



# NON-STEREOTYPICAL FEMALE LIBRARIAN IN THE LIBRARY WARS FILM

Dyah Paramaratri\* & Luki Wijayanti\*

\*Program Studi Ilmu Perpustakaan, Universitas Indonesia

Email: [dparamaratri@gmail.com](mailto:dparamaratri@gmail.com), [luki\\_w@ui.ac.id](mailto:luki_w@ui.ac.id)

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**ABSTRAK:** Penelitian ini membahas mengenai pustakawan perempuan non-stereotip dalam film *Library Wars*. Dalam penelitian ini peneliti akan mengkaji *scene-scene* dalam film *Library Wars* yang di dalamnya menampilkan pustakawan perempuan non-stereotip dan interaksinya dengan lingkungan pekerjaannya sehari-hari. Penelitian ini menggunakan metode kualitatif deskriptif berdasarkan kerangka analisis representasi visual terhadap aktor sosial dimana kerangka tersebut memperlihatkan *distance* (jarak), *relation* (relasi), dan *interaction* (interaksi) antara aktor sosial yang direpresentasikan dengan penonton. Hasil penelitian ini menunjukkan bahwa pustakawan perempuan memang digambarkan sebagai sosok yang non-stereotip yang dekat dengan latihan militer. Pustakawan perempuan digambarkan sebagai *library guard* digambarkan sebagai pribadi yang cerdas, teguh mempertahankan apa yang ia anggap benar, dan berani mengambil sikap atas apa yang ia percaya. Meskipun begitu, di satu sisi pustakawan perempuan masih digambarkan sebagai sosok yang lemah dan pustakawan perempuan terkadang digambarkan sebagai pribadi yang sembrono dan sombong.

**Kata kunci:** Pustakawan perempuan, film *Library Wars*

**ABSTRACT:** This research discusses non-stereotypical female librarian in *The Library Wars* movie. This research will examine the scenes on which features non-stereotypical female librarian and their interactions with their daily work environment. This study uses a descriptive qualitative method based on a visual representation analysis framework of social actors where the framework shows distance, relation, and interaction between social actors represented by the audience. The results of this study indicated that female librarian was indeed portrayed as non-stereotypical figures who were close to military training. The female librarian is described as a library guard who is a smart person, determined to defend what she thinks is right, and has the courage to take a stand on what she believes. Even so, female librarians are still portrayed as weak figures and female librarians are sometimes portrayed as frivolous and arrogant.

**Keywords:** Female librarian; *The Library Wars*

## 1. INTRODUCTION

Stereotypes about women have seen women are suitable to fill daily works and works that deal directly with the wider community with the "feminine" natural abilities that women have (Sayekti, 2007). It is in line with Ritzer who stated that women are identical with home duties, so women's opportunities to work outside the home are very limited, there are even women with higher education who never apply their education to actualize themselves due to stereotypes, and many actions seem to be natural (Ritzer & Goodman, 2003). Therefore, stereotypes on women

are conditional on the discrimination experienced by women, including in what jobs are compatible with feminine stereotypes of women (Ningsih, 2015).

The librarian profession is one of the professions that is often associated with gender stereotypes on women. Mars (2018) stated that female librarians were not often given the leadership role in libraries. This is because women are considered physically weak, giving rise to a stereotype in society that women are not suitable for work such as business-like, ambitious, or open to experimentation (Ningsih, 2015). A study conducted by Record & Green (citing in Lawrence et al., 2019) said that men tend to avoid areas in the library that are perceived as feminine (eg. in reference services and children's libraries) and tend to seek 'men jobs. A man may be more skilled in certain jobs in the library (for example in reference services), but instead, be placed in positions that are considered more masculine because of social expectations. However, research by Hassan and Ogunkoya (citing in Lawrence et al., 2019) believed that women and men are equally capable as long as they are given the same exposure.

