turley works as professional of interior designer (figures 30 and 43) | 02:28 (Disc 1)  
----------------------  
- Disc 1  
Fig.30 = 03:04  
Fig.43 = 03:11 | Sharing the burdens of earning |
B. Analysis of Characters and Characterizations

Character is the person who occupies a story. In film, character is played by the actor who will act the character’s behaviour convincingly. An actor presents the character from the physical appearances and also its essential traits. The way how an actor presents the character and character’s personal traits in the story is called the characterization.

The film “Veronica Guerin” has one main character who constructs the story. The main character is Veronica Guerin. She has very important role in the development of the story because her character is presented with conflicts and actions that build the film. Then, Graham Turley—who acts as Guerin’s husband— is one of the minor characters in this film so that he has limitation of the number of his traits. In spite of that, his presence forms the story look real. The writer needs to analyze about the character—the characterization of Guerin and Turley through the appearance especially make-up and costume, the dialogue, the external action, the internal action that can be seen by technique of the shot, and the reaction of other characters.

1. Veronica Guerin

Veronica Guerin is the central character in the film; she has an important role in developing the story.

---

Veronica Guerin: I... I deserve to lose this case, Judge. That's fair enough, you know. But if I can't drive, I can't do my job. I'm a journalist with the Sunday Independent.

In the beginning of the film, Schumacher introduces Guerin’s character as a woman journalist for Sunday Independent. The first time, Schumacher presents her character to the spectators by showing frame of the body from the chest up (figure 1). It has a purpose to create focus point of the spectators in order that they can watch Guerin’s image clearly. This figure shows that her appearances such as the style of her hair style and her make-up are simple and not so glaring, besides that her jewellery seems plain too. This appearance is not only proved in figure 1 but also in figure 2 up to 7. Therefore, it can be concluded that she does not pay attention to appearance too much because her costume and make-up do not seem so glaring or extravagant.

Guerin has the character of world-oriented. Someone who has this character means that she works professionally. The person who works professionally will display professional behaviour in her working, they are:

1. Having the knowledge and systematic greatly.
2. More orientates to the importance of public rather than the importance of herself.
3. Existence of the control toward personal behaviour through professional codes which must be followed in the process of job’s socialization.
4. The system of recompense (as money and honour) as the sign of job’s achievement.60

---

Guerin prefers to write about the article of big scandals which have destroyed morality in the society. One of them was the trade of illegal drug that drove crime rates to the highest level ever recorded in Ireland in 1994. She did the investigation hardly to figure out whom the big boss of drug dealers. She directly interviewed the teenagers whom become opium addicts (figure 8). Besides that, she came to the police for finding the chart of drug’s rotation (figure 9). Unluckily, these actions could not prove who was the big boss of drug dealers. Therefore, she analyzed the tax’s property (figure 10) and the legal business of the aspirant of drug dealers in order to figure out who has unreasonable wealth. This action can be done by her because she has studied accountancy. All of these external actions reveal the first point of professional behaviour. Guerin has the knowledge so she can do her work systematically. Hence, it brings her into the character of logical thinking because she has reasonable ways to investigate that scandal.

Veronica Guerin: We’re on the same side, Chris. Now, I trained as an accountant, right? If I could have a look at these files, then I could go after those other wankers. Put some pressure on them. Come on. Go on.

In the beginning of the story, Guerin attended to the Assault Trial because of her infraction toward the traffic lines. She drove her car speedily for many times so that she must attend this trial. Actually, she did it because she wanted to get the news fast. Hence, it could be concluded that Guerin did infraction of the traffic lines for the

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\[61\] Someone who has unreasonable wealth is the person who has many properties but he does not pay tax’s property inappropriately and also he does not have many legal businesses but he has much money.
sake of her job. This external action shows that a person who works professionally will focus on the importance of public rather than herself. Consequently, it urges that Guerin does everything willingly for the sake of getting useful news for the society although she must sacrifice her safety (because driving speedily can endanger the driver’s life).

Veronica Guerin: I... I deserve to lose this case, Judge. That’s fair enough, you know. But if I can’t drive, I can’t do my job. I’m a journalist with the Sunday Independent.

The third point of professional behaviour can be seen by the code of ethics in journalist. The code of ethics is the norm which binds our jobs. The code of ethics in journalist, are:

1. Journalist respects the right of society to get and spread the correct news.
2. Journalist does not spread the information from the news’ source if this demand comes from the news’ source.
3. Journalist does not spread the information about hatred, humiliation toward races and ethnic group. Moreover, journalist conceals the identity of doer or victim from immoral crime or criminal.  

The code of ethics above has been implemented by Guerin as professional journalist. For the first code, she wrote about the scandals of drugs in order that the Irish knew about the presence of drug dealers in Ireland was the biggest factor which destroyed the social condition. It means that she writes the news to fulfil the right of the society to get the correct news although she gets the threats under the death from the drug dealers.

Veronica Guerin: You should have seen these wankers. Standing there with their new Mercedes. How many £ 5 hits of dope do you

---

need to shift in order to buy a new Mercedes? Do the math. How many kids is that? Nobody's writing about it. Nobody cares. Somebody needs to get after these bastards. They’re making megabucks. That’s what I should be writing about. That wouldn't be bollocks.

To write about the crimes, Guerin did the investigation besides that she has the reliable informant who came from the criminal’s world, his name was John Traynor. Although she got the information from him, she never mentioned his name in her article, his name in her article. She called his name as “The Coach” to cover up his truly identity. This external action indicates that she has already followed the second code.

Veronica Guerin: Yeah, you feed me superficial crap. I make you look good.
John Traynor: - Great picture (figure 11 reveals the picture of Traynor but Guerin named him as The Coach).
Veronica Guerin: Come on. I need your help to get to Cahill. Write me a reference.

Guerin used nicknames for underworld figures. This external action shows that she obeys the third code of ethics. Although the journalists write about the criminals and figure out the scandals, they need nicknames for the criminals because they must obey the libel law.

Tony Gregory: All of you journalists have got it wrong. You call these guys the Viper, the Monk, the General. You glorify them. They're not movie stars.
Veronica Guerin: With respect, I've no option. I can't name them. Your libel laws won't let me. Journalists are going to jail for doing their job. Liz Allen, she's facing imprisonment for exposing these murderers.

---

Underworld figures are the criminals.
The fourth of professional behaviour is also demonstrated by Guerin. By the dialogue below indicates that she gets the honour from the society. Many people read the Sunday Independent because they believed in the article which was written by Guerin. Guerin is a famous journalist because her writing is so brave to uncover the reality.

*Veronica Guerin*: Well, I mean, there's more than 300,000 people. I don't want to blow my own trumpet, but they know Martin Cahill's the General because, you know, of what I write in the Sunday Independent. At least they know what he's up to.

