

**RACIST EXPRESSIONS USED BY CHARACTERS IN THE
MASTER MOVIE (2022)**

THESIS

By:
Muhammad Hafid At Thariq
NIM 19320198



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2023**

**RACIST EXPRESSIONS USED BY CHARACTERS IN THE
MASTER MOVIE (2022)**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfilment of the Requirements for the Degree of *Sarjana Sastra (S.S.)*

By:
Muhammad Hafid At Thariq
NIM 19320198

Advisor:
Habiba Al Umami, M.Hum
NIP 199008122019032018



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2023**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **Racist Expressions Used by Characters in the "Master (2022)" Movie** is my original work. I do not include any materials previously written or published by another person except those cited as references and written in the bibliography. With this, if there is any objection or claim, I am the only person responsible for that.

Malang, 8 May 2023

The researcher,



Muhammad Hafid At Thariq

NIM 19320198

APPROVAL SHEET

This is to certify that Muhammad Hafid At Thariq's thesis entitled **Racist Expressions Used by Characters in the "Master (2022)" Movie** 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.)*.

Malang, 8 May 2023

Approved by

Advisor

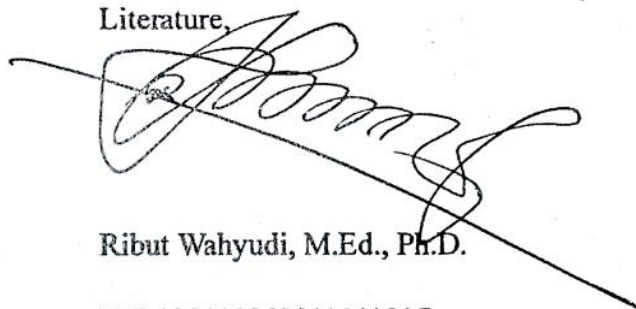


Habiba Al Ummami, M.Hum.

NIP 199008122019032018

Head of Department of English

Literature,

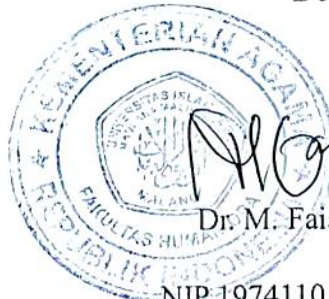


Ribut Wahyudi, M.Ed., Ph.D.

NIP 198112052011011007

Acknowledged by

Dean,






Dr. M. Faisol, M.Ag.

NIP 197411012003121003

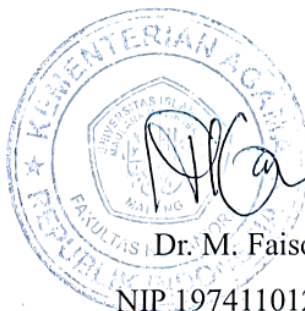
LEGITIMATION SHEET

This is to certify that Muhammad Hafid At Thariq's thesis entitled **Racist Expressions Used by Characters in the "Master (2022)" Movie** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra (S.S.)* in Department of English Literature.

Malang, 8 May 2023

Board of Examiners	Signatures
1. Chair Dr. Agwin Degaf, M.A. NIP 198805232015031004	 _____
2. First Examiner Habiba al Umami, M. Hum. NIP 199008122019032018	 _____
3. Second Examiner Mazroatul Ishlahiyah, M.Pd. NIP 19910722201802012181	 _____

Approved by
Dean of Faculty of Humanities



Dr. M. Faisol, M.Ag.
NIP.197411012003121003

MOTTO

“It’s like wanting to touch a star; you know you’ll never reach it, but you just gotta keep trying.”

DEDICATION

I proudly dedicate this thesis to:

My father, Heri Prayitno

My mother, Ery Indra Tjahjaningsih

And my advisor, Habiba al Umami, M.Hum.

ACKNOWLEDGEMENT

All praises and thanks to Allah SWT, the Most Gracious, Most Merciful, for pouring His blessings and graces upon me so I can complete this thesis. Second, *sholawat* and *salam* may always be given to our Great Prophet Muhammad SAW, who brings warm wishes and guides us to the path of truth so that the writer can complete the thesis entitled “*Racist Expressions Used by Characters in the “Master (2022)” Movie*” well and smoothly.

This thesis was written to partially fulfill the requirements to obtain a bachelor’s degree in literature at the Faculty of Humanities, UIN Maulana Malik Ibrahim Malang. I want to thank Prof. Dr. H. M. Zainuddin, MA, as the rector of the UIN Maulana Malik Ibrahim Malang, Dr. M. Faisol, M.Ag, as dean of the Faculty of Humanities, Ribut Wahyudi, M.Ed, Ph.D., as the head of English Literature Department, and Dr. Siti Masitoh, M.Hum, as my guardian lecturer.

As a researcher, I know this thesis might be difficult to complete without the guidance and direction given by Habiba Al Umami, M.Hum., and Lestari Kasih S.S. Therefore, I would like to thank you for the time, guidance, suggestions, solutions, motivation, and guidance to complete this thesis. Also, thank you to all the lecturers of the Faculty of Humanities, especially the Department of English Literature, who have educated and shared knowledge with the researcher for the past four years.

I also thank to my beloved parents, Heri Prayitno and Ery Indra Tjahjaningsih, who always support me materially and spiritually without ever

breaking up and always giving me motivation, advice, love, attention, and affection which I certainly cannot repay.

Finally, I am very grateful to many people who helped me, especially Rehamna Biangelin Kale, Rizki Aby Trisia, Ika Ni'matun Ulya, Dzurrotun Nafisah, and Derin Anggraini Putri. I realize that my thesis still needs improvement. Therefore, I hope all the readers and other researchers provide suggestions and constructive criticism for improving my thesis. Thank you.

Malang, 8 May 2023

The researcher

Muhammad Hafid At Thariq

NIM 19320198

ABSTRACT

At Thariq, Muhammad Hafid (2023) *Racist Expressions Used by Characters in The Master Movie* (2022). Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Habiba al Umami, M.Hum.

Keywords: CDA, racism, racist expressions, discursive strategies, Master movie

Race is a categorization of humans based on their physical form. These differences trigger domination and discrimination between races. One of the races that get discriminatory treatment is the African-American race. The African-American race receives many bad treatment and unfair rights that can affect their lives. Racist expressions against African-American can be found in various fields, including the movie industry, where stereotypes can be constructed through movies. This research investigated the racist expressions of the African-American race that was contained in "Master Movie," which was released in 2022. The researcher used a qualitative research method to help the researcher to present the data. The researcher used discursive strategies by Van Dijk's (2006) theory to analyze racist expressions that were received by African-Americans as the main characters from other characters in Master movie. The researcher also used Jones's (2018) theory to identify the type of racism. By using Jones's (2018) and Van Dijk's (2006) theory, the researcher can identify the racist expressions in the Master movie more accurately. The researcher identified 12 scenes containing racism and found 3 out of 5 types of racism based on Jones's (2018) theory. The three types of racism consist of individual racism, interpersonal racism, and institutional racism. The researcher also found 5 of 11 types of discursive strategies by Van Dijk's (2006) theory that can reflect racist expressions. The most found discursive strategies that reflect racist expressions in the movie are actor description and categorization. The research results show that racist expressions can be found in the word choice and the behavior or treatment of the white characters toward African-American people. The issue of racist expressions to the main characters of the movie can create awareness to people about racist expressions because the movie is seen from the point of view of African-American people as the main character. Therefore, people become more understanding of the impact of racism on the victim, and hopefully, it can reduce racism and avoid racist expression in society.

ABSTRAK

At Thariq, Muhammad Hafid (2023) *Racist Expressions Used by Characters in The Master Movie* (2022). Undergraduate Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Habiba al Umami, M. Hum.

Kata kunci: CDA, rasisme, ekspresi rasis, strategi diskursif, film Master

Ras adalah pengkategorian manusia berdasarkan bentuk fisiknya. Perbedaan tersebut memicu dominasi dan diskriminasi antar ras. Salah satu ras yang mendapat perlakuan diskriminatif adalah ras Afrika-Amerika. Ras Afrika-Amerika banyak menerima perlakuan buruk dan hak-hak tidak adil yang dapat mempengaruhi kehidupan mereka. Ekspresi rasis terhadap orang Afrika-Amerika dapat ditemukan di berbagai bidang, termasuk industri film, di mana stereotipe dapat dikonstruksi melalui film. Penelitian ini menyelidiki ekspresi rasis ras Afrika-Amerika yang terkandung dalam "Film Master" yang dirilis pada tahun 2022. Peneliti menggunakan metode penelitian kualitatif untuk membantu peneliti menyajikan data. Peneliti menggunakan strategi diskursif dengan teori Van Dijk (2006) untuk menganalisis ekspresi rasis yang diterima oleh orang Afrika-Amerika sebagai karakter utama dari karakter lain dalam film Master. Peneliti juga menggunakan teori Jones (2018) untuk mengidentifikasi jenis rasisme. Dengan menggunakan teori Jones (2018) dan Van Dijk (2006), peneliti dapat mengidentifikasi ekspresi rasis dalam film Master dengan lebih akurat. Peneliti mengidentifikasi 12 adegan yang mengandung rasisme dan menemukan 3 dari 5 jenis rasisme berdasarkan teori Jones (2018). Tiga jenis rasisme terdiri dari rasisme individu, rasisme interpersonal, dan rasisme institusional. Peneliti juga menemukan 5 dari 11 jenis strategi diskursif menurut teori Van Dijk (2006) yang dapat mencerminkan ekspresi rasis. Strategi diskursif yang paling banyak ditemukan yang mencerminkan ekspresi rasis dalam film adalah deskripsi dan kategorisasi aktor. Hasil penelitian menunjukkan bahwa ekspresi rasis dapat ditemukan dalam pemilihan kata dan perilaku atau perlakuan karakter kulit putih terhadap orang Afrika-Amerika. Isu ekspresi rasis terhadap karakter utama film dapat menciptakan kesadaran kepada masyarakat tentang ekspresi rasis karena film ini dilihat dari sudut pandang orang Afrika-Amerika sebagai karakter utama. Dengan demikian, masyarakat menjadi lebih memahami dampak rasisme terhadap korban, dan diharapkan dapat mengurangi rasisme dan menghindari ekspresi rasis di masyarakat.

مستخلص البحث

الطارق, محمد حفيظ (2023) تعبيرات عنصرية تستخدمها الشخصيات في فيلم ماستر (2022). البحث الجامعي. برنامج دراسة الأدب الإنجليزي, كلية العلوم الإنسانية جامعة مولانا مالك إبراهيم الدولية الإسلامية مالانج. المشرفة: حبيب الأمم, الجستير.

