

**WOMEN REPRESENTATION IN INDONESIAN AND  
AMERICAN MARRIAGE MOVIES: A FEMINIST  
STYLISTICS ANALYSIS**

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2021**

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**THESIS**

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IBRAHIM MALANG  
2021**

### STATEMENT OF AUTHORSHIP

I state that thesis entitled **“Women Representation In Indonesian and American Marriage Movies: A Feminist Styllstics Analysis”** is my original work. I do not include any material previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 9 December 2021



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## APPROVAL SHEET

This is to certify that Danti Atikasuri Bado's thesis entitled **Women Representation in Indonesian and American Marriage Movies: A Feminist Stylistics Analysis** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S).

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Malang, 9 December 2021

The Board of Examiners

Signatures

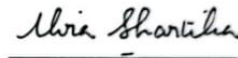
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## **MOTTO**

**Success is not final, failure is not fatal, it is the courage to continue that counts.**

**(Winston Churchill)**

## **DEDICATION**

I proudly dedicated this thesis to my family who has always loved and supported me. My mother Ulfa Halimah, and my father Basir Bado, also my sister Pachareena Septianti Bado.

## **ACKNOWLEDGMENT**

All praise to Allah SWT, who has given some mercies and blessings for me, so I could finish my thesis at the right time. Also, Shalawat and Salam always be given to our beloved Prophet Muhammad SAW, who guides us from the darkness to the brightness and spreads the good for human life.

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in the process of finishing this thesis and comforted me when I felt stress during my thesis progress.

Last, I admit that this thesis is far from perfect and has many lacks. Thus, to improve this work, criticism and suggestion are welcomed. Hopefully, this thesis would give some benefits to other researchers and people who read this.

Malang, 9 December 2021

Danti Atikasuri Bado

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## ABSTRACT

**Bado, Danti Atikasuri** (2021) *Women Representation in Indonesian and American Marriage Movies: A Feminist Stylistics Analysis*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

**Advisor:** Dr. Agwin Degaf M.A.

**Keywords:** *Feminist Stylistics, Indonesian, American, Marriage Movies*

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Feminism has been a big issue in society since long ago. Furthermore, it is frequently discussed in the mass media. Not only that, but the issue of feminism is also often incorporated into literary works such as novels, narratives, and also films. There are many movies that have brought gender equality matter as an element of their story. One of the ways to know that is by analyzing their discourse and language style in representing women. Therefore, the researcher used feminist stylistics analysis theory by Mills (2005). The research conducted on two movies from Indonesia and America that have romantic genre and marriage life. The two movies titled “*Surga Yang Tak Dirindukan*” and “*The Other Woman*”. By using the qualitative research method and constructivism, this research aims to get a detailed and newest result. Based on many previous types of research, this research aims to give the latest update on women’s representation in Indonesian and American marriage movies using analysis of language style used in the movies. The researcher also hopes to find differences and similarities in the language style used to represent women in those two movies. Moreover, research results found that women are represented differently in Indonesian and American marriage movies. In an Indonesian movie titled “*Surga Yang Tak Dirindukan*,” women are portrayed as gentle people and full of love. They got jobs that identify with taking care and mindful roles like storytellers and housewives. They are also represented as loyal and obedient wives to their respective husbands. Moreover, they were described as a figure who was patient and sincere when facing their problems. Meanwhile, in the American marriage movie titled “*The Other Woman*,” women are represented through many differences in every aspect. Women in this movie have many variative jobs like a housewife and the job that was identic with men like a lawyer. Moreover, women here are portrayed as independent people who can succeed even without a man’s presence in their life. Women in this movie have the same social strata as men, proving that they can do all the things the same as men do.

## ABSTRAK

**Bado, Danti Atikasuri** (2021) *Representasi Wanita dalam Film Pernikahan Indonesia dan Amerika: Sebuah Analisis Stilistika*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

**Pembimbing:** Dr. Agwin Degaf, M.A.

**Kata Kunci:** *Stilistika Feminis, Indonesia, Amerika, Film Pernikahan*

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Feminisme telah menjadi isu yang selalu diperbincangkan setiap masa. Isu feminisme pun sering diangkat oleh media massa. Tidak hanya itu, isu feminisme juga sering dimasukkan ke dalam karya sastra seperti novel, narasi, dan juga film. Banyak film yang mengandung unsur tentang kesetaraan gender di dalamnya, salah satu cara untuk mengetahuinya ialah dengan menganalisis bagaimana mereka merepresentasikan wanita lewat wacana dan gaya Bahasa yang terdapat di dalam film tersebut. Maka dari itu, penulis menggunakan teori stilistika feminis oleh Mills (2005). Penelitian akan dilakukan atas dua film dari Indonesia dan Amerika yang memiliki genre romantis dan mengangkat tema tentang kehidupan pernikahan. Dua film tersebut berjudul “Surga Yang Tak Dirindukan”, dan “The Other Woman”. Penelitian ini menggunakan metode penelitian kualitatif dan konstruktifisme yang bertujuan untuk mendapatkan hasil yang lebih detail dan terkini. Dengan berdasarkan banyak penelitian terdahulu, maka penelitian ini diharapkan dapat memberi penggambaran terbaru tentang representasi wanita di film romantis Indonesia dan Amerika dengan cara penelitian melalui gaya bahasa yang dipakai. Peneliti juga berharap dapat menemukan berbagai macam perbedaan dan persamaan dalam pemakaian gaya bahasa di dua negara tersebut dalam merepresentasikan wanita di media layar kaca. Hasil penelitian menunjukkan bahwa perempuan direpresentasikan secara berbeda dalam dua film tentang pernikahan di Indonesia dan Amerika. Dalam film Indonesia berjudul “Surga Yang Tak Dirindukan”, wanita direpresentasikan sebagai sosok yang lemah lembut dan penuh kasih sayang. Mereka melakukan pekerjaan yang melibatkan peran menjaga dan memperhatikan seperti pendongeng anak – anak dan ibu rumah tangga. Mereka juga direpresentasikan sebagai seorang istri yang sangat setia dan penurut ketika bersama suaminya. Selain itu, mereka digambarkan sebagai sosok yang sabar dan ikhlas dalam menghadapi masalah – masalah yang mereka hadapi. Sedangkan, dalam film Amerika berjudul “The Other Woman” wanita direpresentasikan melalui berbagai perbedaan dalam segala hal. Wanita di film ini dapat melakukan berbagai pekerjaan mulai dari ibu rumah tangga hingga pengacara, profesi yang dulu kebanyakan ditekuni oleh para pria. Selain itu, wanita juga digambarkan sebagai sosok yang mandiri dan dapat sukses walaupun tanpa kehadiran lelaki di hidupnya. Wanita di film ini berada dalam garis sosial yang sejajar dengan pria. Membuktikan bahwa wanita bisa melakukan semua hal yang dilakukan oleh pria.

## مستخلص البحث

دانتي أتكسر بدو. 2021. "تمثيل المرأة في أفلام الزواج الإندونيسية والأمريكية: تحليل أسلوبى". بحث جامعى، قسم الآداب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

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الكلمات المفتاحية: الأسلوب النسوى، الإندونيسى، الأمريكى، أفلام الزفاف

أصبحت النسوية قضية تتم مناقشتها دائماً في كل مرة. غالباً ما تُثار قضية النسوية من قبل وسائل الإعلام. ليس ذلك فحسب، بل غالباً ما يتم تضمين قضية النسوية في الأعمال الأدبية مثل الروايات والقصص والأفلام. تحتوي العديد من الأفلام على عناصر المساواة بين الجنسين فيها، وتتمثل إحدى طرق اكتشافها في تحليل كيفية تمثيلهن للمرأة من خلال أسلوب الخطاب واللغة الذي يحتوي عليه الفيلم. لذلك، تستخدم الباحثة النظرية الأسلوبية النسوية لميلز (2005). سيتم إجراء البحث على فيلمين من إندونيسيا وأمريكا لهما نوع رومانسى يرفعان موضوع الحياة الزوجية. الفيلمين بعنوان "Surga Yang Tak Dirindukan" و "The Other Woman".

تستخدم هذه الدراسة طرق بحث نوعية وبنائية تهدف إلى الحصول على نتائج أكثر تفصيلاً وحدائثاً. بناءً على العديد من الدراسات السابقة، من المتوقع أن يقدم هذا البحث أحدث تصوير لتمثيل المرأة في الأفلام الرومانسية الإندونيسية والأمريكية عن طريق البحث من خلال أسلوب اللغة المستخدمة. كما تأمل الباحثة في العثور على أنواع مختلفة من الاختلافات والتشابهات في استخدام أنماط اللغة في البلدين في تمثيل المرأة على الشاشة.

تظهر النتائج أن المرأة ممثلة بشكل مختلف في الفيلمين عن الزواج في إندونيسيا، يتم تمثيل النساء Surga Yang Tak Dirindukan وأمريكا. في الفيلم الإندونيسى " كخصيات لطيفة ومحبة. يؤدون وظائف تتضمن أدوار رعاية ورعاية مثل رواة القصص للأطفال وربات البيوت. يتم تمثيلهم أيضاً كزوجة مخلصه جداً ومطبعة عندما تكون مع زوجها. بالإضافة إلى ذلك، توصف بأنهم صابرات وصادقات في التعامل مع المشاكل التي يواجهونها. في حين يتم تمثيل المرأة في الفيلم الأمريكى " باختلافات مختلفة من جميع النواحي. يمكن للنساء في هذا The Other Woman " الفيلم القيام بمجموعة متنوعة من الوظائف التي تتراوح من ربات البيوت إلى المحامين، وهي مهنة كان الرجال يشغلونها في الغالب. بالإضافة إلى ذلك، توصف المرأة أيضاً بأنها مستقلة ويمكن أن تنجح حتى بدون وجود الرجل في حياتها.

النساء في هذا الفيلم على خط اجتماعي موازٍ للرجل. إثبات أن المرأة تستطيع أن تفعل كل ما يفعله الرجل.

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# CHAPTER I

## INTRODUCTION

This chapter contains background of the research, research problems, research objectives, research significance, scope and limitations, and definition of critical terms in the research.

### A. Background of the Study

Women are usually portrayed as vulnerable and weak in many literary works (Shapiro, 2017). In novels, women are described as beautiful and waiting for their prince or ideal man to come. In films, women are hardly presented as significant or underrepresented characters (Shapiro, 2017). This representation plays a vital role in society's view of women. The ideal woman is usually reflected in what they are promoted in media, such as beautiful, calm, and needs to be protected. Women's perfect life is expected to be blessed with the ideal marriage, ideal sexual life, and loving child (Sarkar, 2014). Movies play a huge role in creating these illustrative women representations. People's affection for films usually affects their view of life. This includes how people see women in real life and their expectations of women.

One way to analyse this occurrence is by analysing the movie's discourse. *Discourse analysis* is a study that examines the language used by a person anywhere and in any context. Discourse is produced by everyone,



everywhere, and at every time. By analysing the constructed discourse, this study aims to discover the discourse marker's intent, purpose, rationale, and even ideology. This is the basis for discourse analysis. Therefore, many researchers have recently been conducting discourse analysis on existing films. Every film must have its ideology and have a message to convey to the audience. Writers and directors usually implicitly give these ideologies and messages in the movie's discourses. Whether in verbal form or an act in the film, this is one of the main factors for researchers to conduct discourse analysis on films. The rise of cinema that elevates female characters to prominent and critical roles is also interesting to research. Most of these films have a feminist ideology and produce feminist discourse. This feminist discourse itself is a discourse that shows that marginalized women in social life are usually more inclined towards patriarchy.