The view of the stereotype of female librarians can be seen through film scenes in the library. Shaffer and Casey researched (citing in Mayesti et al., 2018) described the image of librarians in various cinemas, from the United States, Western Europe, Russia, and Asia, finding that films around the world tend to have similarities in displaying the stereotype of librarians, namely women, brave, and bookish. Interestingly, research by Julia A. Wells (citing in Mayesti et al., 2018) specifically examined female librarians in films to find out whether the image of female librarians has changed in the last 60 years, resulting in a slight change in the image of librarians in film during these 60 years. The depiction of the characteristics of female librarians is changing towards a progressive image become a modern and stylish woman. The depiction with a tense face, hair in a bun, and glasses have turned into a dynamic, attractive, and self-sufficient person.

The female librarians in Wells' research is a good start in changing the stereotype of female librarians. Therefore, this study discusses films that tell about libraries and librarians, especially those scenes that tell stories about female librarians. The study discussed the film entitled "Library Wars", a film that tells the story of Japan's political conflict that occurred due to the enactment of the Media Betterment Act (MBA) contrary to the Freedom of Libraries Law. The enactment of the law led to the destruction of books deemed forbidden by the Japanese government and sparked a conflict between a special team of librarians named The Library Defense Force (LDF) and a government army censorship agency called Media Betterment Committee (MBC).

The female librarian in this film is depicted as a woman who is armed and trained in the military like an ordinary soldier. In contrast to Wells' research, a major change in the image of the librarian is seen in the *Library Wars*. The female librarian in this film not only changes physically but also changes in character and relationships with her work environment, where female librarians try to fight prejudice and gender preferences from their work environment. This depiction is rarely shown, especially in libraries films. Based on this, the formulation of the research problem is how to portray non-stereotypical female librarians in the *Library Wars*. This research is expected to provide a different picture of the stereotypes of female librarians that have existed in the community so that librarians and the public can see the depiction of female librarians from another point of view.

## 2. PREVIOUS FINDINGS

Several previous studies related to the stereotype of female librarians in films/movies, one of them is illustrated by Nina Mayesti (2016) in her paper on the film "Heartbreak Library" and "The Librarian". The paper said there was ambiguity in the representation of female librarians, where there was a positive side in the form of being smart, friendly, and creative, as well as a negative side such as being stiff and occasionally looking grumpy.

Miftakhul Jannah Fajriyah (2017) in her gender equality study on the film "Toshokan Senso (Library Wars)" showed that changes in the representation of women librarians, where women

librarians, through their hard work, have succeeded in fighting the division of the labor system that adheres to a patriarchal culture. However, it cannot be denied that there is still an element of gender bias where female librarians are described as passive parties over the control of male librarians.

In Indonesia, research on the stereotype of female librarians in films is also illustrated by Nina Mayesti's research in 2018. On the "Film Indonesia Era 2000-an", she stated that physically, female librarians in Indonesia are depicted as fitting the image of old women who are out of date and still bound by rigid, unfriendly, and passive stereotypes. However, there are some changes such as smart, friendly, helpful, and sometimes even breaking the rules.

Some of these studies provide a picture of female librarians who have changed their image and dare to fight against existing stereotypes, although, female librarians are still depicted with ambiguity. The author sees this ambiguity as a positive thing, where the image presented to female librarians is transformed much better.

### **3. RESEARCH METHODOLOGY**

This research is a qualitative descriptive study that describes and interprets the meaning of the data that has been collected by paying attention and recording as many aspects of the situation as a possible understudy at that time, to obtain a general and comprehensive picture of the actual situation (Kriyantono, 2007). Descriptive in question is data collected in the form of words, pictures, and not numbers (Moleong, 2017).

A Japanese film entitled the "Library Wars" which features female librarians as non-stereotypical figures. Several samples from the film scene were used as research data. Therefore, the researcher will use a purposive sampling technique where the sampling has been selected and adjusted to the desired goals of the researcher (Kriyantono, 2007). The sample data used in this film are scenes from the Library Wars film which contain content about the non-stereotypical traits of female librarians when doing daily routines.