الكلمات المفتاحية: تحليل الخطاب النقدي, عنصرية, تعبير عنصري, استراتيجية استطرادية, ماستر فيلم

العرق هو تصنيف للبشر على أساس شكلهم المادي. تؤدي هذه الاختلافات إلى الهيمنة والتمييز بين الأعراق. أحد الأجناس التي تتلقى معاملة تمييزية هو العرق الأمريكي الأفريقي. يتلقى العرق الأمريكي الأفريقي الكثير من المعاملة السيئة والحقوق غير العادلة التي يمكن أن تؤثر على حياتهم. يمكن العثور على التعبيرات العنصرية ضد الأمريكيين الأفارقة في مجالات مختلفة، بما في ذلك صناعة السينما، حيث يمكن بناء الصور النمطية من خلال الأفلام. يبحث هذا البحث في التعبيرات العنصرية للعرق الأفريقي الأمريكي الواردة في ماستر فيلم الذي صدر في عام 2022. يستخدم الباحث أساليب البحث النوعي لمساعدة الباحث في تقديم البيانات. يستخدم الباحث إستراتيجية استطرادية مع نظرية فان ديك (2006) لتحليل التعبيرات العنصرية التي يقبلها الأمريكيون الأفارقة كشخصيات رئيسية من الشخصيات الأخرى في ماستر فيلم. يستخدم الباحث أيضاً نظرية جونز (2018) لتحديد أنواع العنصرية باستخدام نظرية جونز (2018) وفان ديك (2006)، يمكن للباحث تحديد التعبيرات العنصرية بدقة أكبر في ماستر فيلم. حدد الباحث 12 مشهداً تحتوي على عنصرية ووجد 3 من أصل 5 أنواع من العنصرية بناءً على نظرية جونز (2018). تتكون الأنواع الثلاثة من العنصرية من العنصرية الفردية والعنصرية بين الأشخاص والعنصرية المؤسسية. وجد الباحث أيضاً 5 من أصل 11 نوعاً من الاستراتيجيات الخطابية وفقاً لنظرية فان ديك (2006) والتي يمكن أن تعكس تعبيرات عنصرية. الإستراتيجية الخطابية الأكثر شيوعاً والتي تعكس التعبيرات العنصرية في الأفلام هي وصف وتصنيف الممثلين. تظهر نتائج البحث أنه يمكن العثور على التعبيرات العنصرية في اختيار الكلمات وسلوك أو معاملة الأحرف البيضاء تجاه الأمريكيين من أصل أفريقي. يمكن لمسألة التعبيرات العنصرية ضد الشخصية الرئيسية للفيلم أن تخلق وعياً للجمهور حول التعبيرات العنصرية لأن هذا الفيلم يُنظر إليه من وجهة نظر الأمريكيين الأفارقة باعتباره الشخصية الرئيسية. بهذه الطريقة، سوف يفهم الناس أكثر عن تأثير العنصرية على الضحايا، ومن المؤمل أن هذا سيقبل من العنصرية ويتجنب التعبيرات العنصرية في المجتمع.

TABLE OF CONTENTS

STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO.....	vi
DEDICATION	vii
ACKNOWLEDGEMENT	viii
ABSTRACT.....	x
ABSTRAK.....	xi
مستخلص البحث	xii
CHAPTER I.....	1
A. Background of the Study	1
B. Problem of the Study	8
C. Significance of Study	8
D. Scope and Limitations.....	9
E. Definition of Key Terms	9
CHAPTER II.....	11
A. Critical Discourse Analysis (CDA)	11
B. Racism.....	14
C. Discourse of Racism	17
D. Van Dijk Framework	18
1. Ideology	19
2. Ideology And Politics.....	20
3. Political Discourse and Ideology	20
4. Political Situations and Contexts	21
5. Political Discourse and Political Ideology	22
CHAPTER III	27
RESEARCH METHOD	27
A. Research Design.....	27
B. Research Instrument.....	27
C. Data Source.....	28
D. Data Collection.....	28

E. Data Analysis	28
CHAPTER IV	30
A. Findings	30
1. Racism Types and Racist Expression.....	30
B. Discussion.....	45
CHAPTER V	52
A. Conclusion.....	52
B. Suggestion	54
CURRICULUM VITAE	56
BIBLIOGRAPHY	57
APPENDIX.....	60

CHAPTER I

INTRODUCTION

This chapter discusses the fundamental aspects of the research that, consist of the background of the study, problem of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

African-American race became the victim of the practice of the slave trade in 1607 in America (Finkelman, 2012). The practice of African-American slavery was enslaving African-American people for work without pay and other human rights violations (Wood, 1997). Slaves were often cruelly treated and tortured; many died due to poor working conditions and inhumane treatment. Therefore, the African-American race is often degraded by white people and treated discriminated against because they were slaved by white people.

In the early 20th century, the civil rights movement began to emerge, fighting for the rights of the African-American race in America and around the world. Even though slavery has been abolished, racial discrimination or racism still occurs throughout the world to this day. Racism can also appear in the form of violence or verbal, physical abuse, intolerance, and hatred for no apparent reason to individuals and society (Wodak & Reisigl, 2015)

Racism against the African-American race is one of the most common forms of racism worldwide. Racism against the black race is detrimental to individuals,

families, and society. The injustice that is received by the African-American race affects their lives, including access to jobs, education, healthcare, and public policies. Racism does not only occur socially but also in institutions, or it can be called systemic racism. Systemic racism and police violence against African-American people continue to be a serious problem in many countries (Higginbotham, 1975).

Even racism often appears in the movie industry. Throughout the history of cinema, there have been many movies containing racism, in which stereotypes were used to create minority characters or characters who were poor, cruel, or unintelligent and often even portrayed as enemies. A classic example is the stereotypical depiction of African-American people in Hollywood movies from the 1915s (Hughey, 2009).

One of the new movies that contained racism is Master Movie. Master movie, written and directed by Mariama Diallo and premiered at the 2022 Sundance Movie Festival on January 21, 2022. The genres of this movie are horror, mystery, and thriller genres. Regina Hall plays the main star in this movie as Gail Bishop, and Zoe Renee as, Jasmine Moore. The master movie is one of the 2022 thriller movies that dare to raise racism issues wrapped in horror and mystery.

This movie talks about the arrival of Gail Bishop at Ancaster University as the first African-American leader. At the same time, an African-American student named Jasmine Moore (Zoe Renee) enters Ancaster University as a new student. Other lecturers did not well receive Gail's position as Master. At the same time,

Jasmine was placed in a dormitory in room 302 and became marginalized in college by other primarily white students. Then Jasmine was killed in her room by hanging. Until the end of the story, the killer of Jasmine is unknown and not found. The one who cared about Jasmine's condition was just Gail.

Master Movie is a good choice in this research because the researcher can analyze how the word spoken between characters can categorize the other characters based on race. The utterances by a particular character did not just deliver the information but also spread the racist expressions to others. Jasmine, one of the African-American students in Ancaster, was bullied quite hard by her racist friends, and other lecturers frequently teased Gail Bishop about her Master's position because Gail is African-American race. Other lecturers considered her that she was incapable of the position. Jasmine and Gail got a lot of racist satire, utterances, and treatment from white people at Ancaster University. The racist utterances and satire they received become the main object to be analyzed in this study.

This research aims to investigate what types of racism are in the Master movie based on Jones's theory and how discursive strategies by van Dijk (2006) can reflect racist expressions in Master movie. The researcher used the Critical Discourse Analysis theory by van Dijk (2006) by applying discursive strategies. This research is suitable with the theory because it follows van Dijk's (2006) goal of analyzing racist expressions in discourse practice that was addressed by immigrants entering a country. This theory views language as a tool for a group to maintain power and influence people's views of a group, including racist

expressions. In addition, van Dijk also pays attention to the social context and social cognition in analyzing. In the Master movie, many utterances and satires insult the African-American characters. So, the Discourse analysis theory model Van Dijk (2006) can help the researcher in analyzing racist expressions through the movie's social context and social cognition. Then, the discursive strategies by van Dijk (2006) are the primary tool to analyze the racist dialog, utterance, and satire that was received by the African-American actors in the movie. Therefore, van Dijk's (2006) Critical Discourse Analysis model is a suitable theory for uncovering, analyzing, and understanding how language is used in the issue of racist expressions in analyzing the racist expressions dialog of Master movie.

Previous research has described that movies are used as a tool to create public perception by making the white race superior to other races. Jansson (2014) argued that movie is a powerful instrument for spreading one's ideas and ways of thinking. Walsh (2022) argued that text and speech are not the only media that can convey an ideology and understanding, but visual displays or videos can also be used as propaganda. Machin and Van Leeuwen (2005) argued that political discourse can be done through movies and games. Movies evoke the audience's feelings and emotions towards the characters according to the values expected by the writer so that it seems as if they have the same way of thinking. Movies can cultivate, reshape and reconstruct Norland representations by depicting history, political discussion, and debate in the news media and internationally recognized stereotypes (Eriksson, 2010).

Movies are also used as a medium for political practice. AkVani, Zarifi, & Fakhraei (2019) researched a movie entitled American Sniper movie. It instead reflects the truth distortedly under the influence of many external and internal factors that reveal the hidden and overt forces of social and historical institutions in the distortion and how it occurred. Giroux (2011) explained that the movie combined entertainment and politics. Movies can produce images, ideas, and ideologies that shape individual and national identities through images, sounds, gestures, spectacles, and speech. Movies also teach people how to act, speak, think, feel, desire, and behave. It is also stated that movies are a powerful tool in disseminating information and creating images of life by using language as a social tool (Amirian, 2012). Iqbal, Khan, & Rehman (2020) researched to investigate a trailer video entitled "The Innocence of Muslims," which is a video that denigrates Islam and its Prophet as a form of hatred for Muslims to create self-glorification and create a negative perception of Muslim. However, the video received many protests from Muslims. It caused many chaos because the content of the video was terrible in describing the religion of Islam and its Prophet.

Giesen (2021) argued that race problems have occurred a lot in the United States, including in Hollywood movies. Research conducted by Pimentel & Santillanes (2015) found that racism occurred in a movie in the storyline given to Michael Oher as an African-American race with extreme early life. Implicitly the African-American race is described as people who are not good, easily discouraged, do not have achievements in the academy, and have poor performance quality.

Another research about racism in movies is conducted by Madison (2014). Madison examined that the movie industry represented the struggle for African-American equality in the fifties, sixties, and early seventies. Some recent movies about struggles against white racism are about African and African-American heroes of struggles for African peoples' equality. Lopez-Littleton, Chiarelli, Ward & Shelby (2021) examined movies about racism and differences in social status based on race that occurred a lot in Hollywood movies, and "I Am Not Your Negro" is a powerful documentary on the life and perspectives of James Baldwin as an African-American novelist, activist, and playwright. This movie is a reminder that Baldwin created about how the struggle of African-Americans to find their place and get their rights in America.

Besides that, in research conducted by Gulliver (2017), racism is often addressed to immigrants. Immigrants become victims of racism because immigrants are minority people in other people's countries. Even though the government was trying to suppress cases of racism against immigrants, white supremacist ideological groups ignored this. Subsequently, they used the news media to construct negative presentations of immigrants to readers. Other research on racism is by Hadden, Tolliver, Snowden & Brown-Manning (2016). The researcher found that racism does not only occur in social life, but racism can also occur in government. This racism is called structural racism. The racism in this research is the unfair treatment of white race police against African-Americans. According to a survey conducted by the researcher, there were many cases white

race police officers shot African-American people. It is due to their history of hatred based on race. Their hatred between them brought up until now.

Then, the Discourse Analysis model Van Dijk has been used in previous journals with different topics about ideology and racism. Barreto & Ferraz (2020) used this theory to analyze the ideological dimension of Bolsonaro's discourse. The purpose of the researchers was to unveil the ideological and abuse of power dimension of Bolsonaro's discourse of racist speech to self-glorification and other-negative presentations. Rababah & Hamdan (2019) also used Van Dijk's theory to analyze the presentation of "self" and "other" in the speeches of Israeli Prime Minister Benjamin Netanyahu and Palestinian President Mahmoud Abbas to the United Nations General Assembly regarding the Gaza War (2014). Another researcher who used this model was Gallardo (2020). The researcher used the Critical Discourse Analysis model van Dijk to describe the semantic strategies written by *El Mercurio* & *La Cuarta* in Chile's newspaper. The article analyzed the semantic use and cognitive strategies to discriminate based on ethnocentrism, giving it a certain. In another research, Gámez (2020) also used van Dijk's theory to analyze the racist expressions in *New Order* (2020) movie.