Feminist discourse is a perspective on social language use's unequal colonial settlement to conduct social transformation and emancipation as a combination between discourse analysis and feminist language study (Lazar, 2014). The essential purpose is to understand the complex order of power and ideology in discourse in sustaining a gendered social order. The topic is pertinent since, at present, the issues of gender, ideology, and power have been increasingly complex and precise.

I want to use Sara Mill's theory of Feminist Stylistics or Sara Mills' concept of feminist discourse analysis. The idea is based on Foucault's theory and critical discourse analysis. Feminist discourse analysis combines feminism and the abovementioned approaches (Mills, 1995). The method used by feminist discourse

analysis is not much different from critical discourse analysis. The only thing that distinguishes the two is the focus of his attention. Feminist discourse analysis raises the ability of discourse as a medium to create something new. Meanwhile, discourse can make or break assumptions made in discourse (Mills, 1995). Feminist discourse analysis usually focuses on how women realize they can fight for their social and political rights and challenge assumptions against them.

Several previous studies about feminist discourse in movies can be found, such as (Shahzadi, 2015), in his journal about how feminism was represented in the "Bol" movie. He found that the Bol movie's discourse contains a liberal feminist ideology as the two women characters project two different characteristics, but they both challenge the patriarchal system. The weakness of this study is that the researcher needed to state whose theory he used. The following research is from (Anjarwati, 2008) about the audience's response toward the polygamy issue in the "Ayat – Ayat Cinta" movie using Sara Mill's theory of feminist discourse (1995). The study discovered that male audiences of the "Ayat – Ayat Cinta" movie are more likely to support polygamy as a solution, while female audiences are more likely to oppose it. The audience presents the notion of love through their opinions, as well as their expertise and experience. It was a result of how viewers saw women. Audiences observe that males disproportionately affect females' positions in this study, precisely females' positions in polygamous households. The strength of this research is that the researcher explained people's thoughts on the issue well and detailed.

In this study, the researcher analysed the discourse and feminism of the Indonesian movie "Surga yang Tak Dirindukan" by Kuntz Agus in 2015 and the American movie "The Other Woman" by Nick Cassavetes in 2014. The two movies talked about 'the third person' in marriage. However, the two movies represent women differently. This research aims to find how they represent women in their movies and how they differ.

### **B. Problems of the Study**

Based on the background of the study above, the researcher has proposed one research question:

1. How are women represented in Indonesian and American marriage movies according to the words, phrases, and discourse in "Surga Yang Tak Dirindukan" and "The Other Woman" movies?

### **C. Objectives of The Study**

Based on the problem of the study above, the objective of the study is mentioned below.

1. This research aims to unpack the representation of women in "Surga Yang Tak Dirindukan" and "The Other Woman" movies by analysing the words, phrases, and discourse.

### **D. Significance of the Study**

This study is significant for both practical and theory. The practical significance is that this study contributes to understanding women's representation

delivered through discourse and how to analyse them. It also allows people to understand the meaning implicitly conceived through every movement and dialogue of a person, whether in a movie or not. On the other hand, it also values critical discourse analysis research, especially in the movie. It also contributes to enriching the critical discourse analysis findings in ideology identification.

#### **E. Scope and Limitation of the Study**

This study focuses on women's representation in marriage movies through the discourse of the movie and the distinctive feature of the women's representation delivered in the movie through its discourse. The study is limited to the data and focus in order to keep the focus of this study. Moreover, this study focuses on how movies from different countries represent women when entering marriage and encountering "the third girl" in marriage. On the other hand, the study's data are collected through movie and dialogue script examining to understand the context situation of the movie. Therefore, the dialogue from the Indonesian movie would be taken from the translated closed caption. Both spoken and action movements of the movie were examined to fulfil the aims and focus of the study.

#### **F. Definition of Key Terms**

There are several key terms used in this study. The terms are listed in the following.

1. Feminist stylistics: Feminist stylistics intends to make clear some of the problematic assumptions that underpin traditional stylistics rather than just

adding gender to the list of fascinating factors to investigate and to usher stylistics into a new era. (Mills, 2005)

2. Discourse analysis: Discourse analysis is a study that examines or analyses the language that is used naturally, both in written and oral form (Stubbs, 1983). Discourse analysis studies the relationship between language and the context of its users (McCarthy, 1993).
3. Feminism/Feminist: A belief that a woman's condition is constructed by society and can be changed (Hannam, 2007). Movement and realization came from the assumption that women are pressed and exploited by society and the effort to end that (Fakih, 1995).
4. Patriarchy: The structure of the power system in that men mainly hold the powers as the household leader and the government (Meber).
5. Women representation: Women representation is the way women are portrayed in a text and how their position against men (David, 2020).

#### **G. Previous Studies**

Morrison (2014) examines that films that challenged the patriarchal status quo and represented feminist values had mainstream success. He writes that the strong heroine in the movie is the implied meaning of how to be a powerful woman in society. The relationship in the film gave a great message about women, patriarchy, and the assumptions made about females. Since people like to learn what they see from the film, a film that contains a feminist message can be used to teach people about gender roles. A better role model for young girls can make them mighty women and change the world's view about gender.

Shahzadi (2015) studied feminist representation from a Pakistani movie, 'Bol.' The study used the qualitative discourse analysis method. The analysis focused on five categories of feminist ideology (the concept of patriarchy, the realization of self, reproductive rights, male chauvinism, and challenging patriarchal ideologies). The study found that the movie's discourse shows women's symbolic place that the media have displayed. He also found that women use language to represent themselves clearly. The female characters use language that shows they know their identity, ability, and value well.

Darta and Kristina (2018) examine the representation or depiction of women through discourse in the film *The Breadwinner*. This study found that in the film, women are depicted in two opposite dimensions—namely, the first woman is a female victim of male domination. In comparison, unlike the first woman, other women can voice their opinions and determine their own life choices. The film also shows through its discourse by raising the story of a male superhero that only exists in fiction and shows that fictional stories contradict existing facts. This study also discovered that texts communicate with the reader in two ways. The first one is to deliver the message from the author and then as a tool to focalize the reader's marginalized conditions.

Yuan (2019), in his study titled "Feminist Analysis of *Butterfly Jun*," examines that although the feminist movement has been conducted for a long time, women in today's society are still considered a discriminated group. Among the female groups, the suffering of Asian women is apparent. This study mainly focused on post-colonial feminism and stereotype toward women. The discourse in

this movie represents how Asian women are seen through the eyes of Westerners. The language in the movie denied and criticized all the doctrines and stereotypes against women.

Sarkar (2014) researched women's image in media, mainly advertising. The portrayal of an ideal woman in media affects societal expectations. Women are expected to be thin, fair-skinned, fragile, and mainly treated as objects. The article found that the media projected women's bodies and images to suit the favoured men's imagination and preferences. In this study, Sarkar found that the popular discourse about women in media focused on how their bodies reconstructed women's image.

Shapiro (2017) analyses female protagonists' portrayal in films written by female screenwriters. The traditional feminine theory has portrayed women in a movie by male screenwriters. Some female screenwriters proved their perspective about women that should have been shown on screen. She stated in the journal that female screenwriters could portray women most exactly based on women's voices and shows an empowered portrayal of women in society. The study found that the language used as a medium to express the heroine's value and character to inspire the audience and question gender differences.

Anjarwati (2008) researched the reader's opinion or perspective on polygamy in the movie *Ayat – Ayat Cinta*. The study aims to understand the audiences' view of polygamy issues and the conceptualization of the polygamy issue after watching *Ayat – Ayat Cinta*. The study found that some male audiences

accepted the idea of polygamy in society. Meanwhile, the female audience was against it. As explained above, the researcher thoroughly explained people's opinions on the subject, which is the research's main merit.

David (2020) studied the influence of patriarchy on society and literary works. The study researched women's representation in Nigerian movies. The study found that in plays, women characters are represented as men's objects of sexualization, and also their bodies are fragmented into parts like hair, leg, and breast. This study has the strength of how they analysed the playwright thoroughly from lexis until discourse. They elaborate their analysis in as much detail as possible.

Alsaraireh, Singh, and Hajimia (2020) researched how women characters are portrayed in the frozen movie. After analysing the differences in language used by female and male characters, the female language style in this film always showed self-defence, being more honest with their feelings, speaking much more than males, and paying more attention to females. Language use is also affected by power. Women with more power than men can speak using strong language, which shows their status in society. Even though the movie portrayed women as independent, they still ended up weak, incapable of fighting, and evil.

Baig, Khan, and Aslam (2021) researched child rearing and gender socialization: A feminist critical discourse analysis of kids' popular fictional movies. It is found that females were portrayed as the symbol of beauty. They attracted males with their appearance by wearing tight dresses and short skirts. They



are framed as beautiful, kind, soft, and caring. They used soft language and low intonation, unlike males who talk loudly to show their power and dominance. The dictions used by females were more cherished by the researcher than by males.

Zakiyah and Wahyudi (2022) this research aim to identify the words Theresa May uses to demonstrate her "leadership" and how those words are used to accomplish the intended political representations. Theresa May used such word choices to position herself favourably as a woman leader, a responsible leader, a hard-working leader, an influential leader, a supporting leader, and others. This study also discovered other political uses for word choice, including undermining rivals, demonstrating allegiance to other politicians, and implying party ideologies.

Degaf, Wijana, and Poedjosoedarmo (2019). The study concentrates on the microstructure of celebrity-related news text in various internet media. The research found that the media tends to focus only on exposing women in great detail while ignoring males. Along with the lexicalization of celebrity news in online media, it has been discovered that this medium also employs a specific grammar that includes abstraction, classification, identification, passivation, activation, and anonymity.

## **H. Research Methodology**

### **1. Research Design**

The author used the qualitative research method and critical discourse analysis in this research. The author chose critical discourse analysis because it focuses on domination, power abuse, and inequality in society. This paradigm also does not focus on the correctness or

incorrectness of the grammatical structure or process of interpretation. Therefore, this paradigm suits this study that discussed women's representation in marriage movies—combined with Mills' theory of feminist stylistics analysis to analyse the form of feminism in the text. Feminism tries to break a social construction that glorifies men and oppresses women. The construction came from the assumption that men dominated women in any aspect of society. The goals of feminism are to counter society's views of gender inequality and make women and men equal in the eye of society and politics.

## **2. Research Instrument**

The research used a qualitative research method so that the main instrument of the research is the researcher that examines and analyses the scenes and dialogues in the movies. As the observer, the researcher analyses the data. The data constructed from the movies' scenes and the dialogues are the other instruments in this study.

## **3. Data and Data Source**

The data used in the research are the scenes and the dialogue of the characters in the Indonesian movie "Surga yang Tak Dirindukan" and the American movie "The Other Woman." The Indonesian movie "Surga yang Tak Dirindukan" talks about the married life of Arini, a writer and storyteller, which her fairy tale about having an ideal family was wrecked when her husband secretly married another woman behind her back.

Meanwhile, the American movie "The Other Woman" talks about a successful attorney, Carly Whitten, who falls in love with a man and finds out that he has a wife, which makes her a mistress, and her boyfriend's wife catches her. The two movies captured the women in marriage differently, although they have a similar marriage problem.

