

Racial Discrimination Against Black people in Netflix Series *The Umbrella Academy* Season 2 (2020)

THESIS

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FACULTY OF HUMANITIES
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IBRAHIM MALANG**

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Racial Discrimination Against Black people in Netflix Series *The Umbrella Academy* Season 2 (2020)

THESIS

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STATEMENT OF AUTHORSHIP

I state that thesis entitled “**Racial Discrimination Against Black People in Netflix Series *The Umbrella Academy* Season 2 (2020)**” 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. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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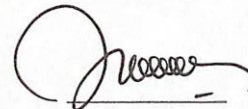
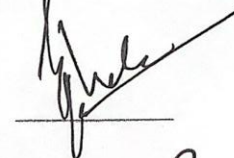
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MOTTO

*There's no such thing as good guys or bad guys. There's just people goin' about
their lives.*

Five-The Umbrella Academy

DEDICATION

This thesis is dedicated to myself for never giving up, for always learning, and for moving forward. Thank you for the endless effort. May this work always remind me that I am capable, strong, and worthy of every dream I dare to chase.

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All praise be to Allah Subhanahu Wa Ta'ala, for endless grace, guidance, and blessings, through which the writing of this thesis entitled "Racial Discrimination Against Black people in Netflix Series *The Umbrella Academy* Season 2 (2020)" can finally be completed as one of the requirements for obtaining a Bachelor's degree (S.S).

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The researcher is aware that this thesis is not perfect. Therefore, any constructive feedback and suggestions are warmly welcomed for future improvement. In the end, the author truly hopes that this thesis can be useful and give a small contribution, especially in the field of film studies.

ABSTRACT

Raihani, Diva Hijah (2025) Racial Discrimination Against Black people in Netflix Series *The Umbrella Academy* Season 2 (2020). Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Key words: Racial Discrimination, Resistance, The Umbrella Academy

This study examines racial discrimination against Black people in the Netflix series *The Umbrella Academy* Season 2 (2020), which is set in 1960s America during segregation. The research aims to show how discrimination is portrayed through Black characters, especially Allison Hargreeves, and how they fight back against racism. This study uses a qualitative method with Fred L. Pincus's theory that divides discrimination into three types, individual, institutional, and structural. The study also uses Joe R. Feagin's theory about four ways people resist, withdrawal, resigned acceptance, verbal confrontation, and physical confrontation. The primary data consists of scenes, dialogues, and visual elements from the series, analyzed through mise-en-scène techniques based on Bordwell's film studies approach. The findings show that all three types of discrimination appear in the series, from racist insults and violence by individuals, unfair treatment by police, to segregated spaces that limit Black people's lives. Black characters respond in different ways depending on the situation, from avoiding danger to directly fighting back. This research concludes that *The Umbrella Academy* Season 2 successfully shows how discrimination works at different levels in the film while also highlighting the strength of Black people in resisting discrimination.

ABSTRAK

Raihani, Diva Hijah (2025) Racial Discrimination Against Black people in Netflix Series *The Umbrella Academy* Season 2 (2020). Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Prof. Dr. Hj. Mundi Rahayu, M.Hum.

Key words: Diskriminasi Rasial, Perlawanan, The Umbrella Academy.

Penelitian ini mengkaji diskriminasi rasial terhadap orang kulit hitam dalam serial Netflix *The Umbrella Academy* Season 2 (2020) yang berlatar di Amerika tahun 1960-an saat masa segregasi. Tujuan penelitian adalah menunjukkan bagaimana diskriminasi digambarkan melalui karakter kulit hitam, terutama Allison Hargreeves, dan bagaimana mereka melawan rasisme. Penelitian ini menggunakan metode kualitatif dengan teori Fred L. Pincus yang membagi diskriminasi menjadi tiga jenis, individual, institusional, dan struktural. Penelitian juga menggunakan teori Joe R. Feagin tentang empat cara perlawanan, penarikan diri, penerimaan pasrah, konfrontasi verbal, dan konfrontasi fisik. Data primer terdiri dari adegan, dialog, dan elemen visual dari serial, dianalisis melalui teknik *mise-en-scène* berdasarkan pendekatan studi film Bordwell. Temuan menunjukkan bahwa ketiga jenis diskriminasi muncul dalam serial, mulai dari hinaan dan kekerasan rasial oleh individu, perlakuan tidak adil oleh polisi, hingga pemisahan ruang yang membatasi kehidupan orang kulit hitam. Karakter kulit hitam merespons dengan cara berbeda tergantung situasi, dari menghindari bahaya hingga melawan langsung. Penelitian ini menyimpulkan bahwa *The Umbrella Academy* Season 2 berhasil menunjukkan bagaimana diskriminasi bekerja di berbagai tingkat dalam film sekaligus menyoroti kekuatan orang kulit hitam dalam melawan diskriminasi.

