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Hot, fancy, and dangerous: The representation of female characters in three popular video games: Multimodal discourse analysis

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Abstract

The video game is one of the popular cultures that gained much popularity among teenagers and adults. However, with its popularity, it also has controversy where female characters in video games are frequently to satisfy a male fantasy. Therefore, this research aims to investigate the representation of female characters in three video games: Metal Gear Solid V: The Phantom Pain, Mark of The Ninja, and Naruto Shippuden: Ultimate Ninja Storm 4. This research aims to address how the representation of female characters also portrays that sexism in video games still lingers. This research applied multimodal discourse analysis inspired by Haliday's Social Semiotics. This research also uses Kress and van Leeuwen's techniques in analysing visual semiotic sources. This research used four steps of collecting and analysing data proposed by Bezemer and Jewitt collecting and logging data, viewing, sampling data, and transcribing and analysing data. In the collecting and logging data phase, this research collected recorded gameplay and videogame cut scene using Bandicam software and took notes from semiotic sources representing the female characters. Viewing and sampling data involved the viewing process in the recorded video and taking a sample of data from four female characters. After that, the researcher transcribes and analyses the data using a multimodal discourse analysis framework. This research found that those first lead female characters are represented by wearing tight and obscene attire but having skills in influencing the main character.

Keywords: *multimodal discourse analysis, action videogames, representation of female characters*

INTRODUCTION

Video games are one of the most favourite cultural artefacts produced massively because the product revenue is tempted (Palandrani, 2021). However, video games as a media gain much controversy because they are considered the media for men only. Behm-Morawitz (2017) and Chess et al. (2017) that video games were dominated by male white players. Those make the production of video

games driven by the market (Kondrat, 2015). Sexism then becomes more common in video games to satisfy male fantasy (Mwedzi, 2021).

Because of this issue, research on female characters representation has been conducted by Fisher (2015) sing in-depth analysis to investigate video game magazines. Similar research in investigating video game magazines is the research authored by Behm-Morawitz, (2017) investigated racial and gender appearance in video games using Chi-square to test 12 issues of video game magazines. he other research conducted by Kondrat (2015) investigated female representation in various genres of video games by interviewing 180 respondents, and Lynch et al. (2016) who conducted their research on 571 video games from IGN, a website which offers information about video games. The more specific analysis of the representation of female characters is the research of Han & Song (2014) In their research, they analysed Lara Croft in the synchronic and diachronic manner, while Gandolfi & Sciannamblo (2018) which took Quiet in Metal Gear Solid V: The Phantom Pain into their investigation.

In terms of analysis, video games have been investigated from different perspectives among video game researchers, between narrativist and ludologist. Frasca, (2003) considered that researchers should analyse video games in their playing aspects because they have unique elements that narrative media do not possess. This issue might start from Aarseth's (1997) publication on video games as cyberliterature. However, both authors Aarseth (2012) and Frasca (2003b) stated that researchers in video games should not analyse gameplay and narrative element separately. Cassidy (2011) saw video games differently because, for him, players in video games are the co-authors of the video game designers who take the role of the author. Aarseth (2012) also stated that narrative and gameplay aspects are well-connected in video games, Cardona-Rivera et al. (2020) also support this view that narrative elements in video games can motivate the players to play and continue playing.

Previous studies in video games apply three approaches based on the theories. The first is procedural rhetoric proposed by Bogost (2008) saw video games as a medium to transfer ideological perspective. Previous research using procedural rhetoric is Higgin (2009) His research investigated the different representation between white and black; in addition Harrer's, (2020) research addresses the same problem, and the other example is Hall's (2018) research which addressed how English as lingua franca can turn into a lethal weapon in video games Metal Gear Solid V: The Phantom Pain. The second one is game design analysis from the work of Adams (2010). The research using the theory proposed by Adams is the research of Pérez-Latorre (2015) and Pérez-Latorre et al. (2016). The third one is multimodal approach to video games which related to the work of Martin & White (2005) and Kress & van Leeuwen (2006). Toh (2016) used a multimodal approach to investigate the players view of choosing weapons, while Ng (2017) analysed the video games Metal Gear Solid IV in terms of how it makes meaning through story and gameplay.

From the issue of the sexist representation of female characters, this research took the third approach in investigating the representation of female characters close to the main characters. Those three video games are Metal Gear Solid V The Phantom Pain, Naruto Ultimate Ninja Storm 4, and Mark of the

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Ninja. Those three video games were released in 2015, 2016 and 2018. These three video games were taken because they are action ninja video games, although *Naruto Ultimate Ninja Storm 4* is not a stealth game in terms of its design. These three video games are also taken because the research by Lynch et al. (2016) investigated video games released from 1983 to 2014, and the video games released after 2014 are not yet addressed. This research used multimodal discourse analysis because it is expected to address aspects not discussed by Gandolfi & Sciannamblo (2018). Therefore the purpose of this study is 1) to analyse the representation of four female characters verbally and visually in the gameplay and cut scene and 2) to assess the sexualisation and violent representation of four female characters through their appearance and action in gameplay and cut scene.

