

**POWER AND CONTROL; GENDER REPRESENTATION IN ANIME
“FATE STAY NIGHT” A CRITICAL DISCOURSE ANALYSIS**

By:

Rodliah Zinka Fauziah

14320117



ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

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Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

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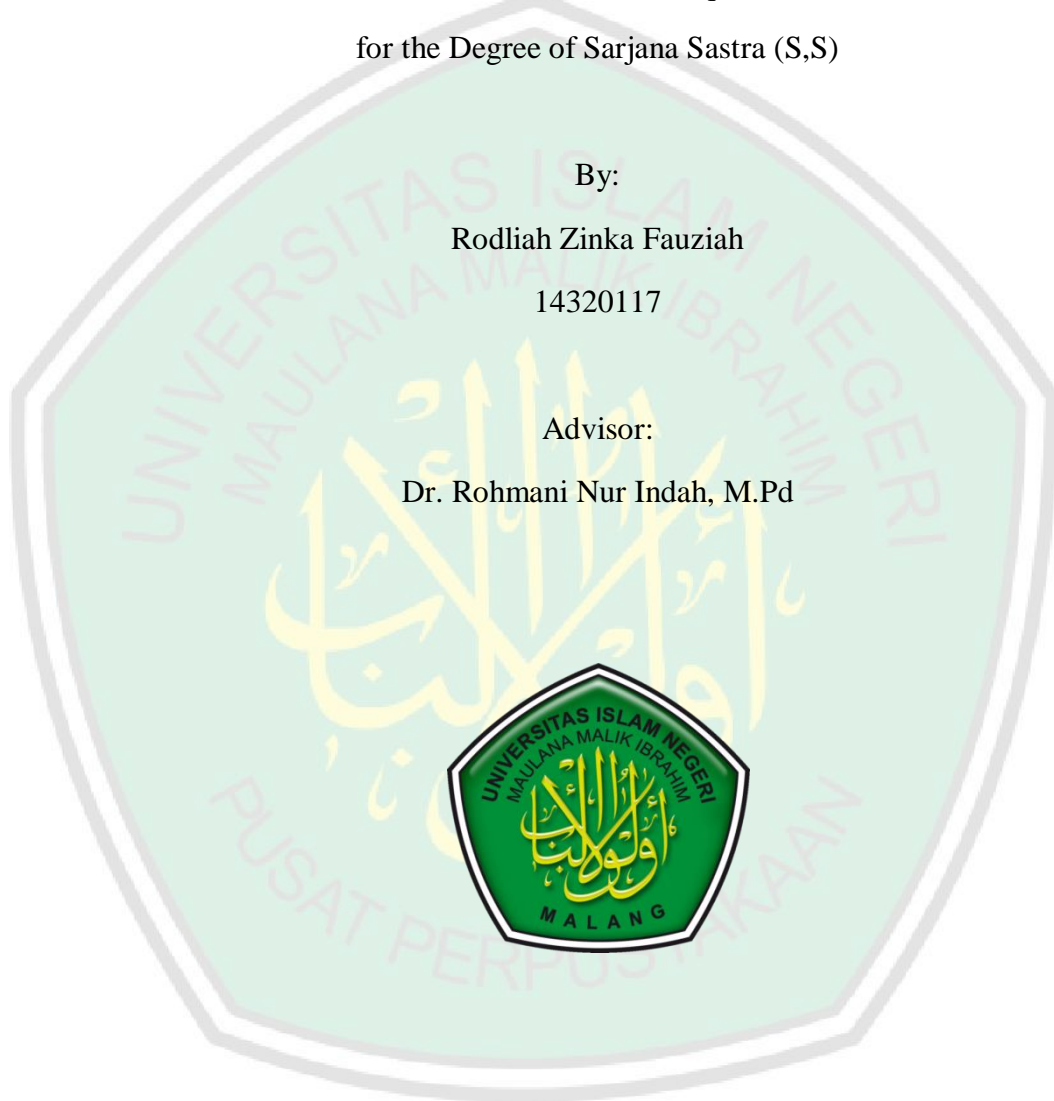
By:

Rodliah Zinka Fauziah

14320117

Advisor:

Dr. Rohmani Nur Indah, M.Pd



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2018

APPROVAL SHEET

This is to certify that Rodliah Zinka Fauziah's thesis entitled **Power and Control: Gender Representation In Anime *Fate Stay Night* A Critical Discourse Analysis** has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, 9th July 2018

Advisor

Head of English Letters Department



Dr. Rohmani Nur Indah, M.Pd

NIP. 19760910 200312 2 002



Rina Sari, M.Pd

NIP. 19750610 200604 2 002

Acknowledged by

The Dean of the Faculty of Humanities

Universitas Islam Maulana Malik Ibrahim Malang



Dra. H. Syafiyah, M.A.

NIP. 19660910 199103 2 002

LEGITIMATION SHEET

This is to verify that Rodliah Zinka Fauziah's thesis entitled **Power and Control: Gender Representation In Anime *Fate Stay Night* A Critical Discourse Analysis** has been approved by the Board of the Examiners as one of the requirements for the degree of *Sarjana Sastra* in English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Malang, 9th July 2018

The Board of Examiners

Signatures


1. H. Djoko Susanto, M, Ed., Ph.D.

NIP. 196705292000031001 (Main Examiner)



2. Lina Hanifiyah, M.Pd.

NIP. 198108112014112002 (Chairman)



3. Dr. Rohmani Nur Indah, M.Pd.

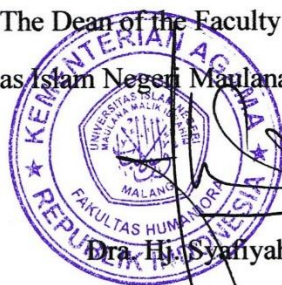
NIP. 197609102003122002 (Advisor)



Approved by

The Dean of the Faculty of Humanities

Universitas Islam Negeri Maulana Malik Ibrahim Malang



Dra. Hj. Syahyah, M.A.

NIP. 196609101991032002

STATEMENT OF THE AUTHENTICITY

I state that the thesis I have written entitled **Power and Control: Gender Representation In Anime *Fate Stay Night* A Critical Discourse Analysis** is truly my original work. It does not incorporate to any material previously written or published by another person, except those in quotations bibliography. Due to the fact, I am the only person who is responsible for the thesis if there are any objections or claims from others.

Malang, June 2018

The author,



Rodliah Zinka Fauziah

MOTTO

“It is difficult to be patient but to waste the rewards for patience is worse”.

(Abu Bakar r.a)



DEDICATION

This work is sincerely dedicated for my beloved parents (Yusron Achsani and A. Mardiana Mantu), my brothers and sister (Myzan Salmaniaqi, Juudah Ashiyaami, Alqis Habibullah, and Azam Amrullah).



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I would like to thank Allah SWT for the blessing and mercy that has been given to the writer for finishing the thesis. May peace and salutation be upon the greatest prophet Muhammad SAW, his family, companions, and followers. The writing of this thesis is intended to fulfill the requirement for achieving the degree of *Sarjana Sastra* in English Letters Department, Faculty of Humanities at Maulana Malik Ibrahim State Islamic University of Malang. This thesis would not have been completed without some contributions and supports from many people. Firstly, I want to express my deepest gratitude to my advisor Dr. Rohmani Nur Indah, M.Pd who has given valuable guidance, patience, suggestion, comment, and correction which help me to make this thesis more perfect. This study would not have been completed without some contributions, encouragements, and prayers from many people. I would like to dedicate my best thank to:

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ABSTRACT

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Keywords: Gender, Power, Control, Mills Theory, Critical Discourse Analysis

This study explores the ideal brave women discourse which is portrayed in animated Japanese cartoons through the characterization of two female characters in the anime Fate Stay Night the movie. The focus of this study is the gender discourse on the interpret woman shown in the text and female gender relations in the text. And also how women are the portrait in texts related to social values and behavior.

The method used in this study is a qualitative descriptive method using Sara Mills' critical discourse analysis which prioritizes the role of the offender in the text which is written about the discourse theory, especially the discourse around feminism and also called as feminist perspectives. Mills (in Eriyanto, 2011;206) focused on how the character role is shown in the text and the role of reader and the author which is shown in dialogue text. Then the description style, the placement, and visuals roles in this dialogue will show the legitimate and illegitimate parties i.e. the ruling class and the controlled minority.

Based on the finding women through characterization of Rin Tohsaka and Saber are constructed as brave, strong, graceful, intelligent and wise. In addition, both of them have control and power in the people around them without the need to be someone who is feared or intimidate the minority.

ملخص البحث

فوزية، رضية زينكا. 2018. السلطة والتحكم: التمثيل الجنساني في أنيمي "Fate Stay Night" تحليل الخطاب النقدي. بحث جامعي ، قسم اللغة الإنجليزية وأدائها، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: الدكتور رحمان نورانداه، الماجستير

الكلمات الرئيسية: النوع الاجتماعي ، السلطة ، التحكم ، تحليل الخطاب النقدي.

تستكشف هذه الدراسة خطاب المرأة الشجاعة المثالية التي تم تصويرها في الرسوم المتحركة اليابانية من خلال توصيف شخصيتين نسائيتين في فيلم "Fate Stay Night" للفيلم. محور هذه الدراسة هو خطاب تفسير الجندر في النساء كما هو مبين في النص والعلاقات بين الجنسين للمرأة في النص. وكذلك كيفية ارتباط صور النساء في النص بالقيم والسلوك الاجتماعي.

الطريقة المستخدمة في هذا البحث هي الطريقة النوعية الوصفية باستخدام التحليل النقدي لخطاب سارة ميلز التي تعطي الأولوية لدور الممثلين في النصوص المكتوبة حول نظرية الخطاب حول النسوية. في إظهار قوتهم وسيطرتهم على الناس والبيئة المحيطة هي خلال المعركة ضد العدو. في وضع متوتر للغاية ، يظهر الجانب الرجولي من رين توهساكا وصابر. هذا يخلق هيمنة القوة بين الأصدقاء والأعداء.

استنادا إلى النتائج ، وصفت النساء من خلال توصيف رين توهساكا وصابر بأنها شجاعة وقوية ورشيقة وذكية وحكيمة. وبالإضافة إلى ذلك ، فإن كلا منهما تتمتعان بالسيطرة والسلطة على الأشخاص المحيطين به دون الحاجة إلى أن يكون الشخص الذي يخشى أو يرهب الأقلية. تقترح هذه الدراسة أن الطلاب أو الباحثين الذين يرغبون في تعميق فهمهم للسلطة والتحكم في الخطاب النسوي ، يمكنهم قراءة هذه الدراسة التي وجدت عدة أسباب لظهور هيمنة قوية على قوة المرأة والسيطرة عليها ، وهي الذكاء والثقة والحكمة والقدرة القتالية العالية ،

ABSTRAK

Rodliah Zinka. 2018. *Power and Control: Gender Representation in Anime Fate Stay Night a Critical Discourse Analysis*. Skripsi, Jurusan Bahasa Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Rohmani Nur Indah, M.Pd.