This study uses the visual representation analysis framework of social actors proposed by Theo Van Leeuwen, where the framework shows distance, relation, and interaction between the social actors represented and the audience. Distance means the disclosure of the closeness of a relationship and seen from far or near the shooting distance (close shot or long shot). The relationship shows the involvement between the object in the film and the audience. The relationship is divided into two parts, namely the relationship that shows involvement seen from the angle of shooting (frontal angle or oblique angle) and the relationship that shows power can be seen from the angle of shooting (high angle, eye level, or low angle), and the interaction is seen from the position the view of the actor shown, looking at the audience or not (Leeuwen, 2008).

### **4. RESULTS AND FINDINGS ANALYSIS**

The Library Wars film (図書館戦争/Toshokan sensô) is a film based on the light novel by Hiro Arikawa. The film's main story is set in 2019 where LDF instructors Atsushi Dojo and Iku Kasahara, work to protect the library. The story begins in 2014 when Kasahara was still in school. Kasahara was hiding a fairy tale book when a confiscation occurred at a bookstore. As a result, Kasahara had to deal with MBC officers on duty. Fortunately, an LDF member came and saved him from MBC. Therefore, he became a member of the LDF. As an LDF member, Kasahara is determined to protect the book and find the prince who helped her five years ago. Kasahara was assigned as the first woman to become a member of the LDF special unit. Under the leadership of the Dojo, Kasahara fights hard to prove that he is worthy of being a member of the special LDF unit.

#### **Depiction of female librarians in the Library Wars**

Librarians in the film Library Wars are described as jobs that are familiar with physical training such as the military army. However, the levels differ between ordinary LDF librarians, 1<sup>st</sup> class

librarians, and special LDF units. This picture can be seen from the two female librarians who predominantly appear in the Library Wars film, namely Kasahara (the main character) and Shibasaki (the additional character). One of the scenes depicting the different occupations of the two female librarians is shown in the following scenes.

*“Kasahara walked past the bookshelf and saw Shibasaki walking up the stairs to the office on the 2nd floor. Kasahara waved at Shibasaki and Shibasaki waved back at Kasahara. After that, the scene focuses on Shibasaki entering the office with a document in his hand and distributing it to his fellow librarians there.”*

The shooting in the early scene when Kasahara waved to Shibasaki was done with a long shot, a frontal angle, and Kasahara's interaction with her back to the audience. This remote shooting is intended so that the audience can see the overall picture of Kasahara's relationship with her work environment. Taking the opposite angle gives the meaning that the librarian profession is a profession that is familiar to the audience. The back-to-view interaction depicts the audience as observers of the people in the film and gives the impression that the people in the film are not aware they are being watched.

Then, the shooting changed and focused on Shibasaki entering the office. In this scene, shooting is done with a long distance, the angle is still facing (frontal angle), and Shibasaki's interaction is not looking at the audience. This shot shows Shibasaki carrying documents and giving some documents to other librarians. It aims to show the work that Shibasaki is doing, namely the librarian as we usually know her.

*“Kasahara was descending the stairs to the field where the ceremony was held. On her way, she passed the hangar and passed several LDF military cars. Next, she marched with the rest of the LDF troops and followed the ceremony. It was heard that the leader of the ceremony gave the command to salute which was then followed by all members of the ceremony.”*

Shooting when Kasahara descends the stairs until she passes by an LDF military car shows a long shot, frontal angle shooting, and no interaction with the audience. This remote shooting aims to provide an overview of Kasahara's work to the audience. Then, the camera movement focused on Kasahara's face as the troops were given a salute command. In this scene, the shooting uses a close shot, taking a frontal angle and the interaction is still made not looking at the audience. Close-up shots aim to emphasize the deep emotions that Kasahara's face displays. There is no dialogue spoken by Kasahara in this scene. Unlike the scene when Shibasaki enters the office, in Kasahara's scene, the military-like assertiveness stands out more.

Another most striking difference is the uniforms they wear. Kasahara wore a khaki long sleeve shirt with a dark brown skirt without wearing a blazer. Shibasaki was also wearing the same uniform, however, she wore a brown blazer afterward. The different colors of the uniforms used by Kasahara and Shibasaki indicate the different divisions in their work. Both were trained in the basics of library management, however, Kasahara's work focuses on activities of a physical nature, such as securing the library. While Shibasaki was focusing on the routine matters of library management. As seen in the figure below.