Multimodal discourse analysis is the theory of analysing other verbal semiotic sources, which is influenced by the work of Halliday (Martin, 2016). This research investigated three video games in a multimodal discourse framework because this research's data are visual and verbal. Although the analysis of multimodality includes sounds, gestures, music and movement (Kress, 2010), this analysis limits its investigation to visual and verbal analysis. Multimodality is derived from the word multi- and mode in Halliday's (1978) term to refer to the channel of communication, and it is in the register strata as the realisation of the context of situation (Halliday, 1978; Martin & Rose, 2008). The other two variables in register strata are field and tenor, where field is used to refer to the realisation of social action and its settings and tenor is the realisation of the participants involved in the communication (Martin & Rose, 2008). In metafunction strata, there are also three variables: ideational, interpersonal and textual, which refer to realisation of text in context (Martin & Rose, 2008). Ideational metafunction is the realisation of process and situation. In contrast, interpersonal metafunction is related to how the message is delivered in terms of information and goods and service, and textual metafunction is related to the text structures (Halliday & Matthiesen, 2014).

Ideational, interpersonal and textual metafunctions are classified into grammatical strata, and the unit of analysis of these metafunctions are clause. For ideation, conjunction, negotiation, appraisal, periodicity and identification are the discourse semantic level in which text is the unit of analysis (Martin & Rose, 2007). In this research, due to limitations in terms of time and data sources, the tools of analysis taken are appraisal, ideation, negotiation and identification. Appraisal is about how the text producers see other people, phenomena and their feelings towards the situation around them, which are reflected in the text. Ideation is used to analyse the realisation of experience and activity done by participants in the text, and negotiation is about the communication between represented participants. Moreover, identification is regarding how text tracks the participant (Martin & Rose, 2007).

Halliday's theory then inspired Kress & van Leeuwen (2006) to develop the theory of visual grammar, which was heavily influenced by the terms of ideational, interpersonal, and textual metafunctions. Kress & van Leeuwen developed new terms narrative and conceptual representation, representation and interaction and modality, and meaning composition (Kress & van Leeuwen, 2006). In narrative and conceptual representation, the visual aspects being

analysed are the vector of participants, which reflects verbs in language, and timeless relationship between participants. While in representation and interaction, the aspects being analysed are the interactive meaning of two represented participants and, between represented participants to viewer and modality is concerned with how colour can bear potential meaning in visual sources. In addition, meaning composition concerns how participants are placed in the frame (Kress & van Leeuwen, 2021).

METHOD

This research is included in the social semiotic approach to multimodality because it used three video games in its investigation to gain a more profound meaning of woman's representation in video games. This research adapted Bezemer & Jewitt (2010) techniques to collect and analyse the data. The data of this research are verbal and visual sources from gameplay and cut scenes of three video games: Metal Gear Solid V the Phantom Pain (MGSVTPP), Mark of the Ninja (MOTN), Naruto Ultimate Ninja Storm 4 (NUNS4) and these data were taken. Verbal data of this research are 470 verbal data which consist of 244 data from MGSVTPP, MOTN 204, and NUNS4 22 and visual data of this research are 294 visual data which consist of 128 data from MGSVTPP, 76 from NUNS4, and 90 from MOTN. The difference of total data from each video game is because those three video games have different genre in terms of the game design or mode as one of four criteria to define the genre of video games (Apperley, 2006). In MGSVTPP the mode of the video game is open world, while in MOTN it is a mission-based game with 2D animation, and in NUNS4 is versus battle game. Although they are different in mode, they are similar in their milieu that they are all considered action ninja video games.

Instruments

The instrument of this research is Bandicam software to record the video game when it was played to collect the rich data from those three video games. Snipping tools software is used to capture the selected visual data, which were used as the sample, and word processing software in data transcription and spreadsheet software to calculate data after analysis.

Procedures

This research in its procedure was divided into four steps adapted from (Bezemer & Jewitt, 2010). The first step of this research is collecting and logging the data. In this step, the data were collected by playing these three video games in particular mission or gameplay which was chosen purposively by considering the representation of female characters who closes to the main character, Quiet in MGSVTPP, Ora in MOTN and Sakura and Hinata in NUNS4. After selecting particular missions and gameplay, the video games were recorded during the play. The collecting data process includes taking notes when the representations of these four female characters are represented. The second step of this research was viewing data to determine which data, both verbal and visual, that can be taken as the sample. The third step is taking sample from those recorded play and the data sample includes verbal and visual data. Visual and verbal data was taken from characters' conversation and talks during

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gameplay and cut scene and then these data were transcribed into word processing software to analyse this further using multimodal discourse analysis using theories from Kress & van Leeuwen (2021) for visual data analysis and Halliday & Matthiesen (2014) and Martin & Rose, (2007) for verbal data analysis.