Schumacher also introduces Guerin’s character by the reaction of another character. He uses character of Guerin’s mother as the contrast character with her.

*Bernie Guerin*: Father, would you say a prayer to Our Lady for an intervention?

*Priest*: What's wrong? Is someone sick?

*Bernie Guerin*: No. I just want us to pray for my daughter to lose her driving licence.

Actually, the dialogue above shows the weakness of Guerin’s mother because she cannot restrain her daughter to get her driving license again. That is why the only way for her is praying. Her weakness is also revealed by framing when her mother talks to the priest. This framing utilizes camera’s position in front of the actor but located above it (figure 12). It has a purpose to demonstrate the internal action of Guerin’s mother that she has insignificant position so that she could not restrain Guerin’s will. Actually, this internal action can reveal Guerin’s character that she is an ambitious person. An ambitious person still endeavours to achieve everything that she or he wants and no one can restrain herself or himself to do it. It is proved by
Guerin that she succeeds for getting her driving license again and no one can restrain her will although her mother itself.

**Veronica Guerin** : Mum, I'm driving! Can you believe it? He let me off. He actually let me off. I love you, Mum. Talk to you.

Besides that, Guerin’s character as an ambitious person is also proved by the dialogue of Turley and Haris in the Christmas’s night. He says that she always goes for the gold. The scene returns to Guerin that can be seen at figure 13 after he says about his statement. This figure utilizes long shot which takes the scene from the background and the actor is still more prominent. It reveals that Guerin is turning off her computer. Actually, this figure indicates that she still writes her article although in the special day. It shows that she has the big ambition to do her job well because she still works although at the Christmas day.

**Ann Haris** : - Happy Christmas. Where’s your mum? (ask to Cathal)

**Graham Turley** : - You know veronica. Always going for the gold.

Guerin also has character as a *frank* person because she tells something honestly although other people do not like with this way. It was showed by Guerin’s external action when she told that Cahill (one of the drug dealers) was not murdered by IRA (Irish Republican Army) but by another of drug dealers. The police spokesman disliked with her (actually, the police spokesman did not want to tell the truth about the murderer of Cahill to the journalists because it could be the threat for him if he blamed one of the drug dealers who killed Cahill) because of her statement. The feeling of dislike can be seen by figure 46 which utilizes the straight-on angle so
that the spectators can focus on the character because its position is about eye level. It has a purpose to communicate the police spokesman’s dislike because of Guerin’s statement.

**Veronica Guerin**: Cahill’s family has stated that the General - and I quote - ‘was not killed by the IRA, but because someone saw how much money he made and wanted to take over. In your opinion, could the murder be drug-related?

**Police Spokesman**: You can’t believe everything you hear.

**Veronica Guerin**: Neither can you, Des.

Guerin is a *competitive* person. It is revealed by the dialogue between Guerin and her mother about the story in Guerin’s young time. When Guerin and friends played the football, suddenly the ball went over the wall into the house of Old Man Clancy. That old man was famous as a violent man so that no one could take the ball from his house. Because of Guerin’s character as a competitive person who wants to be a better person than others, she takes the ball from Clancy’s house. Actually, it is done by her because she wants to show to her friends that she is better than them.

**Bernie Guerin**: Ah, look at that. Look at you always trying to be better than others. That reminds me, you know, of a day - I don’t know how old you were. You were out playing football and the ball went over the wall into Old Man Clancy’s. Do you remember him?

**Veronica Guerin**: He was a very dangerous man.

**Bernie Guerin**: Very violent. The boys did nothing, but you, bold as brass, you marched up those steps and you just knocked on his door.

Guerin has character of an *aggressive* person. This character was revealed by her external action when she just came out from the hospital—it was caused by her leg which was shoot by the strange someone—, she was still forceful to continue her
investigation about the drug dealers especially for the person who shoot her leg. It indicates that she still has a forceful way to work although her leg does not simply recover (figure 18 and figure 19 exposes that she walks lamely).

Veronica Guerin: Oh, Graham, come off it. The Gards can’t do anything. They’ll get away with it. 14 shootings in 14 months.
Graham Turley: - You’re one of them.
Veronica Guerin: I know who the guys are. Would you just give me the keys?
Veronica Guerin: They’re not getting away with it. I’ll catch a cab, then.

As journalist, Guerin must be an active person. It can be seen by Guerin’s external action that she always busy with the things which related to her job. For example, she came to the solicitor who concentrated on the victim of opium addicts in order to ask about how the rotation of drugs in the society. Moreover, she participated in the marches on the houses of drug dealers (figure 20).

Society Do The March (Includes Guerin):
What do we want? Pushers out!
When do we want them? - Now!
What do we want? - Pushers out!
When do you want them? - Now!
Veronica Guerin: Are these marches always this small?
Solicitor: Hopefully, with your help, the word’ll get out to more people.
Veronica Guerin: Yeah, hopefully. I’ll make sure it does.

Her character above is also displayed by her external action which always makes relationship to everyone who can assist her to do the investigation. One of that is the relationship to Chris Mulligan who becomes her colleague to get data about the criminals.
Veronica Guerin: Who else you got?
Chris Mulligan: I could name you a dozen. Here's the latest candidate, just in from Interpol. John Gilligan, one year out of Portlaoise Prison. Can you tell me how this Ballyfermot lowlife has £300,000 to launder in an Amsterdam casino? You're the star journalist.

The character of an active person was also demonstrated by her external action when Guerin came to Tony Gregory (Member Parliament of Dublin Central) in order to get his assistance. By his permission, Guerin became an allowable person to come into the office of the revenue commission district. It was done by her because she needed to analyze the taxes certificate of the drug dealers.

Tony Gregory: When do we get to the part where you use me? Or is this just a charity offer?
Veronica Guerin: Well, I'm looking into a guy called Gilligan. Just take my phone calls.

Guerin always did the investigation by herself (figure 8, figure 21—she caught up one of the aspirants as the drug dealers in order to interview him directly, and figure 2). To go everywhere for doing her job, she drove her car-red Opel Calibra (figure 22). Those figures present her characterization through the external action which indicates the style of her work. Hence, she has a character of independent woman in the public realm because she does not depend on someone to do her job.

Actually, Turley did not agree with Guerin’s desire that she wanted to continue her writing about the drug dealers although her life was under the threat of the death. But she has high conviction that she could find out the drug dealers by her investigation, therefore she convinced Graham to believe in her in order that he
allowed her to continue her job. Her high conviction is demonstrated by figure 23 that utilizes the frame which just displays her head. It has a purpose to emphasize the facial expression which shows that she smiles and looks straight and it indicates her internal action of high conviction. It can be concluded that Guerin is a **confident** person because she believes in herself that she can figure out all about the drugs in Ireland.