**Figure 1. Differences in Kasahara and Shibasaki uniforms**

Based on several scenes that have been described previously, the female librarian in the *Library Wars* is depicted in two female roles. Kasahara is described as a librarian who does work close to a military feel as she passes through hangars, passes military cars, and attends ceremonies. While Shibasaki is described as a modern librarian who does not look stiff and fierce but still does the work of a librarian as ordinary. In this film, female librarians are depicted through Kasahara and Shibasaki who have different job descriptions as well as their uniforms.

Kasahara when she was a member of the LDF special unit managed to demonstrate her role as a library guard through her successes in protecting information. She also applies Information Professional Core Values or the virtues of librarian attitudes in carrying out their role as library guards. In this subchapter, an explanation of Kasahara's success in carrying out her duties as a library guard stems from her difficulty in balancing LDF special unit training. Although at first Kasahara was described as having difficulty keeping up with the exercises that the LDF special unit had to do, it was from these exercises that she was able to maintain the library well. Here's a scene that explains Kasahara's mistakes in her practice that resulted in a reprimand from her instructor, Dojo.

*"Kasahara crawled under the wire while carrying a weapon. Many other members managed to catch up with Kasahara. For being too slow the Dojo rebuked him.*

*Dojo: "Kasahara you are too slow! Faster!"*

*The special unit members ran over the walls one by one. Kasahara ran right behind Tezuka. Tezuka managed to jump easily, while Kasahara struggled to get up and over the wall. The dojo shouted rebuking Kasahara*

*Dojo: "Kasahara! Fast!"*

Both scenes use long shots and frontal angles. There is no interaction between the two scenes. This picture was taken to show in its entirety the difficulties that Kasahara went through while training with the special LDF unit. Kasahara is described as having a slower movement, not having the resilience like the other members, and getting tired easily than the other members. Kasahara always gets reprimanded during practice for her shortcomings. Even so, Kasahara didn't seem to be complaining and continued her training.

*Kasahara was standing on a climbing wall wearing a safety attribute for wall climbing practice. Following orders, she got into a descending stance and jumped down the training cliff. Her friends murmured in admiration seeing Kasahara. Downstairs, Dojo and Kenta who were watching LDF special unit training gave their opinion on Kasahara.*

*Kenta: "She is good"*

*Dojo: "She's a monkey"*

The scene is displayed with a long-distance (long shot) and with a low-angle shooting angle. This scene shows an impression of admiration for Kasahara and provides a clear picture of when Kasahara descends the cliff. Spectators were positioned as if they were part of the LDF members watching Kasahara from the top of the cliff. Kasahara made her descent smoothly until her friends muttered in admiration and Kenta complimented her. This shows that she has the same potential as the other special unit members. From some of these scenes, it can be seen that Kasahara has potential, although it needs a lot of improvement in some exercises. During the training, Kasahara also did not complain and kept trying to carry out the practice until it was finished. These training scenes show her tenacity in proving that she is worthy to become a member of the LDF special unit.

Librarians in the *Library Wars* are shown as guards or bodyguards of the library. Sometimes, not only does MBC threaten the integrity of the information in the library, but users can also do this, for example in the form of vandalism. Kasahara's first success was when she managed to catch the vandals who were hiding in the men's restroom.