Based on several previous studies mentioned above, in this study, the researcher is expected to extend the use of van Dijk's (1993) Critical Discourse Analysis theory to analyze the discourse that occurs in issues of racist expressions. By understanding van Dijk's discursive strategies, the researcher will uncover, understand, and analyze the discourses that are included in the context of the racist

expressions that occurred in the movie. In addition, the research on this movie is seen from the perspective of minority groups as victims so that the researcher can analyze the racist expressions issue more accurately and gain a deeper understanding of the feelings through conversations, expressions, and actions of the racist victim. Additionally, the film Master is included in a new movie that has not been previously studied.

B. Problem of the Study

1. What types of racism occur in Master (2022) movie?
2. How the discursive strategies by van Dijk (2006) reflect the racist expressions in Master (2022) movie?

C. Significance of Study

This research is expected to contribute in terms of theoretical and practical significance. Theoretically, this research can benefit the science of language and power in racist expressions, particularly in developing the theoretical framework of van Dijk's analysis to identify racist expressions in the movie. Practically, this research is expected to provide information and knowledge regarding analyzing racist expression in the movie's texts, speeches, and dialog. Regarding the research, this investigation focused much on racist expressions in the form of dialog and discourse practices.

D. Scope and Limitations

The scope of this research is examining the Master movie that was released in 2022. The researcher used the critical discourse analysis theory by Van Dijk's (2006) approach to analyze the utterances and focused on the Discursive Strategies as the main theory of this research. The researcher also used Jones's (2018) theory to analyze the racist treatment and behavior received by African-American characters. The limitation of this research is that the researcher did not discuss the plot, setting, and characters. The researcher only discussed the racist utterances and treatments between the characters that was received by African-American characters as the main character of Master movie.

E. Definition of Key Terms

- 1. Discursive strategy** is an interdisciplinary approach by van Dijk to analyze spoken language, particularly in social and political contexts, to reveal the power relations, ideologies, and discursive practices underlying them.
- 2. Racism** is a view or action based on the belief that some races or ethnic groups are considered superior to others and can lead to discrimination or unfair treatment of certain groups. Racism can manifest in many forms, including discriminatory or unfair behavior in education, employment, housing, access to health services, the criminal justice system, and others.
- 3. Discourse of Racism** a racial discourse as the speaker attempt to present a specific interpretation of a racial issue or racial event

4. The African-American race is one of the ethnic groups in the United States who have African ancestry and were previously brought from Africa to be enslaved and forced to work.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains the theories used by the researcher to analyze the data in this study. This chapter will discuss the basic understanding of Critical Discourse Analysis and the Critical Discourse Analysis model van Dijk (2006).

A. Critical Discourse Analysis (CDA)

This chapter describes the theory relevant to this thesis. These theories are useful to help researchers analyze the object. The theories used for this thesis are the Critical Discourse Analysis theory by Van Dijk (1995).

Critical Discourse Analysis Study was the development of a Critical Linguistic Study in 1960. The focus of CDA's discussion was specifically on Power and Inequalities. Litoseliti (2010) argues that CDA analyzes discourse to find out how language works in politics and institutions such as media, government, and organizations and certain discourses such as class, strata, and gender. The purpose of CDA is to uncover inequality in the social environment, whether in the form of explicit or implicit discourse.

Critical Discourse Analysis is a type of discourse analysis research that studies how social power is abused, dominated and inequalities are mobilized, disseminated, and resisted through writing and expressions on social and political events. In other words, CDA is research that aims to reveal inequality and its

mechanisms in social life through language and provide solutions to overcome these inequalities.

Language is used as a means to legitimize power. Silverman (2000) in Litosseliti (2010) argued that "language is not a neutral medium that produces subject knowledge, but a social practice that plays a role in forming a reflection of social reality." Thus, language has a more significant function than sharing knowledge or information, representing and creating social practices.

The view of language as a social practice reveals that social practice is ideological. They convey a particular ideology and are often created by the dominant party in society. Ideology describes the aspects of the world used to establish, maintain and change social relations of power, domination, and exploitation (Fairclough, 2003). Althusser (1971) in Locke (2004) also stated that ideology represents a fictitious relationship between individuals that is different from the actual situation. In other words, ideology can be understood as a representation of the perfect way to regulate the behavior of people in society to maintain dominant power.

CDA is a theory and method for analyzing the use of language used by a person or community. (Richardson, 2007). In other words, CDA provides several methods for research according to its focus. Weiss and Wodak (2003) also agree, stating that CDA includes various theories and methods focusing on power and control.

It can be concluded that language is ideological and used as a powerful tool to dominate, contributing to their continued domination and privileges over the dominated. To uncover these interrelated relationships, researching language is an important part of CDA.

Through textual analysis, CDA can explore the language used to hide ideology and create inequality. Barthes (1997) and Baxter (2003) in Litosseliti (2010) state that research language involves a process of textualization to carry out a self-reflexive analysis of the 'constitutive power' of linguistic data. How linguistic forms are used in many statements and operations of power. Forms are used in many statements and power operations.

Van Dijk (1993) and Hammersley (2003) also argued that critical discourse analysis helped researchers to explain the change and movement regarding issues of inequality that occurred in social life. In principle, it can be noted that the implementation of CDA developed from a problem orientation, which means that researchers will be interested in social problems before focusing on the linguistic features or structures of the discourses (Wodak & Meyer, 2001). When the issue has known, the researcher will try to find the context of the problem. So, it is easier to understand.

To reveal the ideologies manifested in language and social practice, Van Dijk (1993) made a theory commonly referred to as social cognition theory. For Van Dijk, analyzing text linguistically is not enough. Discourse is a form of social practice that is bound by other social practices such as religion, politics, economy,

and culture. Therefore, Van Dijk connects it with social cognitive and social context. Dimensions of Van Dijk Analysis consist of three dimensions, text, social context, and social cognition. First, the text is how the text structure and discourse strategy are used to emphasize a particular theme (depiction of certain actors/events). Second, social context studies discourse buildings that develop in society on an issue. Then the third dimension, social cognition, is how a text is consumed, understood, interpreted, and interpreted using certain cognitive properties in social cognition. Therefore, researchers use CDA as a theory and method to analyze how racism against African-American are portrayed in the dialogue between the characters of Master (2022) movie.

B. Racism

Race is a population categorization based on physical features such as skin color, eye shape, and other physical characteristics (Hartley, 2010). The difference in skin color causes superiority and inferiority between races. Racial hierarchies can lead to discrimination, especially discrimination from a superior race to an inferior race. Discrimination caused by racial differences is called racism. Discrimination caused by racial differences is called racism. Racism can be classified based on behavior and daily practices, verbal and non-verbal, stereotypes, systemic institutional policies, discriminatory practices, or even acts of racial segregation (Hartley, 2010).

Based on the opinion of Lawrence (2013), racism occurs because of different perceptions of race, especially in the superiority and privileges of white

people in American society. Perceptions formed from racial differences reinforce the creation of social stereotypes and prejudices so that they can influence the interaction process between races. In other words, racism and discrimination of their race affect their organization, employment, education, and other matters relating to their social life and institutions. It makes the African-American and other minority races disadvantaged (Waldinger, 1996 in Grosfoguel, 2016).

Racism in Master (2022) movie is shown in the form of discrimination, treatment, and verbal, both in an institution and social practice. White people characters in the movie become superior that discriminate against African-American characters as inferior people. Jones's (2018) theory classified racism into five types:

1. Individual Racism

Individual racism is racism that arises because of a person's beliefs, attitudes, and actions based on prejudice and stereotypes against a race and is biased. Individual racism is also known as personal racism. An example of individual racism is the view that we think that the white race is a great race and has many advantages. This view is constructed from stereotypes spread by various media, such as films, news, videos, etc. Vice versa, we see black people as a race with a bad image because it is constructed from stereotypes spread through the media.

2. Interpersonal Racism

Interpersonal is racism committed by an individual or group to another group so that the interactions between them are different. The difference in the way they interacted was due to the difference in their race. They interact and behave well towards the same race but behave otherwise towards other races.

3. Institutional Racism

Racism exists in institutions, organizations, and political systems caused by racial differences. Institutional racism can appear in health, education, law, work, and economic institutions. One example of institutional racism is that it is more difficult for black people to get jobs in certain companies. They got rejected because of their race.

4. Structural Racism

Structural racism is a practice of racism that involves government institutions or authorities. Racism in government gives greater authority to one race but does not give the correct rights to other races. For example, in legal cases, black people were more often severely punished than white people were punished in the same cases.

5. Cultural Racism

Racism is constructed from people's cultural habits in choices, interactions, tastes, and daily activities. For example, in social life in Europe, they like tall and thin women with fair skin, blue eyes, and blonde hair. Cultural and social interactions have shaped the notion that a beautiful woman is a woman like that, so Asian women are considered ugly.

C. Discourse of Racism

Race is human differentiation based on physical characteristics passed down through genetics. The human race can be classified based on skin color, hair, body height, eye shape, and other physical characteristics. Each race has unique characteristics attached to them. However, race is used as an ideological tool to construct a certain social identity (Reisigl & Wodak, 2015). Race differences create superiority over certain races, and it is used to oppress and dominate certain social groups. Race differences can also be used as access to resources such as jobs, education, political rights, etc., from certain groups. Therefore, the difference of race can result in social discrimination based on the superiority of a particular race, and this discrimination is known as racism.

The term racism was used in the 1930s as a response to the Nazi project of 'clean of Jews' (Ali Rattansi, 2007). One of the racism cases in history was the anti-semitism project by Nazi. Nazi distinguished their race from Jews. They wanted to keep the authenticity of the Arya race as German belonged. Jews were a threat to Nazi in that period. This project divided people by race. Then it created hatred between Jews and Nazi. Therefore, stereotypes arise about a particular race because of the history that happened between the races.

The stereotype about the African-American race arises because the African-American race has experienced victims from the practice of the slave trade since 1607 in America (Finkelman, 2012). African-American slavery was the practice of enslaving African-American people for work without pay and other human rights

violations (Wood, 1997). Enslaved people were often cruelly treated and tortured for no reason, and many died due to poor working conditions and inhumane treatment. Therefore, the African-American race is often degraded by white people and treated badly because they were slaved by white people.

In the early 20th century, the civil rights movement began to emerge, fighting for the rights of the African-American race in America and around the world. Even though slavery was abolished, racial discrimination or racism still occurs today. Racism can also appear in the form of violence or verbal, physical abuse, intolerance, and hatred for no apparent reason to individuals and society (Wodak & Reisigl, 2015)

Racism against the African-American race is one of the most common forms of racism worldwide. Racism against the black race is detrimental to individuals, families, and society. The injustice that is received by the African-American race affects their lives, including access to jobs, education, healthcare, and public policies. Racism does not only occur socially but also in institutions. It can also be called systemic racism. Systemic racism and police violence against African-American people continue to be a serious problem in many countries (Higginbotham, 1975).

D. Van Dijk Framework

Van Dijk was a professor of discourse studies at the University of Amsterdam from 1968 to 2004. Van Dijk is known for his sociocognitive approach

as a framework for studying Critical Discourse Analysis. Van Dijk (1998) argued that CDA analyzes critical discourses such as hegemony, race, gender, politics, social class, etc. For Van Dijk, discourse analysis is not enough if it only analyzes from the text dimension. Because in the text, there is the ideology and purpose of the text he wrote. In other words, Van Dijk focuses on other factors such as domination, social structure, the strength of a group in the community, and social cognition.