**Veronica Guerin** : Of course. Don't you ever just wanna keep him in the house? Not let him out ever?

**Graham Turley** : Yeah. But mostly I feel that way about you.

**Veronica Guerin** : I've got him, Graham. I've got his name. I'm gonna get this Gilligan bastard. I am so close, you know. I'm this close. Do you trust me? Right? Don't worry.

Guerin is a **talkative** person. It can be seen by her external action that she likes to talk with everyone—who closes to her—about everything which happens in her life. She told to her mother, husband and friends when she got her driving license.

**Phone Messenger** : This is Bernie Guerin. I can't take your call at the moment. Please leave a message.

**Veronica Guerin** : Mum, I'm driving! Can you believe it? He let me off. He actually let me off. I love you, Mum. Talk to you.

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**Graham Turley** : Ah, no! You're having me on.

**Veronica Guerin** : No, I swear to God. Just a £ 100 fine and a warning. I'm behind the wheel again.

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**Ann Haris** : What did you say to that daft judge?

**Veronica Guerin** : I told him I was guilty as sin.

**Aengus Fanning** : And he let you off? Pleases a great case for judicial reform.

**Veronica Guerin** : Yeah. Another repeat offender returned to decent society.

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**Phone Messenger** : This is Garda detective Chris Mulligan. Please leave a message.

**Veronica Guerin** : You didn't get me this time, Chris. Still got the wheels. I was fined - you're gonna love this – 100 quid. Can you believe it?
You owe me lunch. You said wherever I want, and I'm expensive, don't forget.

In the beginning of analysis, the writer said that Guerin is an ambitious person. Her high ambition made her knowing about the name of big boss of drug dealers, he was John Gilligan. Therefore, she decided to go to Gilligan’s residence in order to interview him about his property and business. Yet she did not get the explanation from him, but she was attacked. After that incident, she got the threats from him in order to discontinue her investigation. The threat is about Cathal. As a mother, she did not want her only son lived with the threat of the death. It made her experienced the huge dread (figure 24 utilizes framing that shoots the body from chest up in order to indicate her huge dread to be more apparent). Therefore, she needed the role of her husband to protect her family. This external action shows that her character as a housewife that she is dependent woman in the domestic realm. She needs the role of Turley which is not only for guarding their family but also for his support in order that she can face this nightmare.

Veronica Guerin : I should never have gone there. Oh, Jesus! I'm so scared, Graham. I'm really scared.

Graham Turley : - I know, I know, I know. It's going to be all right.

Moreover, the external action above reveals that Guerin is sensitive person because after that threat, she worried so much about her son. Her feeling indicates that she is aware about Cathal’s life which is under the Gilligan’s threat.

Veronica Guerin : - Where's Cathal?

Graham Turley : What's wrong?

Veronica Guerin : - Where's Cathal?

Graham Turley : He’s in the country. He’s with your sister. He's safe.
Actually, a sensitive character is revealed by Guerin’s dialogue in the beginning of the story. She decided to do the investigation in order to find out the drugs dealers because of her awareness toward the social condition in Ireland. She sorrowed with the ruined condition when she knew that teenagers became opium addicts (figure 25).

Veronica Guerin: - Whatever. So it’s half-decent bollocks. It’s light. It’s human interest. It’s bollocks. What a state, on the street. There were needles everywhere. Right where the kids were playing.

Graham Turley: - Jesus.

Veronica Guerin: You should have seen these wankers. Standing there with their new Mercedes. How many £5 hits of dope do you need to shift in order to buy a new Mercedes? Do the math. How many kids is that?

Truly, Guerin has the character of house-oriented although she worked as professional journalist. It meant that she still did the activities in domestic realm such as homemaking and nurturing her child in spite of that these activities were not done fully by her. She did the housework in her spare time like cleaning. This external action is revealed by figure 26 that utilizes frame which is positioned at about eye level to reveal the material directly. Therefore, it emphasizes the spectators that the setting is in the kitchen and the thing which is being cleaned by her is dining table because on that table has the bowl with the fruits, the glass, and the astray.

Guerin also nurtures Cathal although her time is not full with him. If she had a spare time, she liked to joke with her child (figure 28) and she spent it by playing her
football with her child (figure 27). These external actions strengthen the relationship between mother and child.

Veronica Guerin : He won't have any trouble sleeping tonight.
Graham Turley : That's cos you wore him out on the football pitch.

Moreover, Guerin put Cathal to bed in the night (figure 29) because in the noon time she was busy with her job in the public realm. She also told the story before her child slept. These external actions indicate that she is still responsible for her role as a mother although she also works professionally in the outside.

Veronica Guerin : - No. There's just one bad guy I'm after. It's the one who's up way past his bedtime. Now, let's go. You're getting much too big for your old ma. I'll have to read you a story.

Guerin also has the character as subjective person. She refused her family’s asking to discontinue her investigation about the drug dealers because it just created the numerous threats of the dead and the terror for herself and her family. The first terror is the shot of window-mirror in her house. Because of this accident, the member of Guerin’s family asks her to discontinue the investigation. However, it is refused by Guerin because she thinks that her investigation about the drug dealers can reduce the rotation drugs in Ireland therefore she still wants to write about the drug dealers because she hopes that she can improve the ruined condition in Ireland. This external action display that she is subjective person. She thinks based on her own opinion—she still does the investigation because she thinks that it is the best way to improve the social condition—rather than fact—because of her investigation, it
threatens her life under the death. Basically, it is better if she discontinues her investigation in order to keep her safety from the terror of the drug dealers—

**Veronica Guerin**: Ah, right. Besides, it's not the first. You remember those religious fanatics after the Bishop Casey story. There's always someone.

**Jimmy Guerin**: No, Ronnie, you get used to cold water, not bullets. This is madness.

**Veronica Guerin**: You'd do the same. If you saw those kids on the street, you would do the same.

**Jimmy Guerin**: Not if there was people shooting at me.

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**Graham Turley**: - I know you can hear me. Coming to bed? (Actually, Turley asks Guerin to go to the bed because he wants to show his internal action that he dislikes with Guerin’s decision to continue her investigation about the drug dealers which has threatened her life under the death)

**Veronica Guerin**: I'll be along in a minute.

**Graham Turley**: Fine. Suit yourself. Turn it down. Turn it down!!!

**Veronica Guerin**: Come on. I love it. I love my work. I'm finally doing something that can make a difference.

According to the analysis above, the writer can conclude the character of Guerin that she does not pay attention to appearance too much, world-oriented, logical thinking, ambitious, frank, competitive, aggressive, active, independent woman in the public realm, confident, talkative, dependent woman in the domestic realm, sensitive, house-oriented, and subjective.