*Kasahara peeked from the side of the toilet cubicle where the man was hiding. She saw from behind the man's back while facing the male toilet seat, he cut the adult magazine section with a cutter and stored the magazine section in his bag. Seeing this, Kasahara immediately shouted.*

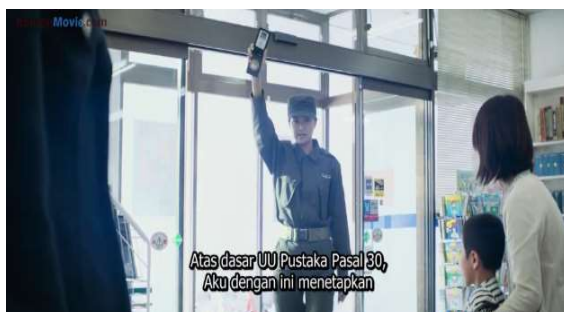
*Kasahara: "Hey stop it!"*

*The man looked back and saw Kasahara. Then he opened the door and rushed off. But Kasahara swiftly kicked him from the side and knocked him to the floor.*

This scene features a medium shot and a low-angle shot. Taking low-angle shots or shooting angles from below the object gives the impression that Kasahara looks dominant and strong. This scene shows the strong impression of Kasahara as a library guard when she catches the act of vandalism. Even though it was only an adult magazine, Kasahara still considered it an important collection of the library and protected it with all her might. This shows that she has confidence that information, regardless of its form and content, is important and must be protected.

*"Haven't had time to get the truck returning, Kasahara hurriedly jumped down from the truck she was riding. His friends and Kenta who were in the truck tried to stop Kasahara by calling her name. However, Kasahara ignored the screams of the call and continued running into the bookstore which was bustling with MBC clerks. When she got inside, MBC confiscated books from the bookstore. Kasahara said while showing the LDF badge she had.*

*Kasahara: "LDF! Based on Article 30 of the Library Law, I hereby stipulate that these books are declared to be subject to sanctions. Hand over all the books you have collected."*



**Figure 2 Kasahara showing the LDF badge**

When Kasahara jumps, the shooting used is long distance (long shot) and shooting angle from below (low angle). This scene gives a dramatic impression when Kasahara jumps down from the truck and gives a heroic impression of Kasahara's actions. Then, the shooting angle changed to a frontal angle when Kasahara ran up and showed her LDF badge. This scene shows Kasahara's courage in defending the right of others to read freely. His actions demonstrate the beliefs he holds about society's "freedom to know" and his efforts to secure that freedom

This scene shows the virtue of Kasahara's attitude as a librarian, namely having integrity. In this scene, it can be seen how Kasahara has a firm attitude in defending the principles to defend what she thinks is right and it shows that Kasahara is a librarian who has integrity in what she does. Besides, Kasahara managed to show his intelligence in strategy and quick thinking in an emergency.

*Shibasaki ran towards the safe room with the other librarians. He was running behind the other librarians when suddenly a bullet hit the windowpane right next to her face. Shibasaki stopped and turned to the bullet. Behind the bullet marks, two MBC members were seen climbing the wall and entering the west building. Seeing that, she ran to the information room to inform the LDF troops who were guarding the library building.*

*Shibasaki: "Attention, emergency broadcast from support staff! Their target was the West building's 4th conference room. Attention! Their target is the West building's 4th conference room!"*

*Kasahara and Tezuka who were on guard inside the building heard the broadcast. Kasahara immediately rushed towards conference room 4 in the west building. But Tezuka held his shoulders.*

*Tezuka: "Are you disobeying orders?"*

*Kasahara: "But it was Shibasaki's voice, she risked her life to tell this it must be true" then she left Tezuka.*

The scene uses a long shot, with a frontal angle and interactions that do not look at the audience. Remote capture shows the overall busy state where people are running to get to a safe room. The opposite angle shows the impression of the audience's involvement with the events in the film. There is a quick close shot when the bullet hits the glass, to focus on the ongoing tension between the MBC and LDF firefights. In addition, from this close-range shooting, it was also seen that behind the bullet there were members of MBC who were climbing the walls of the building to infiltrate.