1. Ideology

In the 20th century, ideology had a negative connotation that usually led to radical, binding, and prejudiced ideas toward others. One of the classical characteristics of ideology was its dominant nature, so ideology played a role in legitimizing the power of the more dominant group. In contemporary political science, the meaning of ideology is no longer negatively connotated, but it is neutral and descriptive. Ideology is a system believed or trusted by society and stored in long-term memory, so ideology can also represent the group's social identity (van Dijk, 2006). This system is continually disseminated socially by the ideological group or community members. However, not everything shared by the group is ideology. All ideological groups or communities can also share general knowledge that is social and cultural. The knowledge that has already been distributed can then be developed more specifically by the group. The knowledge that is regarded as common knowledge and is not disputed by the people is regarded as non-

ideological knowledge. Therefore, social practices such as someone's discourse are indirectly controlled by their group's ideology.

2. Ideology And Politics

Ideology not only has a social function, but it also has a function in politics, which is also known as political ideology (van Dijk, 2006). The social field that is ideological is the political field. In this political field, different groups are in conflict, competing, trying to dominate and defend their interests. To continue to survive and compete, political groups need ideology in their organization. Some ideological groups formulate their ideology explicitly to compete for new members or supporters. On the other hand, some ideological groups, such as political parties, tend to formulate their ideology unclearly, as in the history of socialism, communism, liberalism, and other ideology.

3. Political Discourse and Ideology

Political ideology derives from an understanding of political discourse and other political practices. Discourse allows ideology to be studied and observed (van Dijk, 2006). Only through discourse can political ideology be expressed and clearly understood. Other political practices implicitly demonstrate ideology, such as discriminatory practices based on sexist, racist, or political ideology. In discourse, we need to explicitly explain that such discrimination occurs "because she is a woman," "because she is black," or "because they are socialist." Therefore, political

ideology can be acquired, expressed, studied, discussed, and contested through discourse.

4. Political Situations and Contexts

The relationship between discourse and political ideology is typically studied in terms of the structure of political discourse, such as the use of biased lexical words, syntactic structures like active and passive, pronouns like "we" and "they," metaphors or topoi arguments, implications, and other properties of discourse (see the references provided at the end of the previous section) (van Dijk, 2006). However, it should be emphasized that discourse also needs to be conceptualized regarding its contextual structure (Duranti & Goodwin, 1992). Because the political situation causes political actors to speak in a certain way, we need an additional cognitive interface between the situation and the speech or text, namely the mental model of the political situation (van Dijk, 2006). These mental models define how participants experience, interpret, and represent relevant aspects of them in the political situation. These specific mental models are called contexts. In other words, context is the subjective definition of participants towards the communicative situation. Context controls all aspects of discourse production and comprehension. These categories form our political context model, namely the political categories we use to define the political situation in text and discourse. Relevant to our discussion here is that the participants' political ideology controls much of what they say themselves and how they will understand other speakers.

5. Political Discourse and Political Ideology

Ideology is expressed and reproduced through texts and conversations, and not all features of political discourse are influenced by underlying ideology (van Dijk, 2006). It is known that only discourse features can be influenced by ideology, and sociocultural knowledge determines communities rather than ideological groups. Ideological differences should be sought in what people say, not how they say it, and most variations will find at the level of meaning. Ideology often has a polarizing structure, reflecting membership in competing or conflicting outgroups and ingroup categorization, which also appears in certain political attitudes and personal mental models that are biased. These mental models control the content of discourse, and if they are polarized, then discourse will show various types of polarization. Research has shown that ideological discourse often displays general strategies that can be called the ideology square (van Dijk, 2006).

- Emphasize Our good things
- Emphasize Their bad things
- De-emphasize Our bad things
- De-emphasize Their good things.

The general strategy for creating ideological discourse can be used across all text types and talks, including at all activity levels, meanings, and forms (van Dijk, 2006). One approach involves focusing on topics that a group or party prefers, highlighting their successes, and connecting political opponents with negative topics. This technique is also used when discussing minority immigrants, often connecting them to issues or delinquency. Additionally, emphasizing the form and

structure of the text, such as using intonation, grammar, visuals, and repetition, can further reinforce the intended meaning. Ideological discourse typically combines positive self-presentation with negative other-presentation.

Moreover, the structure of ideological discourse can reflect fundamental ideological structures, such as identity, characteristic actions, goals, norms, values, group relations, and resources (van Dijk, 2006). Therefore, when someone speaks as a group member, their speech often takes on an ideological and positive tone towards their group. This general strategy can be applied in analyzing political discourse to reveal and identify more intricate and subtle ideological discourse structures.

Here is the explanation of about some categories of ideological discourse analysis by van Dijk (2006):

a). Actor description

Actor may be described as a member of certain group or as an individual by first or last name, function, role, or group name, as specific or unspecified, by their actions or characteristics, by their positions or relations with others and so on. An actor can be described positively or negatively, depending on where the actor belongs to a certain group. Example: yooo **Osama!** Plan a jihad on your own time.

b). Authority

Mentioning the authorities (the party with the power) to substantiate a group's claim. This strategy can be known from the mention of institutions or

parties that have great power and influence. Example: **All religious leaders** reject the legalization and propaganda of LGBT in Indonesia

c). Burden (Topos)

The way the author describes a case as a big deal. Giving burdens is like blaming a party for certain problems. This strategy can be known from the mention of the problem and the parties involved. Example: **Many unemployed, Power plant projects** should not be dominated by foreign workers. (Gives the burden of the problem to the government)

d). Categorization

The use of categories to classify people, objects, or events in a way that reinforces dominant ideologies. The actor is shown by mentioning the category of the social actor which shows the important characteristics of a person, it can be religion, group, status, physical form, etc. Example: a **black man** was arrested by the police for stealing.

e). Consensus (Political Strategy)

Take advantage of common interests to gain support and defense from the community. This strategy is used to gain support by following the ideology of a party or group. Example: We support the Palestinians because they are fellow Muslims and there is the Al Aqsa Mosque. so that when there is news defending Israel, the news is rejected.

f). Disclaimer

Presenting an idea as something positive and then rejecting it using certain terms such as the word 'but'. Example: - You are smart, **but** naughty

g). Evidentiality

Use of real facts to provide support for certain parties (showing evidence). Evidentiality can be known by mentioning facts in the form of numbers or other survey results as support of their opinion. Example: based on government data, almost **80%** of the black people often make chaos in the city.

h). Metaphor & number game

Using parables to describe actors or events that are currently happening as a way to form representations of society. It can be marked by the use of metaphors and similes contained in the sentence to represent something or an event. Examples: It will open the **floodgates** again, and possibly cost the estimated **\$200 million** a year when the law is introduced.

i). Self-Glorification

Self-glorification can be used by someone to strengthen their self-image or gain an advantage in a social situation. Self-glorification can be known by mentioning a party or group and then associating it with positive events related to them. Example: this is what Susi said: Two years of **Jokowi**, the fisheries sector has **developed rapidly**.

j). Presupposition

Proposing an idea or opinion to invite others to consider and engage with the idea or opinion. By submitting a proposition, someone puts forward a suggestion or opinion to encourage individuals or groups to work towards the same purpose as him/her. A party gives an implicit opinion by mentioning commonly known societal assumptions to lead public opinion to have the same thought. Example: that guy has a mini **rainbow flag** in his wallet.

k). Irony

A statement that is not delivered directly but by stating the opposite of the fact to conceal the actual truth. It is a way of conveying an opinion subtly but understandable to the target. Example: You are a **kind** and **generous** person.

With discursive strategies analysis, Van Dijk tried to understand how language is used in a wider social and political context. He examines how language is used to maintain and strengthen existing systems of power and how language is used to shape social and cultural identities.

CHAPTER III

RESEARCH METHOD

This chapter discusses the methodology used by the researcher. In this chapter, the researcher will explain the research design, instrument, data source, data collection, and data analysis in this study.

A. Research Design

This research used the point of view of CDA, which is only focused on text that contained racist expressions issues to be analyzed. The researcher went through several processes in conducting this research which consisted of data collection, analysis, and outlining the findings of this research. Therefore, researchers can change or add research problems at any time during the analysis process. It is consistent with the characteristics of qualitative research methods regarding the openness of the results (Rahardjo, 2010).

B. Research Instrument

In this research, the researcher used a qualitative research methodology, in which the researcher is the main instrument in determining, collecting, and processing data. According to Creswell (2018), qualitative researchers collect information by examining documents, observing behavior, and interviewing participants, or are called researchers, as key instruments. Qualitative research is interpretive research; researchers are usually immersed in continuous and intensive

experience with data (Creswell & Creswell, 2018). As stated, the researcher contributes directly to interpret data to find answers to predetermine problems.

C. Data Source

The researcher used Master movie (2022) as the data of this research which can be found at <https://77.105.142.75/movie/master-2022/>. The data used by the researcher are scenes containing racist expressions in the movie "Master" to identify the types of racism performed by all characters in the movie based on Jones's (2018) theory. The researcher also used the words, utterances, and phrases from dialogues involving the main characters, who are African-American people, using van Dijk's (2006) theory to find the racist expressions used by the other characters. Subtitles of the Master movie are also used by the researcher as support data.

D. Data Collection

In obtaining the data, the researcher first downloaded and watched the movie "Master". Then, the researcher selected scenes containing racist expressions. Finally, the researcher transcribed the scenes and the dialogues containing racist expressions to facilitate analysis.

E. Data Analysis

After getting the data, the researcher analyzed the data by using two theories from Jones's theory (2018) and van Dijk's theory (2006). Firstly, the researcher identified the racism issues present in the scenes by using Jones's theory (2018). Secondly, the scenes were analyzed by using Jones's theory (2018). Thirdly, the

researcher identified the dialogues in the scenes containing racist expressions using discursive strategies by van Dijk's (2006) theory. Lastly, the researcher analyzed the dialogues using van Dijk's theory of discursive strategies (2006).

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter will explain the finding and discussion based on previous research. The data of this research are from Master movie. The findings are based on the result of the racist expressions analysis of Master movie that was found in the dialogue between the characters. Furthermore, the discussion explores the analysis by using the discursive strategies theory by van Dijk (2006) to find the dialogue contained racist expressions against the African-American race in the movie.

A. Findings

The findings are based on the problem of the study. In this chapter, the researcher examined the scene containing racism by using Jones's (2018) theory and then analyzed the racist expression in the dialogue by using the discursive strategies theory by van Dijk (2006).

1. Racism Types and Racist Expression

The researcher found 3 types of racism based on Jones's (2006) theory and found 5 types of discursive strategies containing racist expression using van Dijk's (2018) theory.

1). Scene 1

Jasmine entered her bedroom in the Dorm.

00:11:13,673 --> 00:11:15,300

Tyler: Who are you?

Jasmine: Guess.

Tyler: **Okay. Um... Beyoncé. A Williams sister. Serena, maybe Venus.**
 Guy in the room: **Nicki Minaj.**
 Girl in the room: **Lizzo?**
 Jasmine: *Wrong, wrong and definitely wrong.*
 Amelia: *Oh, my God, game over. She's my roommate, obviously.*
 Tyler: *It's nice to meet you. I'm Tyler. Hi.*
 Jasmine: *Hi, Tyler.*
 Tyler: **Hey. Oh, shit, so you live here, too?**
 Jasmine: **Yeah.**
 Tyler: **This room is haunted.**
 Guy in the room: **Some chick died here in the '50s or whatever.**
 Tyler: *Yeah. Room 302. The whole schools cursed. By the Witch. You haven't heard about Margaret Millett and the witch trials?*
 Jasmine: *Come on. Okay, you're-you're gonna have to try a lot harder than that to scare me.*
 Tyler: *Seriously, it's-it's real. The Witch chooses a freshman every year. It could be one of you. This girl our year, Treasure...*
 Guy in the room: *Oh, shit, I forgot about Treasure.*
 Tyler: *She lost it. Jumped out the window.*
 Amelia: *This window?*
 Tyler: *Yep.*
 Jasmine: *I mean, what-what happened?*
 Tyler: *The Witch shows herself to a freshman and then one night, at 3:33 on the dot, she takes them with her.*
 Jasmine: *Takes them where?*
 Tyler: *To hell.*
 (All white people start laughing)
 Amelia: *You're so... Oh, my fucking God.*
 Tyler: *But it's true. It's all true. Treasure!*

Jasmine was a new student, an African-American girl, who had recently joined the school. On a particular day, Jasmine entered her dorm room, only to find it filled with Amelia's friends, who happened to be white students. As Jasmine stepped into the room, she immediately felt a sense of discomfort due to the presence of unfamiliar faces. One of them approached Jasmine and inquired about her name. However, instead of simply wanting to get acquainted, Amelia's friends began to mock Jasmine by playfully guessing her name based on famous artists, using sarcasm as their chosen form of expression.