2. **Graham Turley**

Graham Turley is Guerin’s husband. He is the minor character in this film therefore he has limitation of the number of his traits, in spite of that his presence make the story seems so real.
Turley has the character of *world-oriented*. Someone who has this character means that he works professionally. Turley has already worked as professional of interior designer and it could be proved by his position as the leader in the working place. The evidence is exposed by appearance especially his costume which indicates him as the leader. It is revealed by figure 30 which shows his working place. This figure utilizes long shot which shoots the surroundings so that it emphasizes the difference between Turley’s costume from others’ costumes. Turley wore tidy costume meanwhile others wore the costumes as labourer. Moreover, he did not work any physical tasks like others.

The explanation above reveals that Turley is the leader in the working place because of his appearance and his action. Actually, these proofs can indicate another character, which is *dominant* person in the public realm. This character is also emphasized by figures 30 and 43. These figures show the properties which is used by him, they are: table, ruler, cardboard, and pencil. These properties support the statement that he is the leader in his working place because others who work in that place use the difference properties (sandpaper and ladder) from his properties. Hence, it can be concluded that Turley has more important role in his working place because he is the person who plans the structure of interior; meanwhile others are the labours that work the physical tasks.

Turley is *unemotional* person because he can bury his emotion although he faces the terrible condition which makes him not stable. He worried so much about
Guerin’s condition after the shot in her leg (figure 37). This figure utilizes the framing of the human body from the waist up. Actually, it has a purpose to emphasize Turley’s expression which demonstrates his internal action that he worried about her wife because she did not listen to his advice for discontinuing the article about the drug dealers. Although he worried about her so much, he still talked calmly. It is revealed by figure 38 which utilizes the framing body from the chest up. This framing has a purpose to display the facial expression which indicates his internal action that he tries to be calm in order that Guerin does not worry about Cathal too. The change of internals action from worried to be calm indicates that he could control his feeling although he was in the terrible condition.

*Veronica Guerin*: Where Cathal?

*Graham Turley*: He’s at your sister’s with your mum. Don’t worry.

Guerin did not want to stop her article of the drug dealers because she thought that through this article she could decrease the rotation of drug dealers so that she could improve the ruined social condition in Ireland. In other side, Turley did not agree with his wife’s thought because he thinks that his wife thought based on her opinion rather than the fact that her article just endangered her life. Meanwhile, he thought that it was better for Guerin to discontinue her writing—in order to keep her safety from the terror—because the case of decreasing the rotation of drug dealers was the duty of polices. Turley’s external action indicates that he is an *objective* person because he thinks based on the fact rather than his own opinion.
Graham Turley: Give me the keys.
Veronica Guerin: I know what I'm doing, Graham. They shot me cos I'm on the right track.
Graham Turley: Give me the keys, please. Thank you.
Veronica Guerin: Would you give me the keys?
Graham Turley: No. Look at the state of you. (Guerin was injured in her leg because of the terror from the drug dealers). You're a journalist. You write. You let the Gards look after this

Although Turley has the character of world-oriented, he also has the character of house-oriented. It was revealed by figure 30 because he took Cathal along with him in his working time. This external action indicates that he is responsible for nurturing her son too although he is a father. Besides that, the figures 39 and 40 show Turley’s external action in the domestic realm like doing the housework such as washing glass and cooking for the lunch.

Veronica Guerin: You made lunch. Aren't you great?
Graham Turley: I must be

In the beginning of the story, Turley was presented as a wise person. It is indicated by his dialogue with Guerin which contains of good advice. He says that do not drive speedily because it can endanger herself and it just makes the infraction of the traffic lines.

Graham Turley: Well, I hope you've learned a lesson and reformed your ways, young lady. Hey, you're not speeding now, are you?
Veronica Guerin: - No, of course I'm not. Well, maybe a little.

Turley is also sensitive person. A sensitive person is a person who has ability to understand other people and to know their feelings. Turley understands Guerin well so that he knows whether she has a problem or not. This character can be seen when he asks her directly about her condition because he knows that she seems so
different from usual. It means that he knows well about the change of Guerin’s facial
expression when she has a problem. This external action is demonstrated by figure 41
which shoots the human body from the waist up in order to expose Turley’s action
that his hand touches Guerin’s back.

Graham Turley : What’s up?
Veronica Guerin : Nothing.
Graham Turley : Nothing or something?
Veronica Guerin : It's bollocks, what I'm writing.

The character of Turley as sensitive person is also proved by reaction of
another character. Turley prepared the gift to Cathal for his birthday. He said to
Cathal that the gift from Guerin and himself. Actually, Guerin did not take part of
choosing the gift to Cathal because she was so busy with her investigation about the
drug dealers. This condition indicates that Turley is sensitive person. He understands
that his wife is busy outside so that he decides to prepare the gift just by himself
because he does not want to disturb Guerin’s business. When he gives the gift to
Cathal, he says that this gift from Guerin and himself because he knows that Cathal
becomes disappointed if he knows that her mother does not give a present in his
birthday.

Cathal Turley : - Ma, look!
Veronica Guerin : Cathal, that’s great! Who gave you that?
(Guerin asks Cathal who gives that gift—skateboard—
because she does not know if that skateboard is the gift
which is prepared by Turley before.)
Cathal Turley : - You and Dad.
Veronica Guerin : ...... (silent for seconds because she surprised that she
never prepares that skateboard as the gift to Cathal)
Yeah.
Turley has a character as a **submissive** person. A submissive person is a person who obeys somebody’s desire willingly. It is demonstrated by Turley when he willingly obeys Guerin’s desire that she still wants to continue her investigation and her article about the drug dealers. Actually, Turley disliked of Guerin’s desire because it just endangered herself. But Guerin tried to tell him that she loved her job (because it brought her into the significant position in the society) in order that Turley could obey her desire willingly because she needed support from her husband to work well. Finally, Turley obeys his wife’s desire for the sake of his wife’s happiness.

**Veronica Guerin**: Come on. I love it. I love my work. I’m finally doing something that can make a difference.

**Graham Turley**: What am I gonna do with you?

**Veronica Guerin**: Oh, come on.

**Graham Turley**: - No………… (for few seconds) OK.

Turley’s character as submissive person is also showed by his another action. When Guerin began to know that Gilligan was the drug dealers in Ireland, Turley still tried to persuade her in order that she could discontinue her writing. It was done by him because he did not want his wife in the harmful situation. In other sides, Guerin convinced him again that everything would go to be alright. Actually, he did not want to shatter the result of Guerin’s hard work therefore he obey his wife’s desire again to continue her investigation. The dialogue proves that Turley’s character as a submissive person especially when he says that ‘easy for you to say’
with his smile (This act is exposed by figure 42 which displays his facial expression—which is smiling with Guerin—. This figure utilizes the frame of the body from chest up. Turley’s smile indicates his internal action that he cannot compel Guerin to stop her investigation so that he just can obey her decision willingly.