#### **4. Data Collection**

The data were collected in June 2021 by watching the movie repeatedly, downloading the transcription, and reading it to examine the dialogues. The closed caption translation was rechecked for the Indonesian movie to get an accurate English translation. After doing that, the next step is to examine it with Mill's theory of feminist stylistics.

#### **5. Data Analysis**

The study analysed two conditions. The first step of the analysis is to discover how women are represented through movies by their choice of words. The subsequent analysis analyses the phrases of the movies that represent women. Afterward, the researcher analysed the discourse of the movies using Mill's theory of feminist stylistics. Then from there, the findings were analysed in the discussion.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter contains theoretical framework used in this research about critical discourse analysis and feminist stylistics theory by Sara Mills.

#### **A. Critical Discourse Analysis**

Discourse is a complicated set of communication relations. It includes people who talk verbally, write, and use other methods to communicate with others (Fairclough, 2010). According to Fairclough, discourse also represents the relation between concrete communication, such as conversation, newspaper, and others. On the other hand, discourse also has relations with other complex objects, physical objects, power relations, and persons.

Critical discourse analysis is different from discourse analysis. It has three basic properties, according to Fairclough, they are relational, dialectical, and transdisciplinary. It is a relational study focusing on social interactions rather than items or individuals, which can encompass both objects and people. Social relationships are intricate and deep in that they include 'relations amongst relations' (Fairclough, 2010).

Critical discourse analysis provides a theorizing mode or perspective different from other discourse studies approaches (Van Dijk, Ideology, 1998). Fairclough (2013) states that few general characteristics can differentiate CDA

from other discourse analyses. The first is the underlined statement that CDA is not just a simple discourse analysis. It has a transdisciplinary analysis between discourse and social features, including some systematic analysis (Fairclough, 2013). It is also normative, not just descriptive. It points out social wrongs or power abuse in their discursive aspects and the chance to make them right or mitigate them (Meyer, 2001). CDA not only analyses the political and social context of verbal and non-verbal discourse, but it also exposes power abuse or injustice that large mass media or organizations have done by manipulating the audience or receiver's attitudes towards particular matters or topics (Van Dijk, 2017).

Discourse may be influenced by certain ideologies of the speaker belonging to a particular social group (Van Dijk, 2011). Discourse is the way people can express their ideologies. Sometimes, the only fragment of ideology will be expressed in discourse, and also it will be combined with their personal experiences and opinions. Ideology is only sometimes visible or detectable in discourse. When it happens, we need to analyze the context to get a specific expression from the speaker.

## **B. Feminist Stylistics by Sara Mills**

According to Sara Mills, men, and women limit their expressions and sense according to the social construction that the mass media have constructed about how to act according to their specific gender roles (Mills, 2004). Especially women, society puts a massive expectation for a woman to be ideal. According to the media,

the ideality of women is being physically perfect, always careful, and dependent on a man.

Sara Mills proposed feminist stylistics in 1995 and talked about how women are oppressed in text. Feminist stylistics focuses on how sexist language occurs in a text and pays attention to power, metaphor, transitivity, and point of view (Mills, 2005). Women are usually portrayed in the same role and discourse that are vulnerable and weak. The theory of feminist stylistics has three levels of analysis. They are the level of words, level of the sentence, and level of discourse.

### **1. Word level**

The word-level analysis of feminist stylistics focused on how sexism happens in language and how it affects the readers, especially females, by examining how much sex-specific pronouns use, addressing terms, the misuse of generics, and the negative description of women. The first thing to focus on is the general and theoretical aspects of sexism and generic usage. Then, it comes to analyzing particular types of sexist language (Mills, 2005).

#### **a. Sexism in language**

Mary Vetterling-Braggin describes sexism in language as when a statement affects, causes, or motivates the oppression of women. Then she enlarged the definition into a statement that supports, constitutes, or contributes to an irrelevant or unfair distinction between the genders (Mills, 2005).

When addressing these topics, we must remember how much our view of the environment and our understanding of 'natural' sex roles are conditioned by the vocabulary we use. We must understand whether language 'reflects' the universe as if we simply 'names' objects that happen self-evidently without language or whether language influences how we view the world as if things that our language names appear more 'evident' than things that our language does not name (Mills, 2005). Sapir and Whorf proposed the second option's argument.

### **1) Linguistic Determinism**

Linguistic determinism proposes that having different language structures indicate differences in how society views the world. In other words, spoken languages affect the speaker's understanding of the world (Mills, 2005). Linguistic determinism also claims that our perception of the world is made by language.

Language reforms, according to feminists, are essentially worthless since sexist interpretations will reemerge as long as society is sexist, and changing linguistic features involves dealing with symptoms rather than the source. Nevertheless, feminists who agree with linguistic determinism claim to some extent, to support language reform, stating that the circulation of these interpretations creates and maintains sexism in our culture.

## **2) Generic Pronouns**

The generic pronoun 'he,' often used in many texts, indicates sexist language. According to (Mills, 2005), several kinds of research have been done about this case. The result was that the generic pronoun 'he' created an image of a male subject.

The other effect of this generic pronoun is that the pronouns indicate some occupations that are stereotyped according to gender. For example, 'boss' would have a pronoun as 'he' and the secretary as 'she.'

## **3) Generic Nouns**

People usually address 'man' as generic nouns. As in 'mankind' or 'workman,' this could lead to a misunderstanding that only men figure being mentioned. That fact showed that 'man' is not gender-free. It is better to use 'person' or the suffix '-er' to replace them. For example, 'salesman' becomes 'salesperson,' 'policeman' becomes 'police officer.'

## **4) Women as the Marked Form**

In many forms, women often got affixes to address them, such as 'lady,' '-ess,' '-ette,' '-enne,' and '-trix.' These affixes also mean that men did not need such affixes to indicate them. There are some examples as 'actress,' 'hostess,' and 'stewardess.' These words made the general form seems only male-coded



and did not represent the female. However, some theorists thought this could be women's presence in society.

### **5) Effects of Sexist Language-Use**

The use of sexist language, of course, has some effects. One of them is that it could make women feel different and not be mentioned. Then they would stereotype and negatively look at themselves, also making the standard of what women should and should not do in society. Last, it could be more apparent to the listeners whether the speaker used gender-free or gender-specific language.

#### **b. Sexism and meaning**

Sexism and meaning raise issues concerning meaning, specifically how meanings might be gender-specific. Sexism and meaning are focused mainly on explaining language patterns that appear to decide that words linked with gender may carry on specific sorts of meanings in such a manner that phrases connected with females will take on a variety of clearly recognized implications. Meaning is commonly thought to be something neutral, just the content of a word. Nevertheless, the method by which meanings are generated is far more complicated. This part is thus focused on whether we must accept the interpretations offered in our culture.

### **1) Naming and Androcentrism**

Naming is always a big issue in feminism. Women would lose their surname after they get married. They would replace it with their husband's surname. It would seem like a middle name even if they want to keep their surname.

After marriage, females would be addressed as 'Mrs.' from 'Ms.'. These titles are contradicting to males. They would use the same 'Mr.' regardless of their marital status. The female even could be discredited from their name and addressed only as his husband's wife.

### **2) The Semantic Derogation of Women**

In English, various opposing pair terms are specific to the gender (male and female). However, the female word has developed a connotative interpretation separate from its pair. For example, in 'Master and Mistress,' while master means a robust and control-holding man, the mistress can be interpreted as the second woman who had an affair with other women's husbands.

The masculine term traditionally leads to numerous binary words because the aspects that appear first in English are often seen as the necessary information processing. There is a distinct pattern for the male to appear ahead in some binary terms, for example, 'feminine and masculine.' If the words 'man and wife' are inverted to 'wife and man,' the cohesiveness of the sentence is destroyed.

### **3) Endearments and Diminutives**

It comes as no surprise that insulting phrases will be demeaning. It is generally quite complicated to comprehend why some endearment words, which may be used affectionately, may simultaneously humiliate. Men often address women with terms like 'chick,' 'doll,' 'sugar,' et cetera somehow. It may seem like an endearment, but actually, it compares women with some objects. This case rarely happened to men. As a result, some phrases appear to be endearments but are applied more commonly to females than males, creating unequal patriarchal power dynamics.

### **4) Female Experience: Euphemism and Taboo**

Fowler defines euphemism as employing a soft, ambiguous, or periphrastic term to replace brutal clarity or uncomfortable truth (Mills, 2005). One of the famous euphemisms for women is about menstruation. Menstruation is often called a 'red flag' or 'the wrong time of a month.' People would consider menstruation taboo and use euphemisms to talk about it.

### **5) Lexical Gaps: Male Point of View**

Feminism's history is littered with examples of women who could not articulate feelings in the existing vocabulary. There might be fields of experience that are not lexicalized at all—aspects of women's lives that are commonplace but have no words to describe them (Mills, *Feminist Stylistics*, 2005). There are many terms for women to express themselves and their

experiences and words for sexual activity that do not indicate a male point of view.

Many females felt that their issues were unique because no expressions in the language indicated that this was a widespread issue. The lexical gaps in the language are part of a much larger linguistic difficulty: not even being capable of communicating within the discourse structures accessible to oneself.

## **2. Sentence/phrase level**

Words only make meaning regarding their co-text and context. Phrases and sentences create meaning in connection to their co-text, context, history of usage, and background information required for comprehension. Creating meaning frequently entails a process of meaning-production that could be more approachable at the literal individual level words that comprise the phrase. In this sense, an archaeological effort is required to unearth the sites where ideological understanding influences interpretation to conduct a feminist view of phrases.

### **a. Ready-Made Phrases**

Some sentences are prefabricated and contain sexist implications. Those sentences are the situation with proverbs that include sexist meanings. Proverbs and fixed phrases are intriguing because they are presented as unquestionable sharing understanding. The sexist proverbs who utter the sentence do not manufacture it but merely draw on pre-existing information, which is regarded

as true personality. Many proverbs are hard to cope with when uttered in conversation because they include ideological implications for which the interlocutor is unlikely to accept accountability which is very hard to convey.

### **b. Presupposition and Inference**

The interpretation of sentences should be understood using criteria apart from the basic meaning of the words that comprise them. When texts address a woman audience or explore gender issues, certain forms of background understanding are assumed. Only by their ideological context can sentences be interpreted. It is essential to deconstruct and challenge the background knowledge and presuppositions since the sentences rely on presumptuous background experience.

### **c. Metaphor**

According to Lakoff and Johnson, metaphor is critical in organizing our ideas and language. Metaphor is one of the pillars of our thought, either at the level of language use or language learning. Whenever we use a metaphor, we draw on concepts and background knowledge that may distort our interpretation or reasoning about that specific thing.

Metaphors for males are usually compared to some animals about their habitual traits that are bad but considered normal for men. On the other hand, metaphors related to women compared to some animals that are comparing their looks.

**d. Jokes and Humor**

The field of humor is complicated since sexism cannot be identified at the level of particular words applied. Sexism may be camouflaged as humor. The audience may inadvertently contribute to maintaining the sexism encoded in the text when he or she laughs at the humor. Some people who make sexist jokes frequently retort using 'It is only a joke when confronted about their sexist jokes. When things like this happened, women usually assumed that they could not tell a joke. Women rarely are the producer of a joke. Instead, they would be the actress or objects of the joke.

**e. Transitivity Choice**

According to Halliday, transitivity is the collection of possibilities via which the narrator organizes the internal universe of his awareness and his knowledge of the process of the external universe, combined with the actors in these actions and their accompanying conditions. It contains a fundamental difference of activities into two sorts, those expected due to an external factor, an agency besides the person, or other than that. There are several options available when we talk about transitivity. Concentrate on three groups of options: material, mental, and relational.