Kata kunci: Gender, Kekuasaan, Kontrol, Analisis Wacana Kritis.

Studi ini mengeksplorasi wacana wanita pemberani ideal yang digambarkan dalam kartun animasi Jepang melalui karakterisasi dua karakter wanita di anime *Fate Stay Night the movie*. Fokus dari penelitian ini adalah wacana interpretasi gender pada wanita yang ditunjukkan dalam teks dan relasi gender perempuan dalam teks. Dan juga bagaimana potret wanita dalam teks yang berhubungan dengan nilai dan perilaku sosial.

Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif dengan menggunakan analisis wacana kritis Sara Mills yang memprioritaskan peran pelaku dalam teks yang ditulis tentang teori wacana, khususnya wacana feminisme. Dalam menunjukkan kekuatan dan kendali mereka atas orang-orang dan lingkungan sekitarnya adalah pada saat pertempuran melawan musuh. Dalam situasi yang sangat menegangkan, membuat sisi maskulin Rin Tohsaka dan Saber muncul. Hal tersebut menciptakan dominasi kekuatan antara teman dan musuh.

Berdasarkan temuan, perempuan melalui karakterisasi Rin Tohsaka dan Saber digambarkan sebagai sosok yang berani, kuat, anggun, cerdas dan bijaksana. Selain itu, keduanya memiliki kontrol dan kekuasaan atas orang-orang di sekitar mereka tanpa perlu menjadi seseorang yang ditakuti atau mengintimidasi minoritas. Penelitian ini menyarankan kepada mahasiswa atau peneliti yang ingin memperdalam pemahaman kekuasaan dan kontrol dalam wacana feminisme, dapat membaca penelitian ini yang telah menemukan beberapa alasan untuk munculnya dominasi kekuasaan dan kontrol perempuan yang kuat yaitu, kecerdasan, kepercayaan diri, kebijaksanaan, dan kemampuan bertarung yang tinggi.

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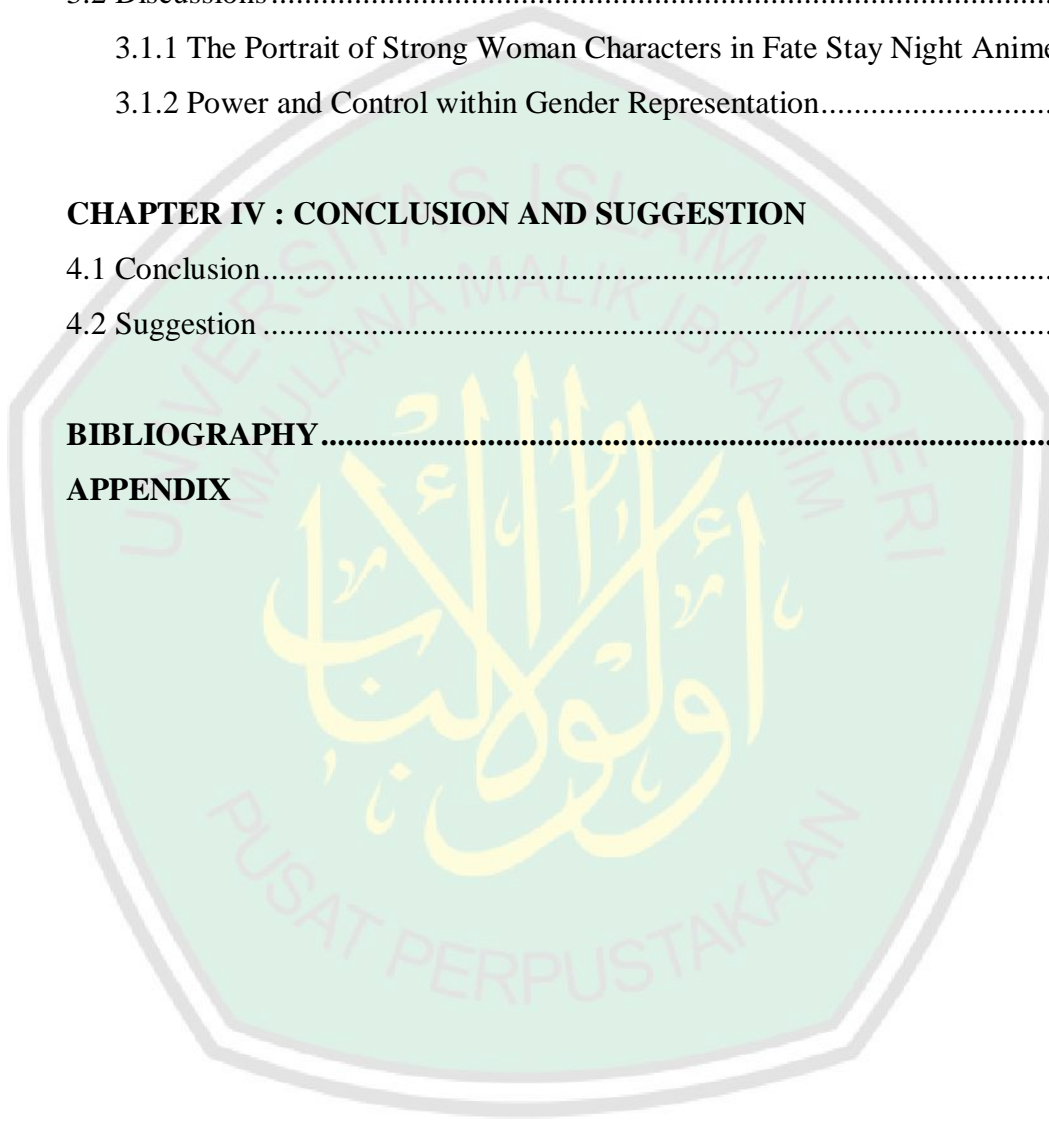
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CHAPTER I

INTRODUCTION

1.1. Background of The Study

Gender means visible differences between women and men based on social values and behavior (Taylor & Brewer, 1983). As the differences exist, there are also the different roles of each gender in society. The role of gender known as a sexual division of labour is the most appropriate division of job for women and men. In the sexual job, women are generally given a role and positioned to take part in the domestic or household sector, while men in the public sector or society. In the domestic sector are statist and consumptive, while the public sector is a dynamic and has a source of power in the political, economic, socio-cultural and defense sectors that can generate and control social change. For the example, King and Queen become the leader of some state.

The focus of this study is the discourse of feminism, how a woman who has the power and control represented in a cartoon movie or in Japan called Anime. The representation of women, including the concept of ideal women in social life, brings increasing involvement of the mass media. Hence this involvement sometimes does not bring women in fair and democratic conditions. Most anime making contains many elements that even create vulgar where women play a big role in it which contains a lame gender representation (Baria, 2005: 3). The filmmaker does not pay much attention to whether the representation impacts the construction of a particular reality to its audience.

This study uses Japanese animation as an object because in previous studies most used western cartoons such as Disney for the research object in the realm of critical discourse analysis of feminism and also gender, no one uses Japanese animation as the object of research. As we know that some Japanese animations show women discrimination in terms of work and dress. The most often seen is a way of dressing that is too sexy and vulgar. This is intended to increase the attractiveness of the Japanese cartoons. However, different with anime *Fate Stay Night*. The appearance of two female characters in this animation is quite striking and dominating other characters. Especially the characters Saber and Rin Tohsaka. These two characters have a great influence on the main male character. For example, in the conversation below. In her young Age, Rin Tohsaka was able to control an older man. This is because of two factors, power and intelligence of Rin Tohsaka in war strategy. Rin is also the daughter of a famous magician in this animation. As shown in one scene where Rin Tohsaka acts as the Master of Archer in the Fifth Holy Grail War talk to her servant in episode 1:

Archer: I'm really disappointed, but I owned you as my master, in one condition. In the war, I will ignore all of your commands, I will decide the policy of the fight. I'm sure you will not protest.

Rin: Why so? You unwillingly owned me as your master, and you will not hear me? Why so? You are my servant, is not it?

As in dialogue above, in Archer's first dialogue with a cynical tone and insulting sentence of his master, he questioned of Rin power who just looks like a spoiled girl and has no high-level of magic. In this position, Rin is not felt down. She shows a spell that can make Archer bowed to her. After she showed her skill later. From

here, we can assume the formation of radical discrimination from the view of women as the helpless and marginalized.

The general theory used is the theory of Mills which is written about the discourse theory, especially the discourse around feminism, and also called as feminist perspectives. The point of attention of the feminist discourse perspective is to show how the text is biased in women describe. The notion of Mills (1992) is slightly different from the critical linguistic model as described in the preceding section. Critical linguistics only focuses on the language structure and how it affects the meaning to the audiences. Mills (in Eriyanto, 2011, pp. 206) focused on how the character role is shown in the text and the role of reader and the author which is shown in dialogue text. Then the description style, the placement, and visuals roles in this dialogue will show the legitimate and illegitimate parties i.e. the ruling class and the controlled minority.

For the previous study, there are several articles that examine gender, but in different spheres. One of them is '*Representasi Gender Dalam Cerita-Cerita Karya Penulis Anak Indonesia Seri KKPK*' by Soelystiarini (2013) using object of 40 stories written by the children who have their work published in *Kecil Kecil Punya Karya* (KKPK) series by *DAR! Mizan* 2010-2012. This study reveals gender practice as a social construction and cultural representation in child literature. Although these child writers are regarded as 21st-century generations, they seem to define the patriarchal ideology that promotes traditional gender roles that define men as superior to women. An analysis of the role of gender-based in socialization agencies that include parents, community and the media show that they have a very

strong influence in shaping gender perceptions in children. Therefore, gender representation in the work of these children participates in the reproduction and legitimization of traditional gender roles that reflect the views of society.

There is also another article which discussed about gender in Critical Discourse Analysis. This research focuses on exploring ideal female discourses which are articulated in Disney animated films through the characterization of a princess in the Brave film. That is *Wacana Perempuan Dalam Film Animasi Disney Princess "Brave"* animation film written by Yunizar (2015). The concept of women as the princess featured in this film has a significant impact on women. The discourse that became the object of research as a female figure as a princess seen from several things that include physical appearance style of dress, character (character) and interaction with the environment (social interaction), described and analyzed using Discourse as a method of Textual Analysis.