الملخص

ريحاني، ديفا هيجه (2025). التمييز العنصري ضد ذوي البشرة السوداء في مسلسل نتفليكس "أكاديمية المظلة" الموسم الثاني (2020). رسالة جامعية (سكريبيسي). قسم اللغة الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية – مالانغ. المشرفة: الأستاذة الدكتورة حجة مندي راهايو، ماجستير في العلوم الإنسانية

الكلمات المفتاحية: التمييز العنصري، المقاومة، أكاديمية المظلة

البحث يدرس التمييز العرقي ضد أصحاب البشرة السوداء في مسلسل ذا أمبريلا أكاديمي الموسم الثاني (٢٠٢٠) الذي تدور أحداثه في أمريكا خلال ستينيات القرن العشرين، في فترة الفصل العنصري. يهدف البحث إلى إظهار كيف يُصوّر التمييز العرقي من خلال الشخصيات السمرات، وخصوصاً أليسون هارجريفز، وكيف يُقاومون العنصرية. يستخدم البحث المنهج النوعي مع نظرية فريدل بينكوس، التي تُقسّم التمييز إلى ثلاثة أنواع: فردي، مؤسسي، وبنوي. كما يستخدم البحث نظرية جور. فيغن التي تُحدّد أربع طرقٍ للمقاومة: الانسحاب، القبول المستسلم، المواجهة اللفظية، والمواجهة الجسدية. تتكوّن البيانات الأولية من المشاهد والحوار والعناصر البصرية للمسلسل، وتُحلّل باستخدام تقنية توظيف عناصر المشهد، بناءً على منهج دراسة الفيلم لبوردويل. وتُظهر النتائج ظهور الأنواع الثلاثة من التمييز في المسلسل بدءاً من الإهانات والعنف العنصري من الأفراد، والمعاملة غير العادلة من الشرطة، إلى الفصل المكاني، الذي يُقيّد حياة أصحاب البشرة السمرات. وتُبيّن الشخصيات السمرات استجاباتٍ مختلفةً بحسب المواقف تتراوح بين تجنب الخطر والمواجهة المباشرة. ويخلص البحث إلى أنّ ذا أمبريلا أكاديمي الموسم الثاني نجح في إظهار كيفية عمل التمييز العرقي على مستوياتٍ متعدّدة في الفيلم، وفي الوقت نفسه تسليط الضوء على قوّة أصحاب البشرة السمرات في مواجهة هذا التمييز.

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CHAPTER I

INTRODUCTION

A. Background of The Study

The world is full of diversity, one of which is the existence of different races. Race usually distinguishes humans based on things such as physical appearance, culture, customs, dress, lifestyle, and so on. However, everyone in this world should be treated fairly and equally, regardless of who they are, where they come from, what their job is, their gender, or their social status. Everyone has the same rights in life. Unfortunately, there are still people who believe that certain races are not worthy of equal treatment. Such attitudes are referred to as discrimination. This involves unfair and demeaning treatment of a particular racial group, either directly or through negative representation in the media (Rahayu, 2016).

Racial discrimination is different treatment, restrictions, or unfair treatment based on race, skin colour, descent, or ethnic origin, and this can reduce a person's human rights and equality (Addo, 2020). Racial discrimination is the act of denying equal treatment to individuals or groups because they are considered part of a particular social or racial category. Although many people consider racial discrimination to be only the act of individuals who are racist towards people of other races (e.g., White people towards Black people), discrimination does not always stem from personal prejudice. Sometimes, discrimination occurs without prejudice and can be systemic or institutional (Pincus, 1994).

This type of discrimination has existed for a long time, even more than a century and remains a serious problem in many countries today. Amirudin Al Rahab, Chairman of the National Commission on Human Rights (*Komnas HAM*), also believes that racial discrimination or racism is an enemy for all nations, and that the number of racists is increasing due to the influence of the media. This leads to people being increasingly grouped based on race and other factors (Mulyana, 2021).

Films have evolved into a medium for presenting and distributing various forms of traditional entertainment, providing stories, theatrical performances, music, drama, comedy, and technical effects for mass consumption. Movies have now become a true mass medium in the sense that they can reach large populations quickly and effectively. Films consistently capture and document the realities that emerge and develop within communities, then project these realities onto the screen for audiences to see (Sobur, 2003:127).