To further intensify Jasmine's distress, Tyler decided to narrate a horror story that allegedly took place in her very own room, with the sole intention of frightening her. Jasmine, feeling genuinely scared by the tale, became the object of

laughter and mockery from the group. It became evident that the white students had deliberately chosen to frighten Jasmine with horror stories, as an act of bullying. The reason behind their mistreatment was Jasmine's status as the only African-American person in the room. In that situation, the white students held control over the environment, which led them to target Jasmine and subject her to ridicule. Consequently, their behavior towards Jasmine can be identified as an example of interpersonal racism.

Examining the dialogue mentioned above, it becomes apparent that it also involved racist expressions. Instead of sincerely inquiring about Jasmine's name, they associated her with artists who shared her skin color and racial background. Amelia mentioned Jasmine as her roommate but failed to provide her friends with Jasmine's name. Nevertheless, they proceeded to mockingly guess her name solely by referencing African-American artists, while deriving amusement from their actions. Their objective was not to genuinely learn about Jasmine's name; rather, they aimed to belittle her based on her race. By employing the names of other African-American artists to insult Jasmine, they engaged in racist expressions that can be categorized as actor description, as they equated Jasmine solely based on her physical characteristics, just like those artists.

2). Scene 2

Gail goes to Liv Beckman's house after attending a party with the lecturers.

00:17:39,684 --> 00:17:41,144

Liv: Where were you?

Liv: You look like you've seen a ghost.

Gail: I just had, some of the other masters over.

Liv: Damn. If this is what you're like after a party...

Gail: You're right.

Gail: No, I'm overreacting.

Gail: I just... I just felt...

*Liv: Like a **house nigger**.*

Gail: No. That's...

In the previous interaction, Liv directed hurtful remarks towards Gail. After returning from the party, Liv noticed that Gail seemed exhausted and had an unkempt appearance, indicating that she didn't have a good time at the event. Consequently, Gail decided to visit Liv's house, still looking slightly disheveled. However, upon Gail's arrival, Liv proceeded to derogatorily refer to her as a "house nigger." Liv's attitude towards Gail can be deduced from her choice of words. It became evident that Liv harbored negative thoughts about individuals of African-American descent, as she used the term "house nigger" as an insulting description for Gail. This display of prejudice and animosity towards African-Americans is a clear manifestation of Individual Racism.

The usage of the term "house nigger" represents a racist expression falling under the category of actor description. Liv describes Gail by highlighting one of the defining characteristics associated with being African-American, namely the color of one's skin. Liv's choice of words to describe Gail's slightly untidy appearance was meant to belittle her, and thus her remarks fall into the realm of actor description.

3). Scene 3

In this scene, Jasmine takes her assignment in Liv's room.

00:23:10,932 --> 00:23:13,059

Liv: So, I read your essay. Uh, and it's good.

Jasmine: Thank God. I...

Liv: Hang on. Didn't let me finish. I can see your effort. It's just for an entirely different prompt. You didn't address the topic at all.

Jasmine: It's impossible. I-I mean, a critical race analysis. The Scarlet Letter?

Liv: What's the issue?

Jasmine: It's-it's not there. There-there isn't race in The Scarlet Letter.

Liv: Oh, just because you're not seeing something, doesn't mean it isn't there. Whiteness doesn't have to be the default, Jasmine.

Liv: I get it. This is advanced stuff. It can be really hard to make the adjustment to a school like this, especially for students of color coming from...

Jasmine: Wh-Where do you think I'm coming from?

In the conversation above, Liv made a connection between "poor assignment results" and being a "student of color," indirectly implying that individuals of African-American descent or those belonging to the "student of color" category possess lower intelligence. Liv's thoughts, which portrayed the African-American race in a negative light and created a distinction between it and other races, exemplify an instance of individual racism. This form of racism involves holding prejudiced beliefs about a specific race or ethnic group.

When Gail saw Jasmine's assignment, she formed the judgment that the writing was actually good and did not warrant a failing grade. Consequently, Liv's thoughts, as expressed, qualify as a racist perspective falling within the domain of individual racism.

Upon receiving her assignment, Jasmine was taken aback by the poor grade she had received. Jasmine believed she had completed the assignment correctly, yet Liv perceived everything as being wrong. Liv proceeded to offer her opinion on why Jasmine had supposedly failed to complete the assignment correctly. According to Liv, Jasmine's inability to fulfill the requirements stemmed from her being a "student of color," with Jasmine explicitly mentioning the term "especially student of color." The phrase "student of color" serves as a more polite way to refer to individuals of African-American descent. By directly categorizing Jasmine as a

student of color, Liv's statement qualifies as a racist expression falling under the category of categorization in discursive strategies.

4). Scene 4

Gail is on the phone with Liv to talk about a speech she's been making.

00:24:23,337 --> 00:24:28,384

Gail: "By choosing its first Black master, Ancaster is taking an exciting step..."

*Liv: **Uh, you know what? I think "thrilling" would be a better word.***

Gail: All right. "...thrilling step into today's increasingly inclusive and diverse world. As the woman chosen for this honor, I..."

*Liv: **Oh. You know what? "Woman of color" would be better.***

Gail: "...chosen for this honor, I am humbled to be "a part of Ancaster's evolution. "Even so, there remains a lot of work to pursue this goal."

Liv: Mm, good. That's good.

Gail: "And it will not be possible..." Uh, wait, wait, wait. "And it won't be possible without the help..."

Liv: Better.

Gail: "...of donors like so many of yourselves."

During Gail's speech, Liv, who had been entrusted with the task of correcting any errors, made several word replacements that revealed racist undertones. Liv chose to substitute the word "master" with "black master," thereby implying that Gail, as an African-American, was being described as a black master. This alteration shed light on Liv's negative views towards the African-American race, as her word choices demonstrated. By substituting the word "exciting" with "thrilling," Liv conveyed the belief that if an individual from the African-American race were to become a "master," it would lead to a disastrous outcome. Liv's negative disposition towards the African-American race became apparent through her actions of making these word changes. Liv's attempt to undermine Gail's speech indicated a case of interpersonal racism.

In this particular scene, Gail had requested Liv to correct her speech if there were any mistakes. However, when Liv proceeded to make corrections, she

modified the word "exciting" to "thrilling." Liv associated the term "thrilling" with the notion of a "black master." In essence, Liv insinuated that if a master were to be of African-American descent, it would have a negative impact. This connection between "thrilling" and "black master" exemplified one of the racist expressions falling under the burden category within discursive strategies.

Furthermore, Liv also made a correction in Gail's speech that showcased a racist element. Liv intended to change the term "woman" to "woman of color." By doing so, Liv distinguished Gail as belonging to a separate group from other lecturers, specifically categorizing her as a woman of color. The designation "woman of color" refers to a woman of African-American heritage. Therefore, Liv's categorization aimed to differentiate Gail from other lecturers who possessed white racial backgrounds. Consequently, Liv's statement constituted a racist expression falling under the category of categorization within discursive strategies.

5). Scene 5

Jasmine is having a bad dream.

00:29:28,392 --> 00:29:30,227

*Woman tour member: **What's this?***

*Tour guide: **This is a Black student sleeping.***

In Jasmine's dream, she found herself trailing a group of white individuals who were on a tour of their dormitory. They halted their exploration upon entering Jasmine's room. Standing at the doorway, they observed Jasmine peacefully asleep on her bed. One of them posed the question, "What's this?" The inquiry carried a negative undertone and seemed belittling because it was evident to them that the person sleeping on the bed was Jasmine, a fellow student. Instead of asking "Who is this?" as the appropriate query since it was undoubtedly a student, they chose to

inquire about "what." The phrasing of "What's this?" implies a disapproval of Jasmine, an African-American, occupying that space. Their aversion towards African-Americans, including Jasmine, manifests as a manifestation of individual racism.

Additionally, the tour guide referred to Jasmine as a "black student" when addressing one of the female members of the tour. Skin color serves as the primary characteristic distinguishing individuals of white and African-American backgrounds, with "black" being an appropriate term to describe the racial identity of African-Americans. Thus, the manner in which the tour guide described Jasmine constitutes a racist expression falling under the category of actor description.

6). Scene 6

The lecturers held a meeting with the aim of considering Liv Beckman to get a tenure on campus.

00:31:03,529 --> 00:31:05,155

Julianne: Honestly, I think she's the perfect tenure candidate for right now.

Diandra: What's now?

Julianne: She's incredibly popular with students, several of whom wrote testimonials...

Lam: 15 of them.

*Julianne: **And let's be honest. Liv Beckman is a woman of color in a faculty overwhelmingly not.....of color.***

Lam: That is the image that Ancaster should have....

Diandra: Irrelevant. What we have to decide is, on the basis of what is in here, does Professor Beckman

deserve to be tenured?

During a discussion regarding Liv's candidacy for tenure, the faculty members shared their opinions on the matter. Everything seemed to be proceeding smoothly until Julianne expressed a viewpoint that veered into racist territory. In the meeting, Julianne made the statement, "Liv Beckman is a woman of color in a faculty overwhelmingly not... of color." This opinion introduced racial

considerations into the discussion, as it categorized Liv as a "woman of color" within their assessments. When evaluating an individual's suitability for a position, it is crucial to focus on their performance and contributions within the institution, rather than their race and skin color. Consequently, basing their assessment on Liv's race reflects a form of institutional racism.

Furthermore, the way in which Julianne categorized Liv as a "woman of color" constitutes a racist expression. "Woman of color" is an alternate term used to refer to individuals of African-American descent. Julianne stated, "And let's be honest. Liv Beckman is a woman of color in a faculty overwhelmingly not... of color." By using this description, Julianne explicitly grouped the faculty members at Ancaster University into two categories: white people and women of color. Meanwhile, Julianne specifically categorized Liv as a woman of color. Julianne's categorization falls within the realm of discursive strategies, specifically in the form of categorization, as she directly classified Liv as a woman of color.

7). Scene 7

Lam dismissed the meeting

00:32:40,167 --> 00:32:42,294

Gail: I-I... you know, I-I do have...some doubts about Liv. A freshman in her seminar approached me with a grade complaint, and she's filing a dispute with the registrar. So...

Old lecturer: Grade grubbing is like an extracurricular with these kids.

Gail: Well, yeah, I know, but she thinks Liv is targeting her, so now OSL is doing a performance review and...

Lam: This... this is news to me. That definitely changes things. What I'm gonna suggest is that we table this for today and reconvene when more of the details come out in the wash.

Now, African dance is in 15, so... let's give 'em time to move the tables.

After the conclusion of the meeting, Lam directed a sarcastic comment towards Gail. Lam quipped, "Now, African dance is in 15, so... let's give 'em time to move the tables." The only connection to Africa in this context is Gail, as she

belongs to the African-American racial group. In reality, African dance and the meeting have no relation to each other. Lam's intention was simply to tease Gail, presuming that African dance would be of particular interest to her due to her cultural background. Lam's sarcastic remark towards Gail falls under the category of interpersonal racism, as it employs elements of African-American racial culture as a means of mocking Gail.