Data analysis

Data analysis was divided into two steps, first analysing the verbal data using mostly attitudinal lexis and for talks and conversation this study used negotiation, ideation and identification proposed by Martin & Rose (2007). After conducting verbal analysis, this research continued in analysing visual data using Kress & van Leeuwen (2021) theory. The visual data analysis investigated narrative and conceptual representation, representation and interaction and meaning of composition. Calculating data were conducted after all verbal and visual data were analysed to find the highlighted meaning from the representation.

RESULTS AND DISCUSSION**Four female characters representation in gameplay and cut scene.**

In this part, four female characters, Quiet, Ora, Sakura and Hinata are explained in two parts, first visual representation and second in verbal representation both in gameplay and cutscene. The visual representation of four female characters is investigated using the visual grammar of Kress & van Leeuwen (2021) and displayed using the table adapted from Caple (2013).

Visual representation

Table 1 Metafunction of visual representation (adapted from Caple (2013))

Metafunction		QUIET	SAKURA	HINATA	ORA
Narrative Representation					
Reaction	Non-transactional	25%	18.6%	21.2%	18.8%
	Unidirectional	3.12%			33.3%
	Bidirectional	6.25%			4.4%
Action	Non-transactional	29.68%	37.2%	42.4%	25.5%
	Unidirectional	6.25%	41.8%	30.3%	12.2%
	Bidirectional	2.34%		3%	
Goal	Phenomena	2.34%			5.5%
	Goal	24.2%	2%	3%	
Interactive Meaning					
Contact	Offer	88.28%	69.7%	51.5%	100%
	Demand	11.71%	30.2%	48.4%	0
Social	Intimate	23.43%	9.3%	24.2%	28.8%
	Distant	Social	44.53%	37.2%	45.4%
Attitude	Impersonal	32%	53.4%	30.3%	40%
	Detachment	82.8%	72%	54.5%	84.4%
	Involvement	17%	27%	45.4%	15.5%
	Representation power	13.28%	13.9%	12%	15.5%
	Equality	69.5%	72%	75.7%	84.4%

Viewer Power	17.18%	13.9%	12%	
Meaning Composition				
Given-new	57%	25.5%	36.3%	63.3%
Triptych				8.8%
Center-margin	42.96%	74.4%	63.6%	27.7%
TOTAL DATA	128	43	33	90

Table 1 shows that although three video games has different genre in terms of gameplay, In narrative representation, there are similarity and difference in the visual representation. First is in non-transactional action of three female characters, Quiet, Hinata and Sakura. Three of them have dominant non-transactional reaction because those two video games are designed in 3 Dimension and 4 Dimension for *Naruto: Ultimate Ninja Storm 4* (NUNS4) and *Metal Gear Solid V: The Phantom Pain* (MGSVTPP) and three female characters can be played in video games although for the case of MGSVTPP, Quiet is the companion of the character named Snake or The Boss and what she can do is to cover the Boss (Gandolfi & Sciannamblo, 2018) while in the Mission from snipping point. Meanwhile, In NUNS4, Sakura and Hinata are playable character which can be the main character because the type of this video game is versus battle such as Tekken. The similarity in non-transactional reaction is because those three female characters are represented in seeing something beyond the video frame in the cut scene so that this representation appears. However, the difference found in *Mark of the Ninja* (MOTN) because it was designed in 2 Dimension and was called as remnant (Côté, 2014), the character named Ora is Non-playable character or NPC so it makes her represented to always be along with the main character.

This also happens to goal of narrative representation, when three female characters are represented to be the goal of vector from other characters in gameplay and in cut scene. Character named Ora is never a goal of vector from other characters, but she is the phenomena of the reactors and she dominantly involved in unidirectional reaction. Goal in NUNS4 and MGSVTPP has meaning to these three female characters. In NUNS4, Sakura and Hinata become the enemy of the other chosen characters in the battle, either by system or by players. In MGSVTPP, female character named Quiet is being targeted many times by other characters in cut scene which is explained in detail in discussion of verbal representation. In action process, three female characters, Quiet, Hinata, and Ora are dominantly showing vector to participant which does not appear in the visual frame. This effect makes the player see the character closely because in MGSVTPP, Quiet is the Easter eggs or hidden treasure in video games (Gandolfi & Sciannamblo, 2018, p.11) this also happens to Hinata which becomes the favourite character in *Naruto Manga* (Yukari, 2013) and because in NUNS4 the survival mission of the video game offers four female characters worn bikini and one of them are Hinata. In MOTN, Ora is represented as the character which helps the main character to win and survive in the mission because Ora is giving important command which works as tutorial and also information to successfully finish the mission (Côté, 2014). In NUNS4, Sakura is shown in unidirectional action in order to show Sakura’s latest capability in

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beating the enemy forcefully to show that adult Sakura gained unbelievable strength to defeat enemy after being taught by Tsunade (Yukari, 2013).