Films serve as powerful cultural influences that can change viewers' attitudes and behaviors, and affect society as a whole. Movies are not just entertainment; they can influence how people think about social issues such as discrimination. It becomes important to understand how films from various cultures and backgrounds can shape the way we view discrimination and resistance by reflecting and reinforcing cultural stereotypes and societal attitudes (Muhammad & Rahayu, 2024).

Yuliyana, Fatimah Muhajir, and Alamsyah from Mulawarman University analysed racial discrimination in the film *Race* (2016). They used Fred L. Pincus'

theory of discrimination and Settles' theory of psychological impact. The results of the study showed three types of racial discrimination: individual, institutional, and structural. This study also write the negative impacts of discrimination, such as mental health issues, well-being, and emotional reactions experienced by victims. One important finding was how Jesse Owens experienced stress and anxiety due to public pressure and racial injustice (Yuliana et al., 2024).

Umi Hani and Aster Tania Nafiri Azzahra (2024) studied the representation of racial discrimination in the film *Freedom Writers* (2007) with a focus on dialogue between characters. This study used Fred L. Pincus' theory of discrimination, which divides discrimination into three types: individual, institutional, and structural. They found that discrimination in the film was divided into two main forms: individual discrimination, reflected in verbal insults between races, and institutional discrimination, which emerged from the teachers' attitudes of underestimating the potential of minority students. The most important thing the researchers learned was that when schools welcome all students equally and treat everyone fairly, it can help solve problems between different racial groups. Good education that includes everyone can bring people together instead of keeping them apart.

Meli Samelia studied the movie *Green Book* to see how it shows unfair treatment and wrong ideas about Black people. She carefully looked at what the characters said and did in the movie script. She used Fred L. Pincus' ideas about how people can be treated unfairly in three different ways: by individuals, by organizations like schools or companies, and by the whole system or society. After

studying the movie, she found three types of unfair treatment. The biggest problem was when individual White people were mean to Dr. Don Shirley, the main black character. They said hurtful things to him and treated him badly just because of his race. She also found that the whole system was unfair to Black people. The movie gets its name from a real travel guide called the "Green Book" that Black people had to use during a time when they weren't allowed in many hotels, restaurants, or other places. This book helped them find safe places to stay and eat while traveling. (Nurwahyuni & Samelia, 2021).

Amalia Putri Maurilla did a study in 2015 about a book called "The Help" written by Kathryn Stockett. She wanted to understand how black women who worked as housekeepers and maids were treated unfairly in the southern part of America during the 1960s. She used ideas from sociology (the study of how people interact in society) and Fred L. Pincus's theory about unfair treatment. She found two main ways that black domestic workers faced discrimination. The first type happened when individual people were mean to them. This included saying hurtful words, treating them worse than White people, and having negative opinions about them just because they were black. The second type came from the institutional and official rules. During this time, there were laws called "Jim Crow laws" that legally separated black and White people. These laws said Black people couldn't use the same bathrooms, water fountains, or restaurants as White people. They had to sit in different sections on buses and go to separate schools. This research helps us understand how black women working in White people's homes faced problems both from individual people being cruel and from unfair laws that the government

made. It shows how racism worked at both personal and official levels during this difficult time in American history (Maurilla, 2015).

Yani Octafia (2024) analysed racial discrimination in Don Lemon's novel *This Is The Fire*. This study used a qualitative approach. She used Fred L. Pincus's ideas about three different ways people can face discrimination. Her research method involved carefully reading and analyzing the book to find examples of unfair treatment. Her study found that Black people experience racism in many different parts of their lives. This happens in schools where black students might not get the same quality education as white students. It happens in courts and with lawyers where Black people might not get fair treatment from the justice system. It also happens in movies, TV shows, and news where Black people might be shown in negative ways. And it happens with money and jobs where Black people might have fewer opportunities to earn good livings. One of the most serious problems she found was how police treat Black people. The study shows that police often treat Black people much more harshly than White people, and sometimes this unfair treatment leads to Black people being killed by police officers.

Ahmad Choironi Yahya (2022) analysed racial discrimination in Malcolm Hansen's *They Come in All Colors* using Joe R. Feagin and Melvin P. Sikes' discrimination response theory. This study employed a sociological approach to literature, examining how the main character Huey Fairchild responds to various forms of discrimination. The research identified four types of resistance responses: withdrawal (avoiding discriminatory situations), resign acceptance (continuing

interaction while ignoring discrimination), verbal confrontation (challenging discrimination through words), and physical confrontation (responding to discrimination with physical action). The study revealed that resistance is not always manifested through direct confrontation but can also take passive forms as survival strategies.