Moreover, this comment also contains racist expressions. Lam employed discursive strategies, specifically presupposition strategies, to provoke the thoughts of other lecturers present. By stating, "African dance is in 15, so... let's give 'em time to move the tables," Lam managed to trigger a response in the minds of the other lecturers. This is because Gail was the only lecturer who had any association with the term "African." Consequently, the other lecturers automatically understood the intended meaning behind Lam's words—that they were directed towards Gail. Hence, Lam's statement constitutes a racist expression, encompassing the presupposition of utilizing shared knowledge to express derogatory mockery towards Gail.

8). Scene 8

The lecturers have started to leave the meeting place.

00:33:23,752 --> 00:33:25,421

*Diandra: **Thanks for speaking up, Gail. We really needed your voice at the table.***

Once all the lecturers had vacated their positions, Diandra remained behind instead of leaving immediately. She approached Gail with the intention of expressing gratitude, but her expression of thanks was far from genuine. It was, in

fact, laced with sarcasm. Diandra harbored resentment towards Gail for her differing opinion during the meeting. Gail had disagreed with Diandra's perspective, particularly her consideration of race as a factor in evaluating Liv's suitability for tenure. Although Gail had expressed her viewpoint in a neutral manner, refraining from taking sides, Diandra felt unsettled by her dissenting stance. As a result, Diandra conveyed the opposite of her true sentiments to Gail by thanking her for sharing her opinion during the meeting. Consequently, Diandra's conduct towards Gail within the meeting setting falls under the umbrella of interpersonal racism, as Diandra expressed her disapproval of Gail, who had neutrally contributed her opinion, through the use of sarcastic remarks. Diandra's words, delivered with a touch of irony, align with the discursive strategy of conveying the opposite of what she truly intended to express.

9). Scene 9

Jasmine came to a party among the students at night.

00:37:39,508 --> 00:37:42,010

♪ Callin' ♪
♪ A young nigga phone ♪
♪ Where's Ali ♪
♪ With the motherfuckin' dope? ♪
♪ Bitch, bitch ♪
♪ I be ballin' ♪
♪ Like a motherfuckin' pro ♪
♪ I be ballin' ♪
♪ **Like my nigga Mo** ♪
♪ Sheck Wes ♪
♪ Got so many flows ♪
♪ I do it all ♪

Jasmine made her way into a lively party where the music was blasting. The majority of the attendees were white students. As Jasmine stepped into the room where the students were dancing, the music suddenly shifted to a song that

contained the derogatory term "nigga" in its lyrics. It was evident that the DJ deliberately chose this song, knowing that it could offend Jasmine, an African-American student. The students, influenced by the DJ's choice, joined in by singing along with gusto, directing their gaze at Jasmine. This treatment left Jasmine feeling deeply hurt and uncomfortable. The actions of both the DJ and the students exemplify interpersonal racism, as their intent was to directly target and humiliate the African-American student.

Furthermore, the DJ's actions fall within the discursive strategy of presupposition, specifically in the category of expressing racism. The DJ was already aware of Jasmine's presence at the party. Hence, by deliberately playing the song containing the offensive term, the DJ sought to incite the other white students to openly express their racism towards Jasmine.

10). Scene 10

Live Beckman attended a grade dispute which was held by the lecturers.

01:01:06,121 --> 01:01:09,792

Diandra: So, this editorial, will it lead to further publishing on your part? You know, books, I mean.

Liv: Not in the immediate future. I'm in the early stages of the notes collection process for...

Diandra: Well, published work, obviously it's just one factor in tenure review, so usually, in instances where publishing is light, um, an application could lean more heavily on other factors, such as classroom performance and engagement.

Liv: Understood completely. I place classroom instruction above everything else.

Diandra: So, you could understand why the current dispute filed against you is of particular concern.

Liv: Well...

*Lam: **Has that reached a resolution?***

Liv: Not yet.

Gail: Uh, maybe you can...expand a bit on the-the substance of the issue.

Liv: Uh... The issue... The issue... is this school. Why is this administration spending more energy on undermining my application for tenure than on ferreting out the racist who's been terrorizing the student body?

Diandra: I don't understand what the two have to...

Liv: Last week, someone lit a cross on fire. This isn't an incident. It's an emergency. I will not allow myself to be scapegoated by a school that is unable or unwilling to see itself for what it truly is. If anyone really wanted to help that girl, it would be by ending the culture of hatred that vandalizes students' rooms, undervalues the work of professors of color and

compels me to come stand before all of you today. Look at what's happening to Jasmine Moore. Look at what's happening right under your noses.

During Liv's grade dispute, she stood before a panel of professors. Liv confidently answered all the questions thrown at her, showcasing her competence. However, Diandra took it upon herself to scrutinize Liv, searching for any possible flaws. Despite Liv meeting all the stated requirements to apply for tenure at the campus, Diandra began raising issues that extended beyond the established criteria. It was evident that Diandra aimed to undermine Liv's credibility and portray her in a negative light in front of the other lecturers. Nevertheless, Liv courageously opposed Diandra and the other professors who aligned with her perspective. Liv called out their wrongdoing, specifically regarding their treatment of African-American students and Liv herself, being an African-American as well. The white lecturers' actions were unjust not only towards African-American individuals but also towards Liv, who became a victim of their racism. Liv's defiance stemmed from their discriminatory behavior. The conduct of the white lecturers can be categorized as institutional racism since their actions were driven by self-interest and involved the campus as a whole.

Furthermore, Diandra's and Lam's arguments exemplify a discursive strategy known as presupposition. After thorough discussion among the lecturers, they identified certain shortcomings in Liv. However, these deficiencies were not among the absolute requirements for obtaining a tenure position. Diandra and Lam's arguments consisted of questions that presupposed knowledge already familiar to the other lecturers, implying that they were well aware of the intent behind these

questions. Thus, the questions and opinions directed towards Liv by Diandra and Lam represent a discursive strategy falling within the presupposition category.

11). Scene 11

Jasmine is being treated in the hospital after falling from the 2nd floor.

01:11:03,218 --> 01:11:04,928

Grandma: Help me. Virgie? We're too late. They're almost here.

Jasmine: Let me get you someone.

*Grandma: **Get your Black hand off me!** You think you can touch me? Oh, I let you get too comfortable. Gary warned me about this. You think you can touch me? How dare you?*

Jasmine's condition improved, and she resumed her normal activities.

However, in the middle of the night, an incident occurred. Out of nowhere, a grandmother situated near Jasmine's curtain called out for help. Without hesitation, Jasmine attempted to assist and console the grandmother by gently touching her shoulder. To Jasmine's surprise, the grandmother became angry and reprimanded her for touching her. The grandmother's exact words were, "Get your Black hand off me!" It became evident that the grandmother despised being touched by Jasmine, solely based on the fact that Jasmine is an African-American individual. The grandmother's animosity towards African-Americans was evident in her derogatory remark, referring to Jasmine's hand as "black." Despite Jasmine's genuine intention to help, the grandmother's dislike for her intensified due to her racial identity. The grandmother's behavior can be classified as interpersonal racism, as she scolded Jasmine explicitly because of her race. Moreover, the grandmother's description of Jasmine using racial characteristics falls under the category of racist expression, employing the actor description strategy within the framework of discursive strategies theory.

12). Scene 12

The faculty make a party to celebrate Liv getting the tenure.

01:22:47,296 --> 01:22:49,632

Liv: Gail, will you please educate this man for me?

Gail: I-I need to talk to you.

Liv: In a sec... Let me just show these white folk what music is.

(Liv played a music)

♪ Real-ass bitch, give a f#ck 'bout a nigga ♪

♪ Big Birkin bag... ♪

Brian: Whoa... Whoa... All right, I'm-I'm out. I'm out.

Uh, two left feet.

Brian: Gail, you can dance to this?

Liv: Of course, she can.

Gail made an effort to locate Liv during the party. Eventually, Gail found Liv, who was in the midst of attempting to alter the music being played. Gail approached Liv, intending to engage in a meaningful conversation. However, Liv disregarded Gail's presence and continued to select songs according to her personal preference. When Liv played a particular song, both Gail and Brian were taken aback by its content. The lyrics of the song chosen by Liv contained racist sentiments and derogatory remarks targeted at the African-American community. It became evident that Liv took pleasure in a song that not only included racist expressions but also harbored animosity towards African-Americans. By demonstrating her fondness for a song with such lyrics and music, Liv indirectly conveyed her alignment with the ideas presented within the song. In essence, her choice of favorite song served as an embodiment of her thoughts regarding African-American individuals. Consequently, Liv's individual racism was exemplified through the song she played during that moment.

Moreover, the song Liv selected included lyrics that contained racist expressions, notably the prohibited word "nigga." This term is specifically associated with African-Americans, but it carries a negative connotation and is

often employed as an insult towards them. Furthermore, the song's lyrics contained harsh and derogatory language directed at the African-American race, exacerbating the unfavorable portrayal of African-Americans. Hence, the lyrics of the song encompassed racist expressions, falling within the realm of actor description.

B. Discussion

In the *Master* movie, racist dialogue often appears in conversations when the African-American race interacts with the white race. The similarity between this research and previous research is discussing a movie that contains elements of racism against the African-American race in the United States. However, in this study, the researcher used a different theory from the previous research in analyzing racist expression in movies. The researcher used critical discourse analysis to identify racist expression in *Master* movie. Especially the researcher used the discursive strategies theory by van Dijk (2006).

Based on the first research question, it was found that there are characters who behave racist towards African-American characters in the *Master* movie. According to Jones (2018), racism is categorized into five types, which are individual racism, interpersonal racism, institutional racism, structural racism, and cultural racism. However, in this research, only three out of five categories from Jones's (2018) theory were found, which are individual racism, interpersonal racism, institutional racism, and structural racism. The types of racism that were not found in the movie were structural racism and cultural racism. The most common types of racism that appeared were individual racism and interpersonal

racism. These two types of racism were most commonly found in the movie because the setting of the movie is in college, where racism often occurs in the social lives of students and lecturers, among friends and lecturers. African-American people are a minority community, so white people can dominate the society. Their dominance makes them more accessible in expressing their racist thoughts. Therefore, individual racism and interpersonal racism most often appear in the movie.

Based on the second research question, van Dijk's (2006) discursive strategy can identify racist expression against the African-American race through the choice of words used by the characters in the Master movie. According to van Dijk (2016), there are eleven types of discursive strategies that can identify racist expression. In the Master movie, it was found that only five out of eleven discursive strategies reflected racist expression against the African-American race in the dialogue between the main characters as African-American and figure characters as white people. The five categories are actor description, categorization, presupposition, irony, and burden.

Actor description is the most common type of discursive strategies reflecting racist expression in the Master movie. One of the racist conversations in the movie talks about the physical characteristics of the racist victims. Racist perpetrators mention the physical characteristics of the victim as a way to humiliate the victim, such as when an old lady refers to Jasmine's hand as a black hand. Black is a color associated with the skin color of African-American people. Therefore, the

mention of physical characteristics is one of the characteristics of discursive strategies containing racist expression that fall under the actor description.

Another discursive strategy that can reflect racist expression is presupposition in the Master movie used the knowledge of students or other lecturers to convey racist expressions. Their racist expressions are not said directly, but they understand what the speakers mean. The speaker expressed opinions that can provoke thoughts from people who already know the context of the discussion. With these strategies, the white people characters in the movie showed their racist expressions.

Then, Categorization is a discursive strategy reflecting racist expression that distinguishes one race from another. In this movie, the African-American race was distinguished as a non-white member of their race, thus getting many differences in treatment and habits. This type of racist expression can be shown by mentioning their African-American racial identity, which is considered different from the white race.