Analyzing transitivity focused on three things, what kinds of acts exist in a text, who performs them, and for whom they are performed. A broad contrast is drawn between aware agents, viewed as entities capable of thinking,

communication, plans, and acts, and anything in the universe, organic and inorganic, animate and inanimate, which is assumed not to be competent of conscious awareness and planned action. A transitivity study counts the proportions of processing steps chosen; hence, if an author or speaker regularly picks mental processes, a particular text form will be created. The main focus of this study style is that while generating text, various options are available, and any text created may have been written differently. By analyzing the pattern in transitivity choice, we may make broader general conclusions about how characters see their place in the world and their relationships with others.

#### **f. Feminism and Ideology**

In society, there are a variety of ideologies regarding females that do not match the truth of females' existence. These ideologies are not merely imposed on females; instead, they are actively participated in by females, who acquire and reject them based on their interests and values. In this approach, ideology may be viewed as not unified but negotiated by particular individuals. An ideology is a sequence or series of claims with logical ties that particular persons will discuss, accept, and oppose.

### **3. Discourse level**

Through its ' textual patterns and structures, the feminist stylistics in the level of discourse connects words and phrases with a larger part of an ideology. Sara Mills called it a 'gendered framework' because they have to function at a

stereotypical level to analyze the language typically used in a text (Mills, 2005). Sara Mills went from analyzing the language choices used to describe the characters in the text and then the roles that a female can fill. After that, analyze the several language choices to understand the description of the fragmentation of the female body. Lastly, they aim for the larger schemata about how women's roles are allocated in many texts (Mills, 2005).

#### **a. Characterization and Roles**

Characters are constructed by words in a text, not actual human beings. Characters are made from words derived from the writing and then constructed ideological messages on the reader's mind based on the reader's knowledge while reading the text (Mills, 2005). That ideology message created the representation in the society of how men and women are.

Women characters are usually described by their appearance in matching the beauty standards in society. Also, it sometimes focuses on sexual attractiveness, such as the legs, breasts, skin, and hair. Meanwhile, men are usually described as how their bodies show their trustworthiness and strength or ability to protect people (Mills, 2005).

The problem is not only about the body but also about identity. The text usually addresses women based on their relationship with another person. We regularly see in a text women called "Mother of two, Mrs. Reign" or mentioned



their appearance "Regina, the stunning blonde girl." Meanwhile, in men's cases, they often referred to their job as "Brad, the famous baker man" (Mills, 2005).

Women also have limited roles or characters in a fictional story. Regularly they would be a housewife, secretary, or teacher. They only fill the works that represent roles of taking care of people. The women's roles in the text are limited by the stereotypes held by society towards them (Mills, 2005).

#### **b. Fragmentation**

The female body's fragmentation in literary works has been attending since it has two significant effects on females. The first effect is that the female's body becomes objectified, depersonalized, and reduced to its part. The second effect is that the female protagonist cannot focus on her perspective. Therefore, the fragmentation of women characters is related to men's focalization, representing women as objects to men's gaze (Mills, 2005).

Representation of females fragmented in physical elements happened more frequently than of males, not only for pornographic content but also in advertisements, romance literature, and many kinds (Mills, 2005). Women are usually portrayed in a provocative pose or image rather than a man, who only does so at certain times. Fragmentation will only be necessary when women are described in the text. It is also determined which language type will be used.

### **c. Focalization**

Focalization positions depend on the story and degree of persistence. Focalization can also be external or internal to the story. External focalization is regularly termed as 'narrator-focalize. In 'narrator focalize narrator is the only source of information, vision, and judgment to the text. External focalization also can happen when the point of view is delivered from the first person.

Regarding the degree of focalization, Rimmon Kean proposed three distinctions among fixed, variable, and multiple focalizations (Mills, 2005). Focalization depends on whether a focalization is fixed in only one narrator, shows two dominant focalizations, or shifts as the text goes. The point is that a focalization should not be fixed in only one character's point of view but shifted in the course of a text.

Focalization aims to analyze the consciousness of a fictional situation in a text. Focalization can manipulate the sympathy of the readers of the text. It has occurred because readers, by focalization, see a story through a particular vision and implicit evaluation of representation (Mills, 2005).

### **d. Schemata**

The narrative schema is simple, but it explains how we feel familiar when reading some new stories. 'Schemata are considered deterministic, predisposing the experience to fixedly interpret his [sic] experience. We can think of racial prejudice, for example, as the manifestations of some fixed ways of thinking

about newly encountered individuals who are assigned undesirable attributes and motives based on an existing schema for members of the race' (Brown & Yule, 1983, p. 247). Some narratives shared specific ideas about women, especially romance narratives.

### **C. Media and Discrimination**

Media plays a significant role in constructing and promoting the ideal life (Sarkar, 2014). Mass media mainly spread what they called 'perfect' aspects of people's lives in a very romantic way. Through advertisements, texts, plays, and literary works, media send their ideology to the readers and construct many societal expectations, especially in literary works, such as series and movies promoting some particular ideologies they want to deliver to the audience—the ideology framed in such an excellent matches people's expectation of having a happy and ideal life.

This kind of act made a huge gap in how people see a different kind of person. For example, in some western movies, black people would always be portrayed as brutal gangsters, and they would live miserable life. Meanwhile, white people would be portrayed as hard-working men who love their families and have stable jobs. This kind of discrimination also occurs of gender. A woman would always portray as emotionally unstable and dependent on men, not living happily by herself without her significant other.

As previously explained, women in the movie are usually portrayed as vulnerable and need to be protected. It sticks to the traditional feminine ideology in society (Shapiro, 2017). Women characters would be loving moms or even caring and disciplined secretaries. They should take care of many people and also homes. Women should appear with ideal visual and beauty pressure, not just their role in life.

Women in film usually come as the pair with the male protagonist. It is infrequent to find a female movie as its primary lead character. Dr. Martha M. Lauzens found that only 22% of top films have women as the main character of their movies. It is far compared to how the movie presented males as their main characters and protagonist. This comparison shows that the movie usually portrays women as complementary to men's life journeys.

The discrimination of female characters also happened for the antagonist roles. In a movie, especially romance, they usually have triangular love or even rectangular love that would have one or two antagonist characters. Men's antagonist would be presented as a patient man willing to wait for the female protagonist and a kind-hearted man who always helps the female protagonist whenever she needs help. Meanwhile, female antagonist characters are usually manipulative and would be the evil witch who does all the bad things to get any attention from the male protagonist.

### **CHAPTER III**

#### **FINDINGS AND DISCUSSION**

Movies always have their representation of gender. This representation may affect the audience's view and ideology about gender, especially females. Each different movie will have differences in representing women with different cultural backgrounds. Therefore, to know how movies represent women differently through their discourse, Mills' (2005) feminist stylistics would suit the analysis of the movies' discourse very well. Hence, this research has a primary question: 1) How are women represented in Indonesian and American marriage movies according to the words, phrases, and discourse used in "Surga Yang Tak Dirindukan" and "The Other Woman" movies?

#### **A. Findings**

This research already chooses two marriage movies from different countries, which produced slight time differences. The Indonesian movie utterances have already been translated into English subtitles. The data were analyzed using a three-step feminist stylistic approach. The first step is to analyze the level of words, including the analysis of generic pronouns, generic nouns, euphemisms, and others. The second step is analyzing phrases/sentences containing ready-made phrases, metaphors, jokes, humor, Etc. The last step is analyzing the level of discourse. The analysis will be broader than the two analyses before analyzing the characters, fragmentation, focalization, Etc. The Indonesian movie will be analyzed first, then move to the American movie.

## 1. Word Level Analysis

Analyzing discourse at a word level using Sara Mills' theory focuses on sexism in language, sexism, and meaning. The two focuses contain generic nouns and pronouns, euphemism and taboo, naming and androcentrism, semantic and derogation of women, and endearments and diminutives. The discourse of the movies will be analyzed by focusing on the two elements above.

### a. Word Analysis of '*Surga yang Tak Dirindukan*' Movie

The first movie to be analyzed is the Indonesian movie 'Surga yang Tak Dirindukan.' The analyzed words will be presented along with the context in the sentence and then will be analyzed.

#### 1) Endearment

Endearment is a word expressing affection towards others. Endearment may seem sweet and lovely, but sometimes it is used to control and manipulate people more gently. In the scene where Amran and Hartono were going after their friend, Pras, who was accompanying Hasbi, the child he rescued, to the mosque and met Arini. They were amazed by the beauty of Arini and said, like in the dialogue below.

*Arini: Where are you? You can come home early, right? I'm cooking your favorite dish.*

*Pras: Yes, darling, but--*

*Arini: You're busy, aren't you?*

*Pras: Yes.*

*Arini: It's okay. When you get home, I'll warm up the food.*

*(Surga yang Tak Dirindukan subtitle p.22)*

The word 'darling' said by Pras contains endearment that tries to calm Arini because he cannot go home anytime soon. Somehow, maybe the word sounds like an endearment and an expression to show his love, but actually, it is one of his ways to make Arini not angry about his absent presence at home because he had to stay at his other wife's house.

## 2) Generalized noun

Some nouns are gendered, especially occupations that are stereotypically related to some specific gender. We can find gendered nouns when the trio Pras, Amran, and Hartono debated whether to take the building project of a mall. The topic of money was brought up because the head person asked for more money. It can be found in the dialogue below.

*Amran : The headman is asking for more money.  
Hartono : I don't care. This has to be approved!  
(Surga yang Tak Dirindukan subtitle p.9)*

The underlined word, 'headman,' uses a sexist noun as a generalized noun. The headman is the leader or the person in charge of controlling the village. They called it headman even before the character's gender showed in the movie. It gives the impression that a leadership role usually belongs to men.

The following gendered noun can be found in the scene where Pras goes to the construction set to check the current construction. Then Amran and Hartono told him the progress had been delayed for a month. Therefore, they have to change some of their employees.

*Pras : We have been delayed by a month. Are you aware? Amran. Tell the foreman, if the asphalt extraction isn't done by tomorrow, we'll find another foreman. Everything is behind schedule!*  
*(Surga yang Tak Dirindukan subtitle p.23)*

Same as the first word, the second word is also a gendered noun applied as a generic noun. The word 'foreman' means a person who holds control of the building construction workers will bring the same stereotype as the word 'headman,' in which these job positions are more suitable for men. Instead, they can use gender-free nouns like 'head person or 'foreperson.'

According to Sara Mills' theory of gendered nouns, the two words found, 'headman' and 'foreman,' shows that some particular jobs are still presented as male-oriented jobs. The appliance of the lex 'man' implied that people commonly see the referred jobs as occupations that only man can do.

## **b. Word Analysis of 'The Other Woman' Movie**

The following word analysis is the analysis of the American movie 'The Other Woman. Same as the first movie, the words will be presented along with the context sentences and the categories.

### **1) Women as the Marked Form**

Sometimes, women need a particular form of a word to address them. However, it is not a good thing considering that the marked form usually made women placed differently from men in the scene where Carly Whitten meets her father for dinner. She then found out that her father was meeting a new girl when her father said he left his glasses at the new girl's house.