Research using the movie series *The Umbrella Academy* as its subject has also been conducted, Pradipta Michella Wibrinda (2021) did a study about *The Umbrella Academy*. Her research was titled "Rethinking the 'Truth' of Identity: Dissecting Queerness and Emo Subculture in Netflix's *The Umbrella Academy*." She focused on two characters from the show named Klaus and Vanya Hargreeves. These characters are different from what most people expect men and women to be like. She used ideas from Judith Butler, this theory looks at how people can be different from traditional expectations about being male or female, and how they can express their gender and sexuality in their own unique ways. Wibrinda found that Klaus and Vanya refuse to follow the normal rules that society sets for how men and women should act, dress, or love. They create their own identities instead of fitting into boxes that other people made for them. Her research shows that *The Umbrella Academy* showing LGBTQ+ characters as real, complex people. The show doesn't just include these characters to check a diversity box, but actually uses them to challenge and fight against old-fashioned ideas about gender. The characters show that there are many different ways to be a person, and that's perfectly okay.

Additionally, Emily Hyatt (2020) in her article titled "Super. Dysfunctional. Representation.: The Women of *“The Umbrella Academy,”*” examines the representation of women in the first season of the Netflix series *The Umbrella Academy*. Hyatt found that female characters in the series are often portrayed in clichéd and weak ways. The research shows that female characters of colour, such as Helen Cho and Detective Eudora Patch, are killed off without playing significant roles in the story. Even Allison Hargreeves, who possesses the power of speech, is rendered mute due to an attack, reflecting a form of silencing of women's voices, particularly those of Black women.

Another study by Dr. Naresh M. Solanki, titled ‘Nature of Superheroes: Analysis of *The Umbrella Academy* in the Age of Superhero Crisis,’ analyses how the series represents identity crises within the superhero genre. Solanki argues that *The Umbrella Academy* is not merely a comic book adaptation but also serves as a critique of conventional superhero narratives. The main characters are portrayed as dysfunctional and isolated individuals, differing from traditional heroes who are typically perfect and heroic. The series employs postmodern visual and narrative techniques to reinforce its critique of the superhero genre (Solanki, 2020).

Based on the above review of previous research, it appears that studies on racial discrimination in the media have been conducted extensively using Fred L. Pincus' theory as the main foundation. However, research that specifically analyses racial discrimination in *The Umbrella Academy* Season 2 is still limited. Previous studies have focused more on aspects of gender representation and queer identity, while

aspects of racial discrimination have not received adequate attention. This study will fill that gap. This study is the first to involve the film *The Umbrella Academy* season 2 (2020) as a subject of research. What makes this study different is that the chosen subject has never been used in other studies. The film *The Umbrella Academy* shows how racism against Black people was depicted in the 1960s. This study analyses in depth the forms of racial discrimination depicted in *The Umbrella Academy* Season 2, particularly those experienced by black characters in the 1960s setting, using Fred L. Pincus' theory of racial discrimination.

The Umbrella Academy is a comic book series created by Gerard Way in 2007, illustrated in Brazil, and published by Dark Horse Comics. In 2019, this work was adapted into a Netflix series consisting of four seasons. The story features seven children with superpowers who were adopted by eccentric billionaire Reginald Hargreeves and trained from childhood to save the world. These seven children were born to different mothers through pregnancy and birth processes that occurred in just one day (Dykes, 2021).

The series sets its characters in the 1960s United States during its second season, a period filled with racial tension and the peak of the Civil Rights Movement. This historical setting is important because it presents a fictional representation of real social conditions at that time, making it a relevant context for exploring experiences of racial discrimination.

As an adaptation, this series also has limitations in terms of medium that affect how the story is delivered. Television shows, unlike novels or comics that serve as

their original sources, have time constraints with episodes usually lasting no more than two hours, while novels can be presented in hundreds of pages without time limits. A novel is generally written by one author, while a TV series is the result of collective work from a team consisting of screenwriters, directors, actors, cinematographers, costume designers, and other production crew members (Rahayu, 2016).

The Umbrella Academy has a total of 4 seasons, the first season was released in 2019 and the last one in 2024. *The Umbrella Academy* introduces them as seven people who each have their own strengths and uniqueness. Number one has a sturdy body, even a bullet wouldn't be able to penetrate his body. Number two can hold long breaths and use and swing the knife skillfully and precisely, Number Three is a black woman who has the power of rumors, which is to turn reality into lies. While number four has the power to interact with spirits and manipulate death against him. Number five is a person who can travel through time and is a genius. Number six is an octopus man, but it is said that he has become a spirit that can only talk and interact with number four. Number seven, whose power can create destruction through his emotions (Dykes, 2021).