After that, another type of discursive strategies reflecting racist expression is named burden. The burden of discursive strategies is like blaming other races for something that happens. In the master movie, the African-American race is considered to bring bad things, even though it does not necessarily happen. However, one of the lecturers said this to the African American lecturer.

The last type of discursive strategies reflecting racist expression that can be found in the master movie is irony. The irony is also one of the racist expressions

reflected in discursive strategies put forward by van Dijk. Irony-type discursive strategies is saying the opposite of the fact in reality. One kind of irony-type discursive strategies reflecting racist expression is when a white lecturer tells an African-American lecturer that she really needs her opinion. In fact, whatever the opinion of African-American lecturers was, white lecturers opposed it, but it was conveyed the opposite.

The results of the racist expression research in the movie "Master" (2022), using Jones's (2018) theory and van Dijk's theory (2006), indicate that racist expression against the African-American race is pretty much. The victims of this racism are the African-American race, who became a minority people in the movie's setting. Racism occurs not only in verbal form but also in actions, habits, and treatment. The researcher found three of five racism types according to Jones's (2018) theory. The researcher also found five of eleven discursive strategies to express racism according to van Dijk's (2006) theory in the movie "Master" (2022). These five types are actor description, presupposition, categorization, irony, and burden.

Actor description and categorization are the most frequently found discursive strategies that can reflect racist expression in the movie "Master (2022)." Essentially, the social environment within the movie adheres to a white supremacist ideology. As a result, they often view the physical appearance of African-American people in a negative perception and describe them in derogatory ways. White people also differentiate African Americans from their groups, so African-Americans often feel excluded. In the setting of the movie, White people, both on and off-college,

behave racist towards African-American people. Furthermore, they place African-American people outside of their group, refusing to be in the same category as African-American people. They dislike being associated with African-American people because they perceive themselves as being of higher status than them. Then, as for racist expression, presupposition, burden, and irony in discursive strategies they are used to insult, ridicule, and oppose African-American people. The categories of irony and burden are rarely encountered in the movie because they often express it directly. However, some of them express their dislike by saying it indirectly and subtly.

At the end of the master movie, the problem of racism that occurred at Ancaster University could not be solved, and there was no solution to solve it. One of the African American races tried to overcome the issue of racism that occurred at this college but did not get support from anyone. In the end, he chose to leave the place because too many racist incidents had occurred, and no one was aware of their actions. Therefore, the problem of racism in the college cannot be solved.

The difference between this research and research conducted by Walsh (2022) is that Walsh used two different theories, the theory of Critical Discourse Analysis (CDA) and Securitization Theory (ST). The two theories are combined to analyze the discourse and visual images of a propaganda video entitled "Saudi strike force movie." Walsh (2022) examines how visual images can construct people's perspectives on Middle Eastern people. In his research, Walsh (2022) found that visual images of video can also build societal stereotypes. Meanwhile, this study used 2 CDA Jones and van Dijk theories to identify racism in the Master movie.

The final finding of this research is that the Master movie constructs the audience's perspective to understand better how to become a victim of racism in a social environment. These two studies have similarities in constructing the audience's perspective from a movie or video on a race or group.

The difference from previous research is the previous research conducted by Akvani (2019). In Akvani's (2019) research, Movies were used to create negative representations of another race or group. In Akvani's research, racism and politics in movies was found in the different roles of west people character and Islam characters. Islamic characters were depicted with negative words like "wolf," "new savage," "the wild," "evil people," "rubbish," and "bad guy." This description can create bad stereotypes of Islam people. On the contrary, Western people are described with good words that can build a positive image for them. While this research, racism in Master movies occurred because white characters who played extras behaved racist towards African-American characters who played as main characters. In other words, African-American characters become victims of racism from white characters in the movie. The expressions of racism used by the extra characters can represent their way of intimidating African-American people in real life. This representation can create a new perspective for a society that the condition of victims of racism can have a terrible impact on their mental and daily lives, so it can make people aware of reducing their racist attitudes towards other races. The difference from the research conducted by Akvani is that in Akvani's (2022) research, movies can also be used for political purposes. Whereas in this research, movies are used to express the views of African-American people.

In research conducted by David Giesen (2021), it was found that movies could represent real life at that time and in that region. David Giesen examined three true-to-life racism-themed movies. David Giesen found that the three movies depicted racism that occurred in the government and local culture. In this study, Master Movie used college as the setting for the movie so that it can represent real life as closely as possible. The difference between this research and David Giesen's research is that in this study, it was found that racism in Master movies occurred in the social and institutional environment, and it belonged to individual racism, interpersonal, and institutional racism, while racism in David Giesen's three movies is a form of structural and cultural racism.

In this research, the African-American race is the main character in the movie Master. In other words, Master film is seen from the point of view of African-American people. The life of African-American characters in a college environment can represent the lives of African-American people in the real world. Therefore, the audience can see how the victim's point of view of racism in real life. While, the difference from the research conducted by Eley (2016), Eley examined a romance movie between African-American people and a German woman. Their love story is full of struggles because it was hindered by racial differences. The struggle of the two characters has an impact on the audience's perspective on the African-American race. They became more tolerant and more accepting of racial differences.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Racism has occurred in social life, work, friendship, politics, institutions, schools, and government. Even racism has entered the movie industry. Movies are entertainment that most people widely like. Therefore, Hollywood often uses movies to embed stereotypes that can construct public perceptions of something. Many movies contain racism in their scenes and dialogues. One recent movie containing racism is Master movie which was released in 2022. Racism in Master movie can take the form of treatment, speech, rights, and description. The movie's main characters are African-American people, so the movie's point of view is from the victim of racism. Therefore, the Master movie can give a new perspective on racism issues to people.

The researcher used Jones's (2018) theory to analyze the racism issue in Master's movie. Jones (2018) categorized racism into five types, individual racism, interpersonal racism, institutional racism, structural racism, and cultural racism. In Master's Movie, the researcher only found 3 out of 5 types of racism. It is individual racism, interpersonal racism, and institutional racism. The researcher only found 3 out of 5 types of racism because Master's movie takes the setting in a college, where the African-American as the main character only interacts with students and lectures. This environment can represent the racism issue in social life, especially racism between students or other people of the same age.

Van Dijk is a linguist expert in the field of critical discourse analysis. One of the discourses studied by Van Dijk is racism that occurs against immigrants in a country. Van Dijk has his own approach to analyzing racism that occurs in society, called discursive strategies. Discursive strategies are used to analyze racism through the direct speech of the actors. Van Dijk (2006) categorized 11 types of discursive strategies that a person can perform through speech. Racism through speech can occur in all fields, such as speeches, conversations, debates, and others. Racism through speech can also occur at all ages, from children, teenagers, and adults. In this research, the researcher found racism in dialogues between characters in Master Movie. The researcher used Van Dijk's (2006) discursive strategies theory as a tool to identify and analyze each dialogue that occurred between characters. In this study, it was found that there were 12 scenes containing racist expression identified using discursive strategies. In these 12 scenes containing, there were 5 out of 11 types of discursive strategies that reflect racism in Master movie. These discursive strategies are actor description, presupposition, categorization, irony, and burden. The researcher only found five types of discursive strategies that can reflect racism because the African-American characters as the main character only interact with other students and lecturers. The main characters mostly interact with people of the same age. Therefore, actor description and categorization are commonly found in Master movie because they usually insult African-American people for their physical characteristics and divide them from their group.

In conclusion, the movie "Master" portrays the different ways in which white characters express their racism through their behavior and dialogue towards

African-American characters. As the main characters of the film, African-Americans are subjected to racist expressions, allowing the audience to gain a deeper understanding of the experiences and emotions faced by these characters as victims of racism. This movie offers a perspective that sheds light on the impact of racism on individuals and the broader society.

By examining the racist expressions depicted in "Master," viewers can become more aware of the various forms that racism can take and the harmful effects it has on marginalized communities. This awareness can serve as a catalyst for change, prompting individuals to actively work towards dismantling racist beliefs and behaviors in their own lives and communities.

Ultimately, through increased understanding and empathy, people can strive to avoid perpetuating racism and expressions that may contain racist undertones. By promoting inclusivity, respect, and equality, society can move towards a more just and harmonious future, where racism has no place.

B. Suggestion

The data is only taken from one movie, so there is little data that can be found. Therefore, only five categories were found. In future research, the researcher can get data from various Hollywood movies to get many data about racism. Then, racism occurs not only in the African-American race but also in other races. In the future study, researchers can use discursive strategies to analyze racism in other races.

Then, in this research, researchers looked for racism in films with racist themes. For further research, it is suggested to examine racism in Hollywood movies that are not generally themed racism. So people can realize that films, especially Hollywood films that are not themed on racism, can also contain racism. So, racism in films can be reduced, and the film industry can avoid racism.

The last suggestion, the researcher only focuses on the discursive strategy formulation of van Dijk without involving practical social and social context analysis, which is characteristic of Van Dijk's analysis. For further researchers, it is suggested to use van Dijk's theory of social cognition and social practice so that the results of this study are more critical, as CDA is a multidisciplinary perspective.

CURRICULUM VITAE



Muhammad Hafid At Thariq was born in Malang on May 8, 2000. He graduated from SMA Negeri 3 Jombang since 2019. He started his higher education in 2019 at English Literature Department in UIN Maulana Malik Ibrahim Malang and Finished his study in 2023. He had participated in Kampung Budaya Committee. He also Joined organization Pusat Studi Gender dan Anak. Then, He became podcast crew on PSGA as creative team. He also became committee in Gender dan Tantangan Ketenagakerjaan Seminar as photographer.

BIBLIOGRAPHY

- Akvani, H., Zarifi, A., & Fakhraei, H. (2020). A Critical Analysis of the Political Discourse of Exceptionalism in the American Sniper Movie. *MEDIA STUDIES*.
- Amirian, M. R. (2012). A Critical Discourse Analysis of the Images of Iranians in Western Movies: The Case of Iranium. *International Journal of Applied Linguistics & English Literature*.
- Barreto, R. d., & Ferraz, H. M. (2022). Quilombolas communities, racism and ideology in the speech of Jair Bolsonaro: critical study of political and judicial discourse. *Brazilian Journal of Public Policy*.
- Dijk, T. A., & Kintsch, W. (1983). *Strategies of Discourse Comprehension*. New York: Academic Press.
- Dijk, T. A (1991): *Racism and The Press*. New York.
- Dijk, T. A (2000): The reality of racism. On The Analysis of Parliamentary Debates on Immigration. In: Wodak, R: Dijk, T. A (Eds.): *Racism at The Top*. Wien (Work in Progress).
- Dijk, T. A (2006). Politics, Ideology, and Discourse. *Encyclopedia of Language & Linguistics*, 728-740.
- Eley, M. R. (2016,). Anti-Black Racism in West German Living Rooms: The ZDF Television Film Adaptation of Willi Heinrich's *Gottes zweite Garnitur*. *German Studies Review*, 315-334.
- Erigha, M. (2017). On the margins: black directors and the persistence of racial inequality in twenty-first century Hollywood. *Ethnic and Racial Studies*.
- Eriksson, M. (2010). "People in Stockholm are smarter than countryside folks" – Reproducing urban and rural imaginaries in movie and life. *Journal of Rural Studies*.
- GALLARDO, J. S. (2022). Proposal of an Holistic Multimodal Approach for Critical Reading of the Discursive Racism on Written Press. *Revista Signa*.
- Gámez, L. G. (2022). Conservatism, Classism, and Racism: New Order (2020): An Ideological Analysis. *Anuario Electronico de Estudios en Comunicacion Social Disertaciones*.