In contrast to research conducted on this study, the author uses the same topic but in different areas. As in the two articles above, one focuses on the establishment of gender perceptions in children, and others examine how the depictions of princesses displayed by the Disney cartoon company that previously drew criticism from some feminist experts. In this paper, the author explores the ideal female discourse described in a manga (anime) visualization through several characterizations of some women who have power and influence in Japanese animation "Fate Stay Night", which is because the role raises the nature of women who should be feminine to be masculine.

1.2. Research Questions

1. How does Japanese animation portrait the character of the strong woman in Fate Stay Night?
2. How do the characters show power and control within their gender representation?

1.3. Significance of Study

The result of the study is expected to be used theoretically and practically:

Theoretically, this research can be a contribution to the development as a reference to another researcher who wants to explore more deeply about feminism in other areas. And also, the result of this study is expected to be able to widen the skill of the teacher in learning and teaching activities.

Practically, the result of this study is suggested to anime lovers especially teenagers not only enjoy but also learn to understand the purpose and objectives presented by the anime. So, from the process of understanding, the audience does not only become a passive consumer but also can enrich the mindset and become a critical thinker. And also, in order to add a little understanding of the gender that occur in a two-dimensional work.

1.4. Research Methods

1.4.1 *Research Design*

In this study, the authors used qualitative method and belongs to constructivism paradigms. Constructivism is a paradigm or worldview that learning is an active and a constructive process. Because criticism paradigm theory is not centred on the

correctness/incorrectness grammatical structure or process of interpretation as in constructivism. This paradigm is suitable for my topic, which discussed feminism in Anime (Japanese cartoon). In this case, feminism is one of the constructions of women in order to equalize with men. Feminism is based on the assumption that gender is a social construction that is usually dominated by the understanding of men and oppress women. Feminism generally challenges the basic assumptions of society and seeks for the more liberating alternative of understanding, the understanding that puts women and men in a balanced position.

1.4.2 Research Subject

The research subject is the utterances of two female characters in *Fate Stay Night* anime, namely Rin Tohsaka and Saber. In this case, this study learns about the injustice of women insubordination in work and its role in government. This study examines Saber and Tohsaka as the female characters in the anime action. The original Saber is Arthuria Pendragon who is a man and a famous king in the region of Britain (Taylor & Brewer, 1983) while in this Anime Tohsaka is the only one female master.

1.4.3 Data Source

This study takes the data from anisubindo.org. that has a good anime quality, bright voice and also the quality of English subtitle. The dialogue of this anime uses Japanese language, so that the data are taken from the English subtitle. The quality of anime is necessary, so that it can provide the valid data.

1.4.4 Data Collection

This study collects the data by watching the anime for several times to take the accurate data, and download the English subtitle transcript, after that comes to the Mills analysis method. From these steps, this study collects 12 data from 26 data.

1.4.5 Data Analysis

In this step, this study analyzed three conditions. The first is how these two characters are positioned. In this case the author analyzed about who is positioned as the narrator (subject) and who becomes the object being told. Who dominated the other characters already seen from the beginning after the transcript process. That is Rin Tohsaka and Saber. The second is the writer-reader position on the text. From here can be seen the process of writing subtitle script, role and facial expressions of these two characters. Afterwards, the author starts the process of data elimination. The last is the position of the media. In this final analysis process determine the change of the reader ideology to the value of feminism in general. Whether it change or not.

1.5 Scope and Limitation

This study only focuses on gender and feminism in critical discourse analysis (CDA) analyzed the characters in the text. This study uses the utterances of anime taken from the English subtitle of two main female characters. Namely Rin Tohsaka and Saber.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 What is Critical Discourse Analysis?

Critical Discourse Analysis is a discipline which discusses the various kinds of understanding in discourse domain. The use of critical discourse analysis method is how the language is connected with the context (Tarigan, 1993:24). The context means whether the purpose and practice of the language are used, one of which is within the scope of power and control.

Critical discourse analysts focus on 'relations between discourse, power, dominance and social inequality' (van Dijk, 1993: 249) and how to discourse (re)produces and maintains these relations of dominance and inequality'. As Fairclough (2001: 26) puts it:

“CDA analyses texts and interactions, but it does not start from texts and interactions. It starts rather from social issues and problems, problems which face people in their social lives, issues which are taken up within sociology, political science and/or cultural studies.”

From the several figures who reviewed about CDA, Sara Mills is a figure who pays attention in the field of feminism. Like other discourse analyses, Mills (1997) placed representation as the main focus of his research. So that can be known, how the way an individual, group, or event is shown and acceptance to the people towards the delivery of such information.

2.2 Critical Discourse Analyses Perspective Feminism by Sara Mills

Sara Mills' focus on the discourse of her feminist perspective is how the women portrait in the text, whether in novels, pictures, films, or in the news. The point of attention from the perspective of feminist discourse is to show how the text displays women (Eriyanto, 2001:200). Mills pays attention to how the actor positions are displayed in the text. In addition, she also notices how readers and authors are displayed in the text. So finally, the positions displayed and placed in this text which makes one party in legitimate and illegitimate positions.

1. Subject – Object Position

This condition will explain broadly how the process of embedded ideology and belief of people in a text because this position will determine the representation of different understandings. First, this position will show the certain narrative point of view. It means an event or discourse will be explained in the subject's perspective as the narrator of an event. Therefore, the people understanding depends on the narrator as an information seeker.

Secondly, as the subject of a narrator's representation does not mean to have merely narrated, but also to interpret the various actions which are construct the event. Then the results of the analysis will be used as material to build the meaning of the narrator that is presented to the people.

Third, the defining process is subjective, then the perspective and point of view that will be used will influence how the event is defined. The position (subject

object) in the discourse will place the position of women when displayed in a discourse.

2. Reader's Position (Audience)

Mills (1997) assumes that script is the result of the blending of the idea between the author (the media) and the reader (the listener). Therefore, in a text reader position is very important and must be taken into account, in this research is how the listener is positioned in the program.

3. Media's Position

According to Tonny Bennett, the media is seen as a social construction agent that defines reality in accordance with its interests in (Eriyanto, 2001: 36). Here, the media in question is a visual work that embraces an ideology that will determine what is good and what is bad to be served to people. Therefore, ideology becomes one of the important factors for the media in determining the direction of the program.

Discourse analysis is an alternative to content analysis in addition to quantitative content analysis. If quantitative content analysis emphasizes the "what" statement, discourse analysis looks at the "how" of communication text messages. Through this analysis, we not only know how the content of a text, but also how the message is delivered. There are three approaches in discourse analysis that is, positivism-empirical, constructivism, and critical or critical discourse analysis in which research is more inclined to use this understanding.

If critical discourse analysis is understood as a purposeful action, whether to influence, argue, call, support, react to be understood as something that is consciously and controlled expressively expressed. This is slightly different from the Sara Mills model, the critical linguistic model focuses on the language structure and how it affects the meaning of the audience, while Mills (1997) looks at how the actor positions are displayed in the text. The point of attention from the perspective of the discourse of Mills feminism is the depiction of women who are biased when displayed on a text.

2.3 About Representation

According to Sobur (2009), representation is described as actions that represent everything through something else usually a symbol or a sign that can represent the physical form. Fiske (2004) said that the representation of the message in an audio-visual work is always related to the implied or explicit sign. So, there is a representative message in the form of signs through the sound and image media.

If in general the film is built with many signs, as well as cartoons and animations. Although not a real human who plays an in it, but a regular movement which is formed by computers, can match the role of humans in general movie scene. So that the sign system that synergizes well gives the expected effect.

2.4 Gender Roles in Feminism

In 1960, the feminist movement began to emerge as marked by the civil rights struggle in the United States. At that time women began to demand equal rights and

duties as it is in men. Patriarchy became one of the main perceptions of feminism. Because according to Beasley (1999), patriarchy is the dominant ideology of male over women that have appeared throughout history. Because patriarchy has been entrenched, so as to give privilege to men by promoting traditional gender roles.

In this case, women still find many differences in discriminatory meaning in all matters relating to gender and men. Actually, it does not matter, however, the empirical facts show that the gender differences have given rise to gender roles that are closely related to injustice to women, such as in marginalization, subordination, stereotype, and violence.

Thus, this study refers to the marginalization and subordination which is caused to the object under analyzation. By Nugroho (2011) the form of women marginalization here was shaped by gender differences that make women's discrimination on government policies, beliefs, religious interpretations, traditional beliefs and habits and even the assumptions of knowledge in society.

Gender subordination perspective, make women in unimportant positions. This is because of the assumption that women are too emotional and cannot be rational, so women cannot perform in leadership. It is also the background of women to get a decent education to be neglected so that the work of women only in housekeeper, factory workers, and the phonetical one is commercial sex workers.

2.4 Concept of Gender

The concept and understanding of gender are biologically different. Gender emphasizes the attributes and roles inherent in socially and culturally constructed men and women (Fakih, 1996 and Mosse, 1996). Sex biologically will not change, but the nature and roles of women and men are very dynamic in accordance with socio-cultural dynamics in society and the direction of policy and politics of a country.

Not a bit of gender social construction that to inequalities. This is felt more perceived by women than men. Thus, it is very important to undertake the struggle to reduce or eliminate adverse effects on women by the idea or concept of "Women in Development" or otherwise known as WID. But the struggle is considered not good enough to fight for the rights of women. As a remedy, there is a "Gender and Development" (GAD) concept or concept that emphasizes the importance of seeing gender relations in development that will result in short-term or "practical" changes and long-term or "strategic" changes. Thus, the gender concepts used in this paper are the relationships, roles, and decision-making that lead to equality between men and women.

CHAPTER III

RESEARCH FINDING & DISCUSSION

3.1 Finding

This study collected some finding from the utterances of Fate Stay Night animation which are translated into English subtitle. In this chapter, from Saber and Rin Tohsaka utterances, there are twelve data that each of them is analyzed by referring to the power and control in female gender representation. Not all subtitle will be analyzed, such as the same result finding will be skipped and discussed in the next sub-chapter.

Datum 1 (Scene 4)

Tohsaka: "Now, then... You do understand that we were enemies, to begin with, right?"

Emiya: "Enemies?"

