



**THE ANALYSIS OF MARXIST FEMINISM ON *EMPIRE'S COOKIE*
LYON**

A THESIS

**In Partial Fulfillment of the Requirements
For S-1 Degree Majoring American Cultural Studies
In English Department, Faculty of Humanities
Diponegoro University**

Submitted by:

Grace Aprilia Agustina Manimbaga

13020116120005

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2020

PRONOUNCEMENT

I truthfully affirm that I wrote this thesis entitled “The Analysis of Marxist Feminism on *Empire*’s Cookie Lyon” by myself without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. Furthermore, I also do not quote any material besides what has been mention in the references.

Semarang March 11th, 2020

Grace Aprilia Agustina Manimbaga

MOTTO AND DEDICATION

“But seek first His kingdom and His righteousness, and all these things will be given to you as well.”

—Matthew 6:33

by His grace

APPROVAL

**THE ANALYSIS OF MARXIST FEMINISM
ON *EMPIRE'S* COOKIE LYON**

Submitted by :

Grace Aprilia Agustina Manimbaga

13020116120005

is approved by the thesis advisor

on March 11th, 2020

Thesis Advisor,



Drs. Siswo Harsono, M.Hum.

NIP.196404181990011001

The Head of English Department



Dr. Agus Subiyanto, M.A.

NIP.196408141990011001

VALIDATION

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

on April 29th, 2020

Chair Person,



Arido Laksono, S.S.,M.Hum.
NIP. 19750711 199903 1 002

First Member,



Rifka Pratama, S.Hum.,M.A.
NPPU.H.7. 199004282018071001

ACKNOWLEDGMENT

Praise to God Almighty, for His grace, I can accomplish this thesis entitled “The Analysis of Marxist Feminism on *Empire*’s Cookie Lyon.” I also want to show my gratitude to everyone that has been contributing along with my college life.

First, I would like to give my highest appreciation to my thesis advisor, Drs. Siswo Harsono, M.Hum., for without his guidance and advice, I would not be to the state I am today. I would also send my best gratitude to the following people:

1. Dr. Nurhayati, M.Hum., as the Dean of Faculty of Humanities, Diponegoro University;
2. Dr. Agus Subiyanto, M.A., as the Head of English Department, Faculty of Humanities, Diponegoro University,
3. All of the incredible lecturers in English Department, Faculty of Humanities, Diponegoro University who have helped me to be what I am today by sharing their knowledge and experiences in academic and non-academic fields;
4. Dr. (HC) Jonathan Limbong Parapak, M.Eng. Sc., my biggest gratitude for your support;
5. My family: my parents and sister; also my dogs: Okta and Maya, for your everlasting and unconditional love;
6. The big family of Malino: Oma Sara, Opa Alex, Opa Isaac, Oma Martina, Om Oni, Om Anto, Om Daniel, Om Victor, Tante Maya, Tante

7. Wita, Tante Linda, Tante Wina, and Tante Abung thank you for countless prayer and support;
8. The big family of Manimbaga-Panese: Ma Altje, Ma Itje, and Ma Uto thank you for countless prayer and support;
9. Pak Harno and family, thank you for treating me as part of your family member;
10. All my friends in the English Department 2016, especially the A-Team class and the American Cultural Studies class;
11. My seniors in English Department, Mbak Tya, Mas Geofant, and Mbak Gisel, thank you for all your help, advice and support;
12. My rebel high school best friend, Angie, Vanessa, Rahma, Dea, thank you for sticking around through thin and thick
13. My gurl gang in the English Department: Dinda and Sekar
14. My good friends in English Department: Fanny, Faisal, Gabri, Nurika, Salmazi, Desy, Arifia, Ama, Danim, Ardia, Ainil, Amindya, Michael, Gadis, Luvila, Yosa, Forsa, Dhisty, Jenab, Dania, Nabilah, Wildan, Yovie, Deny, Isaac, Irma, Salsha, Irene, Sav, thank you for being my friends;
15. My KKN housemates: Rani, Ilham, Gresa, Dinda, Naning, Nadin, thank you for an incredible experience during KKN.

I am aware that my thesis is far from perfect. I gladly receive any constructive criticism, suggestion, advice, and recommendation to make this thesis better.

Finally, I hope that this thesis will help you in any way to gain a better understanding of Marxist Feminism.

Semarang March 11th, 2020

Grace Aprilia Agustina Manimbaga

TABLE OF CONTENT

THE ANALYSIS OF MARXIST FEMINISM ON <i>EMPIRE</i> 'S COOKIE LYON	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
THE ANALYSIS OF MARXIST FEMINISM	iv
ON <i>EMPIRE</i> 'S COOKIE LYON.....	iv
ACKNOWLEDGMENT.....	vi
TABLE OF CONTENT	ix
LIST OF PICTURE	xii
ABSTRACT.....	xiv
INTRODUCTION	1
1.1. Background of the Study	1
1.2. Scope of the Study	2
1.3. Objectives of the Study	2
1.4. Previous Study	3
1.5. Method of the Study.....	3
1.5.1. Method of Research	3
1.5.2. Method of Approach	3
1.6. Organization of the Thesis	4
CHAPTER 2	6
LITERATURE REVIEW	6
2.1. Synopsis of the Television Series	6
2.2. Short Biography of the Television Series' Director: Leonardo Louis Daniels	9
CHAPTER 3	11
THEORETICAL REVIEW	11
3.1. Intrinsic Elements	11
3.1.1. Narrative Elements.....	11
3.1.1.1. Theme	11
3.1.1.2. Character	11

3.1.1.2.1. Protagonist	11
3.1.1.2.2. Antagonist.....	12
3.1.1.2.3. Supporting Role	12
3.1.1.3. Setting	12
3.1.1.3.1. Private Sphere	12
3.1.1.3.2. Domestic Sphere	12
3.1.1.3.3. Public Sphere	13
3.1.1.4. Conflict	13
3.1.1.4.1. Internal.....	13
3.1.1.4.2. External.....	13
3.2. Extrinsic Elements	15
3.2.1. Class Struggle	16
3.2.2. Marxist Feminism	16
CHAPTER 4	18
ANALYSIS	18
4.1. Intrinsic Elements	18
4.1.1. Narrative Elements.....	18
4.1.1.1. Theme	18
4.1.1.2. Character(s).....	19
4.1.1.2.1. Protagonist	19
4.1.1.2.2. Antagonist.....	20
4.1.1.2.3. Supporting Role	21
4.1.1.3. Setting	22
4.1.1.3.1. Private	22
4.1.1.3.2. Domestic	23
4.1.1.3.3. Public	23
4.1.1.4. Conflict	24
4.1.1.4.1. Internal.....	24
4.1.1.4.2. External.....	25
4.2. Extrinsic Elements	27
4.2.1. Class Struggle	27