Those narrative representation connects to Interactive meaning which make the most dominant realization is offer because those four characters are shown to have involved in battle or war mission so that to show their capability in fighting. As described in previous paragraph, Sakura in NUNS4 is shown to fight the other character fiercely so that in distance, Sakura is shown in impersonal distance shot to show her incredible power (Yukari, 2013). Meanwhile, Ora in MOTN, is shown in impersonal distance because the gameplay is in 2D where the shots in frame is similar to old video games as in Mario Bros (Côté, 2014) so that the complete figure of Ora is frequently shown. In distance realization, interactive meaning for Quiet and Hinata is shown in social distance or showing head to waist (Caple, 2013; Kress & van Leeuwen, 2021). This realization has the purpose to show the upper body part of the two characters Quiet who wears bikini and Hinata who wear tank top with cummerbund so the breast of Hinata become the most highlighted part and this is more common female representation in video games (Dickerman et al., 2008).

Attitude in interactive meaning is detachment and equality. For detachment realization, because those three female characters are most commonly shown involved in battle, they are shown in oblique angle (Kress & van Leeuwen, 2021) while they are fighting. However, the case of Hinata the percentage of her shown in involvement because of the reason showing her upper body part that leads to male gaze (Gandolfi & Sciannamblo, 2018) to her unusual breast size as in Quiet who also shows that she wears bikini and represented them in sensualized way (Behm-Morawitz, 2017) by having more revealing upper body clothing than the male characters such as tank tops and bikini (Miller & Summers, 2007). However, although they are shown in more sexualized ways, the camera position or angle is dominantly taken in the eye-level angle or equality (Caple, 2013; Kress & van Leeuwen, 2021). This angle shows that in those three video games, female characters should be seen as an equal to men in terms of capability and power and this effect has a purpose to break the stigma that women are represented as weak and lack of capability compared to men (Gestos et al., 2018). In some scenes as shown in figure 1, these four female characters are also shown in lower angle to show that they have power over the players (Caple, 2013). This lower angle position the characters above the viewer make them more powerful (Feng & O'Halloran, 2013). In case of Sakura and Hinata, they are showing their *jutsu* or secret technique while Quiet in that scene has just taking down the jet pilot using sniper rifle, and Ora is using her provoking language to make main character betray his own clan and kill his master.



Figure 1. Representation Power Realization of Sakura, Hinata (above left to right) with center-margin information value and Quiet and Ora (below left to right) given-new information value.

The last is visual representation is meaning composition, which has different in realization on four female characters. Sakura and Hinata are shown more frequently in centre-margin information value as in table 1 because Sakura and Hinata in NUNS4 are the playable character who take the important role in battle which can be the main character players chose, while Quiet and Ora are the non-playable character or NPC which cannot be used by players as the main character. The framing of those female characters, that those female character in given-new information value has separation framing which shows an empty space between main character and Ora and in Quiet there is a long iron bar over Quiet head to show the segregation. They are also represented in maximum salience because of they are represented bigger in the frame and for Quiet and Ora, they have different outfits.

Verbal representation

Verbal representation of these four characters is divided into three discussion point based on the video games genre and design. The analysis of verbal representation is using the theory of discourse semantics from Martin & Rose (2007) in ideation level construing experience for MGSVTPP and MOTN, tracking participants in MGSVTPP, and attitude in appraisal Martin & White (2005) In MGSVTPP, NUNS4 and MOTN. The difference of tools of analysis is cause by different genre of those three video games. Although those three video games are included in action video games, they have different game design. The genre of MGSVTPP is included into military video games with open world mechanism (Murray, 2018) and it has narrative aspects which become the source of verbal mode in investigation. NUNS4, however, is similar to NUNS1 and NUNS2 which offer battle mode where player can have versus battle (Roth, 2013). The character only has voice when they can end the match as a winner with secret

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technique and this is the source of the verbal representation. In MOTN, Ora is the character who gives the player information and also command to do what is necessary to survive and succeed in the mission (Côté, 2014), so she is the one who talks along with gameplay.