Tohsaka: "You know, the reason I brought you to Kirei's church is that it would be foolish to call you one if you didn't know anything. But now you are also a Master, Emiya-kun. So, there is only one thing left for us to do, I think? (1.1)"

In scene 4, there is a dialog that shows the first main character (Emiya) as the subject and the second main character (Tohsaka) as the object. Here, it explains the purpose of Tohsaka who brings Emiya to a priest in order to gain the clarity about the workings of the holy grail war.

It can be seen that Tohsaka's position is described here as a woman who has magical experience and knowledge of holy grail wars rather than the object (Emiya). In sentence 1.1., there is the impression that Emiya is a man with less

knowledge and Tohsaka is portrayed as a person who does not want to fight against a weaker person than she is. We can see that the woman is not described as the marginalized party, instead, Emiya as the main character of the man seemed to be "lack of knowledge" or "stupid".

From here, it can be seen that there is a power domination of the subject (Tohsaka) due to her extensive knowledge. By indirectly calling the oldest last name and without any suffix (like -san at the end of the nickname), shows a great control over a person considered sacred to the animation (priest Kirei). Because basically in Japan has a tradition that calling the first name of a new person or an older person is considered less polite or rude.

Datum 2 (Scene 5)

Archer: "Are you serious about a truce?"

Tohsaka: "Berserker is an unbelievably strong opponent. Don't you think going against him with Saber with her Master is a good idea?"

Archer: "It's not a good idea. They'll only burden us. Reconsider Rin."

*Tohsaka: "Are you saying you won't follow **your Master's** plan? (2.1)"*

Archer: (Sigh) "I have to follow it. For as long as you are my Master, however."

In this scene, Archer is executing a war strategy by forming an alliance with the Saber group and its master (Emiya). Because in the competition of Holy Gray war, there is one of their opponents who have a strong Servant Berserker and Tohsaka feels Archer is not strong enough to fight it. Therefore, Tohsaka plans to form a partnership with Saber and her master. In the dialogue, Tohsaka asks for her servant's (Archer) opinion about his idea of working with Emiya and Saber, but

Archer is unaware of the limits of his power and refuses of his master's idea on because he thinks that it will only burden his team. With less formal words, Archer says for Tohsaka to reconsider his idea.

In the dialogue, it can be seen that Tohsaka as master of Archer felt that his opinion was not respected by Archer. In sentence 2.1, Tohsaka emphasizes the sentence, especially on the word "Your Master's". It shows that, although Tohsaka is the only female master, in her teen years she can do something that can hurt and harm an upper-level servant even with Command Spell magic. With emphasizing on the sentence, Tohsaka shows to her servant that with the command spell, although Archer has a high level of magic, with his position as someone who has no control over anything, he will still lose to Tohsaka.

It can be seen that again a power domination is again shown by the Tohsaka subject. That with her power as Master and his control of the command spell, Tohsaka was able to do anything against Archer. By saying a spell of magic that can make Archer bow and maybe die.

Datum 3 (Scene 9)

Emiya: "Magic field? (4.1)

Tohsaka: "There is another Master in the school, and he's the one who cast the field. (3.1)

Emiya: "So that's why I felt so uncomfortable coming in. But why would he do that?"

Tohsaka: "The more life force Servants consume, the more mana they accumulate. I'm pretty sure he's using the students of this school as live sacrifice to strengthen his servant."

Emiya: "What?!"

Tohsaka: "However, the field doesn't seem to be complete yet. I won't let him activate it, no matter what. (3.2)

This scene tells about the magic fields that suddenly enveloped Emiya and Tohsaka schools. Emiya felt something strange on her body but she did not know of any magic weapon in his school that made him a little hard to breathe. But after being told by Tohsaka, he and Tohsaka immediately sought and eliminated the magic.

This scene shows the portrait of Emiya here as a young man who is still new in the world of war of witchcraft. It is evident in Emiya's less understood words about the magic that do not know much about the term "Magic Field" or the magic fields that the enemy uses to gather human energy as a base of their power. He only could feel something strange about his reacting to something in his school.

In contrast to Tohsaka, with her knowledge of the wizarding world, she understands and can read the situation so that it makes her easy to take further action. It can be seen from the sentence in 4.1, it helps Emiya explain the dangerous situation that is happening.

Thus, many of their friends would be the victims if the magic fields were fully active. The next step taken by Tohsaka can be seen from sentence 4.2, where he will not allow the magic field to be fully active.

From the above explanation looks a clever and brave personality of Tohsaka in facing a dangerous situation. So, Tohsaka is a woman who has a high knowledge and magic power that can help Emiya learn more about the wizarding world. From

here we can see Tohsaka's power as a knowledgeable person who can control the situation.

Datum 4 (Scene 13)

(Attack Emiya and bring him to Saber)

Saber: "Shirou."

Emiya: "Sa... ber..."

Saber: "Why did you not take the chance to attack me?" (4.1)

Assassin: "It'd be unbecoming of me to do so. I can't bring myself to pluck a flower in pain. Go."

Saber: "Apologies. We'll definitely settle this." (And go) (4.2)

In this scene, Saber is battling with an assassin and at the same time, she protects her injured master (Emiya) in a fight against the servant Caster. It shows the portrait of Saber as a woman who has a brave character who despite being in a condition of protecting her master, she does not anxious and burdened. Can be seen from the words 6.1, Saber when suddenly the assassin stopped attacking saber due to see Saber's condition which is protecting her master, we can also see the assassin side that has the character of a samurai where he upholds the sportsmanship and will not fight someone weak or existing, especially it is a woman.

From the words of Saber above, it can be seen the depiction of brave characters. People who have never seen this Japanese cartoon, surely think that Saber is a main character. This is because her character is firm and regardless of how she dresses, she has a high leadership nature due to her past as a legend of the King of British.

Datum 5 (Scene 14)

Saber: (Controlled by caster) “S-stop...”

Caster: “Kill her.” (Using Command spell)

Saber: (Can't controlled her body) “Stop!”

(Emiya protect Tohsaka from Saber's sword)

Caster: “You're resisting the control of the command spells?”

Saber: “Run, Shirou.” (Disappeared with Caster) (5.1)

Emiya: “Saber...” (fell down)

In this part, Emiya and Tohsaka are in a difficult situation. Where they tried to help their teacher 'Fujimura-sensei', Saber was hit by a knife that made Saber's power being controlled by Servant Caster magic.

Here it can be seen in the moment of urgency and loss of control of his body and power Saber can still maintain her conscience so as not to kill her master. From sentence 7.1, Saber battles against the spell command which other servants cannot do. She remains her loyalty with her first master (Emiya).

From here we can see the portrait of a Saber, who has the power of a first-class servant and with loyalty to her master. Whereas a lot of Japanese animation usually who takes on such a heavy role is a Man. This animation is different, which makes war a hero is a woman. Before seeing this animation, many thought a Saber was a mighty man who was handsome and had a great power. However, it kills people's perception that not only men can take on the role, women can be with the enormity of their loyalty and the high level of knowledge.

Datum 6 (Scene 16)

Tohsaka: "Haha... Kirei would never let himself die that easily! You really are a useless woman. Rescue saber for me. I'll deal with that witch." (Whisper to Archer) (6.1)

Archer: "Rin. As a magician, you're not match for Caster. You know, that right?"

Tohsaka: "I'll definitely defeat her." (6.2)

Archer: "Hmm, you're quit the idealist. Unfortunately, defeating Caster here is difficult. After all, she is a woman who cut her own brother to pieces in order to escape." (Walking through Caster)

Tohsaka: "Wait, what are you doing?!"

Archer: "I hear the sprouting of soldiers from dragon's teeth is a magic of the king of Colchis. His daughter, Princess Medea, was hailed as an exceptional enchantress."

Caster: "Yes. Then you probably also known which side is stronger. It's only a matter of time until Saber falls completely under my control."

Tohsaka: "Hmm, even if you use a Command Spell, Saber should be able to withstand it. Even if it's only for a brief period of time, it'll be more than enough to defeat you!" (6.3)

Archer: "It's not possible. I accept the proposal you made the other day."

Caster: "Didn't you refuse the last time? You're a whimsical one."

Archer: "Circumstance have changed. With Saber on your side, you have the winning edge."

Tohsaka: (Shocked with Archer's words) "Archer, you..."

Archer: "Now, use the Ruler Breaker on me."

Caster: "Hmm." (Smirk then stab the knife of Ruler Breaker to Archer)

In scene 16 it tells when Tohsaka and her servant came to the caster headquarters to save Saber who was under the power of Rule Breaker Caster spell. However, unexpectedly her servant, Archer, betrayed by letting himself stabbed with Caster's 'Rule Breaker' knife, because of caster is now stronger by having Saber beside them.

It is known, Archer's betrayal here as his own strategy to bring his master to win against Caster. However, without saying to his master's (Tohsaka), he runs his own plan, thus making Tohsaka in an unfavorable situation. And then Archer, a little unconcerned with his master's salvation by saying that Tohsaka's power is now not worth the power of Caster. However, Tohsaka has not realized the meaning of the words, she remains bravely challenging the Caster to immediately release Saber (8.2). In sentence 8.3, Tohsaka emphasizes that it is not necessary with Saber's power's, she can defeat Caster by using her command spell to Archer.

Here we can see from the words of Tohsaka is not so dependent on Archer (8.2). With high confidence from a child who has a strong lineage of magic, she believes with his magical powers even if she can defeat the caster. Unexpectedly, however, the loyalty of an Archer changed before Tohsaka used his Command Spell to Archer. In essence, if Tohsaka had not been unaware of her supervision with Archer, she would have committed a command spell against Archer.

Datum 7 (Scene 18)

(Maintenance of Ilyasveil death body)

Tohsaka: "Why? I'm sure you knew that you'd be killed if you walked out in front of him. Yet why did you jump out?"

Emiya: "I don't have a reason. I just wanted to save her."

Tohsaka: "I've always thought there was something wrong with you, but now I know for sure. Shirou, your way of life is horribly distorted. It's wrong to value the lives of others more than your own. Human must place themselves above all else. Actually, one's self isn't even something that a scale can weigh. In fact, you are on the scale itself! But you'll still try to save others, even if it means destroying that scale?!"

Emiya: "Tohsaka..."

Tohsaka: “If you were just a living being devoid of self, then it wouldn’t matter. But you have yourself, Shirou! You clearly have a sense of self, yet you still depreciate yourself. You’ll definitely break down one day if you stay this way!” (7.1)

In this scene tells about where Emiya tried to help Ilyasveil from Gilgamesh's crime, but it was too late and at the same time almost made Emiya's die. Here Tohsaka is angry with Emiya because he does not think about his own self-salvation. This is a bit depicting the figure of Emiya is brave but has a naive feature. This is because of Emiya without thinking of any strategy directly forward to face a servant Gilgamesh who has thousands of weapons.