4.2.2. Marxist Feminism	28
CHAPTER 5	33
CONCLUSION	33
REFERENCES	34

LIST OF PICTURE

Picture 3.1 Camera Distance

Picture 4.1 Empire Entertainment Logo

Picture 4.2 Cookie Lyon

Picture 4.3 Cookie approaches Bunkie in the car

Picture 4.4 Cookie and Bunkie doing a high fist

Picture 4.5 Lucious Lyon

Picture 4.6 Vernon Turner

Picture 4.7 Andre and Rhonda Lyon

Picture 4.8 Jamal Lyon

Picture 4.9 Hakeem Lyon

Picture 4.10 Cookie in her new apartment

Picture 4.11 Cookie visits Jamal's apartment

Picture 4.12 Cookie visits Hakeem's apartment

Picture 4.13 Andre visits Cookie's apartment

Picture 4.14 Cookie is released from prison

Picture 4.15 Cookie's first encounter with Anika in Lucious's office

Picture 4.16 Cookie barges into the conference room

Picture 4.17 Cookie sees a portrait of Lucious with a woman

Picture 4.18 A portrait of Anika and Lucious

Picture 4.19 Andre says sorry for never visits Cookie in jail

Picture 4.20 Cookie knows that Andre was ashamed of her

Picture 4.21 Cookie tries to talk nicely to Hakeem

Picture 4.22 Hakeem calls Cookie a "bitch."

Picture 4.23 Cookie hits Hakeem repeatedly with a broom

Picture 4.24 Cookie addresses Anika as "Boo Boo Kitty."

Picture 4.25 Anika Calhoun

Picture 4.26 Anika sardonically stares at Cookie

Picture 4.27 Cookie stares back to Anika

Picture 4.28 Lucious honored Cookie's sacrifices for Empire

Picture 4.29 Cookie is irritated remembering the moment when Lucious divorced
her

Picture 4.30 Cookie was in jail

Picture 4.31 Cookie reminds Lucious about her drug money

Picture 4.32 Lucious explains to Cookie about Empire going public

Picture 4.33 Lucious, Cookie, and Vernon discuss in Lucious's office

Picture 4.34 Vernon underestimates Cookie

Picture 4.35 Cookie challenges Vernon

Picture 4.36 Lucious and Cookie make an agreement

Picture 4.37 Cookie stares Lucious from the edge of the table

ABSTRACT

Film as popular culture is used as a medium to deliver messages through entertainment on a global level. People are not only get entertained but also being educated when they watch films. Fox Broadcasting Company is an American broadcast television network that has been operated globally. It has launched various television shows (films, talk shows, series, and many more). One of them is *Empire*. Fox's *Empire* series depicts a family business that roots in illegal business. Cookie Lyon portrays as one of the main characters that play an essential role in her family and the business. She represents a feminist. Her life's journey of a former part of a low-class society shaped her character. Cookie was a drug dealer, a former prisoner, and an ex-wife later becomes a businesswoman. Marxist-feminism is used to elaborate Cookie Lyon's character. This paper aims nothing but empowering women all around the world. Cookie set an example of what a woman is capable of.

Keywords: *film, empire, cookie lyon, feminist, Marxist, women*

CHAPTER 1

INTRODUCTION

1.1. Background of the Study

Robert Hardy, a cinematographer, on *What It Makes to Make Films That Matter & Why It's So Damn Important*, stated that film as a medium to express and explore ideas or cultural beliefs on a global level. The film illustrates the idea in a way that is purposely entertaining but still deeply meaningful. A film can be implanted with various meanings and purposes, but it does not necessarily mean sacrificing the entertainment aspect for some severe message. A film has the magic to transport its audience to a different world, and it leads them to be captivated to the characters, the places, and the idea as well (2020:par-14-31).

Taking it into account, Lee Daniels is inspired to create *Empire*. The characters, the settings, the music, and the ideas create a series that is not only entertaining but also expresses ideas of American culture. As one of the main characters, Cookie Lyon, plays a vital role in her family. She is the epitome of a woman's power, especially a black woman. Through her life journey, Cookie represents the value of feminism.

Michelle Potter on *The Etymology of "Feminism"* noted that the term 'feminism' was taken from the Latin word 'Femina,' which means 'woman' and was closely related to the Women's Rights Movement (2007:par-3). This movement started in the 18th century, where women fight for political equality issues such as voting, patrimony, ownership of property, education, and the capability to run for public office. Sally Ducker Ann noted that, according to

Betty Friedan, feminism is divided into three waves. The first wave started in the 19th and early 20th century and focused on suffrage and other legal rights. The second wave set its priority on sexuality, reproduction right, and the wage gap — the third wave of feminism concerning equality for the female victim on the gender-neutral issue (2018:par-2).

Rosemarie Tong divides feminism into liberal feminism; radical feminism; Marxist and socialist feminism; psychoanalytic feminism; care-focused feminism; multicultural, global, and postcolonial feminism; ecofeminism; and postmodern and third-wave feminism (2009, ix). This study will analyze the Marxist-feminism value through Cookie Lyon's story.

1.2. Scope of the Study

This section distinguishes the boundaries of the study in terms of subjects, goals, region, time outline, and the areas of focus of the research. This study limits the analysis of the intrinsic and extrinsic aspects of the television series (season one, episode one). The intrinsic elements deal with narrative features such as theme, characters, settings, conflict, and the cinematography of the series as well. Meanwhile, the extrinsic aspects analyze and explain the Marxist feminism value on *Empire*'s Cookie Lyon.

1.3. Objectives of the Study

The objectives of this research are:

1. To analyze and explain the intrinsic aspect on *Empire* Season 1 Episode 1 "Pilot" television series

2. To analyze and explain the extrinsic aspect of the Marxist feminism value on *Empire's* Cookie Lyon

1.4. Previous Study

The first two previous studies discuss similar topics to this study. The first is Nailah's thesis "The Reflection of Marxist Feminism in Suzanne Collin's *Mockingjay*" (2016). The second previous study is Nathaniel Davin Pratama's thesis entitled "Analysis of Marxist-feminism on the Oppressed Women as Breeding Apparatus in *The Handmaid's Tale* Novel" (2018). Meanwhile, the last previous study discusses a similar object to this study. It is Danyelle Gary's thesis, "She's a Queen and a Boss: Examining the Representation of *Empire's* Cookie Lyon from a Black Feminist Perspective" (2018).