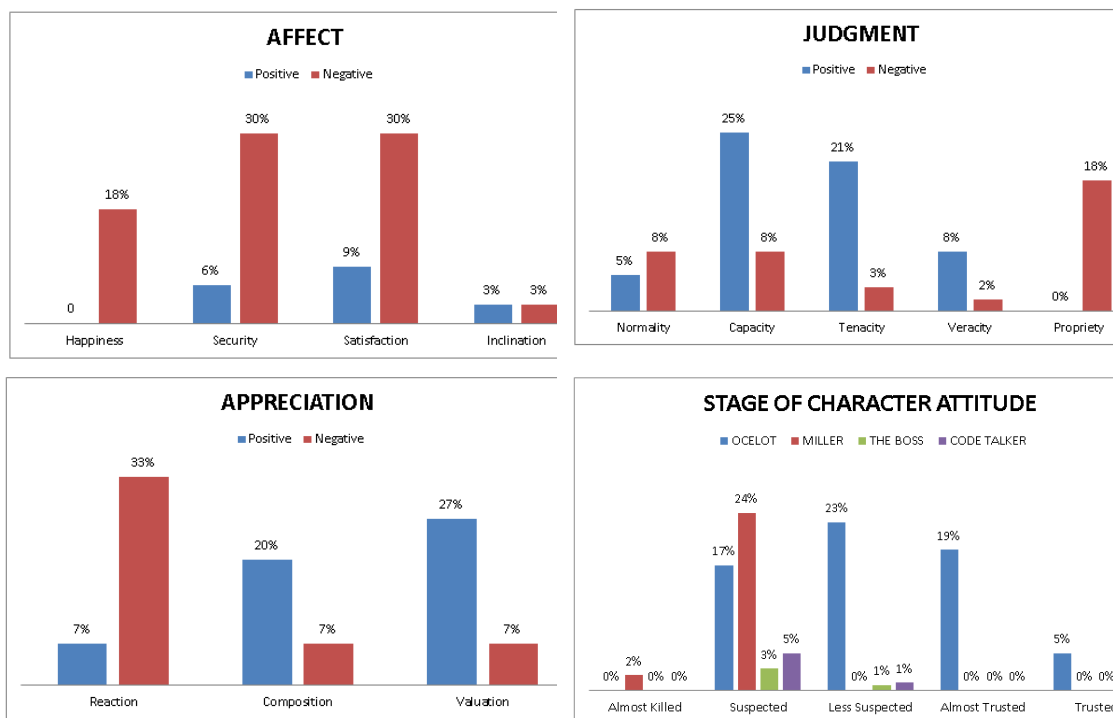


Figure 2. Attitude realization and the Stage of Character's Perspective towards Quiet

The first analysis is female character in MGSVTPP named Quiet. She is portrayed as how she is named and she called herself as 'the absence of words' in the cut scene of a mission, 'A Quiet Exit'. As it is shown in figure 2, she is appraised negatively in affect, judgment, and appreciation by other non-playable characters, Miller and other staffs by 'got sick from' and 'a freak' and in ideation discourse semantics, identification, she is described using nominal group 'that woman' and 'that witch' which is realized in presenting (Martin & Rose, 2007) which consists of specific deictic 'that' and thing 'woman' and 'witch' (Halliday & Matthiesen, 2014) that has negative tone and connotation to show that she is dangerous and unacceptable in their group. The word 'witch' shows that she is strong but evil which can be said included into hostile sexism or *femme fatale* (Tompkins et al., 2020). When she is described positively, it is because of her capability, as shown in table 2, that surpasses ordinary people but this is also unacceptable by other characters because Miller thought that she cannot be controlled. This is why Quiet in gameplay is placed in the cell as the pictorial metaphor (Forceville, 2002) of control PRISON IS CONTROL because of her superhuman ability to disappear, Quiet cannot be caught or handcuffed.

Table 2 Sample of Attitude towards Quiet (adapted from Martin & White (2005))

Appraising items	Appraiser	Affect	Judgement	Appreciation	Appraised
...got sick from..	Other staffs	-sat			Quiet
..won't stand as that witch..'	Other staffs	-sat			Quiet
'...sick... .'	Miller	-sat			Quiet
'.. a freak..'	Miller		-norm		Quiet
'no one would be able to control'	Miller		-norm		Quiet
'..shot down the aircraft..'	Ocelot		+cap		Quiet
'..outstanding..'	Ocelot			+val	Q's physical ability
'Just disappeared'	Ocelot		-norm		Quiet

Woman in outstanding capability makes men insecure because in this video game, Quiet is also describe to be involved in the enemy organization which make her more dangerous to their position. Because of this, Quiet is suspected by other characters in video games and she is almost killed when she arrived in Mother Base or the operation site of the main character where the players can develop their weapons. This suspicion can be realized in ideational level, construing experience (Martin & Rose, 2007) as shown in the table 3.