Logically if you want to help someone, it would be better with the strategy before attacking. Because if not, it will automatically become a boomerang to the helper even more to the help. Due to not being able to save yourself, it will lead to the killing of both sides, the helpful and the helped. This is what Tohsaka thinks about in his sentence 9.1. Again because of Tohsaka's far-sighted intelligence and thought here women can become more superior to a man.

Datum 8 (Scene 18)

Shinji: “Wait. Yo, he’s my new servant. Beg for your life. I can let your life if you do that.”

Emiya: “I refuse!”

Tohsaka: “Servant over there! Do so much as twitch a finger, and your Master dies! (8.1)

Shinji: “Tohsaka!”

Gilgamesh: “So, you’ve deduced that you can’t stop me even if you kill my master, little girl?”

Shinji: “Hey, what are you doing?”

Gilgamesh: "Circumstances have changed. That girl over there would make a good vessel."

In this dialogue, Emiya is being squeezed by servant Gilgamesh and his master (Shinji) who is going to target his life. At that time, Tohsaka bravely threatened Gilgamesh that she would kill Shinji if he did not release Emiya. It instantly made Gilgamesh shocked, because the death of the master also means the death for servants, so Emiya can be saved by death.

In sentence 10.1, again shown the courage of a Tohsaka where she dared to threaten Gilgamesh with his thousand swords. Here can be seen that Tohsaka foresight in reading the situation by threatening to kill Shinji. In general, if a person is pressed, they will attack brutally, but not with Tohsaka she calmly thinks about strategy and targeting the weakness of the opponent.

From his brave character, Tohsaka is able to save Emiya from the danger of death. Yet as we know the general public, the action should be taken by male figures.

Datum 9 (Scene 18)

Emiya: "I'm used to it. Yes, it's true that I've seen that before. But... no, that's not right. I was saved from the inferno ten years ago. But there's no way you can capitalize on that, Tohsaka. No, Tohsaka. I was simply saved."

Tohsaka: "You were saved?"

Emiya: "I'd accepted my death then. I thought I was dead for sure. Under such conditions, even if my body was saved, there's no way my mind could be revived. At the time, empty as I was, maybe I was simply admiring something noble. Because I was the only one who was saved... I thought that I had to save everyone on behalf of those who weren't saved."

Tohsaka: You should be taking care of yourself since you were saved! You just happened to be saved. That's why you should embrace your good fortune! Since something so painful happened to you, it's even more reason for you to be happy! (9.1)

Emiya: Thank you, Tohsaka. Maybe I got something wrong. But it doesn't matter...because the thought of wanting to help others definitely isn't wrong. (smile)

In this 9th data, Tohsaka was again disgusted with Emiya's naivete where he did not think about the strategy before running to save his adopted sister, Ilyasviel, who was killed by Gilgamesh. Here Emiya assumes that no matter he is injured or dead even if the most important thing is that other people are saved from danger.

In the Tohsaka dialogue in 11.1, it is shown that she seeks to awaken the spirit of Emiya's life. From the image of Tohsaka's nature as a young girl who has the firmness, discipline and a few sarcasm characters in speech, she tries to awaken Emiya from his wrong mindset. She became a guide for Emiya when Emiya was drowning with his wrong naive thoughts.

From her character, Tohsaka has power as a person who is able to change the wrong mindset of the people around him. Tohsaka's assertive portrayal but not physical and soft-spoken as she speaks to awaken Emiya from the foolish acts that he does.

Datum 10 (Scene 19)

Archer: So I missed.

Tohsaka: What are you doing?!

Archer: I act only to fulfill my aim.

Tohsaka: You still intend to kill Shirou?!

Saber: Stop, Archer.

Archer: In your current state, you'll disappear if you push yourself.

Saber: I swore to protect him and to be his sword. (10.1)

Archer: I see. Then you will die here!

Scene 19 tells the situation where Archer tried to kill Shirou Emiya because the realization of his idealization in the future will hurt Archer as the embodiment of Emiya's future. Tohsaka and Saber tried to stop the Archer's deeds. In this scene, the condition of Saber is weakening because the magic effect caused by servant caster has not completely disappeared.

From here we can see a picture of a Saber who has the courage and high loyalty to his master. Proven in his sentence in 12.1, she prevents Archer from killing Emiya while her condition is still weak. We can see from her words that she promised to protect and become a sword for Emiya.

The Saber character here shows her courage to protect her master. She believes that while she is weak, she is still able to protect her master. This is because the level of Saber magical power is higher than Archer. Although Archer uses his ultimate magic though, it can still be defeated with Saber's "Excalibur" sword.

Datum 11 (Scene 19)

Tohsaka: (Command spell) I hereby propose! Thou shalt come under my command, and thy sword shalt control my fate. Abiding by the summons of the Holy Grail, if thou accedest to this will and reason, answer me. I hereby swear. I am all that is good in the eternal world. I am the disposer of evil in the eternal world. Thee, the seven days clad in the Divine Trinity, come forth from the circle of constraint. Guardian of the Heavens! Accedest to me, and my fate shalt become thy sword!

Saber: I accept this pact under the name of Saber. I recognize you as my Master, Rin! Do you really think you can defeat me now? (ask to archer) You must be low

on mana after using all those Phantasms. You can't do anything now that you have no Master! (11.1)

Archer: Archer-class Servants can survive without a Master for two days. It's more than enough to kill that brat!

Saber: Why? Why do you wish for such an ending? What you desire is wrong! Even if you do that, you...

The dialogue above is a continuation of the dialogue in scene 19. Due to Emiya's weak body so unable to give mana (magical power) to Saber, then Tohsaka takes the ownership of Saber. This is done by Tohsaka in order to be able to give the magic power to Saber so that can stop the raging of Archer against Emiya.

From here, again shown the high-power domination by Saber as a woman to Servant Archer. Evident from the words of Saber 13.1, she told Archer to fight herself which is already in excellent condition for gaining power from Tohsaka. With her words questioning whether Archer could still fight him in such good conditions, it is evident that Saber has higher magic than Archer.

The Saber character here shows his confidence and courage against Archer because of the high magic and legendary swords that Saber has.

Datum 12 (Scene 26)

Tohsaka: This thing is about to burst. Destroy it with your Noble Phantasm before that happens!

Saber: Then please come out. Once you reach the pond, I'll take care of the rest.

Tohsaka: Damn it, this is it? Shinji, I should also apologize to you. I couldn't save you...

Archer: (Telepathic) It's fine, run. I'm not going to listen to you sulk.

Tohsaka: Saber! Now!

Saber: Ex...calibur!

Tohsaka: Saber!

In scene 26, the utterance said that when the holy grail has been active. Before it is activated, the holy gray need a sacrifice, and Shinji was chosen. Tohsaka enters the body of the holy gray that form of hot blood in order to save Shinji. With Saber's power, Tohsaka finally able to bring Shinji out of death.

From the dialogue above, Servant Saber is described here as a protective figure. It can be seen from the sentence 12.1, she bravely led Tohsaka to get out of the hot blob. She also offered to be a destroyer of the Holy Grail even though Saber knew when she used the full power of her sword, she will die.

The beautiful character does not necessarily make Saber just a feminine and graceful person. However, because in this story she is the spirit of King Arthuria Pendragon, she has a high leadership spirit and is also a very good protection and have a brilliant war strategy. In contrast with the original story which is a mighty man in British legend, in this animation, King Arthur is described as a figure of a woman who is elegant and mighty. So as to make the character Saber has a dual role in this animation.

3.1 Discussion

Mills Theory (in Eriyanto, 2011:200) using Althusser's analysis emphasizes the role of the actor or actress in the text. This role as a form of emphasis on how the actors and actresses are positioned. Therefore, in this chapter, the roles of actor/actress in the text is very important to show the position and interpretation or

interpreted in a visual product (movie, cartoon, etc.). Moreover, it will impact on how readers role in the text which is the output of negotiation between readers and the author.

3.1.1 The Portrait of Strong Woman Characters in Fate Stay Night Anime.

In the analysis of several conversations on the dialogue between the two figures used as objects in this study, is shown several reasons that describe the ideal female strong character according to Japanese animation. That is high fighting skill, cleverness, confidence, and wisdom.

First is the high fighting skill. The representation of women in the Fate Stay Night cartoon, in social life, actually brings broader media engagement. Like the figure of Saber who is described as a mighty and graceful woman who is the spirit of the legend of King Arthur, British. In this animation, Saber is a top-class servant due to his past being a king and having a legendary sword "Excalibur". This is shown in the datum 11, where is Saber shows some of his strength to her enemy, and with emphasis on her words "*Do you really think you can defeat me now?*", wherein these words Saber showed the enemy what her strength to defeat them.

It also ideologically represents the values of modern family culture, in which today women not only have to silent and continue to depend on men. Whether it's financially or strength. Based on the search in some web address on the internet, in Japanese schools are presented extracurricular archery and most of the members are women. This is a sign of the postmodern era in human life (Piliang, 2003).

The second is cleverness. In the scene in this cartoon movie, shows many scenes that use magic words to attack in addition to physical attacks. The science of the wizarding world in Animation is indispensable to every role because remembering the opponent they will face is the heroic spirits who not only great in fighting skill but also magic. In this case, the cleverness of understanding magic is something extraordinary. It can make a helpless person be a person or be a master. Such as the women main character Rin Tohsaka. Because she is a generation of a famous magician and given more knowledge in order to win the Holy Grail competition. The magic skills of this teenage girl also helped her on several occasions against her enemy, as in datum 3 (3.1 & 3.2).

Her friend who is a male wizard, Shirou Emiya, does not know anything about the enemy-magic-fields around their school. So, it almost makes him hurt. Luckily at that moment, Emiya was with Tohsaka so he survived and could stop the enemy. Based on this, Tohsaka successfully becomes the main actor of a woman who is able to protect the main male actor who should in real life be done otherwise. If in some Japanese animation show many women as men-protected, here Tohsaka dismissed the possibility. This became one of Tohsaka's rejections of female stereotypes that women are not forever under the protection of men. With her magical knowledge and self-defense skills, she is able to protect herself and the people around her.