Carly's father : *Uh, I couldn't read the menu because I left my glasses at Nina's. Want to know who Nina is?*  
 Carly : *Not really.*  
 Carly's father : *Indian girl. Beautiful. Very soft skin. We met at Trader Joe's.*  
 (*The Other Woman subtitle p.8*)

Jumping into the first-word analysis, 'Indian girl' indicates that women still have a marked form in society. Instead of just 'Indian,' it must be emphasized by adding the word 'girl' behind. It somehow implied that the word 'Indian' only represents Indian men, that we have to specify it by adding 'girl.'

## 2) Naming and Androcentrism

Naming and androcentrism have been an issue for a long time. It puts women in an oppressed position. We could find naming and androcentrism in a dialogue when Kate King went to Carly Whitten's office to confront her about the affair between Carly and Kate's husband.

Receptionist : *Miss Whitten?*  
 Carly : *Yeah?*  
 Receptionist : *There's someone here to see you... Kate King*  
 (*The Other Woman subtitle p.11*)

Two words indicate naming and androcentrism, 'Miss Whitten' and 'Kate King.' Carly Whitten was addressed as a 'Miss' because she was not married yet, showing a contradiction with Kate, whose surname is changed into 'King' following her husband's surname. Also, there are no differences in addressing men before or after marriage using sir or mister, unlike women addressed as miss before marriage and Mrs. After marriage. The differences show that women will lose their surnames after marriage and are expected

to stand behind their husbands' names. Even if women still want to keep her surname, it would be read before her husband's. It will be seen as their middle name.

### 3) The Semantic Derogation of Women

Regarding a paired word, the lexes about women always have bad connotations and images. We can see this when Kate comes to Carly's house, and Carly suddenly gets a guest. Therefore, she had to hide in Carly's closet.

*Kate : I can't believe I'm in the mistress's closet.*  
*Carly : I am not a mistress. A mistress knows she's dating a married man. I didn't know, so I'm not a mistress.*  
*(The Other Woman subtitle p.24)*

The last word in the list, 'mistress,' indicates the semantic derogation of women. The word 'mistress' is the pair of the term 'master.' However, unlike the pair, the word 'mistress' is inverted negatively. Mistress is interpreted as a woman who intrudes on someone else's marriage. Meanwhile, master means a man who controls everything, the boss. It shows that women seem under men's control even in a paired word.

## 2. Phrase Level Analysis

After analyzing the words, the next step is to analyze the phrases/sentences. Unlike word analysis, they analyze the phrases and sentences related to not only their co-text and context but also their background information and history of usage. Many aspects will be analyzed in this stage. There are analyses of ready-

made phrases, presupposition and inference, metaphor, jokes and humor, and transitivity choice.

#### a. Phrase Analysis of “*Surga yang Tak Dirindukan*” Movie

Like the word analysis, the Indonesian movie will be analyzed first in phrase analysis. The data will be presented along with the analysis and sorted according to their categories.

##### 1) Presupposition and Inference

Several phrases have presuppositions and inferences in this movie. We can find one of them when Pras tries to stop Meirose from jumping off the rooftop because she is not ready to be a single mother.

*Meirose* : *After months of pregnancy and pain, now I have to take care of the baby?*  
*Pras* : *You won't do it alone.*  
*Meirose* : *No.*  
*Pras* : *If you want to be a good woman, God will send a good man for you.*  
 (*Surga yang Tak Dirindukan subtitle p.15-16*)

In the dialogue, the sentence "If you want to be a good woman, God will send a good man for you" indicates that women could not live without men's presence. It meant that the solution to women's problems was a man, even though the cause was men. Women were portrayed as weak people who could not care for the baby by themselves. Many women did that in real life and succeeded.

The presuppositions of the sentence are "that you are not a good woman," "that a good woman will be happy," and "that a happy woman has a good man." The inference of the sentence is, "if you want to be happy, you need to be a good woman first. Then you will get a man that will make you happy".

We can also find another presupposition and inference when Amran asks Pras why Pras married Meirose and did not tell his first wife.

*Hartono : Pras, just be honest. You like Meirose, don't you?*  
*Amran : Har, I don't even know her. This isn't about whether or not I like her. This marriage is only intended to save a life.*  
 (Surga yang Tak Dirindukan subtitle p.17)

The underlined sentence above shows the presupposition and inference in the dialogue. The sentences mean marriage is the most crucial thing in Meirose's life. She could not live without it. This sentence makes the audience assume that a woman always needs a man's presence in their life.

The sentences presuppose that "The woman will die if she was not married.", "The woman needs a man to marry her to save her life." and "the woman can live just because the man agreed to marry her." Therefore, the inference for the underlined sentences is that "Women need a man to marry them or else, they cannot continue living."

## 2) Metaphor

Metaphor can be found in the dialogue between Arini and Pras when they have a dispute after Arini finds out that Pras just married another woman behind her back while she was mourning for her late father.

*Pras : She wanted to commit suicide. She's an orphan, just like me.*

*Arini : Good! Then you should be with her and not with me. Just go be with her.*

*Pras : Arini, listen!*

*Arini : Enough! The more you explain, the more my heart hurts. You've destroyed the heaven we built together. And I don't even long for that heaven anymore*

*(Surga yang Tak Dirindukan subtitle p.26-27)*

In the underlined sentences, we could find a metaphor when the first wife uses the term 'heaven' when she comes to the second wife to confront her about her secret marriage with their husband. The word 'heaven' refers to her marriage and family. It implies that women always prioritized romantic life as their life goals and referred to it as 'heaven.' The literal meaning of heaven is a place where eternity lies and the place where all the good people go after death. This word means that the first wife saw her marriage as the eternal goal of her life and the only thing that mattered.

The second phrase with metaphor can be found in the dialogue between Arini and Meirose. Arini, as the first wife, confronts Meirose, who was married to Pras without Arini's permission.

*Meirose : I knew you would be angry. I'm willing and ready to be considered an adulterer.*

*Arini : Of course! One thing you must know. You've succeeded in destroying my fairy tale just to build your own.*

*(Surga yang Tak Dirindukan subtitle p.25)*

Furthermore, in the second sentence, the word 'fairy tale' is also used as a metaphor for their marriage life. A fairy tale connotes an ideal life that has been longed for by the speaker. Here, the readers may conclude that marriage is her primary purpose in life. She saw marriage as an ideal life goal and her primary source of happiness. It stays with the traditional idea that women always aim for romantic life and depend on men's existence.

The last sentence has a similar metaphor to the second one. It occurred when Sabrina, Pras and Arini's daughter, joined in a storytelling competition and told a story about a princess whose kingdom was destroyed by an evil fairy. This story is an analogy to the family's story.

*Sabrina: And finally, Princess Sabrina hugs the evil fairy. And that fairy becomes kind.*

*You're as good as your mom.*

*(Surga yang Tak Dirindukan subtitle p.40)*

The third sentence that contains metaphor is when the second wife is referred to as the "evil fairy," this signified that they thought the second wife intentionally came to destroy their family and then changed herself to become a good person because she was accepted in the family. The part where they addressed the second wife using "evil fairy" is unfair because only the woman received a bad reputation after the marriage. However, she was not the one who insisted on the idea of it.

### 3) Transitivity choice

According to Halliday in 1967, transitivity is a representation of the characters whose position is the passive or the victim of the action and whose position is the active or the one who takes action and decision. There are several phrases in the movie that we can analyze below:

- *(he) Propose to her* = Material action intention (Actor: Male) (Affected: Female)
- *I will create our heaven with you.* = Relational process (Actor: Male)
- *I'm going to ask Rifai for a divorce.* = Material action supervision (Actor: Female) (Affected: Male)
- *he left me.* = Material action intention/supervention (Actor: Male) (Affected: Female)
- *I brought you here.* = Material action intention (Actor: Male) (Affected: Female)
- *Mei, I'll marry you.* = Material action intention (Actor: Male) (Affected: Female)
- *I promise to take good care of Arini and love her completely, sir.* = Relational process (Actor: Male) (Affected: Female)
- *Now he's teaching me religion.* = Material action intentional (Actor: Male) (Affected: Female)
- *He only wanted to help the woman.* = Material action intentional (Actor: Male) (Affected: Female)
- *I want to be that woman. Maybe one day, I could be like Arini.* = Mental process internal (Actor: Female)

We can see from the phrases above that male mostly does the actions, and females are the most affected ones. This result shows that men still hold a significant role to control in the movie. Men are always in charge of deciding on marriage. Meanwhile, women are framed as wives who need their husbands to lead them to be good women. Only two out of the ten phrases above have

women as an actor. Also, the two sentences are about supervision and internal mental processes, which show that somehow women can act out of their control and have an introverted mind. Meanwhile, the phrases with men as their actors are disproportionately contained material actions that intentionally show that they can control themselves and the environment.

## b. Phrase Analysis of “The Other Woman” Movie

The American movie's following phrase analysis is "The Other Woman." The analysis format will be the same as the Indonesian movie. There are several categories of phrase analysis in the movie.

### 1) Ready – made phrases

Some phrases make and contain sexist meanings. There was a scene where Carly and Kate discussed their bed experience with Mark. Carly told Kate her tricks to impress Mark when they have intimate sessions.

Carly : *Doesn't Mark see you naked all the time?*  
 Kate : *No.*  
 Carly : *He doesn't?*  
 Kate : *No. It's...*  
 Carly : *What's it like? Is it like a '70s situation?*  
 Kate : *It's like... now I'm totally serious, like... not...*  
 Carly : *No man likes that.*  
 Kate : *It's like a... just not...*  
 Carly : *I'm not saying you have to be bald or anything. Just like a fig leaf. That's all they want. They just need to have... a pretty little patch of happiness.*

*(The Other Woman subtitle p.23)*

The phrases above talk about Kate's body. The underlined phrases which say 'bald,' 'fig leaf,' and a pretty little patch of happiness' describe how women have to take special care of their bodies to make men attracted to



them. Women are urged to fit men's ideal type of how body should be. The fact that women need to make their bodies perfect to prevent their men from having an affair shows that even when a man does something wrong, there still be ways to blame the woman, especially blaming their 'unperfect body.'

## 2) Metaphor

We can find a metaphor in the dialogue when Kate follows Carly into her house with Kate's dog to talk about her affair with Kate's husband.

*Kate : I just thought maybe we could talk, because I, um...  
Because... Because my whole world just blew up and I  
don't have a job!*

*(SOBBING)*

*Kate : I have no money of my own! And I honestly do not know  
what I'm going to do at all! I have no friends to talk to  
because my friends are Mark's friends...*

*(The Other Woman subtitle p.20)*

The following phrase, 'my whole world just blew up,' contains a metaphor. The phrase expresses the married life of the wife. When she addressed her marriage as her whole world specifies that her marriage is everything to her and that she is dependent on her husband. However, the difference from the discourse of the first movie is that the first wife of the movie had a job and still saw marriage as her dream life. Meanwhile, the wife in the second movie had no job, and she was confused about where to go after her marriage ended.

The second metaphor can be found in the dialogue between Kate and Carly when they meet in a nightclub, and Kate tells Carly about Kate's married life.

Kate was desperate, knowing that her husband was having an affair behind her and might divorce her.

*Kate : I am not equipped to go on dates. The last time I was single, I was 24 and the dating pool was everyone! Now it's like a shallow puddle... of age-appropriate men who are old... and gross and I don't want to do that!*  
(*The Other Woman subtitle p.14*)

The phrase 'dating pool' above talks about the chance of the men still being interested in Kate. She described it as a 'shallow puddle,' meaning there are not as many as before she married her husband. The reason was that she got older and her physic was less appealing than before. Kate's sentence means that physical appearance matters to women. Men will always see and be attracted to women by their appearance and age. The matter of physical appearance always worries women since it is a vital aspect of them, and they are usually judged based on their appearance in society.