1.5. Method of the Study

The method of the study is a system to elaborate on the objectives of the study. This study uses two methods; the method of research serves the way of collecting data, and the method of approach helps the idea of analyzing the data.

1.5.1. Method of Research

Library research serves as a way of collecting data for this study. Library research entangles finding and recognizing sources that supply personal/expert opinion or factual information on researchers, a necessary component of every other research (George, 2008:6). Articles, journals, books, and online resources are used as well to support the data of this study.

1.5.2. Method of Approach

The objective approach is used to analyze intrinsic aspects. An objective approach

is a technique that analyzes a literary work genuinely as literary work. It can be concluded that the objective approach has no relation to my point of view.

The intrinsic aspect consists of narrative elements and cinematographic elements. The narrative feature enlightens character, setting, and conflict of the movie while cinematographic elements enlighten camera distance and *mise en scène* of the film. Meanwhile, the Marxist feminist approach to analyze the extrinsic aspect. The approach method uses Tong's concept of Marxist-Feminism to analyze Marxist feminism value reflected in *Empire's* Cookie Lyon.

1.6. Organization of the Thesis

The organization of this thesis consists of five chapters.

CHAPTER 1 INTRODUCTION

This part consists of six sub-chapters. They are the background of the study, the scope of the study, statement of purpose, previous studies, the method of the study, and organizations of the thesis.

CHAPTER 2 LITERATURE REVIEW

This part explains about the summary of the television series and the biography of its director.

CHAPTER 3 THEORETICAL REVIEW

In this part explains the methods/approaches used in the following sections.

CHAPTER 4 ANALYSIS

Chapter four is the main part of the study that analyzes the

intrinsic and extrinsic elements.

CHAPTER 5

CONCLUSION

This part contains the result of the study and the summary of chapter four.

REFERENCES

CHAPTER 2

LITERATURE REVIEW

2.1. Synopsis of the Television Series

This study will focus only on the first episode of the first season of *Empire*.

Episode 1 “Pilot”

Empire Entertainment is one of the most successful recording companies in the U.S. owned by Lucious Lyon. Recently when he is about to make his company go public, he is diagnosed with ALS. His doctor told him that he has about three years left. Knowing that he is dying, he had to choose an immediate successor for his company. He had three sons that he shares with his ex-wife; Andre, Jamal, and Hakeem. He wants to choose between his three sons to make the best leader for his company.

When Lucious's ex-wife, Cookie Lyon, is freed after spending seventeen years in prison for selling drugs, things get more complicated. Cookie and Lucious Lyon used to sell drugs to support them start Empire Entertainment. Unfortunately, Cookie is the one that has to suffer for their crimes. Now, after she spent seventeen years in jail, Cookie is going to take back Empire.

Lucious makes his sons compete with each other to find the best successor for his company. His firstborn, Andre, is a CFO of the company. The thing is Andre has no talent in music and lack of charisma. Meanwhile, his two other sons, Jamal and Hakeem, are blessed with musical talents. Lucious mistreats Jamal for being gay. He also worries about the company's image if the leader is gay. On the other

hand, Hakeem is arrogant and impolite. He spends his father's money on girls and alcohol.

When Cookie gets out of prison, the first place she visits is Jamal's apartment. There she discovers that Jamal is living together with his boyfriend, Michael. Cookie always knew that Jamal is different from his two other sons, but she did not love him less than his other sons. Jamal was Cookie's only child that regularly visits her in prison. When Lucious and Andre stop seeing her, and Hakeem was too little to understand the circumstances, Jamal always there for Cookie. Besides, the only person that embraces Jamal's differences is, beside Bunkie (Cookie's cousin), his uncle.

Lucious's company is Cookie's next stop. She is so astonished by Lucious's office. It is like she imagines that his former husband generously lives while she rots in prison. When she inspects Lucious's office, she finds out that he is already with another woman. At the same time, Lucious suddenly emerge. Without hesitation, Cookie demands for half of the company but rejected by Lucious.

The next place she visits is Hakeem's apartment. Hakeem was so little when Cookie had to leave him for her seventeen years sentence, so he grows up without knowing Cookie his whole life. Since Lucious used to spoil him, he grows up as an arrogant and impolite man. He has no respect for Cookie and even calls her "bitch." Thankfully, Cookie teaches him some lessons by hit Hakeem repeatedly with a broom for calling her "bitch."

The next day Hakeem meets Lucious at their new club Laviticus. Lucious tells Hakeem that he has prepared a new song for him. On the other place, Cookie

discovers that his cousin, Bunkie, is sent by Lucious to spy on her. Bunkie also reveals that Lucious had changed a lot and treated him more like a butler rather than a family. He even suspected that there is something that makes Lucious scared but does not sure what it is. With that, they bid their goodbye, but not before Bunkie tells Cookie to be careful.

At his office, Lucious confronts Jamal about his sexuality, again. They involve in a heated argument that upsets both sides. On the other hand, Andre is chilling in his house with his wife, Rhonda, and complaining about his father love his siblings more than him. Rhonda routinely gives Andre medication for his bipolar disorder. In a way to impress his father, Rhonda makes plans for Andre to ask his mother to manage Jamal's career. She aims to make Jamal and Hakeem fight each other since Lucious managing Hakeem.

Andre immediately visits Cookie's apartment to ask her as he and Rhonda have planned together. Taking advantage of her mother's love towards him, Cookie makes a silent agreement to follow his plan. The following day, Cookie barge into the meeting room to confronts Lucious about her effort for the company. Afraid of Cookie's statement about the company, Lucious brings her to his office to talk privately along with Vernon, the long-time family friend, and the chairman of the company. Cookie threatens to confess about her being the original investor of Empire Entertainment with her \$400,000 drug money. Her confession will cancel Lucious's plan to make Empire Entertainment as a public traded company in New York's Stock Exchange. Cookie asks to manage Jamal's career

as well. Seeing that he left with no choice, Lucious give Jamal up and say that he never want him.

Cookie comes to see Jamal sing on occasion and about to tell him that she is going to make him a prominent artist. Jamal rejects her, knowing that he has to compete with his sibling. Jamal and Hakeem always close to each other. Just like when Hakeem frustrates with a new song Lucious made for him, he comes to Jamal. Jamal encourages and helps Hakeem to get out of his frustration. Things turn upside down when Jamal once again sees his father's affection towards Hakeem when he finally manages to sing the song the way Lucious wanted. The scene Jamal witnesses make him visit Cookie and finally agree to her plan.