The third is confidence. The confidence and awareness of the self-powers, these two main female characters, Saber and Rin Tohsaka, according to Robert Brannon in Lindsay (1990: 162) is one of the masculine characters. By realizing

their abilities, Tohsaka and Saber have the power to challenge their enemies. As in datum 8 and datum 12. In datum 8, it shows Tohsaka threatening an enemy with more than a thousand weapons. With her intelligence, she is able to repel her opponent by threatening to kill her enemy's master. In this animation, the death of master is the death of servant also. In this case, Tohsaka showed his confidence in the intelligence in reading the situation and making a strategy. While in datum 12, shows where Saber told Tohsaka to get away from where the Holy Grail went berserk so he could destroy the Holy Grail with his Excalibur sword. Because in that scene there is no weapon which capable of destroying the Holy Grail besides Saber's Excalibur sword.

The demand to be a guardian who is required to become a sword in order to protect her master does not necessarily make Saber forget the values of femininity. Can be seen from the way she is dressed in a dress that is usually worn by upper-class English noblewoman with a lace in the middle and edge of the dress, and with a blond hairdo and an ornament on it. And with its seemingly quiet, graceful, attractive, clean and unpolished nature is a description of femininity (Garrett 1987: 69-70). Similarly, Tohsaka, her shy but slightly sarcastic in her speech made an adult female character on her with a high intelligence. In spite of this animation trying to accentuate the masculinity of the two main female actors (Saber & Tohsaka) without losing their identity as a feminine.

The last is wisdom. Wisdom is one of the qualities that a leader must have. Usually, the wise person has good and polite words. Just as the portrait of Saber figure who was a spirit of the king, naturally the wisdom has been on herself. As in

her dialog in datum 4, when Saber against assassin at the same time she protects her injured master (Emiya) in a fight against the servant Caster. At that moment the servant assassin stopped attacking Saber. Saber also asks why the assassin stopped attacking her? That's because the Assassin does not want to fight with his enemy who is in an urged situation or injured. At that time can be seen Saber apologize to her enemy that the battle should be canceled because she had to cure her master first.

The word sorry here is not only a form of apology but also as a form of gratitude because Assassin understands the Saber situation at that time. This is called power relation in complimenting by Indah (2017). The research is used when lecturers give instructions to their students to check their juniors' exams. And after that, the complimenting researchers looked at the reactions of the students who then gave the detail and clear complimenting to their junior. It happened to Saber to Assassin who was basically their age not much different and indirectly Saber gave clear and detail complimenting and thanks to the Assassin for his knighthood attitude.

3.1.2 Power and Control within Gender Representation.

In showing power, the two figures who became the object of research of this study is while being against the enemy. We can see many of the words that show the masculinity side of these two female main characters. The first is on Saber, with the emphasis on the phrase "Do you really think you can defeat me now?" On datum 11. In that sentence, Saber draws a sword to his opponent who at that moment

wants to kill the master of Saber. These great agile and powerful are the masculinity of women according to Kane (1999) to Saber who is able to excel and fulfill her obligations to protect her master.

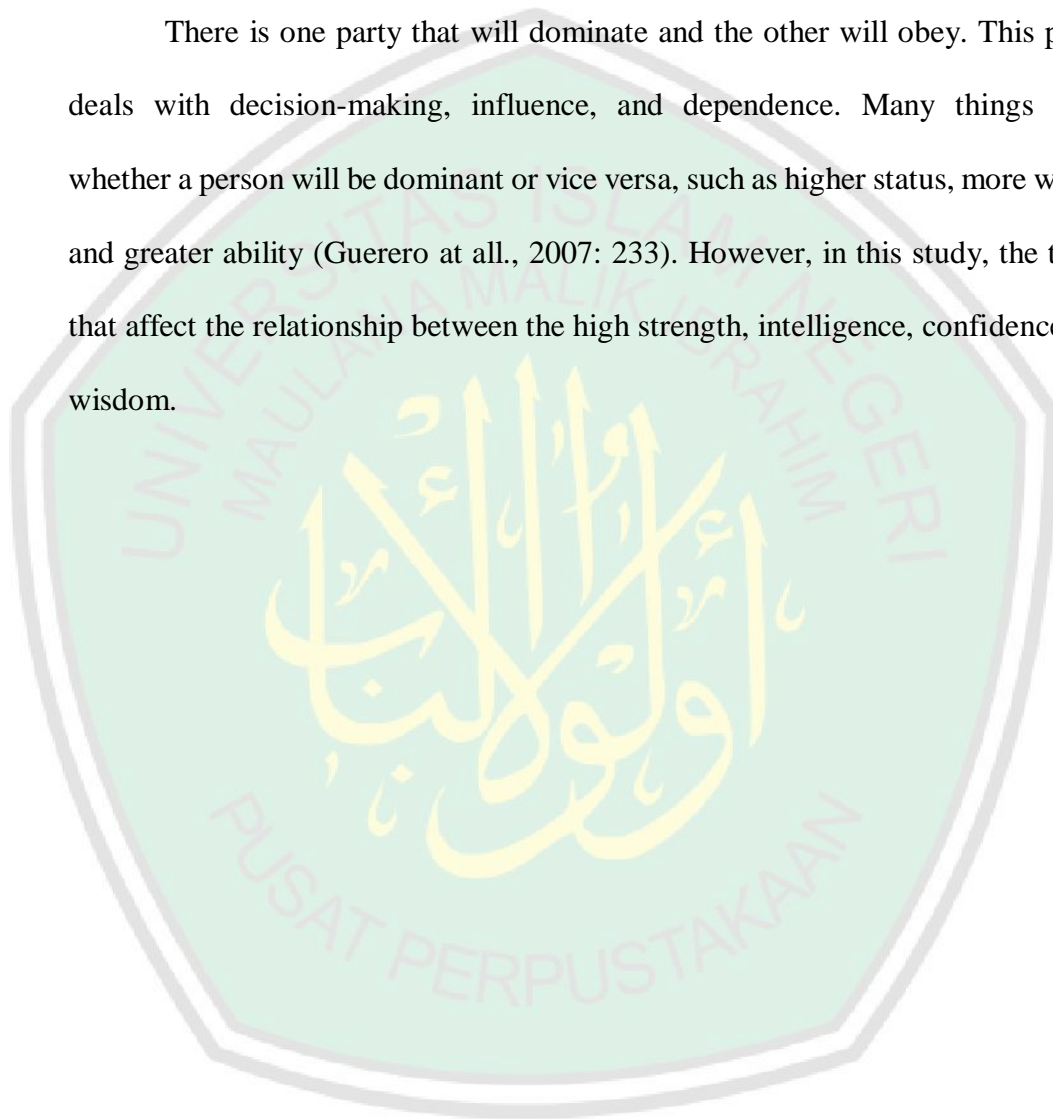
Not only Saber, Tohsaka, who more feminine also shows a lot of advantages over control. Although she is not as good as Saber in terms of weapons or physical combat, Tohsaka demonstrates her skills at the magic level, strategizes, and reads the situation. It gives her more control over the enemy. As in datum 8.1, from her words, Tohsaka emphasizes the phrase "*Do so much as twitch a finger, and your Master dies!*". From there we can see, Tohsaka not directly attack the servant because she knows she will lose with the weapon skills of the opponent. Therefore, then she attacks the enemy's weakness which is the master of the enemy. Tohsaka then threatens her enemy, if he (enemy) dares to fight her, their master will die in her hands.

Even Tohsaka, in her words, can control minds and decisions of the male protagonist. She has the ability to change the minds of others. As in datum 7.1, it is told that Tohsaka changed Emiya's (the male lead) mindset that helping others and becoming a hero does not necessarily sacrifice his (Emiya) life as well. Tohsaka argues that the naive character of Emiya can make him and the one who he helped get killed. So, then Emiya changed his mindset to be better.

Related to the relationship with others (besides the main characters), Tohsaka and Saber have power. As mentioned earlier, Tohsaka and Saber's powers vary, depending on who he or she is. For example, with an older person, Saber and

Tohsaka to the teacher's mother Fujimura had not been dominant at all. However, in the midst of Holy Grail participants or a fellow servant, all of a sudden, they both became a respected figure. In the dimension of a relationship, there is a concept of dominance and submission (dominance and submission).

There is one party that will dominate and the other will obey. This power deals with decision-making, influence, and dependence. Many things affect whether a person will be dominant or vice versa, such as higher status, more wealth, and greater ability (Guerero at all., 2007: 233). However, in this study, the things that affect the relationship between the high strength, intelligence, confidence, and wisdom.



CHAPTER IV

CONCLUSION & SUGGESTION

4.1 CONCLUSION

From this study have found the portrait of strong woman characters in Fate Stay Night featuring female main characters not in illegitimate position even tend to dominate the surrounding environment. Some of the reasons that support the portrait of the characters as the ideal strong women of the Japanese animation version are to have a high fighting skill, cleverness, confidence, and wisdom.

In showing their power and control over the people and the surrounding environment is at the time of the battle against the enemy. In such a stressful situation it makes the masculine side of Rin Tohsaka and Saber appear. This creates a power domination between friends and enemies. The impact of dominance that arises among friends is the trusty which is due to the assertiveness, intelligence and wisdom. While the impact to the enemy is the gap of skill fighting and intelligence that causes the defeat and frightened of the enemy. In this study offers a new option for the community to identify and reflect on itself as a figure of ideal strong woman.

4.2 SUGGESTION

After finding several reasons that led to a gender representation of power and control in the term of feminism discourse on animated Japanese cartoons, this study

suggested to continue the research in term of Korean drama that has not been much discussed in scientific research. And also to students or researchers who want to deepen the understanding of power and control in the discourse of feminism, can read this study which has found some reason for the emergence of the domination of power and control of strong women, there are intelligence, confidence, wisdom and high fighting skill.



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APPENDIX

Fate Stay Night Dialogue Transcriptions

Scene 4

Tohsaka: “Now, then... You do understand that we were enemies to begin with, right?”

Emiya: “Enemies?”

Tohsaka: “You know, the reason I brought you to Kirei’s church is because it would be foolish to call you one if you didn’t know anything. But now you are also a Master, Emiya-kun. So, there is only one thing left for us to do, I think?”

Emiya: “Oh I see.”

Archer: “What are you doing? Whether our opponent is ready or not is none of our concern.”

Tohsaka: “I already knew that—

Archer: “If you do understand, then put it into action. I do hope you aren’t pitying him.”

Tohsaka: “Of course not! It’s just... I just don’t like picking a fight with someone who has no idea what’s going on.”

Archer: “Hmm making things difficult again...” (Then go))

Tohsaka: “We’ll part here. We’ll be enemies starting tomorrow. I won’t go easy on you, so prepare yourself.”

Emiya: “Yeah. Tohsaka you sure are nice.”

Tohsaka: “W-what was that for? Your sweet-talk won’t make me go any easier on you!”