Shibasaki is a librarian who is not militarily trained but is in charge of directing visitors to a safe room in case of an emergency. Kasahara's conversation with Tezuka which reads "*But it's Shibasaki's voice, she risked her life to tell this it must be true*" shows Shibasaki's decision-making based on her belief in the truth that must be revealed. In the scene, it is seen that it is not Shibasaki's job to provide such an emergency broadcast, but to save the confiscated book, Shibasaki is willing to risk her life. Shibasaki's actions show that she has integrity and is a librarian who behaves ethically. Kasahara's response to the information provided by Shibasaki showed that she was an intelligent librarian and able to think quickly in urgent situations. Her success shows Kasahara is a reliable person and can be trusted in her decisions

*Kasahara ran after the MBC member by descending the same rope used by the MBC member. Seeing those actions, Tezuka said.*

*Tezuka: "Where are you going?"*

*Kasahara: "You just do your shooting skills; I'll do mine down the building"*

*Kasahara quickly descended the building and swung her kick towards the MBC members who were about to flee. The kick hit the chest and the MBC member fell against the wall. After successfully paralyzing the MBC member, she immediately took the confiscated book that was stolen.*

This scene is shown by shooting long distance (long shot) and low angle. This shot shows a widespread incident where Kasahara had to chase MBC members using a rope. Then the scene of Kasahara sliding down from the rope used a shooting angle from below which shows the impression of Kasahara's superiority and confidence in bringing down the MBC member. Kasahara's confidence was also seen when she said "*You just do your shooting skills, I'll do mine down the building*". When practicing, Kasahara is more skilled at descending cliffs than shooting. This shows Kasahara's intelligence in sharing tasks with Tezuka to catch the thief effectively.

As a library guard or librarian, she is depicted in the heroic scenes she does when saving books. These scenes illustrate the virtues of his attitude as a librarian. Information Professional Core Values or Librarians' Attitudes include being reliable, able to manage digital libraries, being able to keep secrets, steadfast, behaving ethically, fairly, honestly, having integrity, being diligent, responsible, and can be trusted (Masrek, 2020). From all of these attitudes, some of the virtues are seen from Kasahara and Shibasaki, namely steadfastly maintaining their principles, being reliable, behaving ethically, having integrity, being diligent, and being trustworthy. All that she did to protect the information contained in the books he saved

### Female Librarians as Bodyguards

Commander Nishima is the owner of the library which is the main headquarters of the LDF as well as the founder of the LDF. Commander Nishima was the victim of a shooting carried out by MBC in a library in 1988. This shooting forced Commander Nishima to use a wheelchair for the rest of his life. One day, Nobeyama, the owner of the History Library and a friend of Commander Nishima, dies of an illness. Due to the large number of collections relating to the media repair law and a large amount of evidence regarding violations of the law, the History Library will be destroyed by MBC. However, LDF tried to prevent this by saving the books in the History Library. Kasahara is assigned as Commander Nishima's bodyguard, while the rest of the special unit fights against MBC. The depiction of Kasahara as Commander Nishima's bodyguard is depicted in the following scene.

*Kasahara walked over to the Dojo with a serious face. The look on her face showed that she didn't like the Dojo's decision to assign Kasahara as Commander Nishima's bodyguard. She repeatedly called the Dojo while passing Komaki and Tezuka in front of him.*

*Kasahara: "Lieutenant Dojo, why am I the only one assigned separately?"*

*Dojo: "Protecting VIPs is an important mission for special forces. As expected, someone from our unit was dispatched."*

*Kasahara: "I asked why me?!"*

*Dojo: "Because you are useless in battle! Any other words?"*

*Kasahara fell silent hearing the Dojo's shout. Meanwhile, the Dojo immediately left Kasahara.*

This scene is done by shooting remotely (long shot) and facing (frontal angle). The scene is performed facing the audience but there is no eye contact with the audience. This image is used so that the audience can see the conflict between Kasahara and the Dojo.

As a woman, Kasahara feels different from the other members of the special unit who can fight to save books from the History Library. This can be seen from the sentence "Lieutenant Dojo, why am I the only one assigned separately?" which is followed by almost the same question "I ask why me?!" where the sentence emphasizes that he doesn't want to be assigned as a personal guard at Nobeyama's funeral.



**Figure 3 The expression on Kasahara's face when she heard the Dojo's answer**

Then, when the Dojo said "*Because you are useless in battle! Any other words?*", shooting changes to a close shot (close shot) and an equivalent shooting angle (eye level). In this shot, the audience was brought to feel the disappointment that Kasahara felt when the Dojo answered his question with offensive words. Kasahara did not reply to the Dojo's statement, but the disappointment was illustrated by the expression on her face that reflected the emotions she felt.