### 3) Jokes and humor

Humor usually talks about the stereotypical knowledge about women. When Kate goes to Carly's house and gets drunk together, they joke about women's undergarments.

*Kate : This looks like a box of bungee cords.*  
*Carly : What it does is hold your tits up.*  
*Kate : That's so awesome. This is like a logic puzzle.*  
*Carly : It would look so hot on you.*  
*Kate : I don't know why men find these sexy. Mouse hammock.*  
(*The Other Woman subtitle p.14*)

The 'bungee cords' in the dialogue refer to the undergarments in Carly's collection. They were joking about how it was shaped weirdly and how they

had to wear those weird things in order to make men more attracted to them. It demonstrates how women always try to fulfill men's standards about them to keep their men will not lose interest in them.

### **3. Discourse Level Analysis**

The last analysis is an analysis of the discourse of the movies. In this section, the movie's discourse will be analyzed and sorted into four categories: characters and roles, focalization, fragmentation, and schemata. This analysis was analyzed longer and more profoundly than the two previous analyses above. The analysis of the words and phrases will be more concerned with ideology.

#### **a. Discourse Analysis of “Surga yang Tak Dirindukan” Movie**

According to the two previous analyses, the Indonesian movie will be analyzed first. The discourse analysis found in Indonesian movies can be sorted into three categories: characterization, roles, and focalization.

##### **1) Characterization and roles**

Some characters in fiction are made in the stereotypical context of society about some specific genders. Some characters only explained briefly elicit stereotypes about gender based on the characters. These discourses describe women in the script of the "Surga yang Tak Dirindukan" Movie.

- *Amran* : *She's truly an Indonesian beauty.*
- Hartono* : *This romance will cost me my graduation.*
- Amran* : *Pras, when you find someone like her, you should propose to her*

*immediately. Marry her and make it official, Pras.*

- *Pras : Why do you love storytelling so much?*
- Arini : Storytelling is my way to give. Through tales, I can educate children.*
- Pras : You're smart and poetic.*
- Arini : You're just sweet-talking me.*
- *Meirose : Ever since you left, many different men came into her room. Her room was filthy, dirty. And I was all alone.*
- *Arini : You are amazing. Amazing!*
- Meirose : I knew you would be angry. I'm willing and ready to be considered an adulterer.*
- *Pras : Mei was devastated. She wanted to commit suicide.*

The dialogues above show how women's characters are described in the movies through their discourse. First, we can see that women were still judged based on their visual or physical appearance in men's eyes. Just because Pras and his friends saw Arini pretty at a glance, he already thought of marrying her. It shows how important physical appearance was for a woman, as if it was the first thing that could attract men.

The second dialogue talks about how Pras thought Arini was clever and poetic because she loves telling children stories. This dialogue somehow sticks with the traditional gender role that women would be caring and sentimental individuals. It came with the stereotype that women should be a person giving extra care and love to people, especially children, as they were expected to be great mothers who stayed by their children's side and accompanied, they grew up.

The third sentences describe how Meirose's late mother became a total complete mess after being left by her father. Her mother's room was described

by the words 'dirty and filthy' because many men came and went there after her father left them. It elicits the fact that after being left by a man, a woman's life will be miserable until she cannot pay any attention to her daughter, who needs her the most at that time. By reading that dialogue, the audience would see how much a man's presence affects a woman's life.

The fourth dialogue is between Arini and Meirose when Arini confronts Meirose and gets angry at her. The fact is that Meirose was ready to be considered an adulterer, although the marriage was not her choice, and Pras was the one who did not tell Arini about the marriage. The fault was clearly on Pras, but Meirose was the one who was being blamed first.

The following sentence describes Meirose's condition. She was described as 'devastated' and needed Pras to marry her to stay alive. It implies that when a woman came to the lowest point in her life, a man was the only thing they needed, and marrying them was the only way to help.

After seeing how women characters are described, we will see how the movie sets the characterization and roles for the male characters.

- *Hartono* : *Pras, we are architects, not a charity. Why should we think about the poor?*
- *The Doctor* : *Then, who will be responsible for all of this?*  
*Pras* : *Just go ahead, Doc. I'll be responsible.*
- *Arini's Mother* : *Rini, your father is a good man. And I understand his reasons.*  
*Arini* : *Do we have to help people by marrying them? Isn't there any other way? Other options?*  
*Arini's Mother* : *Your father was fair.*

- *Meirose* : *He's my hero, oh, God. He saved me. But he's not mine alone. I forced him to share.*

In the first dialogue, Pras and his friends are known to be an architect. An architect is one of the ideal occupations for some men in society. They had this 'leading' role in their job, compared to the women character, primarily housewives and storytellers, who had more 'caring' roles. These roles implicitly show that women are still expected to stick to their traditional role, which was to be gentle and give care to children.

The second dialogue is between Pras and the doctor responsible for Meirose's labor. Pras voluntarily let himself be responsible for the medical act that would be done to Meirose and her baby. It pictured how men were responsible even though it was not their business.

The third dialogue discusses where Arini's late father secretly married a widow. Although Arini was mad about that, her mother thought that her father was wise and fair because he had a reason for doing that.

The last dialogue was about how Meirose described Pras in her prayer, called him her hero, and praised him. Even though she had to share him with another woman, she blamed herself, who thought she had forced Pras to marry her. However, it was Pras' idea and initiative to marry her, the thought that he could save her by marrying her.

After seeing the two genders' characters being described in the script, it can be seen that men are portrayed as responsible, wise, and holding the leading role. Even though they might have made some mistakes, they still could be forgiven because they had their reasons. On the other hand, women are portrayed as caring, loving, and dependent because they need men to lead them and keep them alive. Women hardly survive alone without men's presence in their families or marriage.

## 2) Focalization

There are two kinds of focalization. There are external stories and internal stories. External story is when the point of view is in the third person and has omniscient knowledge about all characters. Meanwhile, the internal story is when the narrator is also one of the characters in the story.

*Meirose : Today, I end my tale with sadness to let another woman's tale end happily. Because for me, happiness is when we can make others happy.*

That was the ending narration of the movie. The details show Meirose's struggle to sacrifice for another woman's happiness as they share the same husband, and Meirose thinks that she had to back off for Arini and let them be a happy family. Although, the whole story mainly focuses on how Pras lives with each of his wives and why he chose to marry another woman and did not tell his wife. Therefore, the story here uses an omniscient point of view that really explains everything and does not frame any gender badly.

## b. Discourse Analysis of “The Other Woman” Movie

The last analysis will be an analysis of the discourse of the American movie. The discourse found in the script of American movies can be sorted into four categories, characterization and roles, fragmentation, and focalization.

### 1) Characters and roles

The characterization of the American movie "The Other Woman" can be seen in the discourse of the movie. Like the analysis of the previous movie, we will be analyzing the characterization of women first.

- *Carly's Assistant* : *Why do you work so hard? The point of being pretty is that you don't have to. You don't see me worrying about my job, do you?*
- Carly* : *Unfortunately, no.*
- Carly's Assistant* : *That's because I have a Stan, okay? He works.*
- *Carly's Assistant* : *Stan's wife was fat, with no sexual charisma. That marriage was doomed, so it wasn't cheating.*
- *Kate* : *He's always going to wind up on top because he's a killer and I'm not.*
- Carly* : *That's not true. You're not alone.*
- Amber* : *You have us.*
- Carly* : *Exactly. Put the Lawyer, the Wife and the Boobs together... you have a perfect killing machine.*
- *Mark* : *My wife's not some criminal mastermind. She needs freakin' brain camp!*

In the discourse of the movies above, first, we can see that women can be lazy and not serious about doing their job because they are pretty. It was framed so that they could rely on men entirely by being pretty. Besides being accused of using their attractive physical appearance, women were framed as lazy, dependent people who only do their job for fun and do not take it seriously.



In the following sentence, Carly's secretary talked about her partner's past marriage. She described her partner's ex by her physic as 'fat and no sexual charisma' that made the marriage not work for them. When a marriage was failed, many people blame it on the women's physical appearance.

The following sentence concerns Kate's fear of returning home, and Carly suggests they work together. She described them as 'the lawyer' for herself, 'the wife' for Kate, and 'the boobs' for Amber. The description of Amber was purely based on her physical appearance because she had nothing better than that.

In the last sentence, Mark realizes that Kate plans to take all the money he stole and divorce him with nothing left. He said his wife was not a killing machine and needed a brain camp. His sentence meant that the whole time of the marriage, he thought that his wife was dumb and not capable of doing something powerful.

After analyzing the characterization of women, we will see the characterization of men in the movie.

- *Carly's Assistant* : *What happened to Model Man Boy and Dr. Not So Smart...?*  
*Carly* : *Gone.*  
*Carly's Assistant* : *The Hot Rabbi? And the Hot Rabbi's Cousin?*  
*Carly* : *Cut them loose.*
- *Carly* : *He's your brother.*  
*Kate* : *What would you do with him?*  
*Carly* : *So, is everybody like hot-hot Phil in your family, or are most of them like you?*  
*Kate* : *I'm cute-cute Kate.*  
*Carly* : *What about your father?*  
*Kate* : *Leave Dad out of this!*

- Carly : *He used you to create the company and put everything in your name. He's neck-deep in fraud and if anything goes down, they'll come after you first!*
- Carly : *Listen, Mark's shady. He finds out you have a lawyer, you become the enemy. If he thinks... you're clueless, you have an edge. Get your ducks in a row.*

There needs to be more talk about men's characterization and roles in this movie. The first one was how Carly portrayed the guys she used to date. She did not even remember their names. Instead, she gave them nicknames based on their appearance and jobs.

The second dialogue discusses how Carly is attracted to Kate's brother because of his physical appearance. Men here are also judged based on whether if physical appearance is attractive.

Then when we move to the third dialogue, they talk about how Mark is a professional fraud that used his wife's name under all the fraud he had done. It shows how men fooled women and did crimes at the same time. The character of men here is a wrong person who framed his wife for his wrongdoings.

The last sentence described Mark as 'shady' since he had sensitive feelings and knew that something would happen if his wife suddenly got a lawyer. He can predict and calculate what will happen and will choose his next move to dodge the problems.

After analyzing the characterization and roles of women and men in the movie's discourse, the result differed from the previous movie. In this movie,

women's characters are portrayed different variation roles with different jobs and passions. Some can live independently. Meanwhile, some need a man in their lives. Although, physical appearance was still crucial for women characters in this movie to attract the men characters.

On the other hand, men characters are portrayed to be harmful and destructive. Their characters are described as evil and fool every woman for lust and money. Like female characters, the men in this movie are also judged by their physical appearance. It shows that physical appearances that fit the other person's ideal standard are vital for the two genders.

## 2) Fragmentation

Fragmentation of women into anatomical or physical appearances usually can be found in some texts. The gaze of men is viewing women, and their characters are explained by exploiting their bodies. Here are some fragmentations shown in the movie's discourse.