Table 3 Sample of tension towards Quiet (adapted from Martin & White (2005))

Nucleus	Central	Nucleus	Peripheral	Stage of Quiet in other characters' perspective
I	will just have finish	her her	killed	Almost be killed by Miller
she	hasn't killed	you	yet	Almost be killed by Miller
there	is	no sign	she'd contact with the staff, the base facilities	Suspected by Ocelot
part of her still	wants	revenge		Suspected by Code Talker
she only	wants to infect	the world		Suspected by Miller
she	is working		with Cipher	Suspected by Miller
she	is	our ticket	to Cipher	Less suspected

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she	deserves to be treated		humanely	Less suspected
she	swears	allegiance	to the boss like other recruits	Almost trusted by Ocelot
he	couldn't ask		for a better partner	Almost trusted by Ocelot

The next discussion is on Ora in MOTN. As non-playable character Ora plays the important role in the video game. She gives instruction and information or tactics (Côté, 2014) to the main character to finish the mission successfully. When Quiet is portrayed as its name or almost never talks during the mission, Ora is the most talkative NPC during the gameplay and the main character never talk back to Ora, he only give her a look when she gives information during cut scene. Therefore, she is the one who appraise the main character, his clan, and his master. There are only four clauses where Ora is appraised by the main character's master and she also appraised main character's master and his clan as shown in table 4.

Table 4 Sample of Attitude in MOTN (adapted from Martin & White (2005))

Appraising items	Appraiser	Affect	Judgement	Appreciation	Appraised
..turn you against us...	Azai		-prop.		Ora
..lead you into madness..	Azai		-prop		Ora
..temptation..	Azai		-ver		Ora
..gave up honour, guts, and pride	Ora		-prop		Clan
..hiding mistakes..	Ora		-cap		Azai
...hide your failure...	Ora		-cap		Azai
...not worth saving...			-ten		Clan

She is appraised as the temptation and her voice can manipulate (Tompkins et al., 2020) the main character to fight against his clan and master. Even though her voice is considered dangerous, her voice saves the main character many times because it gives tutorials to the players. This is realised in the negotiation that her voice turns from giving command in the beginning of mission to giving information towards the players. The commands also changes from imperative to declarative clause or grammatical metaphor (Martin & Rose, 2007).

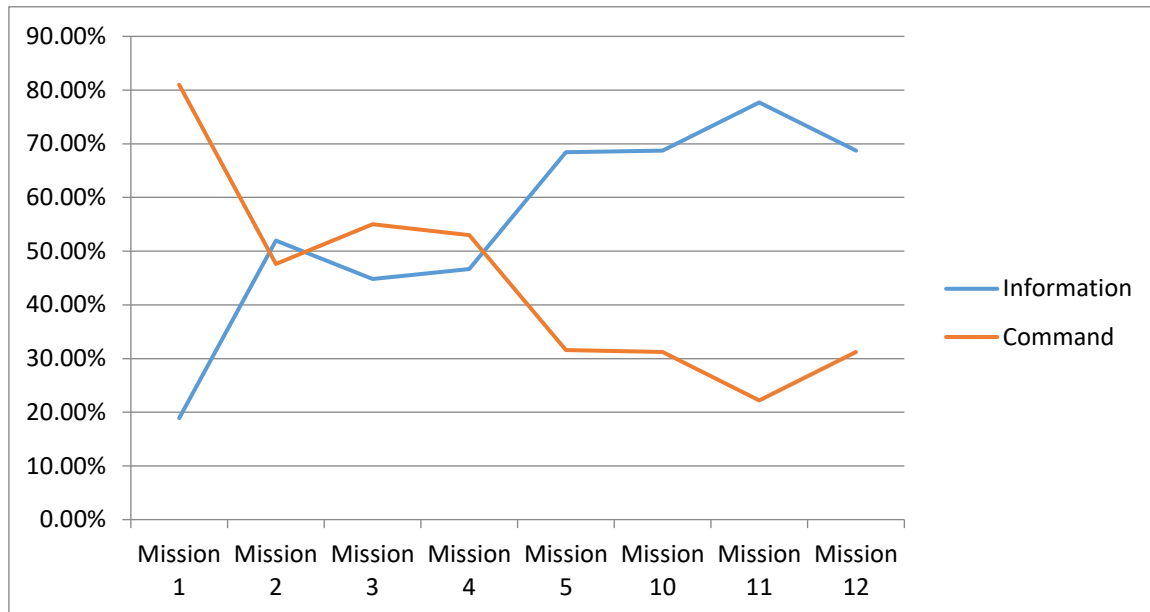


Figure 3. Negotiation realisation of Ora during the mission

Moreover, the declarative clauses used to command are using ‘can’ and ‘could’ which is considered low in degree of modality (Halliday & Matthiesen, 2014) but when it comes to killing the main character’s master and his clan, she changes the declarative clauses modality using high degree of obligation ‘must’ e.g. ‘we must find Azai’, ‘we must cleanse the rest of the clan’. Therefore, she is considered treacherous, and evil (Tompkins et al., 2020) because of her sweet voice (Côté, 2014) can influence the main character to abandon the main mission, saving the clan by sacrificing himself in hara-kiri.