In season 2 released in July 2020, Number five, who has the power to time travel, accidentally brings her family back in 1960s America, which leaves them scattered across different times. focuses on the character of Allison, a black woman known as Number Three , who faces immediate challenges upon her arrival back in this time (Pinheiro, 2024). Upon exiting the portal with injured on her throat, Allison gets lost and immediately feels a sense of confusion in the new setting.

When she accidentally walks into a white-only cafe, the scene highlights the contrast with the black community area she eventually finds, hidden in an alley. This contrast shows discrimination in public places such as restaurants and cafes, where services are set based on skin color. Through Allison's experiences, *The Umbrella Academy* not only showcases her character's personal challenges but also reflects the strong racial discrimination to Black people of the time (Vick, 2020).

Based on the review of previous research, studies on racial discrimination in media have been widely conducted using Fred L. Pincus and Joe R. Feagin's theories as analytical foundations. However, research that specifically analyzes racial discrimination in *The Umbrella Academy* Season 2 is still very limited. Previous studies have focused more on aspects of gender representation and queer identity, while aspects of racial discrimination have not received adequate attention. Yet, Season 2 presents a 1960s American setting in racial conflict, particularly through the experiences of Allison Hargreeves as a Black woman. Therefore, this study aims to fill that gap by analyzing the forms of racial discrimination and resistance strategies in the series, leading to the following research questions.

B. Research Questions

This research aims to answer the following question:

1. What form of racial discrimination experienced by Black people portrayed in the Netflix series *The Umbrella Academy* season 2 (2020)?
2. How do Black people resist against racial discrimination in the Netflix series *The Umbrella Academy* season 2 (2020)?

C. Significance of Study

This study focuses on discussing the representation of racial discrimination experienced by Allison and Black people in the 1960s based on Fred L. Pincus' theory of racial discrimination. This study will not only reveal how discrimination is portrayed but also discuss the resistance shown by Allison and other Black people. This study is important because it helps us understand how movies and TV shows present racial problems, giving us better knowledge that can help future research about discrimination in films and literature.

D. Scope and Limitations

This study conducts an in-depth analysis of the racial discrimination experienced by Black people in the Netflix series *The Umbrella Academy* Season 2 (2020) using Fred L. Pincus' theoretical framework of three levels of racial discrimination as the basis for analysis. The study specifically examines the struggles of Black people, particularly Allison Hargreeves, in confronting individual, institutional, and structural discrimination within the 1960s American setting. This study also analyzes how Black people resist against the discrimination using Joe R. Feagin's framework of withdrawal, resigned acceptance, verbal confrontation, and physical confrontation. This analysis is limited to the second season of the series, which strategically places its characters in the historically significant period of the 1960s, marked by racial tensions and the Civil Rights Movement. The analysis examines fictional scenes from the TV show, not real

historical events, even though the show is based on actual conditions from the 1960s.

E. Definition of Key Terms

1. Racial Discrimination is the treatment of individuals or groups differently based on race, resulting in inequality of access and opportunity. This discrimination can be overt or covert, and structured within social institutions and cultural practices.
2. Resistance refers to the efforts of individuals or groups to reject and fight against discriminatory treatment. It can take the form of open protests, legal battles, or small actions that strengthen the identity and dignity of oppressed groups.
3. Individual discrimination occurs when a person treats another person unfairly based on racial prejudice. This includes personal decisions such as refusing to rent, hire, or commit verbal or physical violence.
4. Institutional Discrimination is discrimination that manifests itself through policies and practices in social institutions that disadvantage minority groups. This discrimination is systemic and carried out by institutions such as the government, education, or law enforcement.
5. Structural discrimination is discrimination that arises from policies that appear neutral but have a disproportionately negative impact on certain racial groups. It is difficult to identify because there is no explicit intent to discriminate, but it still reinforces racial inequality.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviews the underlying theories of the research. The researcher takes some theories that deal with this research. They are sociology of film, critical race theory, racism, resistance and movie series *The Umbrella Academy* Season 2 (2020).

A. Sociology of Film

Sociology of film is an approach used to examine how films represent social structures, social dynamics, as well as technological and cultural changes. It studies the social conditions that enable films to influence society, including the mechanisms through which they affect values, behaviour, and worldviews, as well as the differences in responses among social groups. Its focus is not only on the content of films but also on the reciprocal relationship between films, social structures, and their audiences (Mayer, 1946).

Film can be understood as a cultural product that not only reflects social reality but is also influenced by the social structure of the society in which it is produced. In this sense, film serves as a medium that contains values, norms, and social conflicts, while also acting as an agent that helps construct and legitimise social reality. Therefore, in sociological studies, film is not merely regarded as entertainment but also as a cultural text that reflects and influences social life.