Cookie finally gets what she wants as Andre also pleased that his plan runs smoothly. Lucious is getting tired of Bunkie for wasting his money. So he decides to shot Bunkie when he is peeing in the side of a river. This episode ends with Lucious announcement about Cookie's come back, and both of Jamal and Hakeem release a new album.

2.2. Short Biography of the Television Series' Director: Leonardo Louis

Daniels

Robert Rodriguez of TV Guide noted that Lee Louis Daniels, or best known as Lee Daniels, was born in Philadelphia, Pennsylvania, on December 24, 1959. He went to Radnor High School and then to Lindenwood University in St. Charles, Missouri. Lee Daniels wants to take a film school, but because he could not afford it, he went to Hollywood instead. He starts to work in a nursing agency, but then, he decides to open his agency. Later on, he sells his agency and begin his

career in entertainment as a casting director and then as a manager. During this time, Daniels got a chance to work on projects such as *Purple Rain* (1984) and *Under the Cherry Moon* (1986).

Lee Daniels finally get a chance to create his production company named Lee Daniels Entertainment. *Monster's Ball* (2001) came as the debut of his producer career. The film was starring Halle Belle, which lead her to win an Oscar as the Best Actress. In 2004, he produced another film starring Kevin Bacon, *The Woodsman*. In the following year, *Shadowboxer* (2005) comes as his next project starring Joseph Gordon-Levitt. *Shadowboxer* is followed by *Tennessee* (2008) and *Precious* (2009).

Lee Daniels continues to direct, which resulting in another film, *Paperboy* (2012), starring Matthew McConaughey. *The Butler* (2013) starring Forest Whitaker, also directed by him. In 2015 Lee Daniels created a television series starring Terrence Howard and Taraji P. Henson, *Empire*. For his contributions to the television industry, on December 2, 2016, Lee Daniels received a star on the Hollywood Walk of Fame (2020:par-1).

CHAPTER 3

THEORETICAL REVIEW

3.1. Intrinsic Elements

The intrinsic elements in this study consist of narrative elements (theme, character, setting, and conflict) and cinematography elements (camera distance and *mise en scène*).

3.1.1. Narrative Elements

3.1.1.1. Theme

The theme is a prominent element, such as a type of event, instrument, reference, or formula, which periodically happens in works of literature (Abrams, 2009:205).

The theme is simply the main idea of literary works.

3.1.1.2. Character

M.H. Abrams noted that character(s) are the people represented in a narrative or dramatic work, which is seen by the reader as having particular moral, emotional qualities, and intellectual by concluding from what the persons say and their unique ways of saying it (the conversation) and from what they do (the action) (Abrams, 2009:42).

3.1.1.2.1. Protagonist

The main character in a story, on whom the audience or reader interest focus, is known as the protagonists (or the hero or heroine), and he or she pits against a fundamental opponent, that character is known as the antagonist (Abrams, 2009:256).

3.1.1.2.2. Antagonist

The antagonist character indicates the opposition or “enemy” of the protagonist's character. If the antagonist character is wicked or capable of cruel and criminal actions, he or she is called the villain (Abrams, 2009:256).

3.1.1.2.3. Supporting Role

The supporting role's job is only for completing and supporting the main character(s). (Aminudin, 1995:79-80).

3.1.1.3. Setting

The overall setting of a dramatic or narrative work is the general local, historical time, and social conditions in which its action happens; the setting of a single episode or scene within the work is the particular physical location in which it takes place (Abrams, 2009:330). Due to the main focus of the study is a woman, the setting is divided into private, domestic, and public.

3.1.1.3.1. Private Sphere

Lexico online dictionary noted that the word private derives from the Latin word *privatus*, which means taken away from the public sphere. Private spheres refer to areas where a particular person can be alone.

3.1.1.3.2. Domestic Sphere

Lexico online dictionary noted that the word domestic derives from French word *domestique*, which deeply associated with home or family areas.

3.1.1.3.3. Public Sphere

Lexico online dictionary noted that the word public derives from the Latin word *publicus* and the unification of *poplicus* (of the people). Public spheres refer to areas where people are gathering around.

3.1.1.4. Conflict

The relation between the protagonist and antagonist characters called conflicts. Conflict can be any form of struggle; the main character faces as well. There may be only one main problem, or there may be many minor obstacles within a dominant problem (Abrams, 2009:256). Conflict divides into internal and external conflict.

3.1.1.4.1. Internal

Michael Meyer noted that conflict could also be internal, and it refers to the psychological and moral issues of the main character. The internal conflict often followed by the external ones (1990:46).

3.1.1.4.2. External

Meyer also noted that the external conflict focus on the contrary situation between the main character and everything that surround her/him (1990:46).

3.1.2. Cinematography Elements

Robert Edgar-Hunt, Marland, and Rawle noted that the cinematography elements consist of camera distance (XLS, LS, MLS, MCU, CU, XCU) and *mise en scène* (Edgar-Hunt, 2010:124,129).

3.1.2.1. Camera Distance

3.1.2.1.1. Extreme Long Shot

The extreme long shot softly used in Western or sci-fi films, the XLS shows the object or person at a large distance and surrounded by an enormous amount of the surrounding space (Edgar-Hunt, 2010:124).

3.1.2.1.2. Long Shot

In the long shot, the human figures are more different, but the background is still very evident. Action films, martial arts, and musicals often use lots of long shots to let the audience see the action (Edgar-Hunt, 2010:124).

3.1.2.1.3. Medium Long Shot

The MLS frames the human figure from around the knees upwards. (Edgar-Hunt, 2010:124).