*MBC troops entered Nobeyama's funeral site and threw tear gas. Kasahara was holding Commander Nishima's wheelchair while looking at the MBC troop that appeared among the*



*gas fumes. The people in the ceremony room screamed in terror as they hid between their pews and some ran outside covering their noses and mouths. One of the members of the LDF who was accompanying Commander Nishima walked up to the MBC troops and was immediately shot. Kasahara immediately stood in front of Commander Nishima with her arms slightly open covering Commander Nishima*

This scene is shown by shooting long distance (long shot) and facing (frontal angle). This shot shows the position of the relationship between Kasahara, Commander Nishima, and the MBC troops and provides a broader picture of events. Kasahara and Commander Nishima are described as being targeted by MBC troops, made clear by showing the fearful reactions of those around the incident and Kasahara's gestures indicating that he is protecting Commander Nishima.

*Kasahara and Commander Nishima were in the car, sat, hands tied, and eyes closed. In front of them where two MBC troops complete with weapons. Kasahara tried to find out their whereabouts by listening to the outside atmosphere.*

This scene is shown by shooting a medium distance (medium shot) and facing (frontal angle). This depiction is done to show Kasahara's expression but still shows the state of Kasahara and Commander Nishima being bound. This scene shows Kasahara's composure in the face of unexpected adversity. As Commander Nishima's bodyguard, Kasahara is still looking for another way to save them, namely by listening to voices from outside the car. Through this scene, it can be seen that Kasahara's intelligence can utilize information even with minimal facilities. Even though her hands and feet are tied, and her eyes are closed, she can use her ears to hear sounds she might recognize to guess where they are.

*MBC threatens Kenta by shooting Commander Nishima's left leg. Hearing the gunshots and shouts of Commander Nishima, Kenta panicked. Kasahara who saw that immediately stood up and blocked Commander Nishima from MBC's gunpoint. He moved closer while threatening MBC.*

*Kasahara: "If you want to shoot, go ahead. We will not succumb to violence!"*



**Image 4** MBC threatens to shoot Kasahara

This scene is shown with a medium shot and a frontal angle. The medium distance shot was meant to show Kasahara's expression but still show her surroundings. So, the picture of what happened is still visible. This scene makes the audience feel as if they are also feeling tensed by the circumstances experienced by Kasahara and Commander Nishima during the kidnapping. Kasahara is also not afraid to behave properly and remains steadfast in carrying out her assigned duties even if it threatens her life.

The scenes that have been described previously show Kasahara to be a reliable person. Although at first, she refused the task as a bodyguard, but she still carried out the tasks that were mandated. Kasahara is also steadfast in defending what she thinks is right and dares to take a stand for what she believes. This shows that she is a librarian who has core values under Information Professional Core Values.

### Female Librarians Depicted as Reckless and Arrogant

Recklessness is the attitude of being careless when doing something. Besides being described as a brave woman, Kasahara is also described as a reckless and arrogant person. This depiction can be seen in the following scenes.

*Kasahara: "Are you sure you're, okay? You're shorter anyway. Can you reach my collar?"*

*Kasahara and the Dojo faced each other while mounting their stances. They are wary of each other's movements. Kasahara then attacked the Dojo suddenly and was immediately restrained by the Dojo. Then the Dojo dropped Kasahara's body with ease.*

*Dojo: "You're taller, but you're stupid. During practice, you have to respect the Tatami."*

This scene shows shooting a medium distance (medium shot) and facing (frontal angle). The medium distance depiction aims to clarify the facial expressions of Kasahara and Dojo but still shows body movements up to the hands of the two. This scene aims to evoke a sense of tension and excitement in the audience before the match starts. In this scene, Kasahara is depicted mocking the Dojo's shorter physique. This action was done to provoke the Dojo's emotions to attack Kasahara first. It could be that this is so that Kasahara can read the Dojo's movements and defeat him in the match.