The last discussion is on Sakura and Hinata also have similar to Ora when they are the one who take the role as the appraiser. Sakura and Hinata in the last scene of winning the battle using their secret techniques will say something about what they feel or show their attitudes toward others. In table 5, it shows that those characters, Sakura and Hinata were seen to be weak and cannot fight which can be seem in attitude realisation when Sakura says ‘surpass’, ‘strong too’ and ‘join the battle’. In Manga story, they try harder to be stronger and Sakura in video game NUNS4 also mentioned that she is being underestimated because she is medical ninja where the gap between male and female ninja is prominent, male ninja is the fighter and female ninja is the healer (Yukari, 2013).

Table 5 Sample of Attitude in NUNS4 (adapted from Martin & White (2005))

Appraising items	Appraiser	Affect	Judgement	Appreciation	Appraised
..join you..	Sakura	+sec			battle with Naruto and Sasuke

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..surpass..	Sakura	+sec	Sakura effort to be stronger
..strong too..	Sakura	+cap	Sakura's ability in battle
...so safe..	Hinata	+ sec	Hinata fighting along with Naruto
..stay strong.	Hinata	+cap	Hinata fighting along with Naruto
...strongest..	Hinata	+cap	Hyuga Clan

Hinata, however, seems to have different portrayal. She is commonly portrayed as shy female ninja (Yukari, 2013) who has strong bloodline or was born in strongest clan in the village. This is also realised in verbal representation where Hinata tends to raise her self-confidence by saying 'so safe' when she fights along with Naruto and 'stay strong' which means that she has been strong and she also mentioned that her clan is 'the strongest'.

Those verbal representations of Sakura and Hinata shows that there is a change from benevolent to hostile sexism (Tompkins et al., 2020) because Sakura and Hinata are described to pursue men's love, weak, and unreliable in the Ninja Academy in Manga story (Yukari, 2013) and they are becoming strong and more hostile in terms of their strength and power. It is different from Quiet and Ora who are not interested in pursuing love as in benevolent sexism, they pursue their self-interest.

Hot, dangerous and fancy representations of four female characters

In this section, those four female characters are investigated using the category of sexism proposed by Lynch et al. (2016) and this criteria is adapted from Downs & Smith (2010). Those criteria are then used to analysed the four female characters on 1) how their breast is disproportionate, 2) how their bare skin is shown between armpits and bottoms of the breast or accentuated by garments, 3) how their skin was exposed from the top of hips to the bottom of the buttocks or accentuated by garments, 4) how their midriff area either front or back are revealed or bare or when hips are exaggerated in size, 5) how their skin legs are revealed from the hip to top of the character's knees, and 6) how their movements can draw sexual attention. In violence representation, the characters are shown to have physical strength and agility as well as their violence action during gameplay.

The appearance and violence of four female characters

The outfits of Sakura and Hinata are almost similar because both of them wearing tank tops and shorts as the possessive attributes and they function as carrier in the analytical process (Kress & van Leeuwen, 2021). Quiet, however, has more revealing clothing because she wears bikini and thong, with half-torn stockings and Ora, although she wears unexposed clothing, her body shape are accentuated by her clothing and her cleavage and her hip size is also exaggerated.

Sakura in the sexualized measurement by Lynch et al. (2016) only fill three of six criteria and this is similar to Hinata which also only fill three of six criteria. Their arms skins are exposed because they wear tank tops and this is considered sexualized by Miller & Summers (2007) because female characters wearing tank tops are more common than the male characters in video games. Their thighs skins are also exposed because of shorts they wore. In addition, the cummerbund wore by Hinata make her breast look more highlighted and disproportion compared to her body.

In survival game mode, NUNS4 make the players challenge six female characters, Sakura, Hinata, Ino, Tenten, Temari and Tsunade in summer clothing using bikini and shorts and in swimsuit and this become Easter eggs of the NUNS4. Their clothing in swimsuit is what the players seek in Steam forum. The worst is that some of player mentioned Hinata's breast and his/her sexual arousal when playing video games.

“Sakura swimsuit, Karin Akatsuki, Naruto pt1 either costume. best chars.

“I would have Sakura in swimsuit is the strongest because of her distractions, but let's be honest, Sakura doesn't have anything to distract someone with :P”

“Eh, IDK, I'd still hit that honestly. XD I don't care. I think Hinata would be better though”

“I want a background of hinata's breasts..”.

“My Favorite enemy is Sakura & Karin. Because both so beautifull & some times make me horny”

In terms of power, both of them show they have incredible power which can make the ground breaks and the enemy severe fatal injuries. This make them involved in violence action and they also shows their agility that can be equal to other male characters. Their technique shows that they are capable to defeat enemies in more surprising way.