3.1.2.1.4. Medium Close-up

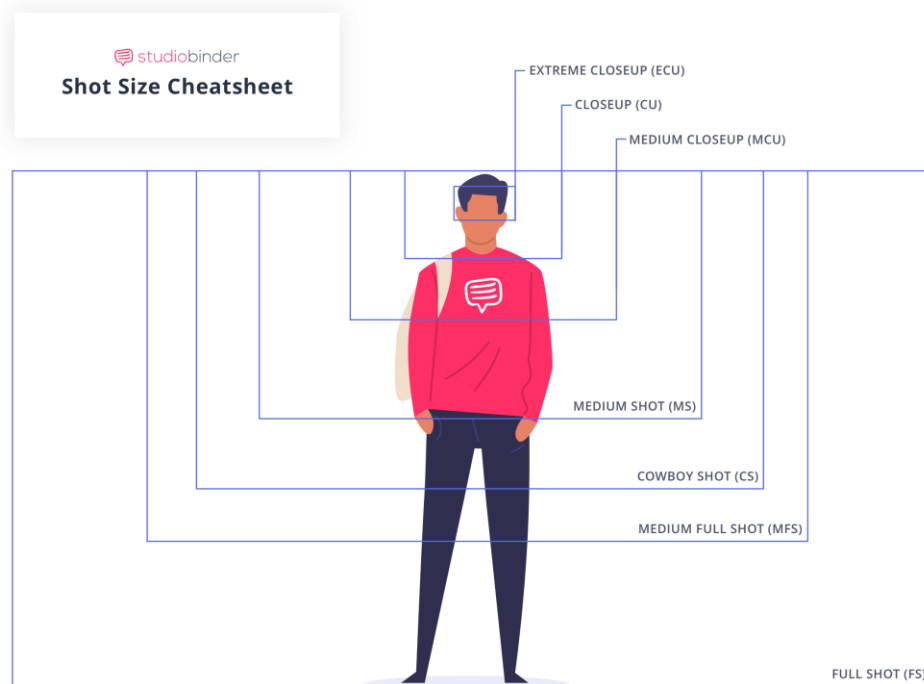
Medium close-up generally frames the human figure from the waist upwards. MCU is one of the most typical shots on television (Edgar-Hunt, 2010:124).

3.1.2.1.6. Close-up

The close-up shot generally points to the details of the human figure, such as faces, hands, feet, and many more. The use of the close-up shot is to present the audience an insight into critical narrative details such as essential character responses, an important item, or to stress the significance of a line of conversation (Edgar-Hunt, 2010:124).

3.1.2.1.7. Extreme Close-up

An extreme close-up isolates tiny details such as lips, eyes, and details of small objects (Edgar-Hunt, 2010:124).



Create free shot lists and storyboards on studiobinder.com

Picture 3.1. Camera Distance

Source: www.studiobinder.com/blog/ultimate-guide-to-camera-shots/

3.1.2.2. *Mise En Scène*

The term *mise en scène* depicts the primary traits of cinematic portrayal. *Mise En Scène* is a French term which means it has been put into the scene. *Mise en scène* contains of all the aspects set in front of the camera to be photographed: settings, lighting, figure behavior, costumes, and make-up. Additionally, *mise en scène* includes the camera's angles, action, and the cinematography, which means photography for motion pictures (Edgar-Hunt, 2010:129).

3.2. Extrinsic Elements

In this section, extrinsic elements that would be analyzed are Class Struggle and Marxist Feminism.

3.2.1. Class Struggle

Dr. Bart van Heerikhuizen of the University of Amsterdam explains that Karl Marx is the man who coined the word “class.” Karl Marx distinguishes class into two primary classes. That one class who do not own the means of production, or the machinery in the factories, are forced to sell—the only thing that they own—their abilities to work or their labor-power. The other class is people who do own the means of production. They are also the heads of the industry are the entrepreneurs who do not have to sell their labor-power because they can hire the labor-power from the propertyless people. Karl Marx gave names to those two opposing classes; the factory workers are called *le prolétariat* (the proletariat), and the capitalist is called *la bourgeoisie* (the bourgeoisie).

Furthermore, Dr. Bart van Heerikhuizen explains that the two conditions above are known as social inequality. Social inequality is one of the most prominent issues in sociology. Social stratification or social inequality is the formation of a social ladder, a classification from low to high. Everywhere in the world, people will associate poverty, poor living conditions, lack of power, inadequate education withstanding low on the social ladder. Meanwhile, excellent education, a life of luxury, and high salary are associated with being on the highest rungs of the same ladder.

3.2.2. Marxist Feminism

Marxism is a socioeconomic ideology proposes by a German philosopher, Karl Marx. According to Tong, Marxism emerges as a response to struggles faced by the working class society (Tong, 2009:97). Tong also noted in her book that,

according to Evelyn Reed, the primary opponent of the working-class society is the capitalist (Tong, 2009:107). The capitalist/employer (the one who owns the means of production) has absolute power over their workers. At this point, the capitalist appears to be invincible because they had money to control everything. This state places the working class society in a state where they cannot do anything but to follow whatever the capitalist desires.

The workers are also unconsciously being exploited through the extra hours they had to fulfill. This condition leads them to alienation. The worst part is when the workers think that there is nothing wrong with what they do. Karl Marx stated that “workers are slowly convinced themselves that even though their money is very hard-earned, there is nothing wrong with the specific exchange relationship which they entered” (Tong, 2009:99). Karl Marx longing to replace capitalism with socialism more than anything.

Following the Marxism, there is Marxist-Feminist. Using class analysis to understand women's oppression, Marxist-Feminist believed that the primary enemy of the working-class women is not patriarchy, but capitalism (Tong, 2009:107). Marxist-Feminists aim to create a world where women can wholly experience themselves as a person, as integrated rather than fragmented beings, also as people who can be happy even when they are unable to make the people surround them happy (Tong, 2009:102).

CHAPTER 4

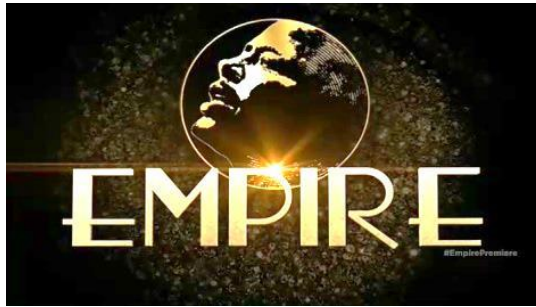
ANALYSIS

4.1. Intrinsic Elements

4.1.1. Narrative Elements

The following will analyze the narrative elements of *Empire* television series, referring to the theories that have been mention in the previous chapter.

4.1.1.1. Theme



Picture 4.1
Empire Entertainment Trademark
(00:08:36)

Empire is a family dynasty within the music business. Originally, Empire was built by Lucious and Cookie Lyon. Lucious Lyon starts his career as a musician and Cookie as his manager. Lucious and Cookie are selling drugs to raise money for Empire. When Cookie went to jail, Lucious proceed on their project. Since there were very few people who know the original story about Empire, Lucious was taking the liberty to be the sole founder of Empire. The outcome is the Empire's trademark that portrays Lucious's face.