*Kasahara ran fast towards the Dojo who was walking in front of her. Then she threw his kick at the Dojo's back. The dojo fell to the ground in a prone position. All the LDF members who were taking martial arts classes immediately stood up to see that.*



**Figure 5 Kasahara kicks the Dojo from behind**

This scene features a long shot with a frontal angle and is a continuation of the previous scene when Kasahara was defeated in a martial arts match with the Dojo. Kasahara finally retaliated by kicking the Dojo from behind.

*Kasahara and the Dojo were on guard in the library. They walked around the library. Kasahara yawned and the Dojo reprimanded her while hitting her head with a book. Kasahara held her head while groaning in pain. Then, she walked after the Dojo.*

*Kasahara: "Thanks for all the push-ups, I wasn't getting enough sleep."*

*Dojo: "If you're conscious enough to be sarcastic, you can do squats too"*

This scene shows shooting a medium distance (medium shot) and facing (frontal angle). You can see the difference between his tenacity when he is on guard in the library and when he trains with the special LDF unit. While on guard, Kasahara didn't show as much tenacity as when he trained with the members of the special unit. This shows that he tends to feel bored with such routine work and prefers military training.

*Kasahara didn't realize the man stood up and took the cutter she kept in his bag. Then, she prepared to attack the two of them. The dojo immediately pushed Kasahara away from the man. However, her arm was hit by the cutter and was bleeding. Then, Dojo grabbed the man's hand*

and banged it against the toilet wall. After the cutter he was holding fell, Dojo handcuffed the man's hands. The shocked Kasahara just stood there watching the Dojo handcuff the person. He then realized the Dojo was injured because of her carelessness. She saw that the armor on the Dojo's arm was torn off and there was a lot of blood on it. After the incident, the Dojo approached Kasahara and slapped him.

Dojo: "If he's still free, you haven't caught him. When will you consider this a game?"



**Figure 6 Dojo slaps Kasahara**

This scene is shown by taking long shots and facing each other (frontal angle) where there are several changes in focus with medium shots on the faces of Kasahara and Dojo who are paralyzing the vandals. This scene shows the emphasis on Kasahara and Dojo's emotions in the fast-paced fight scenes. Then when the Dojo slaps Kasahara, the shooting becomes a medium shot that focuses on Kasahara's expression but still shows Kasahara and Dojo's hand movements. The Dojo's actions at the end of the scene show a strong rebuke to Kasahara's recklessness.

Based on several scenes that have been described, it can be seen how Kasahara is depicted as a reckless person, he makes many mistakes in his work because he is not careful. Sometimes he also does work lazily and not infrequently he is arrogant by taking a job lightly.

## 5. CONCLUSION

The female librarians in this film are depicted through two friendly women, namely Kasahara and Shibasaki. Kasahara is shown as a book guard soldier, and she is armed and trained as the military army. Shibasaki is described as an ordinary staff librarian with a friendly, smiley nature, and work that is displayed around the routine work of an ordinary librarian. However, the most striking impression of a non-stereotypical female librarian is seen in the work of Kasahara

Kasahara is the only woman in the special LDF unit in carrying out her role as a library guard and as a protector of the freedom of the Japanese people to read books. Kasahara is described as a librarian who is intelligent, reliable, firm, behaves ethically, has integrity, is diligent, and responsible for carrying out his duties. But, for all of Kasahara's tenacity and non-stereotype as a librarian, she is also portrayed as reckless and arrogant. In addition, although Kasahara has shown some success in saving books, she is still placed in different missions that are considered less dangerous for women.

However, through this film, the image of female librarians experiences a shift, not just as an old woman with glasses with her hair in a bun and sitting behind a desk waiting for a user to come. The director of the film introduces the image of non-stereotypical women through the courage and persistence that Kasahara shows in carrying out her work. The female librarian is no longer described as a rigid and boring woman but has turned into a friendly, cheerful, hardworking, and courageous woman who has succeeded in eliminating gender prejudice and preferences from her work environment.

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