Veronica Guerin : Of course. Don't you ever just wanna keep him in the house? Not let him out ever?
Graham Turley : Yeah. But mostly I feel that way about you.
Veronica Guerin : I've got him, Graham. I've got his name. I'm gonna get this Gilligan bastard. I am so close, you know. I'm this close. Do you trust me? Right? Don't worry.
Graham Turley : Easy for you to say (smiling).

According to the analysis above, Turley presents the characters of world-oriented, dominant, unemotional, objective, house-oriented, wise, sensitive, and submissive.

C. Becoming Androgyny

According to the story, the writer assumes that the first factor which assists The Turleys to achieve the form of non-traditional family is becoming androgyny. From an analysis of character and characterization assist the writer to analyze the characteristic of androgyny which is possessed by Guerin and Turley. Androgyny is the balancing good sides of Alpha (masculinity) and Beta (femininity) in an individual itself.

According to Friedan, becoming androgyny could release women from the stratification of sex roles and realms of work. It eliminates the paradigm of
patriarchy’s culture that shapes the form of traditional family which traps woman becomes a housewife and man becomes a breadwinner. Androgyny lets not only woman but also man to be themselves so that they can work in any realms (domestic-public). Therefore, it creates the new form of family which is called by non-traditional family. This form allows husband and wife to work cooperatively so that they could work in domestic realm and also public realm.

1. Androgyny’s Characteristic of Veronica Guerin

In Veronica Guerin, Guerin presents the characteristic of Alpha and Beta. The characteristics of Alpha are world-oriented, do not pay attention to appearance too much, logical thinking, ambitious, frank, competitive, aggressive, active, independent woman in the public realm, and confident. Meanwhile the characteristics of Beta are talkative, dependent woman in the domestic realm, sensitive, house-oriented, and subjective. Actually, not all of these characteristics depict that Guerin is androgyny because androgyny is a balancing the good sides of Alpha and Beta therefore just some of these characteristic can prove that she has already become androgyny.

The characteristics of Beta which shows that Guerin becomes androgyny are house-oriented and dependent woman in the domestic realm and the characteristics of Alpha are world-oriented and independent woman in the public realm. These characteristics show that Guerin balances her characters so that she can do the activities in the domestic realm and in the public realm.
As a mother and a wife, Guerin has the character of *house-oriented*. It means that she does her responsibility to the activity in the domestic realm such as homemaking and nurturing. She did the homemaking in her spare time like cleaning. This external action is revealed by figure 26 that utilizes frame which is positioned at about eye level to reveal the material directly. Therefore, it emphasizes the spectators that it is setting of the kitchen and the thing which is being cleaned by her is dining table because on that table has the bowl with the fruits, the glass, and the astray. She also nurtures her child, Cathal. If she has a spare time, she likes to joke with her child (figure 28) and she spends it by playing her football with her child (figure 27).

**Veronica Guerin**: He won’t have any trouble sleeping tonight.

**Graham Turley**: That’s cos you wore him out on the football pitch.

Moreover, Guerin puts Cathal to bed in the night (figure 29). She also tells the story before her child sleep. These external actions indicate that she is still responsible for her role as a mother.

**Veronica Guerin**: No. There’s just one bad guy I’m after. It’s the one who’s up way past his bedtime. Now, let’s go. You’re getting much too big for your old ma. I’ll have to read you a story.

Although Guerin is a mother and a wife who has the character of house-oriented, she also has *world-oriented*. She works as journalist for Sunday Independent. In this public realm, she can be categorized as professional journalist because she has already fulfilled the professional behaviour and also the code of ethics in journalist.
In the professional behaviour, she proves that she has the knowledge and work systematically. It could be seen by her act when she started the investigation about the drug dealers; she interviewed the teenagers whom became opium addicts (figure 8), she came to the police for finding the chart of drug’s rotation (figure 9), and she analyzed the tax’s property (figure 10) and the legal business of the aspirant of drug dealers in order to figure out the aspirant who has unreasonable wealth. The second point of professional behaviour is she more orientates to the importance of public rather than the importance of herself. It could be proved that she drove her car speedily because she wanted to get the news fast although driving speedily could endanger herself. The last point is she gets the recompense (an honour) from the society as the sign of job’s achievement. Many people read the Sunday Independent because they believed in the article which was written by Guerin. Guerin is a famous journalist because her writing is so brave to uncover the reality.

Veronica Guerin: Well, I mean, there’s more than 300,000 people. I don’t want to blow my own trumpet, but they know Martin Cahill’s the General because, you know, of what I write in the Sunday Independent. At least they know what he’s up to.

The code of ethics in journalist has already fulfilled by Guerin. For the first point, she wrote about the scandals of drugs in order that the Irish knew that the presence of drug dealers in Ireland was the biggest factor which destroyed the social condition. It means that she writes the news to fulfil the right of the society to get the correct news although she gets the threats under the death from the drug dealers. Then the second point was she never mentioned the name of reliable informant like
John Traynor who was called by The Coach. It means that she keeps the information of identity from the news’ source if this demand comes from the news’ source. The last point was she used nicknames for the criminals because the journalist must obey the libel law.

Tony Gregory : All of you journalists have got it wrong. You call these guys the Viper, the Monk, the General. You glorify them. They're not movie stars.

Veronica Guerin : With respect, I've no option. I can't name them. Your libel laws won't let me. Journalists are going to jail for doing their job. Liz Allen, she's facing imprisonment for exposing these murderers.

Guerin has the character as independent woman in the public realm because when she did her work, she investigated everything by herself (figure 8, figure 21—she caught up one of the aspirants as the drug dealers in order to interview him directly, and figure 2). To go everywhere for doing her job, she drove her car-red Opel Calibra (figure 22). From those figures show her character that she does not depend on someone to do her job in the public realm.

Although Guerin is an independent woman in the public realm but she becomes dependent woman in the domestic realm. It means that she cannot stand alone in this realm therefore she needs the role of her husband. When she was attacked by John Gilligan (one of the drug dealers) and Gilligan also threatened Cathal’s life under the death, she needed the role of Turley for guarding their family and also for giving her support in order that she could face the problems in her life.

Veronica Guerin : I should never have gone there. Oh, Jesus! I'm so scared, Graham. I'm really scared.

Graham Turley : I know, I know, I know. It's going to be all right.
The description above revealed that Guerin has already become androgyny because she has balanced the good sides of Alpha (world-oriented and independent woman in the public realm) and Beta (house-oriented and dependent woman in the domestic realm). Androgyny eliminates the polarization of sex roles therefore she does not only become a mother and a wife, but also a professional journalist for Sunday Independent. It means that she can balance her life to do the activity in the domestic realm and in the public realm. Hence, she can become personhood because she can use her ineradicable of human core in the domestic realm and the public realm.