4.1.1.2. Character(s)

4.1.1.2.1. Protagonist



Picture 4.2
Cookie Lyon
(00:08:28)

Cookie Lyon is a mother of three sons and an ex-wife of the infamous Lucious Lyon. She is bold, for risking her life to sell the drug. She is tough, for she has been in jail for seventeen years. She is persistent when it comes to getting what she wants. She is fierce to anyone who will stand in between her and her goals. She is also a mother who will do anything to protect her kids.



Picture 4.3
Cookie approaches Bunkie in a car
(00:20:56)



Picture 4.4
Cookie and Bunkie doing a high fist
(00:21:37)

COOKIE: Lucious got you following me, don't he? Don't he? What you gonna tell him? (00:20:56)

BUNKIE: I didn't see you

COOKIE: My dawg (00:21:37)

BUNKIE: Hey, something's going on.

I don't know what it is. Got... it's got him scared. Well, you best be careful, 'cause he's on a warpath. Liable to do anything.

COOKIE: I got his war.

Bunkie is Cookie's cousin. He has been with the Lyons family since they were young. Bunkie is Cookie's absolute wingman. The pictures and conversation above show that Lucious sent Bunkie to spy on Cookie after she got out of jail. Instead of spying on Cookie, Bunkie spills about Lucious' odd behaviour lately.

4.1.1.2.2. Antagonist



Picture 4.5
Lucious Lyon
(00:00:15)

Lucious Lyon is a father of three sons whom he shared with Cookie. He was a former drug dealer who is living his best life as a successful musician. Everything changed when fame plays its role. Lucious is no better than Cookie. His whole life, he has done numerous criminal actions to get him what he wanted. When Cookie has to go to jail, he did not hesitate to leave her. Not even once did he visit her.



Picture 4.6
Vernon Turner
(00:28:46)

Vernon is Lucious's wingman since they were a teenager. As time passed by and Lucious slowly become a successful musician, Vernon is always there, helping him built the Empire. He helps Lucious in so many forms. Vernon currently works for Lucious as the Chairman of Empire Entertainment.

4.1.1.2.3. Supporting Role



Picture 4.7
Andre and Rhonda Lyon
(00:03:56)

Andre Lyon and his wife, Rhonda, met in high school. They have been together for more than ten years. Both Andre and Rhonda works secretly to take over the Empire. Andre is a hard worker genius, and it brings him to become the CFO in Lucious's company. Unfortunately, his position seems does not satisfy Andre's hunger for power. Despite his hard works for Empire, Andre realizes that his father does not love him as much as their siblings, for he has no talent in music.

On the other side, Rhonda has been fighting to be accepted in the Lyons family. She is the only white in the family, and it makes Lucious also Cookie despise her. Rhonda did nothing but support Andre in every way to get everything his heart desires. Rhonda is a smart woman, for she is the brain of all Andre's plan to take over Empire.



Picture 4.8
Jamal Lyon
(00:07:59)

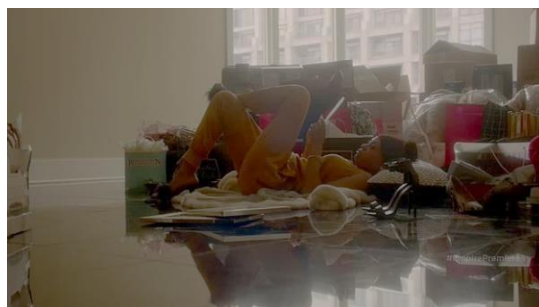


Picture 4.9
Hakeem Lyon
(00:07:42)

Jamal is middle son, and Hakeem is the younger son of Lucious and Cookie. Both of them are blessed to inherit Lucious's talent in music. Jamal had shown homosexuality traits since he was a kid, for he liked to wear Cookie's clothes and shoes. His sexuality is the only barrier that blocking out Lucious's love for him. Jamal has always been closer to Cookie because she accepts him for his homosexuality. Meanwhile, Hakeem, on the other hand, is Lucious's favorite son. That what makes him grown as a spoiled brat. He is lack of respect towards other people, even to Cookie.

4.1.1.3. Setting

4.1.1.3.1. Private



Picture 4.10
Cookie in her new apartment
(00:25:56)

The picture above is Cookie's apartment that Lucious bought for her.

4.1.1.3.2. Domestic



Picture 4.11
Cookie visits Jamal's apartment
(00:13:29)



Picture 4.12
Cookie visits Hakeem's apartment
(00:18:01)



Picture 4.13
Andre visits Cookie's apartment
(00:27:09)

Seventeen years later, all of Cookie's sons have gotten their own life and no longer living under the same roof. All of them have their own life separately. When Cookie gets her freedom back, she visits Jamal first since Jamal always the closest one to her. Then she visits Hakeem. The last is Cookie gets a surprise visit from Andre in her apartment.

4.1.1.3.3. Public



Picture 4.14
Cookie is released from prison
(00:45:17)



Picture 4.15
Cookie first encounter with Anika in
Lucifer's office
(00:17:07)



Picture 4.16
Cookie barges into the conference room
(00:27:55)

Picture 4.14 is when Cookie finally being released from prison after seventeen years. The day has finally come for Cookie to be free and live her life as she used to. *Picture 4.15* shows Cookie's first visit to Empire. After talking to Lucious, Anika surprisingly barges into Lucious's office that ends up making her meet Cookie for the first time. *Picture 4.16* happens when Cookie's second visit to Empire.

4.1.1.4. Conflict

4.1.1.4.1. Internal



Picture 4.17
Cookie sees a portrait of Lucious with a
woman
(00:14:36)



Picture 4.18
A portrait of Anika and Lucious
(00:14:39)

After Cookie gets her freedom back, she has no hesitation in meeting Lucious. She is surprised to find out that Lucious is in a relationship with another woman. After seventeen years, Cookie is still genuinely in love with Lucious. Even though she hates him for leaving her in jail, she cannot lie that she feels jealous after

seeing him with another woman. She is internally conflicting whether to hate him for everything he did to her or love him since he is the only man in her life.

4.1.1.4.2. External

Since Cookie has been spending seventeen years of her life in jail and being forgotten by most of her family, her most significant conflict comes from her family. Cookie despises Lucious for leaving her in jail and living his best life since he had made it to become an infamous musician.