Emiya: “I know. But I’d rather not become your enemy if I could help it. I actually really like people like you.”

Tohsaka: (Blush) “A-anyway, you better watch out! No matter how superior Saber is, it’s all over for you if you’re killed!”

(Emiya, Tohsaka and Saber are surprised with the appearance of smog)

Tohsaka: “Ilyasviel... and Berserker!”

Saber: “Shirou, stand back!

Ilyasviel: “Hihihi, kill them all, Berserker.

(The war between three masters and three servants begin!)

Emiya: “Saber! (worried with his servant safety)

Tohsaka: “You idiot, you’ll get killed!

Emiya: “I can’t just leave Saber alone! (Running through Saber)

Tohsaka: “Shirou!! Archer?! “Get away”? what do you mean? (speak in Telephati)

Emiya: (Feeling weird, go through Saber and protect her from outburst)

Saber: “Shirou.

(Something falls)

Saber: “That’s...

Emiya: “Archer’s weapon. He wanted to kill me off along with Berserker... knowing that he would also hurt you and Tohsaka, Saber.

Ilyasviel: “I’ve changed my opinion, Rin. Your Archer isn’t bad at all. (Go up to the Berserker’s shoulder). Let’s go home, Berserker. Bye-bye. We’ll meet again, Onii-chan (Big Brother).

Emiya: (fell over)

Saber: “Shirou!

Tohsaka: “Emiya-kun?!

Scene 5

Archer: “Are you serious about a truce?

Tohsaka: “Berserker is an unbelievably strong opponent. Don’t you think going against him with Saber with her Master is a good idea?

Archer: “It’s not a good idea. They’ll only burden us. Reconsider Rin.

Tohsaka: “Are you saying you won’t follow your Master’s plan?

Archer: (Sigh) “I have to follow it. For as long as you are my Master, however.

Tohsaka: “Wait. I don’t think you’ve told me what Heroic Spirit you are. Do you remember your real name now?”

Archer: “No, not yet. It appears my memories are incomplete. Know this, Rin. This due to your imperfect summoning. (Disappeared)”

Tohsaka: “Don’t lecture me! Hey, come back and carry my bags for me!”

Scene 9

Emiya: “Magic field?”

Tohsaka: “There is another Master in the school, and he’s the one who cast the field.”

Emiya: “So that’s why I felt so uncomfortable coming in. But why would he do that?”

Tohsaka: “The more life force Servants consume, the more mana they accumulate. I’m pretty sure he’s using the students of this school as live sacrifice to strengthen his servant.”

Emiya: “What?!”

Tohsaka: “However, the field doesn’t seem to be complete yet. I won’t let him activate it, no matter what.”

Emiya: “We have to find this Master and stop him immediately! (startled, listening someone scream) Was that a...”

Tohsaka: ” ...scream?”

Emiya: (Approaching the sound)

Tohsaka: “Wait, Emiya-kun!”

Emiya: “What a relief. She’s just passed out.”

Tohsaka: “Obviously not! Her life force has been drained from her. Wait, I should be able to do something about this. (Cast a spell) *Verheilt. Ich bin verheilt* (Healed. I am healed) ...”

(While Tohsaka healing the students, Emiya protect her from sneak attack of her back side)

Emiya: “Uh (grin) Take care of her. (Chasing the attacker)”

Tohsaka: “Emiya-kun!

Scene 13

Caster: (Summon Emiya) “Come... come... come... come... come... come... come...come... come ... come. Welcome.

Emiya: (Conscious and can't move. Under Caster's circle spell)

Caster: “I think I'll have Saber defeat that nuisance Berserker. I'll be taking your command spells for that.”

(Saber know that her master was kidnapped. She trying to escape her master but she faced with servant assassin as her enemy)

Saber: “Who are you?”

Assassin: “Protector of Ryuudou temple, and Assassin-class servant. It seems that you wish to proceed. (Draw his sword) Well then, push your way through.”

(Saber and Assassin fight)

Caster: “Heh (Smirk and approaching Emiya slowly to take his command spell)

(Archer comes to help)

Emiya: “You. Why are you here?!”

Archer: “I was just walking by. Don't worry about it.”

Caster: (Go back) “Archer? What is that bastard Assassin doing?!”

Archer: “How strange. Two servants in the same place. Caster... Does this mean that your master and Assassin's Master have joined forces?”

Caster: “Joined forces? Are you talking about that pawn of man I summoned?”

Archer: “I see. So, you broke the rules.”

Caster: “Oh? I've always been a Magician. What's wrong with summoning a servant of my own?”

Archer: “So you're absorbing the souls of everyone in this city, while staying out of the fight and using Assassin to protect yourself? (Immediately against Caster)

Caster: “That's all you've got? (reattack)

Archer: “Don's just stand there! (protect Emiya)

Saber: (While fight with Assassin, she heard the explosion in her master place)
“Shirou- “

Archer: “Damn it, why must I do this?!”

Emiya: “Put me down, you fool!”

Archer: “Shut up! My own foolishness makes my head hurt when I hear it from you! (Avoid the fire. However, he fell to caster’s trap circle spell)

Caster: “Well? Try moving, Archer. It looks like victory is decided. Saber seems to be outside, so I don’t have any more time to waste on you.”

Archer: “Move.”

Caster: “What did you say?”

Archer: “Fool! I’m telling you to move, caster!”

Caster: (From backside, Archer’s weapon attacked. Immediately broke caster’s wings spell)

Archer: (Saying the spell) “My bone shall twist all in it’s way! Caladbolg! (fire on his arrow to Caster)

Caster: “Why did you miss it?”

Archer: “I only draw my sword at times of certain victory, when the moment for a deathblow draws close. I don’t like to kill meaninglessly.

Caster: “Then I guess that means the two of you are quite similar.”

Archer: “What?”

Caster: “You don’t like to kill when you have nothing to gain. That boy over there can’t stand the loss of innocent lives. Doesn’t that make you two the same?”

Emiya: “Don’t screw with me! There’s no way I’m like him!”

Archer: “I agree. We’re fundamentally very different.

Caster; “It’d be a shame to become your enemy. Join forces with me.

Emiya: “What?”

Caster: “I can provide far more than your current partner can.”

Emiya: “Who’d partner with you?!”

Archer: "I refuse. Your party isn't strong enough. I have no join forces with you."

Caster: "You're breaking off any negotiations?"

Archer: "That's right. However, I came of my own volition. I have no reason to defeat you. You may go."

Emiya: "What did you say?!"

Caster: (Smirk and go)

Emiya: "Wait! Why did you let her go? She's behind what's happening in the city!"

Archer: "Is there a reason to stop her?"

Emiya: "What?"

Archer: "Caster is absorbing the life force of others. Once she accumulates enough power, she will defeat berserker. Then we can just defeat Caster after that."

Emiya: "Don't screw with me! I'm different from you! I'd never sacrifice those around me for the sake of winning!"

Archer: "It's impossible to save everyone! Accept it. If you aren't willing to risk the life of even one person you won't be able to save anyone in the end! If you value your life, abandon those thoughts. (Trying to prevent Emiya from chasing Caster)"

Emiya: (Keep walking)

Archer: "I see. It's the end. Since you have nothing to fight for, you will die here, Emiya Shirou. (Attack Emiya and bring him to Saber)"

Saber: "Shirou."

Emiya: "Sa... ber..."

Saber: "Why did you not take the chance to attack me?"

Assassin: "It'd be unbecoming of me to do so. I can't bring myself to pluck a flower in pain. Go."

Saber: "Apologies. We'll definitely settle this." (And go)

Archer: "Are you going to stop me, Samurai?"

Assassin: "I'd like to ask you myself. Are you going to stop me from letting them go?" (Against Archer)

Scene 14

(The scent of spell)

Caster: (Smirk)

Emiya: "Let go of Fuji-nee!"

Caster: (Put her down)

Emiya: "Fuji-nee!"

(Caster immediately going to stab Emiya, but Saber protect him and got stabbed)

Saber: "You... (unconscious)"

Caster: "Noble Phantasm: Rule Breaker. An unclean and treacherous dagger that nullifies all pacts."

Tohsaka: "You turned saber into..."

Caster: "That's right. She's now my familiar. Begin by killing that girl over there."

Saber: (Controlled by caster) "S-stop..."

Caster: "Kill her." (Using Command spell)

Saber: (Can't controlled her body) "Stop!"

(Emiya protect Tohsaka from Saber's sword)

Caster: "You're resisting the control of the command spells?"

Saber: "Run, Shirou." (Disappeared with Caster)

Emiya: "Saber..." (fell down)

Scene 16

Tohsaka: "I see. So, you murdered Kirei?"

Caster: "He didn't seem like the kind of person to quietly hand us the Holy Grail."

Emiya: (Peek) "He's... Kuzuki-sensei."

Tohsaka: “And? Did you check the dead body?”

Caster: “What do you mean?”

Tohasaka: “Haha... Kirei would never let himself die that easily! You really are a useless woman. Rescue saber for me. I’ll deal with that witch.” (Wishper to Archer)

Archer: “Rin. As magician, you’re not match for Caster. You know, that right?”

Tohsaka: “I’ll definitely defeat her.”

Archer: “Hmm, you’re quit the idealist. Unfortunately, defeating Caster here is difficult. After all, she is a woman who cut her own brother to pieces in order to escape.” (Walking through Caster)

Tohsaka: “Wait, what are you doing?!”

Archer: “I hear the sprouting of soldiers from dragon’s teeth is a magic of the king of Colchis. His daughter, Princess Medea, was hailed as an exceptional enchantress.”

Caster: “Yes. Then you probably also known which side is stronger. It’s only a matter of time until Saber falls completely under my control.”

Tohsaka: “Hmm, even if you use a Command Spell, Saber should be able to withstand it. Even if it’s only for a brief period of time, it’ll be more than enough to defeat you!”

Archer: “It’s not possible. I accept the proposal you made the other day.”

Caster: “Didn’t you refuse the last time? You’re a whimsical one.”

Archer: “Circumstance have changed. With Saber on your side, you have the winning edge.”

Tohsaka: (Shocked with Archer’s words) “Archer, you...”

Archer: “Now, use the Ruler Breaker on me.”

Caster: “Hmm.” (Smirk then stab the knife of Ruler Breaker to Archer)

(Because the condition is not stood up her, Tohsaka want to leaving the place. But, Emiya immediately comes to help her)

Tohsaka: “Shirou!”

Shirou: "Trace on! (Against Caster's magic)"

Archer: "Wait. I have a condition before I follow your orders."

Caster: "Condition? Isn't it a little late for that?"