Jacob Peter Mayer, in his book *Sociology of Film*, explains that film has a strong social influence, often greater than other media such as the press or radio. This is because film can shape the values, behaviours, and perspectives of its audience. Its appeal lies not only in being accessible and affordable but also in its ability to create emotional engagement, making viewers feel as though they are part of the story (Mayer, 1946). This shows the close link between film and sociology, where the study of film sociology can serve as a foundation for critically understanding the relationship between film and the social conditions of society.

Film analysis, moreover, is not limited to the study of visual arts alone but encompasses broader aspects. A film cannot simply be understood as a sequence of moving images, but rather as a meaningful medium through which filmmakers communicate specific ideas using audio-visual devices and language (Rahayu, 2020). For example, when analysing a film to uncover social issues within its scenes, in-depth cinematographic analysis is required. One method that can be applied is *mise en scène*.

This approach allows us to examine how visual elements serve as important tools in conveying themes, emotions, or symbolic meanings connected to the narrative structure (Cateridge, 2015). In this way, lighting, colour, and camera composition are not merely aesthetic components but carry distinct meanings. Such analysis reveals how filmmakers construct meaning through interconnected visual storytelling techniques.

B. *Mise en scène*

Mise-en-scène is a term borrowed from the world of theatre which, in the context of film, refers to all the visual elements visible within the camera frame. Bordwell, Smith, and Thompson (2017) explain that *mise-en-scène* provides four main areas that filmmakers can control: setting, costumes and makeup, lighting, and staging. These four components work together to create a strong visual narrative and support the overall plot of the film.

The setting in a film is not just the backdrop for the action, but can be an active part of the story. André Bazin, quoted by Bordwell, Smith, and Thompson (2017), says that "drama on screen can exist without actors. A creaking door, leaves blowing in the wind, waves crashing on the shore can add dramatic effect". This means that the setting can be an important character in the story. There are two main ways to create a setting. First, use existing locations such as parks, streets, or real buildings. Second, build a new setting in a studio. Bordwell, Smith, and Thompson (2017) note that in terms of authenticity, some directors pay close attention to historical details and facts to create settings that are truly similar to the real thing. There are also those who prefer to create settings that have been altered or stylized to support the mood and theme of the film. Both approaches are equally valid depending on the artistic goals of the filmmaker.

Color in the setting plays an important role in creating atmosphere and connecting scenes. Bordwell, Smith, and Thompson (2017) show how consistent use of color can help viewers understand changes in emotion or time in the story.

Color can also be used to create visual contrast or harmony. Modern digital technology has opened up new possibilities in setting creation. Now filmmakers can combine real sets with digital elements to create locations that would be impossible to build physically or too expensive to create.

Props are objects that exist in the setting and have a function in the story. Bordwell, Smith, and Thompson (2017) explain that props are not just decorations, but can be important storytelling tools. An object can appear repeatedly in a film and become a motif that gives special meaning to the story. In some cases, props can even become markers of character identity or symbols that connect various important scenes.

Costumes and makeup are components of *mise-en-scène* that are directly related to the characters. Costumes are not just about nice clothes, but can influence the course of the story. Bordwell, Smith, and Thompson (2017) give examples of how costume details can provide important clues to solving problems in the plot. Costumes can also show character changes throughout the film. In addition to their narrative function, costumes also have artistic value. The color, texture, and shape of costumes can be arranged to create interesting visual effects. Coordination between costumes and settings is very important so that characters do not disappear into the background or, conversely, stand out too much and become distracting.

Costume changes throughout the film can indicate the development of the story or psychological changes in the characters. Bordwell, Smith, and Thompson (2017)

explain that the use of costume colors that change from light to dark or vice versa can help the audience understand the emotional journey of the characters.

Makeup in early film history was necessary because old camera technology could not record faces well. Now makeup serves to enhance the actor's appearance and support the character being played. Harrison Ford, quoted by Bordwell, Smith, and Thompson (2017), that costumes are very important. They speak before you speak. Modern makeup can be very simple to just improve appearance, or very complex to transform an actor's face into a fantasy character.

Lighting is the most complex component of *mise-en-scène* and has a major impact on the mood of a film. Federico Fellini, quoted by Bordwell, Smith, and Thompson (2017), stated that Light is everything. It expresses ideology, emotion, color, depth, style. This statement shows how important lighting is in cinema.