Picture 4.19
Andre says sorry for never visits Cookie in jail
(00:26:36)



Picture 4.20
Cookie knows that Andre was ashamed of her
(00:26:41)

ANDRE : So Dad set you up, huh?
COOKIE: I'm proud of you. You really made something of yourself.
ANDRE : Thank you, Mama. I'm sorry I never came to visit. (00:26:36)
COOKIE: Too ashamed of your dope dealing ma? (00:26:41)
ANDRE : I'm sorry, I truly am.
COOKIE: I'm sorry.

When Cookie was in jail, the only member of her family that was regularly visiting her is Jamal. That was what makes Jamal and Cookie have the closest relationship. It can be seen from the conversation above that Andre never visits Cookie when she was in jail. Being the oldest son, hopefully would have to make Andre understand Cookie's circumstances, choices, and burden. Unluckily, it turns out making Andre ashamed of Cookie.



Picture 4.21
Cookie tries to talk nicely to Hakeem
(00:18:31)



Picture 4.22
Hakeem calls Cookie a “bitch.”
(00:18:38)



Picture 4.23
Cookie hits Hakeem repeatedly with a broom
(00:18:45)

COOKIE : I just wanted to see you.

HAKEEM: All right. You done?

COOKIE : Why haven't you accepted any of my calls in all these years?
Return a letter? I just want you to know everything I did was for
you and you're your brothers. I ended up where I ended up for
you and your brothers. (00:18:31)

HAKEEM: Do you want a medal, bitch? (00:18:38)

COOKIE : What I want is some respect, you little ungrateful opportunist!
(00:18:45)

Cookie's younger son, Hakeem, has no memory of her. Lucious used to spoil Hakeem, and it led him to be an arrogant man. The pictures and conversation above shows that Hakeem has zero respect for Cookie. The first time they meet after being separated for seventeen years is a disaster. It can be seen from the conversation above that Hakeem shamelessly called Cookie a bitch. Hakeem ends up being hit repeatedly with a broom by Cookie.



Picture 4.24
Cookie addresses Anika as “Boo Boo Kitty.”
(00:17:07)



Picture 4.25
Anika Calhoun
(00:17:15)



Picture 4.26
Anika sardonically stares at Cookie
(00:45:17)



Picture 4.27
Cookie stares back to Anika
(00:45:19)

Anika Calhoun is Lucious’s current girlfriend. As her former wife, the mother of Lucious’s children, and still deeply in love with him, Anika’s present does not suit well to Cookie. The tension between Cookie and Anika is too apparent. It can be seen from *Picture 4.26* and *Picture 4.27* that the way they look at each other has shown everything. Anika has become Cookie’s least most favorite person on earth, and the feeling is more than mutual to Anika.

4.2. Extrinsic Elements

4.2.1. Class Struggle

People in low-class society are categorized as people who barely have a job or even jobless, uneducated, and are in poor living conditions. Everything becomes ten times harder for Cookie when she was in jail. She was suffered in many possible ways. She was away from everyone she loves for years, was being divorced, and was being forgotten as most of her family members did not bother

to visit nor return every letter she sent. Meanwhile, Lucious get chances to live as a famous musician and successful businessman. This two different condition reflects how people in the high-class and low-class society lives.



Picture 4.28

Lucious honored Cookie's sacrifices for Empire
(00:15:05)



Picture 4.29

Cookie is irritated remembering the moment when Lucious divorced her
(00:15:20)

COOKIE : You really, uh...

LUCIOUS: It was your sacrifice that made a lot of this possible. I can't imagine what you've been through, Cookie. But you've got to know you're not the only one that suffered in this. (00:15:05)

COOKIE : You forgot about me the second you divorced me in there.
(00:15:20)

Cookie's oppression reflects when Lucious legally divorced her. He divorced her in the middle of her sentence years. Since she was in jail, Cookie can do nothing but agree. It can be seen from the conversation above and on *Picture 4.29* that Cookie is irritated remembering the moment when Lucious divorced her. He simply turn his back on her after all the things she has done for him.

4.2.2. Marxist Feminism

Both Cookie and Lucious were once part of the working-class society. Both of them came from an impoverished family. As for Lucious, he has been selling drugs since he was nine years old to support his life. As time passed by, Lucious met Cookie, and soon they tied the knot. Lucious is a talented man, and it leads him to pursue his career in the music industry.

Lucious and Cookie had a dream to start their own company since Lucious was under another entertainment company at that time. With a big dream, they started selling drugs to get money for starting a company. In one unfortunate moment, Cookie gets caught and had to stay in jail for seventeen years. With the money they had collected together, Lucious start a company that later become one of the most successful recording companies in the country, Empire.



Picture 4.30
Cookie was in jail
(00:11:59)

Cookie portrayed as a woman had suffered from various circumstances. She came from an impoverished family. She married a drug dealer and was involved in drug dealing. She had to stay behind bars for seventeen years. She had to be away from his three little sons for seventeen years. From her three sons, only her middle son that stays regularly visits her when her other family has turn their back on her. Last but not least, she was betrayed by his husband when he divorced her while she was in jail. Lucious also took all their money to start Empire and left nothing for her.

Cookie may not come from a wealthy family, but her life was much better than living behind bars. While she was suffering in many possible ways, her family, especially her ex-husband, were living their best life as a successful musician and a businessman. These two different conditions represent the life of

the capitalist and the life of people in low-class society. When Cookie was in jail, she has no choice but waits until her seventeen years sentence is done. Meanwhile, Lucious has the freedom and power to do anything his heart desires.



Picture 4.31
Cookie reminds Lucious about her drug money
(00:15:28)



Picture 4.32
Lucious explains to Cookie about Empire going public
(00:15:40)

COOKIE : You still owe me what's mine.

LUCIOUS: What are you talking about?

COOKIE : Half of this company! It was my \$400,000 that started this bitch. You know it and I know it. Did 17 hard years for that money, and I want half my company back! (00:15:28)

LUCIOUS: I'm sorry, Cookie, but it don't work like that.

COOKIE : It don't work like what, honey?

LUCIOUS: This company isn't the company that we started 17 years ago. As a matter of fact I control maybe ten percent of this damn thing. I've got board of directors, quarterly report, SEC filings, and on top of it, we're about to go public which is a whole nother monster in itself. (00:15:40)

When Cookie has finished her seventeen years sentence, she wastes no time to visit Lucious. She reminds him that there is no Empire without Cookie Lyon, and with that, she wants her share (*Picture 4.31*). On her first attempt to confront Lucious, Cookie is surprised to find out that everything has changed and she cannot do much about it. When Cookie demands her share with Lucious, he tells her that Empire is going to be a public traded company, which means Lucious is no longer becomes the absolute owner of Empire (*Picture 4.32*). Lucious's confession leads Cookie to leave Empire with empty-handed.