- *Kate* : *What if the top part of me hated him, while the bottom part of me... did all the dirty work? What if he just put it in halfway...*
- *Carly* : *She makes me look like I'm wearing a diaper!*  
*Kate* : *You think she had that made?*  
*Carly* : *No. When you have a body like that, everything fits you perfectly.*  
*Carly* : *This is just so unoriginal, Mark! So cliché!*  
*Carly* : *She's the perfect ten lemon tart...*  
*Kate* : *Maybe an eleven.*  
*Carly* : *double-D, natural double-D.*  
*Kate* : *A triple-D.*  
*Carly* : *It's like a midlife crisis mistress! She's like a cliché of every wife's waking nightmare!*  
*Kate* : *You have to admit, that's pretty good. Seriously.*  
*Carly* : *Okay, fine. She's beautiful*

- *Kate* : *He's always going to wind up on top because he's a killer and I'm not.*
- Carly* : *That's not true. You're not alone.*
- Amber* : *You have us.*
- Carly* : *Exactly. Put the Lawyer, the Wife and the Boobs together... you have a perfect killing machine.*

Women in this movie are portrayed with the detail of their bodies. They talked about the top and bottom parts of women as if women cannot control their bodies and lust, which will take over their thoughts. Also, when they described Amber's character by predicting the size of her undergarment and calling her 'boobs.' She is also called 'every wife's walking nightmare' because she is portrayed to have a perfect body that every man will want. Then her body was scored by 'ten perfect lemon cake,' which shows that her body can be compared with objects like cake.

In this movie, they still described women by their appearances and judged them based on the beauty standard. Also, they showed that the more woman Mark cheated with, the woman would be sexier than all the previous women. It implied that men search for women with more 'ideal bodies' when they start having an affair.

### 3) Focalization

In this story, the view was mainly told from the women's side. From the first scene, the story focuses on how Carly is getting thing serious with Mark and why she does not want to introduce Mark to her family.

- *Kate* : *You know why? Even if you meet a nice guy... and by "nice"... I mean that he's not an obvious sociopath... you can't get excited about it... because it's just a matter of time before someone gets bored and unhappy and is saying it's over. And that's a happy ending.*

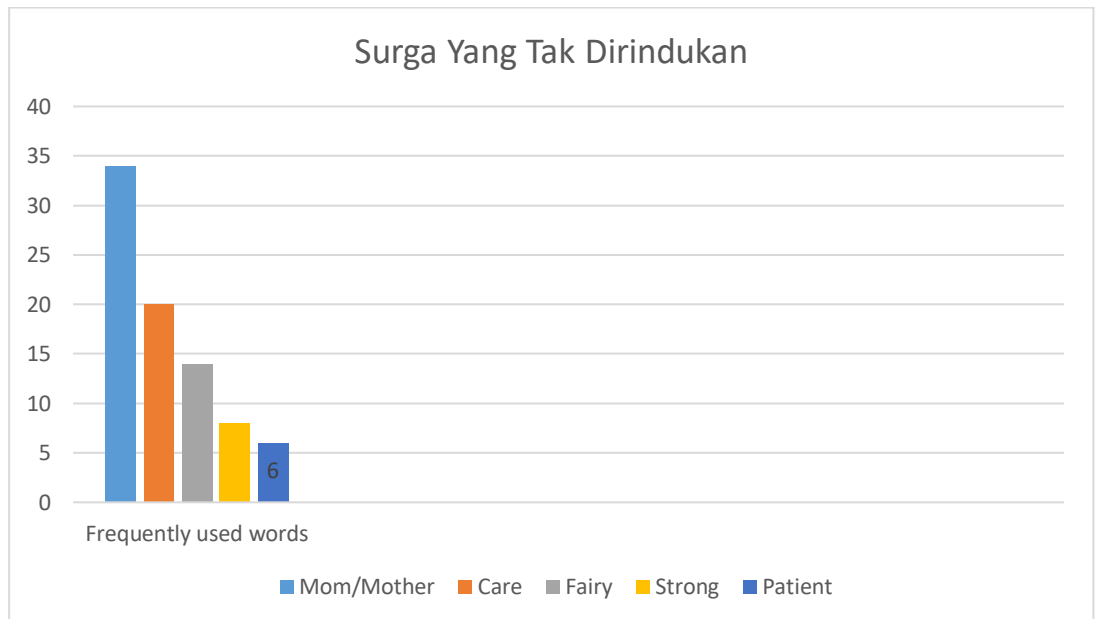
- *Kate : I quit my job so we could focus on his job. I put off having kids... because he wasn't ready.*
- *WOMAN 1: My husband likes this pasta.*  
*WOMAN 2: Milk? My husband prefers goat,*  
*WOMAN 3: My husband likes a meaty sauce.*

The passage above shows that women are struggling to have long-lasting relationships because men always get bored of them and leave them. It makes women feel abandoned. The story here shows that women always sacrifice for men, take care of them, and still will be cheated or abandoned by men they adore. Men here are portrayed as the wrong type of people.

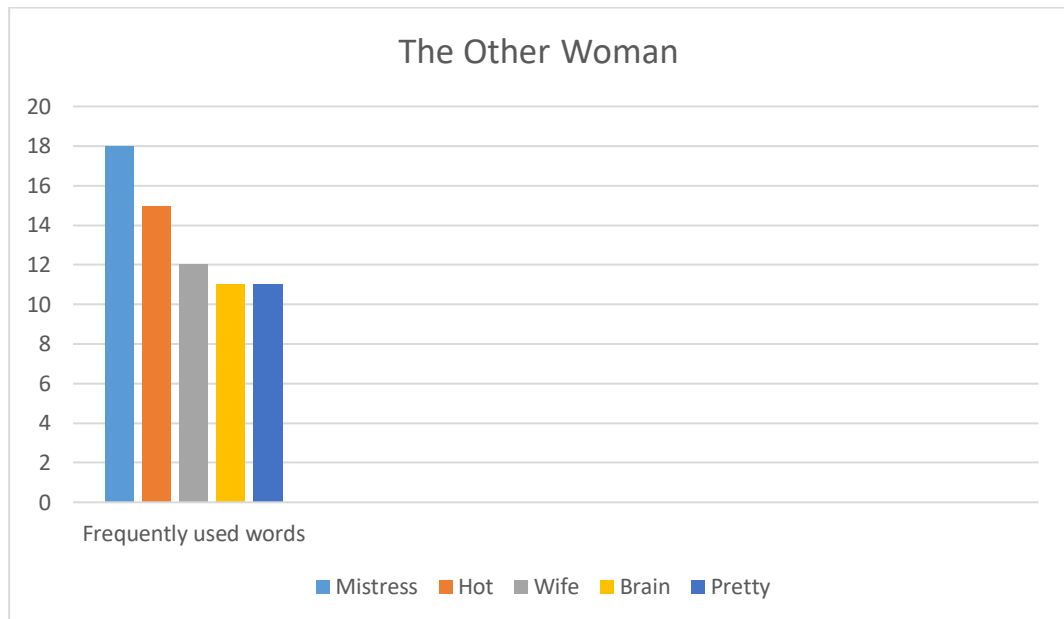
## **B. Discussion**

This study focused on how women were represented in American and Indonesian marriage movies based on the movies' lexis, phrases, and discourse. The study used the feminist stylistic analysis proposed by Sara Mills. In this discussion, after analyzing words, phrases, and discourse, the two movies represented women in different ways and had different ideologies.

We have also analyzed the frequently used words in the two movies when they address or describe women. In the Indonesian movie, the words 'mom' and 'mother' came as the most frequent word used to address and describe women characters in the movie, followed by the words 'care,' 'fairy,' 'strong,' and 'and patience.' From the words above, it can be concluded that the most prominent role of women here is the mother figure who has to be patient and strong for their family and a graceful woman who always cares for others.



In the American movie, it is found that the word 'mistress' was the most used word related to women in the movie. Then it was followed by words, 'wife,' 'hot,' 'pretty,' 'brain,' and 'honey.' The words that mainly describe women are more varied than in Indonesian movies. Women here are described with words that have an awful connotation, as in 'mistress.' Although, then it was followed by the word 'wife.' The words that frequently appear in this movie represent women with diversity. Even though they still used negative terms and objectified women's bodies, as indicated by how they used the word 'hot' to describe women.



The data presented above shows that in the Indonesian movie, women are addressed mainly by the word "mom," glorified by women in the play. Meanwhile, in the American movie, women were addressed by the word "mistress," a demeaning woman.

In the data from the American movie, women were represented in diversity. On the other hand, there were more derogatory words used to represent women in the movie, such as 'mistress,' 'hot,' and 'pretty,' which focused on women's physical appearance, unlike Eidelweis (2020), who found that women were portrayed as equal. This study found that women in American movies are still demeaned.

The differences in the results showed that women are presented better than in the American movies in the Indonesian movie. It was because the majority of Indonesian citizens were Muslim. In Islam, men were taught to respect and treat women like a queen. Although, women also have to obey men in a marriage. This

concept is seen as a patriarchal belief by some people. However, they still see women as noble figures to cherish and love.

In the American movie, women were addressed using words with a negative meaning. After getting married, they have to use their husband's last name for their name. It proved that in American movies, women might be portrayed as free and liberal people who can make their choice. However, they still got the patriarchal side, as the researcher found that women in this movie are still portrayed with their appearance. Also, the movie describes the housewife as clueless and easy to deceive. They demeaned women who stuck to the traditional role of women. This act does not go with the feminist ideology that supports all women with any career choice.

On the other hand, this study and previous research have similarities and differences. Whereas Morrison (2014), there is a similarity with this study which has found that women's representation in the movie was influenced by real-life society, religion, and environment. Meanwhile, Anjarwati (2008) these two types of research focused on how movies influence audience views. Unlike that, this research focused on how the movie represents women to the audience.

Darta and Kristina (2018) also used the same theory as Mills (2005). They did not focus on how women were described in the movie like this research. Although, they were more focused on how women were positioned as the characters against men and patriarchal society and how women and men acted towards each other. Also, David (2020) was more focused on how women are positioned as the object of men in the screenplays, unlike this research, which focused on how two



movies represent women with their differences in cultural background, religions, and struggles.

On the other hand, Sarkar's (2014) focus is different from this research. In this research, there are discussions about how the movies represent women by their physical appearance. However, it is not only that; there are more discussions about how women are represented besides their physical appearances.

Meanwhile, Baig, Khan, and Aslam (2021) conducted a study on how media's representation of genders as gender socialization for children. This research is similar to Alsarairh, Singh, and Hajimia (2020), who studied the differences between two genders' representation in a movie. However, they differ from this study which focused mainly on women's representation in the screenplay.

Other differences were also found in (Shahzadi, 2015; Shapiro, 2017; Yuan, 2019), which highlighted feminism in a movie. They studied how women in movies break societal stereotypes with their roles. Meanwhile, this study analyzed that. This research is more general than those three other studies.

Unlike Zakiyah and Wahyudi (2022), which focused on how women use language to represent themselves, this research is more focused on how movies representing women in their story affected by their cultural and societal background. Meanwhile, this research is similar to Degaf, Wijana, and Poedjosoedarmo (2019), which compared how women and men are portrayed in media. However, this research focuses more on how women are portrayed in movies.

## **CHAPTER IV**

### **CONCLUSION AND SUGGESTION**

This chapter presents the study's conclusions based on the findings and discussion. This chapter intends to address research questions from the preceding chapter in this study based on data evaluated utilizing Mills' (2005) Feminist Stylistics Analysis. Furthermore, the proposal is made to assist future researchers in improving their research.

#### **A. Conclusion**

This research intended to know how women were represented in two marriage movies from Indonesian and American titled "Surga Yang Tak Dirindukan" and "The Other Woman." The study was conducted using the qualitative method and theory of feminist stylistics analysis by Sara Mills (2005). The analysis consisted of three steps: word analysis, phrase analysis, and discourse analysis. All the analyses have been done on the two movies.