2. Androgyny’s Characteristic of Graham Turley

Similar to Guerin’s characters, Graham Turley also presents the characteristic of Alpha and Beta. His characteristics of Alpha are world-oriented, dominant, unemotional, and objective, whereas the characteristic of Beta are house-oriented, wise, sensitive, and submissive.

The characteristics of Alpha which reveal that Turley becomes androgyny are world-oriented and dominant in the public realm, meanwhile the characteristics of Beta are house-oriented and submissive in the domestic realm. These characteristics indicate that Turley balances his characters so that he can do the activities in the public realm and in the domestic realm.

Turley has the character of world-oriented. Someone who has this character means that he works professionally. Turley has already worked as professional of
interior designer and it could be proved by his position as the leader in the working place. The evidence is his costume (figure 30) that he wears different costume from the labours and also the action that he does not work any physical tasks like others (figure 30).

Although Turley has the character of world-oriented, he also has the character of house-oriented. It is revealed by his external actions such as nurturing and house-working. He wants to nurture his child in his working time (figure 43). This action indicates that he is responsible for nurturing her son too although he is a father. Besides that, the figures 39 and 40 show Turley’s action in the domestic realm like doing the housework such as washing glass and cooking for the lunch.

Veronica Guerin : You made lunch. Aren't you great?
Graham Turley := I must be

Like the explanation before, Turley is categorized as the leader in his working place because of his appearance and his action. Actually, these proofs can indicate another character, which is dominant in the public realm. This character is also emphasized by figure 43. This figure shows the properties which are used by Turley is different from the properties which are used by the labours. As the dominant person, he has the important role in the public realm because he is the person who plans the structure of interior; meanwhile the labours just do the hard physical work which is commanded by him.

Although Turley is the dominant person in the public realm but he doesn’t bring this character into the domestic realm because he is submissive in the domestic
realm. The character of submissive reveals that although he is a husband, he cannot compel his will toward his wife. It shows that he appraises everything which becomes the decision of his wife in her life. This character is demonstrated by him when he willingly obeys Guerin’s desire that she still wants to continue her writing about the drug dealers. Actually, Turley dislikes with Guerin’s desire because it just endangers herself. But Guerin tries to tell him that she loves her job (because it brings her into the significant position in the society) therefore Turley obeys his wife’s desire for the sake of his wife’s happiness.

Veronica Guerin : Come on. I love it. I love my work. I'm finally doing something that can make a difference.
Graham Turley : What am I gonna do with you?
Veronica Guerin : Oh, come on.
Graham Turley : - No............ (for few seconds) OK.

Turley’s character as submissive person is also showed by his another action. When Guerin began to know that Gilligan was the drug dealers in Ireland, Turley still tried to persuade her in order that she could discontinue her writing. It was done by him because he did not want his wife in the harmful situation. But Guerin convinced him again that everything would go to be alright. Hence, he just could obey his wife’s decision willingly again.

Veronica Guerin : Of course. Don’t you ever just wanna keep him in the house? Not let him out ever?
Graham Turley : Yeah. But mostly I feel that way about you.
Veronica Guerin : I’ve got him, Graham. I’ve got his name. I'm gonna get this Gilligan bastard. I am so close, you know. I'm this close. Do you trust me? Right? Don't worry.
Graham Turley : Easy for you to say (smiling).
The description above reveals that Turley has become androgyny because he has balanced the good sides of Alpha (world-oriented and dominant in the public realm) and Beta (house-oriented and submissive in the domestic realm). Androgyny omits the polarization of sex roles because Turley can take part in the domestic realm although he is a man who works professionally in the public realm. Androgyny brings him into the unusual activity because he can nurture his child although as the nature he is not the person who bears his son. This condition shatters the paradigm in the culture of patriarchy which believes that women are only the group who must nurture the children because based on nature those women who bear the children. Besides that, androgyny creates the equality between man and woman. It is showed when Turley becomes a submissive in the domestic realm although in the public realm he is a dominant person. The character of submissive also can be seen when Turley appraises of Guerin’s decision about her career. Therefore, the paradigm of patriarchy’s culture—which regards that man has the highest position rather than woman—is wiped out by androgyny.

D. The Form of Non-Traditional Family

In Veronica Guerin, some of Alpha and Beta’s characteristics of Guerin and Turley expose that they have already became androgyny. It is proved by the analysis above that Guerin has the characteristics of Alpha (world-oriented and independent in the public realm) and the characteristics of Beta (house-oriented and dependent in
the domestic realm). Besides that, Turley also has the characteristics of Alpha too (world-oriented and dominant in the public realm) and the characteristics of Beta (house-oriented and submissive in the domestic realm).

By becoming androgyny, it eliminates the polarization of sex roles between Guerin and Turley. This condition can bring them into the sex role revolution which no motive to consider whether man is superior class or woman is inferior class. “In fact, for the real tradeoffs to take place, the sharp demarcation between family and home as “woman’s world,” and work (and politics and war) as “man’s world,” to be redrawn. Equality in jobs, without taking into account family, leave women doubly burdened. Equality in the family isn’t real for women if it is isolated from economic measures of worth and survival in the world.”

Therefore, it assists them for creating the revolution in domestic life which is both of husband and wife share the homemaking, both of husband and wife share the parenting, and both of husband and wife share the burdens of earning. According to Friedan, this revolution would assist both of husband and wife to achieve the form of non-traditional family which has the value of liberation and equality between man and woman.

Guerin and Turley worked cooperatively to do the homemaking. It can be seen by the external actions in the figures 26 and 39 which utilizes the position of camera that look the material directly at about eye level therefore the spectators can watch clearly what they are doing in the kitchen. At the same time, they share to do

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64 Betty Friedan (1991), op.cit. 99.
this activity; such as she cleans the dining table (figure 26) meanwhile he washes the glass (figure 39).

The cooperation in homemaking also reveals in Guerin and Turley’s external actions at different times. Turley cooks for the lunch if Guerin does not come to house yet (figure 44).

**Veronica Guerin** : I’m sorry!
**Graham Turley** : - How are you?
**Veronica Guerin** : You made lunch. Aren’t you great?
**Graham Turley** : - I must be.

Guerin prepared the birthday’s cake when they would celebrate Cathal’s birthday (figure 45). Furthermore, the dialogue below between Guerin and her mother indicate that Guerin is doing for preparing cake’s birthday.

**Veronica Guerin** :….Ma! Ma, where did you put the candles?
**Bernie Guerin** : They’re on top of the bread box!

Guerin and Turley also work cooperatively for nurturing their child. It was proved by figure 43 when Cathal was took care by his father in the noon day; meanwhile his mother nurtured him in the night which was displayed by figure 29.

**Veronica Guerin** : Warm enough?
**Cathal Turley** : - Yeah.
**Veronica Guerin** : Good Night, darling. I’m in the other room if you need me.
**Cathal Turley** : OK.