Picture 4.33
Lucious, Cookie, and Vernon discuss in
Lucious's office
(00:28:35)



Picture 4.34
Vernon underestimates Cookie
(00:29:00)



Picture 4.35
Cookie challenges Vernon
(00:29:02)

LUCIOUS: Are you out of your damn mind? I told you I was gonna hook you up. (00:28:35)
 COOKIE : And I'm telling you that's not enough. I want Jamal, too.
 LUCIOUS: You can't have him.
 COOKIE : You messing with the wrong bitch Lucious. I know things.
 LUCIOUS:What do you know?
 COOKIE : What if I were to disclose to the SEC that I was the original investor with \$400,000 in drug money? Yeah. Your application for an IPO would be effectively denied.
 VERNON : Shut your mouth. You know how stupid you sound? (00:29:00)
 COOKIE : Tell me to shut up again, bitch. (00:29:02) You know it's true.
 LUCIOUS: Baby.. Why are you doing this?
 COOKIE : Don't you "baby" me you two-faced bastard. I've been living like a dog for 17 years and now I want what's mine. I want Jamal.
 LUCIOUS: And you would sink this whole Empire over that?
 COOKIE : Give me Jamal..
 LUCIOUS: You got him.

Picture 4.33 shows Cookie's second visits to Empire. This time she has a strong argument to threaten Lucious. Since she has already know that Empire will be going public, she will use her ownership over the Empire to cancel its process of going public. It can be seen from the conversation above that Cookie fiercely

fight to get what she wants. She is even boldly confronted Vernon by calling him a “bitch.”



Picture 4.36
Lucious and Cookie make an agreement
(00:40:49)



Picture 4.37
Cookie stares Lucious from the edge of the
table
(00:40:46)

The third time Cookie visits Lucious is the moment when she gets one of the many things she wants. In exchange for taking control over Jamal, Cookie has to sign a non-disclosure agreement never to expose herself as the original investor of Empire. Cookie may not get all she wants this time, but she will eventually. Her journey has just begun.

CHAPTER 5

CONCLUSION

Cookie Lyon had faced various conditions in her life. She comes from an impoverished family. Cookie was married to a drug dealer, which lead her to be a drug dealer as well. She did a high-risk business by selling drugs. She was giving birth to three sons. She was a manager to her musician ex-husband. She gets arrested and had to face seventeen years sentence for selling drugs. After finishing her sentence years, she rises to be a businesswoman. To say Cookie is an ordinary woman is an understatement. Cookie is way more than an extraordinary woman.

Cookie Lyon represents the Marxist-feminist value through her life journey. She was nobody and an ex-prisoner but managed to be a businesswoman. Cookie readies to get everything she wants and destroy anyone who stands in her way. She was once powerless, but now she is powerful. Cookie Lyon set an example that people cannot underestimate a woman. She has been betrayed and forgotten, but that does not break her. What does not kill Cookie only makes her stronger.

REFERENCES

- Abrams, M. H. *A Glossary of Literary Terms*. 9th ed., Michael Rosenberg, 2009.
- Aminudin. *Pengantar Apresiasi Karya Sastra*. Sinar Biru. 1995
- Drucker, Sally Ann. "Betty Friedan: The Three Waves of Feminism". *Ohio Humanities*, 27 April 2018, www.ohiohumanities.org/betty-friedan-the-three-waves-of-feminism/. Accessed on 22 October 2019.
- Edgar-Hunt, Robert. *Basic Film-Making: The Language of Film*. AVA Publishing SA, 2010.
- Elkholy, Sharin N. *Feminism and Race in The United States*. University of Houston. www.iep.utm.edu/fem-race/.
- Empire: About the Show*. FOX, www.fox.com/empire/about-the-show/. Accessed on 8 February 2020.
- "Encyclopedia of Feminist Literary Theory". Edited by Elizabeth Kowaleski Wallace. *Garland Reference Library of the Humanities*, vol. 1582, Routledge. 2009.
- Gary, Danyelle. "She's a Queen and a Boss: Examining the Representation of *Empire's* Cookie Lyon from a Black Feminist Perspective". 2018.
- George, Mary W. *The Elements of Library Research*. Princeton University Press, 2018.
- Hardy, Robert. *What It Makes to Make Films That Matter & Why It's So Damn Important*. Filmmaker Freedom, filmmakerfreedom.com/blog/make-films-that-matter. Accessed on 24 February 2020.
- Heerikhuizen, Bart van. 5.4 *Alienation*. SocialSciencesUvA. University of Amsterdam. youtu.be/TTzFwnk8CIQ Accessed on 22 January 2020
- Heerikhuizen, Bart van. 5.5 *Class Struggle*. Classical Sociological Theory. University of Amsterdam. www.coursera.org/lecture/classical-sociological-theory/5-5-class-struggle-GRXWf Accessed on 8 February 2020
- Holley, Karri A. *Under Construction: How Narrative Elements Shape Qualitative Research*. University of Alabama. 2012.
- hooks, bell. *Ain't I a Woman*. Routledge. 2015.

- Lexico Online Dictionary. Powered by Oxford. Lexico.com. Accessed on 9 March 2020.
- Nailah. "The Reflection of Marxist Feminism in Suzanne Collin's *Mockingjay*". 2016.
- "Pilot". Empire, created by Lee Daniels, season 1, episode 1, FOX Broadcasting Company, 7 Jan. 2015.
- Potter, Michelle. *The Etymology of "Feminism"*. Medium. medium.com/media-theory-and-criticism-2017/the-etymology-of-feminism-4ca3caec9ad0. Accessed on 5 March, 2020.
- Pratama, Nathaniel Davin. "Analysis of Marxist-feminism on the Oppressed Women as Breeding Apparatus in *The Handmaid's Tale* Novel". 2018.
- Rodriguez, Robert. *Lee Daniels Biography, Celebrity Facts, and Awards*. TV Guide, www.tvguide.com/celebrities/lee-daniels/bio/281281/. Accessed on 18 October 2019.
- Sikov, Ed. *Film Studies: An Introduction*. Columbia University Press. 2009.
- The Ultimate Guide to Camera Shots (50+ Types of Shots and Angles in Film)*. Studio Binder. October 4, 2019. www.studiobinder.com/blog/ultimate-guide-to-camera-shots/. Accessed 22 January 2020.
- Tong, Rosemarie. *Feminist Thought: A More Comprehensive Introduction*. 3rd ed., Westview Press. 2009.