Lighting not only makes objects visible, but also shapes them. Highlights are the bright areas on the surface of an object, while shadows are the dark areas. These two elements work together to give texture and shape to the objects being filmed. The quality of light can be distinguished into hard lighting and soft lighting. Hard lighting creates sharp and defined shadows, while soft lighting produces soft and gradual shadows. Josef von Sternberg, quoted by Bordwell, Smith, and Thompson (2017), explains that the proper use of light can beautify and dramatize any object. There are several types of lighting direction. Frontal lighting comes from the front and eliminates shadows. Side lighting comes from the side and creates dramatic contrast. Backlighting comes from behind and can create silhouettes or rim lighting

effects. Underlighting comes from below and is often used for horror effects. Top lighting comes from above and can create a glamorous or harsh impression.

The classic Hollywood lighting system uses three-point lighting, which consists of a key light, fill light, and backlight. The key light is the brightest main light source. The fill light is an additional light that softens the shadows from the key light. Backlight is light from behind that separates the subject from the background. High-key lighting uses a lot of fill light so that the contrast between light and dark is not too sharp. This technique is commonly used for comedies and dramas. Low-key lighting uses little fill light, creating strong contrast and sharp shadows. This technique is often used for horror and thriller films. The color of the lighting can be adjusted using filters placed in front of the lights. Colored lights can be used to create a certain mood or to match the light sources in the scene. Digital technology allows lighting to be created virtually for computer-generated characters and settings.

Meanwhile, staging is the director's control over everything that moves within the frame, including actors, animals, robots, or other objects. Bordwell, Smith, and Thompson (2017) explain that films have great freedom because it is not only humans who can express emotions and move within a story. An actor's performance consists of visual elements such as appearance, body movements, and facial expressions, as well as sound elements. Although technology allows for the creation of animated and digital characters, human actors' performances remain the most important element in most films.

Mise-en-scène is not just a visual decoration, but also a storytelling tool and symbolic means that shapes emotions, bringing the narrative to life through complex and meaningful visual language. The combination of various aspects of *mise-en-scène* is used to facilitate the analysis of visual elements in films and to see the relationship between what appears in a scene and the storyline. From this, certain meanings, ideological messages, and emotions that the filmmaker wants to convey are formed. Thus, visual elements or *mise-en-scène* are a qualitative and interpretive approach that focuses on how a film can display, contain, and construct meaning through its visual components.

C. Discrimination

Discrimination refers to unfair or unequal treatment toward individuals or groups based on social categories such as race, ethnicity, religion, or gender. This phenomenon does not emerge naturally but is formed and maintained by social structures that govern how we evaluate and treat others.

According to Pincus (1996), discrimination is differential treatment toward certain groups that becomes the main cause of reduced diversity in education and various other social aspects. This definition is reinforced by Susan Fiske (1998), who emphasizes that discrimination is not merely an attitude or belief, but rather actions, procedures, or policies that directly or indirectly harm certain groups simply because of their membership in those groups. Forms of discrimination can include denial of access to employment, healthcare, education, or differential treatment in daily social interactions.

Discrimination often operates systematically and structurally. Stuart Hall (1997) explains that discrimination is maintained through cultural representations shaped by ideological forces, making unfair treatment toward certain groups appear normal in society's eyes. Discrimination can occur subtly through neglect or exclusion, or overtly through verbal or physical violence against minority groups. Because it is carried out continuously, discrimination creates social inequality that places certain groups in economically, politically, and socially vulnerable positions.

Important to understand that racism differs from discrimination, although both are interconnected. Racism is a belief or ideology that considers one race superior to another. This racist belief often becomes the root of discriminatory actions. In other words, racism is a way of thinking or belief system, while discrimination is the concrete action that emerges from that way of thinking (Andersen & Taylor, 2013).

Understanding the differences and connections between racism and discrimination becomes important in efforts to create a more just and equal society. Racism as an ideological root needs to be addressed through education and changing perspectives, while discrimination as a manifestation of action needs to be prevented through firm policies and law enforcement.

D. Fred L. Pincus and Howard J. Ehrlich Theory on Discrimination

Fred L. Pincus defines discrimination as an act or behaviour that denies equal treatment to people who are considered members of a particular social category.

This concept is very important to distinguish from prejudice. Discrimination is not merely an individual act of hatred, it is a broader social mechanism that systematically disadvantages certain groups while privileging others. (Pincus, 1999, p.11).

Pincus emphasises the fundamental difference between prejudice and discrimination. Prejudice relates to what a person feels or believes in their mind and heart towards a particular group it can be positive or negative. Discrimination, on the other hand, refers to actual actions taken by a person or institution. Prejudice is a mental attitude or feeling in the heart and mind, while discrimination is the manifestation or concrete expression of that attitude in the form of actions. A person may hold prejudices against a particular group but not engage in discriminatory actions, or vice versa.