Guerin and Turley also worked professionally outside the house. Guerin as professional journalist and Turley as professional interior designer (it is proved by figures 30 and 43 which display his costume and his properties that differ from others).
Veronica Guerin : I... I deserve to lose this case, Judge. That's fair enough, you know. But if I can't drive, I can't do my job. I'm a journalist with the Sunday Independent.

Actually their external actions in the public realm reveal that they have already shared responsibility of the burdens of earning. According to the professional behaviour, the system recompense of professional workers is money and honour. It indicates that Guerin and Turley work together to earn money. Besides that, it also reveals that Guerin is not trapped as a married woman from the economic measures of worth and survival in the world. She has already become the professional journalist therefore it released her from the problem that has no name—this problem just trapped women in the activities of domestic realm.

The description above indicates that the Turleys has been created the revolution in domestic life so that they worked together to do the homemaking, parenting, and burden of earning. Hence, this revolution assists The Turleys to achieve the form of non traditional family that is Guerin and Turley work cooperatively to do activity in the domestic realm and they also have significant professions in the public realm.

The way of the Turleys to achieve form of non-traditional family has two points. The first point is becoming androgyny because it eliminates the stratification of sex roles. Then the second point is revolution in domestic life because in this revolution both of husband and wife must share the joy and responsibility of homemaking, parenting, and burden of earning.

If one family has already achieved the form of non-traditional family, it
means that they also have already reached the liberation and the equality in aspect of life. Both of husband and wife are not trapped in just one particular of the realm of work and they also have understanding each other and do not compel their desires either. Therefore, Guerin can become the personhood because she can utilize her ineradicable of human core in the domestic realm and in the public realm, whereas Turley can release from the dreadful thing of only being a career man in the public realm because he can take part for doing the activities in domestic realm. They live as a partner in life for preserving the family.

According to Friedan if one family has already become androgyny, they could make the revolution in domestic life. These factors would assist them to achieve the form of non-traditional family. Guerin and Turley did housework cooperatively and they also worked in the public realm which was appropriate with their own capabilities. This form creates a fair work not only in the domestic realm but also a fair chance to take part in the public realm. Friedan said that if this form happened in our life, we could achieve the real liberation, freedom, and personhood for human (especially for women) because women and men could participate in the domestic realm and the public realm to fulfil their human potentials. Therefore, androgyny let everyone to be themselves because women are not restricted to become paid worker and men are not restricted to become the value human of fathers’ presence in the home.
A. Conclusion

*Veronica Guerin* is one of feminist films because it has the value for women to achieve liberation, freedom, and personhood. Previously, the culture of patriarchy created the polarization of sex roles so that women could not fulfil the ineradicable of human core. In that time, they simply trap in the *Big Brother*\(^\text{65}\).

This film depicts about a married woman, Veronica Guerin, who wants to become personhood so that she does not want only to become important in the domestic realm but also in the public realm. Therefore, she does not only become a mother and a wife but also as a professional journalist for Sunday Independent. She can do her roles in the domestic realm and in the public realm well because her husband, Graham Turley, also takes part into the domestic realm, in spite of that her husband also works as professional of interior designer. It means that Guerin can take part into the domestic realm and in the public realm because Guerin and Turley utilize the form of non-traditional family. The form of non-traditional family is the form that husband and wife work cooperatively to do activity in the domestic realm and they also have significant professions in the public realm.

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\(^{65}\) (one in authority) just in the house.
In this film, The Turleys achieves the form of non-traditional family by becoming androgyny. Androgyny is the balancing of good sides of Alpha (masculinity) and Beta (femininity) and the impact of androgyny is eliminating the polarization of sex roles which is created by the culture of patriarchy. Guerin and Turley has already balanced their characteristic of Alpha and Beta therefore no polarization of sex roles between them.

If the polarization of sex roles is wiped out in The Turleys, it will create the revolution of sex roles in their family. Revolution in domestic life is the form that husband and wife share the homemaking, the parenting, and the burden of earning. That is why; Guerin and Turley share the homemaking, the parenting, and the burden of earning. This form is the secret of Guerin why she could work professionally in the public realm because in her family has been created the revolution in domestic life.

According to the description above, the writer concludes that androgyny and revolution in domestic life are the main points which assist The Turley to achieve the form of non-traditional family. This form brings women and men into the liberation and the equality because women are not restricted to take part in the burden of earning and men are not restricted to do the homemaking and the parenting. It presents that Guerin and Turley live to become the partner in life for preserving their family.

Hence, Betty Friedan’s thought about how to achieve the form of non-traditional family is reflected in the film ‘Veronica Guerin’. According to Friedan,
androgyny and revolution in domestic life was the main keys to achieve the form of non-traditional family. By becoming androgyny, the polarization of sex roles disappears. Then, the revolution in domestic life presents new life that husband and wife divides up the tasks in the domestic-public realm fifty-fifty. Therefore, it lets human achieve the real liberation, freedom, and personhood.

B. Suggestion

It is attractive thing for the writer to research a film because it has the morality message and new experience after watching it. From the analysis and the conclusion above, the writer would like to propose the following suggestions:

1. For those who want to study about film or literary works, to pay more attention to the intrinsic elements and the extrinsic elements because both of those elements have the synchronization relationship.

2. For the students of English Letters Department who want to analyze film or literary works, they should utilize the proper theory or approach in order that they comprehend easily about object of the research. In this research, the writer uses Friedan’s thought as one of the pioneers in liberal feminism in analyzing “Veronica Guerin”. In spite of that, the other researches can utilize another theory or approach and also some aspects of film in analyzing this film.
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APPENDICES

1. The Synopsis of Film *Veronica Guerin*

Film of *Veronica Guerin* as drama-thriller’s genre is attractive film because we can find out the different side from the film directing of Joel Schumacher. An American film director, writer and producer was born on August 29, 1939 in New York City. The movies of *Batman & Robin, Batman Forever, 8mm* directed by him until he familiarizes character in making-film which is full of darkness or gloom. He has succeeded to create film of *Veronica Guerin* because he can display the scenes which are not really full of darkness but still can indicate the depths strained situation. In addition, the success of this film can be proved by the winning of Solidarity Award in *San Sebastian International Film Festival – 2003* and Audience Award in *Irish Film and Television Award – 2003* and it also has filled up nominations in many awards.