Table 6. Six criteria of sexualized characters (this table is adapted from (Geeraerts, 2010))

	Quiet	Sakura	Hinata	Ora
Breast disproportion to body size	-	-	+	-
Skins of armpits and the bottom of the breasts are exposed/accentuated by clothing	+	+	+	-

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Skins of the buttocks are exposed/accenuated by clothing	+	-	-	+
Skins of midriff are exposed/exaggerated hip size	+	+	-	+
Skins from hip to the top of knees are exposed.	+	+	+	-
Movement to draw sexual attention	+	-	-	-

Quiet has more revealing clothing than the other three female characters mentioned in this paper. She fills five from six criteria which makes her the most sexualized character in this discussion. Moreover, her movement in chopper when the bond level with main character is higher, she will at least 11 movements which shows her buttocks, breasts and her other body parts (Gandolfi & Sciannamblo, 2018). However, what Gandolfi & Sciannamblo (2018) failed to address is that Quiet in the last scene 'A Quiet Exit' leaves the Boss and the Mother Base because she broke the rules to speak in English in order to save the Boss from the death due to the bite of black and white striped cobra. She left because she has been infected by an English strain implanted by the villain in MGSVTPP, a parasite which can make English speakers suffer (Hall, 2018) and turn them to zombie. In the last scene, she is the one who saved the Boss three times, when she shot down the pilot jet; when she shot the tank in the mission 'A Quiet Exit' and when the Boss is being bitten by the cobra. Her action in saving the boss makes her fulfil the violence representation of the character (Lynch et al., 2016) and in the analysis of visual meaning, the camera angle is shown in lower position to show her power (Feng & O'Halloran, 2013) and this representation power is taken when she had just shown her superhuman ability. The main character or the Boss also was shown to lift her from lower position to show her weakness and helpless to higher position and this can strengthen that the use of orientational metaphor POWER IS UP (Feng & O'Halloran, 2013; Lakoff & Johnsen, 2003).

The last, Ora's representation is different from Sakura, Hinata, and Quiet because in sexualisation criteria, she only fills two of five which make her less sexualized character. However, her provoking words to kill the main character's master and clan is considered dangerous. Her sweet voice as what Côté (2014) mentioned is tricky because she accompanies the main characters from the beginning until the end of the mission. Although, the designer of the video game admitted that she perhaps the figure that appears when the main character is still young and helpless, her voice is the temptation to the main character as Azai appraised Ora in the last scene in table 4. This temptation voice that lead the character to madness, as again Azai appraised, lead to metaphorical realization of Adam and Eve in Eden when Eve became the temptation for Adam (Colette, 2015) to taste the forbidden fruit 'power without limit', POWER IS EDEN FORBIDDEN FRUIT metaphor.

CONCLUSION

The representation of four female characters that are close to main characters in visual data from gameplay and cut scene shows that they are represented to

involve some actions from being an actor to being a goal or phenomena in reactor process. In interactive meaning, they are represented equally in the eye-level of camera angle and this means that they inform to the players that they wanted to be treated equally. In some cut scene, they are also represented to be positioned in higher position with low camera angle which means that they also have forceful power and strength to influence the male characters. Two characters, Sakura and Hinata are placed in center-margin in information value because in the NUNS4, they can be played as the main character which is different from Quiet and Ora who are placed in given-new information value because they are non-playable character (NPC) who help main character to survive and finish the missions.

The verbal representation of those four female characters is different because of the difference in video games design. In MGSVTPP Quiet is the one who is appraised by other characters. She was appraised negatively, suspected and almost killed because of her weirdness by having superhuman power. Meanwhile, Ora is the one who appraised others because she is the tutorial giver to the main character. Although in the last of the mission, she was appraised negatively because she is considered illusion which only offers temptation. In NUNS4, Sakura and Hinata are also the characters who appraised themselves. In verbal representation, they are represented differently, Sakura is represented as weak female character who worked hard to be strong, while Hinata is represented as the strong female character but she is lack of confidence.

The sexualized measurement from Lynch et al.(2016) only can fill the appearance for Quiet which has five from six categories, while in Sakura and Hinata they only fill three from six categories. However, for Ora there are only two from six categories which can be filled. In the violence perspective, Quiet, Sakura, Hinata and Ora shows their physical agility and strength in surprising way, but in terms of violence action, Ora is excluded because she were not shown to do violent action to other characters but she has dangerous provocation which can be included into metaphorical expression ORA IS EVE who tempted MAIN CHARACTER IS ADAM.

AUTHOR STATEMENT

Muhammad Hafiz Kurniawan: conducting data collection, transcription and analysis, conducting literature review, writing the overall manuscript section including introduction, method, results and discussion and conclusion. **Wawan Gunawan:** corresponding author, providing research design concept, and proofreading and editing the manuscript. **Dadang Sudana:** providing theoretical framework supervision, providing analysis validation and critical feedback in results and discussion.

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