Archer: "Let the two of them go for now. Neither of them poses any threat of Masters now. There's no point in killing them."

Caster: "Fine. Get out of here like the losers you are!"

Tohsaka: (Infuriated) "Let's go."

Scene 18

(Gilgamesh attack Ilyasveil palace)

Ilya: B... Berserker...

Shinji: "Hahahahahahhaa."

Emiya: (Peek) "Why is he here?"

Gilgamesh: "Hmm." (Smirk and summoning his swords to attack Berserker)

Ilya: "Berserker!"

Gilgamesh: "Chains of Heaven! (Summon his chains to tied Berserker) Even God cannot escape once bound in these chains!"

Ilya: "Berserker!!" (Sad about the death of Berserker in front of her eyes)

Gilgamesh: "Come, doll."

Ilya: (Anxious) "No... no, no, no! (Crying)"

Gilgamesh: "Hmm (Smirk) (Stabbed Ilya's heart)"

Emiya: "Stop, you Bastard!"

Shinji: (Surprised) "Emiya..."

Gilgamesh: "So, we had a spectator. I understand that you'd want to gaze at my excellence but know your place! (Summon his swords)"

Shinji: "Wait. Yo, he's my new servant. Beg for your life. I can let your life if you do that."

Emiya: "I refuse!"

Tohsaka: "Servant over there! Do so much as twitch a finger, and your Master dies!"

Shinji: "Tohsaka!"

Gilgamesh: "So, you've deduced that you can't stop me even if you kill my master, little girl?"

Shinji: "Hey, what are you doing?"

Gilgamesh: "Circumstances have changed. That girl over there would make a good vessel."

Shinji: "Yo, I'm so glad, Tohsaka. You're still alive. You don't know that Caster is amassing power, right? Ryuudou temple will be the altar this time. We're slightly disadvantaged since our opponents control the place, though... Well? Why don't you ditch Emiya, and join forces with us?"

Tohsaka: "I refuse. I have no reason to partner with someone who's only being used! Don't you get it? You're the only one who thinks a talentless Magician like you could become a Master!"

Shinji: "You-."

Gilgamesh: "We're running out of time. This will rot if we leave it any longer."
(Disappeared)

Shinji: "Hey. Damn you will regret this!" (Go out from Ilya's place)

Tohsaka: "Fiuuufh." (relieve)

(Maintenance of Ilyasveil death body)

Tohsaka: "Why? I'm sure you knew that you'd be killed if you walked out in front of him. Yet why did you jump out?"

Emiya: "I don't have a reason. I just wanted to save her."

Tohsaka: "I've always thought there was something wrong with you, but now I know for sure. Shirou, your way of life is horribly distorted. It's wrong to value the lives of others more than your own. Human must place themselves above all else. Actually, one's self isn't even something that a scale can weigh. In fact, you are the scale itself! But you'll still try to save others, even if it means destroying that scale?!"

Emiya: “Tohsaka...”

Tohsaka: “If you were just a living being devoid of self, then it wouldn’t matter. But you have yourself, Shirou! You clearly have a sense of self, yet you still depreciate yourself. You’ll definitely break down one day if you stay this way!”

Emiya: “Break down? In fact, it’s to avoid that I...”

Tohsaka: “No, you’re already terribly broken. I don’t know what happened to you but tell me. I’m sure that’s the reason why you’ve become so strange. Just like that time at school. You were so calm despite seeing all those bodies. You even said you were used to seeing them! You’ve seen something like that before, haven’t you?”

Emiya: “I’m used to it. Yes, it’s true that I’ve seen that before. But... no, that’s not right. I was saved from the inferno ten years ago. But there’s no way you can capitalize on that, Tohsaka. No, Tohsaka. I was simply saved.”

Tohsaka: “You were saved?”

Emiya: “I’d accepted my death then. I thought I was dead for sure. Under such conditions, even if my body was saved, there’s no way my mind could be revived. At the time, empty as I was, maybe I was simply admiring something noble. Because I was the only one who was saved... I thought that I had to save everyone on behalf of those who weren’t saved.

Tohsaka: You should be taking care of yourself since you were saved! You just happened to be saved. That’s why you should embrace your good fortune! Since something so painful happened to you, it’s even more reason for you to be happy!

Emiya: Thank you, Tohsaka. Maybe I got something wrong. But it doesn’t matter...because the thought of wanting to help others definitely isn’t wrong. (smile)

Scene 19

Tohsaka: The anomalous eighth Servant. He can’t be an existing Servant, no matter how you look at it. Why he made a pact with Shinji is also a mystery.

Emiya: We should deal with Caster first. She is amassing power even as we speak.

Tohsaka: You’re right.

Lancer: There’s no way the two of you can accomplish that.

Tohsaka: Lancer!

Lancer: Wait. I have no intention of fighting.

Emiya: What?

Lancer: I'm going to help you guys for a while.

Tohsaka: Help us? Is that your idea? Or is it...

Lancer: My Master's orders. He said he'd like your help due to Caster's growing strength. Well, something like an alliance that lasts until we defeat them.

Tohsaka: I agree. Well, Emiya-kun?

Emiya: Do you really think I'd trust you straight off?!

Lancer: I do. That's because your partner is a wonderful woman. And even that wonderful woman has agreed to help. You're also a curious and good-natured guy, aren't you?

Tohsaka: I'll take this opportunity to say this, but the pendant you returned to me is unique. Archer was the one who returned the pendant you found in my room. I'd thought that he'd picked it back up for me, but...

Archer: I knew you'd come for sure.

Lancer: Yo. I'll be your opponent.

Archer: It's only been a few days and you've already made a pact with a new Servant?

Lancer: Go.... It's hard to believe. Are you really an Archer-class Servant? Your skills are impressive. However... Your swords themselves clearly lack pride!

Archer: Unfortunately, I have no pride either. I am the bone of my sword.

Lancer: Gáe Bolg!

Archer: Rho Aias! I'm surprised. I had no idea a spear capable of piercing the Aias existed.

Lancer: Who the hell are you?

Archer: I'm just an Archer.

Lancer: Ridiculous! As if an Archer would possess a shield capable of blocking Noble Phantasms!

Archer: That aside, have you noticed? It seems like that Caster woman is fighting a tough battle of her own.

Lancer: Tch.. So that's what you intended in the first place?

Archer: (come to help Emiya and Tohsaka) Trace on.

Cater: Soichiro... sama...

Soichiro: Caster.

Tohsaka: Archer? I thought that it might be you, but... That's why?

Emiya: (Run to help saber) Saber! Saber.

Saber: Shirou...

Archer: So I missed.

Tohsaka: What are you doing?!

Archer: I act only to fulfill my aim.

Tohsaka: You still intend to kill Shirou?!

Saber: Stop, Archer.

Archer: In your current state, you'll disappear if you push yourself.

Saber: I swore to protect him and to be his sword.

Archer: I see. Then you will die here!

Emiya: Trace on!

Archer: Using magic beyond your ability will destroy your body. It's a miracle that you've lived this long. You will pay the price for that here. You've reached your limit!

Tohsaka: (Command spell) I hereby propose! Thou shalt come under my command, and thy sword shalt control my fate. Abiding by the summons of the Holy Grail, if thou accedest to this will and reason, answer me. I hereby swear. I am all that is good in the eternal world. I am the disposer of evil in the eternal world. Thee, the seven days clad in the Divine Trinity, come forth from the circle

of constraint. Guardian of the Heavens! Accedest to me, and my fate shalt become thy sword!

Saber: I accept this pact under the name of Saber. I recognize you as my Master, Rin! Do you really think you can defeat me now? (ask to archer) You must be low on mana after using all those Phantasms. You can't do anything now that you have no Master!

Archer: Archer-class Servants can survive without a Master for two days. It's more than enough to kill that brat!

Saber: Why? Why do you wish for such an ending? What you desire is wrong! Even if you do that, you...

Archer: And you? How much longer will you follow those mistaken desires? (kick saber) I am the bone of my sword.

Saber: StoP!

Archer: Unknown to death, nor known to life. Unlimited Blade Works!

Tohsaka: Uh! A reality marble... Turning one's imagined terra into reality... A great forbidden curse that eats away at the real world...

Archer: This world is all that I have. As long as it's a weapon, one glance is all I need to replicate and store it here. That is my power as a Heroic Spirit.

Saber: Are you saying this is your world?

Archer: You can go ahead and test that. I'll be sure to replicate your holy blade.

Saber: Are you saying you know what blade this is?!

Archer: I cannot fully replicate a blade as formidable as that, but I can replicate it almost perfectly.

Saber: Shirou, don't!

Archer: Don't screw with me, you bastard!

Tohsaka: Wait, what are you doing?! Let me go, you idiot!

Saber: Where are you going?

Archer: Where no one will bother me.

Saber: What are you going to do to Rin?

Archer: I'm taking her hostage. That brat over there will definitely come after me. Furthermore, Rin is also your Master. No matter how much you wish to protect that brat, your Master's life is more important.

Emiya: The forest at the city outskirts. The Einzbern castle! Nobody will bother you there...

Saber: Shirou.

Emiya: I'll hear your complaints there! In exchange for that, don't you dare lay a hand on Tohsaka! Even if I have to use Saber's strength, I'll kill you!

Scene 20

Lancer: Have you done what you came to do, little boy?

Saber: You...

Emiya: Wait, he helped us out.

Lancer: Hey. Where's the girl?

Emiya: Archer took her with him.

Lancer: What?

Scene 26

Saber: Rin!

Tohsaka: No! Don't touch that mud!

Saber: But...

Tohsaka: This thing is about to burst. Destroy it with your Noble Phantasm before that happens!

Saber: Then please come out. Once you reach the pond, I'll take care of the rest.

Tohsaka: Damn it, this is it? Shinji, I should also apologize to you. I couldn't save you...

Archer: (Telepathic) It's fine, run. I'm not going to listen to you sulk.

Tohsaka: Saber! Now!

Saber: Ex...calibur!

Tohsaka: Saber!

Emiya: (feeling weird to Saber) No way...

Gilgamesh: She disappeared? What a worthless woman.

Emiya: B-Bastard!

Gilgamesh: Don't get carried away, boy! Impossible! To think that I'd...be defeated by a counterfeit like you! Bastard! Bastard, bastard, bastard...

Emiya: Like hell I'd let you!

Gilgamesh: What?! Despite being incomplete, that thing still came for me after losing his vessel... We're both Servants, so why won't he understand he can't use me as his core?!

Archer: (Telepathic) Dodge to the right.

Gilgamesh: Y... You bastard...Archer!