The major character in this film is played by Cate Blanchett. As the famed actress, she has stereotype as an assertive woman (*Veronica Guerin, Charlotte Gray and Elizabeth I and II*). Her performance and her beauty are considered unconventional and oddly timeless so she can seemingly portray any age or era. Her stereotype is compatible to play Guerin’s figure. It is proved by her name in the nominated of Awards (*WAFCA –Washington DC Area Film Critics Association-, Golden Globe, and Empire Awards UK*) as the best actress and the best performance.
This film was based on the true story. It showed about the struggle of a woman journalist when she wrote about the scandal of drug dealers. She wanted to figure out the big boss of drug dealers in Ireland because the social condition in 1994 was in the highest level of the rate in drug’s rotation. This film utilized regressive plot because it was started by the scene in the church on June 26, 1996. Guerin’s mother asked to the priest that she wanted to pray for her daughter in order to lose Guerin’s driving license. Guerin worked for Irish newspaper that was the Sunday Independent. She often did the infraction of traffic lines because she drove speedily when she wanted to get the news or to do the investigation; therefore she attended to the Assault Trial for the council of her infraction. Moreover, in the beginning of the story (at minutes on 03:04) depicted that Guerin lived with the equality in her family because it exposed that her husband, Graham Turley, was nurturing their child, Cathal Turley, in his working place—he worked as interior designer—.

The scene returned to the day on two years earlier. At minutes 05:00–09:35 depicted how the big rotation of drug in Ireland because it involved many teenagers to become opium addicts. Those case interested Guerin to write about the drug dealers in order to improve the ruined of social condition. She started to do the investigation about rotation of the drug in the society. Moreover, she also has the reliable informant from the underworld, John Traynor. She believed in him because he assisted him to uncover the underworld’s figures such as the figures of stealing old paintings and kidnapping bankers' families. He told to her about the information of drug
dealers in Ireland. Actually that information was not true because he was also partner of big boss of the drug dealer, but she did not know it yet.

Guerin did the investigation hardly. It made herself more spent time in the public realm than in the domestic realm. In this situation, Turley participated for doing the housework such as at minutes 12:06 exposed that her cooked for lunch because she did not come to the house yet, and at minutes 45:15 revealed that he accompanied his child at Christmas’s celebration meanwhile she did not come yet at that time. Although Turley took part in the domestic realm, she still did her role in this realm. It was proved at minutes 12:40 when she put her child to the bed and also at minutes 38:02 presented that she prepared the cake for her son’s birthday.

When Guerin did the investigation, she got the numerous of the death threats. But it did not become the obstacles for her to figure out the big boss of drug dealers. She still worked enthusiastically. Because of her spirit, she could find out the big boss of drug dealers, his name was John Gilligan. She went to Gilligan’s house because she eager interviewed him directly. But she did not get the answer from Gilligan instead of that he attacked her brutally. It was the first climax of this film.

Guerin felt shock because of that incident. In addition, she got the threat about Cathal’s safety from Gilligan. He wanted her to discontinue about her writing because it could endanger himself as the big boss of drug dealers. Besides that, she just has already known that Traynor was the partner of Gilligan and also the person who ordered to shot her. Previously, Traynor gave the wrong information about the
drug dealers in order that Guerin did not know that Gilligan and he were the dominant drug dealers in Ireland.

For a while, she took the time to think carefully about the way to solve this problem. And then, she decided to continue her article because she did not want to be a defeatist. Furthermore, she became strong again because the support of Turley (it can be seen at minutes 17:18 in the second disc). She wanted to finish her article about the dominant drug dealers especially Traynor in order that they could be detected by police and then they could be arrested by police. Unluckily, that action made Traynor and Gilligan angry with her. Therefore, Traynor ordered Gilligan to kill Guerin as soon as possible (at minutes 23:30 in the second disc). The action to kill her was carried out after she attended to council of her infraction of the traffic lines on June 26 1996. At an intersection on the Naas Dual Carriageway, a few miles outside Dublin, one of two men sitting on a motorcycle beside her car fatally shot her five times when she was sitting in her red Opel Calibra. Finally, she passed away in 37 years old. Her murder generated Ireland into the action. Thousands of people took to the streets in the weekly of anti-drug marches. A week after her death, the parliament conceived the potential of using tax enforcement laws as a mean of preventing and punishing criminals. In sum, all of her sacrifice has already brought Ireland along with the good social-condition because the rates of criminals which are caused by drug dealers have been decreased. In sum, the resolution of this story was Guerin’s murder caused the drop of criminal rates in Ireland.
2. The Biography of Betty Friedan

Bettye Naomi Goldstein was born on February 4, 1921, in Peoria, Ill. Her father, Harry, was an immigrant from Russia who parlayed a street-corner collar-button business into a prosperous downtown jewellery store. Her gifted, imperious mother, Miriam, had been the editor of the women's page of the local newspaper before giving up her job for marriage and children.

She attended the all-female Smith College in 1938. She won a scholarship prize in her first year for outstanding academic performance. In her second year, she became interested in poetry, and had many poems published in campus publications. In 1941, she became editor-in-chief of the college newspaper. The editorials became more political under her leadership, taking a strong anti-war stance and occasionally causing controversy. She graduated *summa cum laude* in 1942, majoring in psychology.

In 1947, she married Carl Friedan, a theatre director who later became an advertising executive. They started a family and moved to a rambling Victorian house in suburban Rockland County, N.Y. Friedan, whose marriage would end in divorce in 1969, is survived by their three children, Daniel Friedan, Emily Friedan, and Jonathan Friedan. In 1963, as a suburban housewife and sometime writer, she published *The Feminine Mystique*, attacking the then-popular notion that women could find fulfilment only through childbearing and homemaking. Widely read and extremely influential, the book played an important role in the creation of the second wave
feminism. This book began as a survey Ms. Friedan conducted in 1957 for the 15th reunion of her graduating class at Smith. It was intended to refute a prevailing postwar myth: that higher education kept women from adapting to their roles as wives and mothers. Judging from her own capable life, Ms. Friedan expected her classmates to describe theirs as similarly well adjusted. But what she discovered in the women's responses was something far more complex, and more troubling—" that she would famously call "the problem that has no name."

In 1966 Friedan helped found the National Organization for Women (NOW) and served as its president until 1970. Actually, NOW as a group that supported equality for women in America in a truly equal partnership with men. Through a program of legislative lobbying, court litigation, and public demonstrations, NOW seeks to end sexual discrimination in employment.

In 1981, Friedan wrote *The Second Stage*, she argued that feminists must reclaim the family and bring more men into the movement by addressing child care, parental leave, and flexible work schedules. In this book, she also proposed women and men became androgyny, because it was the basic to eliminate the paradigm about the superior or inferior class from the patriarchy’s culture. In 1993, she wrote *The Fountain of Age* (1993) to criticize the age mystique—society's frequently patronizing treatment of the elderly; she advocated new, positive roles for older citizens. Finally, she died of congestive heart failure at her home in Washington, D.C., on February 4, 2006, her 85th birthday.
3. The Cover VCD of film “Veronica Guerin”
4. The Figures of Actions

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

Figure 11

Figure 12
Figure 13

Figure 14

Figure 15

Figure 16

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Figure 20

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Figure 22

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Figure 24