After the analysis and the discussion, the researcher can conclude that women are represented differently in Indonesian and American marriage movies because of their differences in ideology and culture. In Indonesian movies, women are represented as graceful, loving, and vital figures who prioritize their families. Meanwhile, American movies portray women as intelligent, rude, ambitious, and independent.

Women in Indonesian marriage movies still stick to the traditional role of women being a wife and a mother. Meanwhile, in American marriage movies, women are portrayed as more diverse, and they can have many roles in their life by putting themselves first. On the other hand, women in Indonesian movies were represented as noble and respectable people. They appeared as strong figures who endured pain and fought for their family's happiness. However, in American marriage movies, the women characters are portrayed using bad connotative words that demean society.

## **B. Suggestion**

This research focuses on the women's portrayal in marriage movies as seen through the lens of the film's discourse and the distinguishing features of the women's representation as seen through the lens of the film's discourse. Furthermore, this research focuses on how two movies from Indonesia and America represented women.

However, this research has various limitations. One of them is about the time. This research only has one time period, so time could not be one of the comparison aspects. Moreover, this study focused only on women and not on how movies portray children. Besides, this research became too qualitative, so it could not be generalized.

Therefore, along with the limitations, a recommendation for future studies is to compare more movies to get richer data for the research and more general results. Also, the next researcher can conduct a study comparing women's representation in two movies from different eras. In addition, future research can

also use mixed methods of qualitative and quantitative to make the research more complex and accurate.

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## CURRICULUM VITAE



**Danti Atikasuri Bado** was born in Malang on March 31, 2000. She graduated from SMA Negeri 9 Malang on 2017. She started her higher education on 2017 at English Literature Department in UIN Maulana Malik Ibrahim Malang and finished her study on 2021. During her study, she had participated in AICOLLIM and volunteering on BIPA program.



## APPENDIX

## A. Word Level Analysis

Movie	Data	Word Level Analysis				
		Endearment	Generalized noun	Women as the marked form	Naming and androcentrism	The Semantic derogation of women
<b>“Surga Yang Tak Dirindukan”</b>	Arini: Where are you? You can come home early, right? I'm cooking your favorite dish. Pras: Yes, darling, but-- Arini: You're busy, aren't you? Pras: Yes. Arini: It's okay. When you get home, I'll warm up the food. (subtitle p.22)	✓				
	Amran: The headman is asking for more money. Hartono: I don't care. This has to be approved! (subtitle p.9)		✓			
<b>“The Other Woman”</b>	Carly's father : Uh, I couldn't read the menu because I left my glasses At Nina's. Want to know who Nina is? Carly : Not really. Carly's father : Indian girl. Beautiful. Very soft			✓		

	skin. We met at Trader Joe's. (subtitle p.8)					
	Receptionist : Miss Whitten? Carly : Yeah? Receptionist : There's someone here to see you... Kate King (subtitle p.11)				✓	
	Kate : I can't believe I'm in the mistress's closet. Carly : I am not a mistress. A mistress knows she's dating a married man. I didn't know, so I'm not a mistress. (subtitle p.24)					✓

### B. Phrase Level Analysis

C. Movie	Data	Phrase Level Analysis				
		Presupposition and inference	Metaphor	Transitivity choice	Ready-made phrase	Jokes and humor
<b>“Surga Yang Tak Dirindukan”</b>	Meirose : After months of pregnancy and pain, now I have to take care of the baby? Pras : You won't do it alone.	✓				

	<p>Meirose : No.  Pras : If you want to be a good woman, God will send a good man for you.  (subtitle p.15-16)</p>					
	<p>Hartono : Pras, just be honest. You like Meirose, don't you?  Pras : Har, I don't even know her. This isn't about whether or not I like her. This marriage is only intended to save a life.  (subtitle p.17)</p>		✓			
	<p>Pras : She wanted to commit suicide. She's an orphan, just like me.  Arini : Good! Then you should be with her and not with me. Just go be with her.  Pras : Arini, listen!  Arini : Enough! The more you explain, the more my heart hurts. You've destroyed the heaven we built together. And I don't even long for that heaven anymore  (subtitle p.26-27)</p>		✓			
	<p>Meirose : I knew you would be angry. I'm willing and ready to be considered an adulterer.</p>		✓			

	<p>Arini : Of course! One thing you must know. You've succeeded in destroying my fairy tale just to build your own.</p> <p>(subtitle p.25)</p>					
	<p>Sabrina: And finally, Princess Sabrina hugs the evil fairy. And that fairy becomes kind. You're as good as your mom.</p> <p>(subtitle p.40)</p>		✓			
	<ul style="list-style-type: none"> <li>- (he) Propose to her</li> <li>- I will create our heaven with you.</li> <li>- I'm going to ask Rifai for a divorce.</li> <li>- he left me.</li> <li>- I brought you here.</li> <li>- Mei, I'll marry you.\</li> <li>- I promise to take good care of Arini and love her completely, sir.</li> <li>- Now he's teaching me religion.</li> <li>- He only wanted to help the woman.</li> <li>- I want to be that woman. Maybe one day, I could be like Arini.</li> </ul> <p>(Surga Yang Tak Dirindukan subtitle)</p>			✓		

<p><b>“The Other Woman”</b></p>	<p>Carly: Doesn't Mark see you naked all the time?  Kate: No.  Carly: He doesn't?  Kate: No. It's...  Carly: What's it like? Is it like a '70s situation?  Kate: It's like... now I'm totally serious, like... not...  Carly: No man likes that.  Kate: It's like a... just not...  Carly: I'm not saying you have to be bald or anything. Just like a fig leaf. That's all they want. They just need to have... a pretty little patch of happiness.  (subtitle p.23)</p>				<p>✓</p>	
	<p>Kate : I just thought maybe we could talk, because I, um... Because... Because my whole world just blew up and I don't have a job!  (SOBBING)  Kate : I have no money of my own! And I honestly do not know what I'm going to do at all! I have no friends to talk to because my friends are Mark's friends...  (subtitle p.20)</p>		<p>✓</p>			

	<p>Kate : I am not equipped to go on dates. The last time I was single, I was 24 and the dating pool was everyone! Now it's like a shallow puddle... of age-appropriate men who are old... and gross and I don't want to do that!</p> <p>(subtitle p.14)</p>		✓			
	<p>Kate : This looks like a box of bungee cords.</p> <p>Carly : What it does is hold your tits up.</p> <p>Kate : That's so awesome. This is like a logic puzzle.</p> <p>Carly : It would look so hot on you.</p> <p>Kate : I don't know why men find these sexy. Mouse hammock.</p> <p>(subtitle p.14)</p>					✓

### C. Discourse Level Analysis

Movie	Data	Discourse Level Analysis		
		Character and roles	Focalization	Fragmentation
“Surga Yang Tak Dirindukan”	<p>Amran : She's truly an Indonesian beauty.</p> <p>Hartono : This romance will cost me my graduation.</p>	✓		

	Amran : Pras, when you find someone like her, you should propose to her immediately. Marry her and make it official, Pras.			
	Pras : Why do you love storytelling so much? Arini : Storytelling is my way to give. Through tales, I can educate children. Pras : You're smart and poetic. Arini : You're just sweet-talking me.	✓		
	Meirose: Ever since you left, many different men came into her room. Her room was filthy, dirty. And I was all alone.	✓		
	Arini: You are amazing. Amazing! Meirose: I knew you would be angry. I'm willing and ready to be considered an adulterer.	✓		
	Pras : Mei was devastated. She wanted to commit suicide.	✓		
	Hartono: Pras, we are architects, not a charity. Why should we think about the poor?	✓		
	The Doctor: Then, who will be responsible for all of this? Pras : Just go ahead, Doc. I'll be responsible.	✓		
	Arini's Mother: Rini, your father is a good man. And I understand his reasons.	✓		

	<p>Arini : Do we have to help people by marrying them? Isn't there any other way? Other options?</p> <p>Arini's Mother: Your father was fair.</p>			
	<p>Meirose : He's my hero, oh, God. He saved me. But he's not mine alone. I forced him to share.</p>	✓		
	<p>Meirose: Today, I end my tale with sadness to let another woman's tale end happily. Because for me, happiness is when we can make others happy.</p>		✓	
<b>“The Other Woman”</b>	<p>Carly's Assistant: Why do you work so hard? The point of being pretty is that you don't have to. You don't see me worrying about my job, do you?</p> <p>Carly : Unfortunately, no.</p> <p>Carly's Assistant: That's because I have a Stan, okay? He works.</p>	✓		
	<p>Carly's Assistant: Stan's wife was fat, with no sexual charisma. That marriage was doomed, so it wasn't cheating.</p>	✓		
	<p>Kate : He's always going to wind up on top because he's a</p>	✓		



	<p>killer and I'm not. Carly : That's not true. You're not alone. Amber : You have us. Carly : Exactly. Put the Lawyer, the Wife and the Boobs together... you have a perfect killing machine.</p>			
	<p>Mark : My wife's not some criminal mastermind. She needs freakin' brain camp!</p>	✓		
	<p>Carly's Assistant: What happened to Model Man Boy and Dr. Not So Smart...? Carly : Gone. Carly's Assistant: The Hot Rabbi? And the Hot Rabbi's Cousin? Carly : Cut them loose.</p>	✓		
	<p>Carly : He's your brother. Kate : What would you do with him? Carly : So, is everybody like hot- hot Phil in your family, or are most of them like you? Kate : I'm cute-cute Kate. Carly : What about your father? Kate : Leave Dad out of this!</p>	✓		
	<p>Carly : He used you to create the company and put everything in your name. He's neck-deep in fraud and if anything goes</p>	✓		

	down, they'll come after you first!			
	Carly : Listen, Mark's shady. He finds out you have a lawyer, you become the enemy. If he thinks... you're clueless, you have an edge. Get your ducks in a row.	✓		
	Kate : What if the top part of me hated him, while the bottom part of me... did all the dirty work? What if he just put it in halfway...			✓
	Carly : She makes me look like I'm wearing a diaper! Kate : You think she had that made? Carly : No. When you have a body like that, everything fits you perfectly. Carly : This is just so unoriginal, Mark! So cliché! Carly : She's the perfect ten lemon tart... Kate : Maybe an eleven. Carly : double-D, natural double-D. Kate : A triple-D. Carly : It's like a midlife crisis mistress! She's like a cliché of every wife's waking nightmare!			✓

	<p>Kate : You have to admit, that's pretty good. Seriously.</p> <p>Carly : Okay, fine. She's beautiful</p>			
	<p>Kate : He's always going to wind up on top because he's a killer and I'm not.</p> <p>Carly : That's not true. You're not alone.</p> <p>Amber : You have us.</p> <p>Carly : Exactly. Put the Lawyer, the Wife and the Boobs together... you have a perfect killing machine.</p>			✓
	<p>Kate : You know why? Even if you meet a nice guy... and by "nice"... I mean that he's not an obvious sociopath... you can't get excited about it... because it's just a matter of time before someone gets bored and unhappy and is saying it's over. And that's a happy ending.</p>		✓	
	<p>Kate : I quit my job so we could focus on his job. I put off having kids... because he wasn't ready.</p>		✓	

	<p>WOMAN 1: My husband likes this pasta.</p> <p>WOMAN 2: Milk? My husband prefers goat,</p> <p>WOMAN 3: My husband likes a meaty sauce.</p>		✓	
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