- Giesen, D. (2021). Movies and the Complexity of U.S. Racial Inequity. *American Journal of Economics and Sociology*.
- GIROUX, H. A. (2011). Breaking into the Movies: public pedagogy and the politics of movie. *Policy Futures in Education*.
- Gulliver, Trevor (2017). Canada the redeemer and denials of racism. *Critical Discourse Studies*.
- Hadden, Bernadette R.; Tolliver, Willie; Snowden, Fabienne; Brown-Manning, Robyn (2016). An authentic discourse: Recentring race and racism as factors that contribute to police violence against unarmed Black or African American men. *Journal of Human Behavior in the Social Environment*.
- Iqbal, Zafar, Khan, F. R., & Rehman, H. u. (2020). The “Innocence of Muslims” in the US Media: An Analysis of the Media Discourses on Islam and Muslims. *Journal of Islamic Thought and Civilization*.
- Jansson, D. R. (2006). ‘A Geography of Racism’: Internal Orientalism and the Construction of American National Identity in the Movie Mississippi Burning. *National Identities*.
- Machin, D., & Leeuwen, T. v. (2005). Computer games as political discourse the case of Black Hawk Down. *Journal of Language and Politics*.
- Madison, K. J. (2009). Legitimation crisis and containment: The “anti-racist-white-hero”; movie. *Critical Studies in Mass Communication*.
- Mpofu, P. (2021). The Nollywood cultural effect in Zimbabwe: manifestation of Nigerian lingo in everyday discourses. *Journal of Multicultural Discourses*.
- Pimentel, C., & Santillanes, S. L. (2015). The White Cinematic Lens: Decoding the Racial Messages in The Blind Side. *Urban Rev*.
- Rababah, A. G., & Hamdan, J. M. (2019). Contrastive Critical Discourse Analysis of Netanyahu’s and Abbas's Speeches on the Gaza (2014). *Journal of Language Teaching and Research*.
- Vankatesan, S., & Saji, S. (2019). Conjuring the ‘Insane’: Representations of. *Media Watch*.
- Walsh, T. (2022). How to analyze visual propaganda in the Middle East- An analysis of imagery in the “Saudi Strike Force Movie’. *digest of middle east study*.

APPENDIX

Data no.	Scene	Characteristic of Discursive Strategies
1	<p>00:11:13,673 --> 00:11:15,300</p> <p><i>Tyler: Who are you?</i></p> <p><i>Jasmine: Guess.</i></p> <p><i>Tyler: Okay. Um... Beyoncé. A Williams sister. Serena, maybe Venus.</i></p> <p><i>Guy in the room: Nicki Minaj.</i></p> <p><i>Girl in the room: Lizzo?</i></p> <p><i>Jasmine: Wrong, wrong and definitely wrong.</i></p> <p><i>Amelia: Oh, my God, game over. She's my roommate, obviously.</i></p> <p><i>Tyler: It's nice to meet you. I'm Tyler. Hi.</i></p> <p><i>Jasmine: Hi, Tyler.</i></p> <p><i>Tyler: Hey. Oh, shit, so you live here, too?</i></p> <p><i>Jasmine: Yeah.</i></p> <p><i>Tyler: This room is haunted.</i></p> <p><i>Guy in the room: Some chick died here in the '50s or whatever.</i></p> <p><i>Tyler: Yeah. Room 302. The whole schools cursed. By the Witch. You haven't heard about Margaret Millett and the witch trials?</i></p> <p><i>Jamine: Come on. Okay, you're-you're gonna have to try a lot harder than that to scare me.</i></p> <p><i>Tyler: Seriously, it's-it's real. The Witch chooses a freshman every year. It could be one of you. This girl our year, Treasure...</i></p> <p><i>Guy in the room: Oh, shit, I forgot about Treasure.</i></p> <p><i>Tyler: She lost it. Jumped out the window.</i></p> <p><i>Amelia: This window?</i></p> <p><i>Tyler: Yep.</i></p> <p><i>Jasmine: I mean, what-what happened?</i></p> <p><i>Tyler: The Witch shows herself to a freshman and then one night, at 3:33 on the dot, she takes them with her.</i></p> <p><i>Jasmine: Takes them where?</i></p> <p><i>Tyler: To hell.</i></p> <p><i>(All white people start laughing)</i></p> <p><i>Amelia: You're so... Oh, my fucking God.</i></p> <p><i>Tyler: But it's true. It's all true. Treasure!</i></p>	Actor Description
2	<p>00:17:39,684 --> 00:17:41,144</p> <p><i>Liv: Where were you?</i></p>	Actor Description

	<p><i>Liv: You look like you've seen a ghost.</i></p> <p><i>Gail: I just had, some of the other masters over.</i></p> <p><i>Liv: Damn. If this is what you're like after a party...</i></p> <p><i>Gail: You're right.</i></p> <p><i>Gail: No, I'm overreacting.</i></p> <p><i>Gail: I just... I just felt...</i></p> <p><i>Liv: Like a house nigger.</i></p> <p><i>Gail: No. That's...</i></p>	
3	<p>00:23:10,932 --> 00:23:13,059</p> <p><i>Liv: So, I read your essay. Uh, and it's good.</i></p> <p><i>Jasmine: Thank God. I...</i></p> <p><i>Liv: Hang on. Didn't let me finish. I can see your effort. It's just for an entirely different prompt. You didn't address the topic at all.</i></p> <p><i>Jasmine: It's impossible. I-I mean, a critical race analysis. The Scarlet Letter?</i></p> <p><i>Liv: What's the issue?</i></p> <p><i>Jasmine: It's-it's not there. There-there isn't race in The Scarlet Letter.</i></p> <p><i>Liv: Oh, just because you're not seeing something, doesn't mean it isn't there. Whiteness doesn't have to be the default, Jasmine.</i></p> <p><i>Liv: I get it. This is advanced stuff. It can be really hard to make the adjustment to a school like this, especially for students of color coming from...</i></p> <p><i>Jasmine: Wh-Where do you think I'm coming from?</i></p>	Categorization
4	<p>00:24:23,337 --> 00:24:28,384</p> <p><i>Gail: "By choosing its first Black master, Ancaster is taking an exciting step..."</i></p> <p><i>Liv: Uh, you know what? I think "thrilling" would be a better word.</i></p> <p><i>Gail: All right. "...thrilling step into today's increasingly inclusive and diverse world. As the woman chosen for this honor, I..."</i></p> <p><i>Liv: Oh. You know what? "Woman of color" would be better.</i></p> <p><i>Gail: "...chosen for this honor, I am humbled to be "a part of Ancaster's evolution. "Even so, there remains a lot of work to pursue this goal."</i></p> <p><i>Liv: Mm, good. That's good.</i></p>	Categorization & Burden

	<p><i>Gail: "And it will not be possible..." Uh, wait, wait, wait. "And it won't be possible without the help..."</i></p> <p><i>Liv: Better.</i></p> <p><i>Gail: "...of donors like so many of yourselves."</i></p>	
5	<p>00:29:28,392 --> 00:29:30,227</p> <p><i>Woman tour member: What's this?</i></p> <p><i>Tour guide: This is a Black student sleeping.</i></p>	Actor Description
6	<p>00:31:03,529 --> 00:31:05,155</p> <p><i>Julianne: Honestly, I think she's the perfect tenure candidate for right now.</i></p> <p><i>Diandra: What's now?</i></p> <p><i>Julianne: She's incredibly popular with students, several of whom wrote testimonials...</i></p> <p><i>Lam: 15 of them.</i></p> <p><i>Julianne: And let's be honest. Liv Beckman is a woman of color in a faculty overwhelmingly not.....of color.</i></p> <p><i>Lam: That is the image that Ancaster should have....</i></p> <p><i>Diandra: Irrelevant. What we have to decide is, on the basis of what is in here, does Professor Beckman deserve to be tenured?</i></p>	Categorization
7	<p>00:32:40,167 --> 00:32:42,294</p> <p><i>Gail: I-I... you know, I-I do have...some doubts about Liv. A freshman in her seminar approached me with a grade complaint, and she's filing a dispute with the registrar. So...</i></p> <p><i>Old lecturer: Grade grubbing is like an extracurricular with these kids.</i></p> <p><i>Gail: Well, yeah, I know, but she thinks Liv is targeting her, so now OSL is doing a performance review and...</i></p> <p><i>Lam: This... this is news to me. That definitely changes things. What I'm gonna suggest is that we table this for today and reconvene when more of the details come out in the wash. Now, African dance is in 15, so... let's give 'em time to move the tables.</i></p>	Presupposition
8	<p>00:33:23,752 --> 00:33:25,421</p>	Irony

	<i>Diandra: Thanks for speaking up, Gail. We really needed your voice at the table.</i>	
9	<p>00:37:39,508 --> 00:37:42,010</p> <p>♪ Callin' ♪ ♪ A young nigga phone ♪ ♪ Where's Ali ♪ ♪ With the motherfuckin' dope? ♪ ♪ Bitch, bitch ♪ ♪ I be ballin' ♪ ♪ Like a motherfuckin' pro ♪ ♪ I be ballin' ♪ ♪ Like my nigga Mo ♪ ♪ Sheck Wes ♪ ♪ Got so many flows ♪ ♪ I do it all ♪</p>	Presupposition
10	<p>01:01:06,121 --> 01:01:09,792</p> <p><i>Diandra: So, this editorial, will it lead to further publishing on your part? You know, books, I mean.</i></p> <p><i>Liv: Not in the immediate future. I'm in the early stages of the notes collection process for...</i></p> <p><i>Diandra: Well, published work, obviously it's just one factor in tenure review, so usually, in instances where publishing is light, um, an application could lean more heavily on other factors, such as classroom performance and engagement.</i></p> <p><i>Liv: Understood completely. I place classroom instruction above everything else.</i></p> <p><i>Diandra: So, you could understand why the current dispute filed against you is of particular concern.</i></p> <p><i>Liv: Well...</i></p> <p><i>Lam: Has that reached a resolution?</i></p> <p><i>Liv: Not yet.</i></p> <p><i>Gail: Uh, maybe you can...expand a bit on the-the substance of the issue.</i></p> <p><i>Liv: Uh... The issue... The issue... is this school. Why is this administration spending more energy on undermining my application for tenure than on ferreting out the racist who's been terrorizing the student body?</i></p> <p><i>Diandra: I don't understand what the two have to...</i></p>	Presupposition

	<p><i>Liv: Last week, someone lit a cross on fire. This isn't an incident. It's an emergency. I will not allow myself to be scapegoated by a school that is unable or unwilling to see itself for what it truly is. If anyone really wanted to help that girl, it would be by ending the culture of hatred that vandalizes students' rooms, undervalues the work of professors of color and compels me to come stand before all of you today. Look at what's happening to Jasmine Moore. Look at what's happening right under your noses.</i></p>	
11	<p><i>01:11:03,218 --> 01:11:04,928</i> <i>Grandma: Help me. Virgie? We're too late. They're almost here.</i> <i>Jasmine: Let me get you someone.</i> <i>Grandma: Get your Black hand off me! You think you can touch me? Oh, I let you get too comfortable. Gary warned me about this. You think you can touch me? How dare you?</i></p>	Actor Description
12	<p><i>01:22:47,296 --> 01:22:49,632</i> <i>Liv: Gail, will you please educate this man for me?</i> <i>Gail: I-I need to talk to you.</i> <i>Liv: In a sec... Let me just show these white folk what music is.</i> <i>(Liv played a music)</i> <i>♪ Real-ass bitch, give a f#ck 'bout a nigga ♪</i> <i>♪ Big Birkin bag... ♪</i> <i>Brian: Whoa... Whoa... All right, I'm-I'm out. I'm out.</i> <i>Uh, two left feet.</i> <i>Brian: Gail, you can dance to this?</i> <i>Liv: Of course, she can.</i></p>	Actor Description