Discrimination no longer appears only in the form of direct insults or overt rejection. Instead, it is often hidden within systems and policies that seem neutral on the surface. Even when a rule does not explicitly mention race, its implementation can still disproportionately harm certain groups. According to Fred L. Pincus, discrimination can also be understood as a complex phenomenon that is not limited to individual actions, but also encompasses broader structural dimensions within society. Pincus identifies various forms of discrimination operating in the American social context, ranging from individual discrimination to institutionalised discrimination in social systems and policies (Pincus, 1999, p. 120).

In his analysis, Pincus emphasises that discrimination cannot be understood solely through intentional actions by individuals towards specific groups, but also through structural practices that appear neutral yet have discriminatory effects. This concept includes social policies that do not formally mention race as a distinguishing factor but, in their implementation, result in disparities that disadvantage certain minority groups (Pincus, 1999).

Pincus also highlights the importance of understanding racial discrimination should be seen as a complex problem that works on many levels of society at the same time. Discrimination that happens in daily interactions between individuals is connected to larger systems of inequality, which together strengthen racial and ethnic gaps. This means that fighting discrimination cannot only focus on changing people's attitudes, but also needs broader changes in social institutions and policies (Pincus, 1999).

He also points out that racial discrimination leaves long-term effects on the communities who experience it. Discrimination that has lasted for centuries has created deep inequalities, and these continue to be reproduced today through social, economic, and political systems. Because of this, differences in income, education, and job opportunities between racial groups cannot be separated from the long history of systematic discrimination (Pincus, 1999).

Pincus is an American sociologist and Professor Emeritus at the University of Maryland. In his book, Pincus, FL (Discrimination Comes in Many Forms: Individual, institutional, and structural 1996) explains that there are three main

frameworks of racial discrimination: individual discrimination, institutional discrimination, and structural discrimination. Fred L. Pincus introduced the types of discrimination in 1996, then published an article on the types of discrimination that need to be supported in the previous book (Pincus, 1996). Comprehensive conceptual framework for understanding racial discrimination by distinguishing it into three main forms that are interrelated but have distinct characteristics. This typology is important because each form of discrimination has different origins, operating mechanisms, and strategies for addressing it.

There are three types of discrimination, individual, institutional, and structural based on Pincus theoretical framework:

1. Individual discrimination

Individual discrimination is the most easily identifiable form because it involves the behaviour of individuals or small groups from one racial/ethnic group that intentionally has a differential and harmful effect on members of another racial/ethnic group.

“Individual discrimination refers to the behaviour of individual members of one race/ethnic/gender group that is intended to have a differential and/or harmful effect on the members of another race/ethnic/gender group”. (Discrimination Comes in Many Forms: 1996:186)

This form of discrimination typically involves direct actions and verbal behaviors motivated by negative attitudes or prejudice toward people from different racial or ethnic backgrounds. It can manifest through personal decisions,

statements, or acts that create injustice, inequality, and distance between groups. Because it is based on individual behavior, this type of discrimination is often visible in everyday interactions within social and public environments.

Pincus (1996) states that individual discrimination often includes behaviors of white individuals toward people of color and other minorities, though it can also occur between different minority groups. It involves deliberate actions that can harm the lives of people from other racial or ethnic communities. For example, an employer may refuse to hire Black job applicants, a landlord may deny housing to single women or Hispanics, or a police officer may physically assault an immigrant suspect. Such actions reflect intentional efforts to treat others differently or disadvantage them because of their group membership. Although less common, individual discrimination can also be carried out by minority group members toward majority groups or toward other minority groups they perceive as inferior.

This form of discrimination usually emerges through three interrelated elements: prejudice, stereotypes, and violence. Prejudice refers to negative attitudes toward a particular group, often based on unfounded assumptions or excessive belief in the supposed traits of that group. It can lead to unjust and unequal treatment, social exclusion, and distrust, as individuals see members of other groups as inferior. Stereotypes, on the other hand, are generalized and oversimplified images or assumptions about members of a group based on social roles or physical characteristics, such as skin color. These stereotypes reinforce discrimination by justifying biased judgments and increasing hostility or dislike toward other groups.

Violence represents the most extreme form, involving acts that cause physical harm, psychological damage, or even death. Violence can be physical, such as when white individuals physically abuse people of color, or verbal, such as using slurs, insults, mockery, and demeaning epithets that undermine confidence and cause emotional harm.

Individual discrimination is considered the most easily recognizable form of discrimination because it directly involves the behavior of one person or a small group toward others, with clear intent to harm or disadvantage based on group identity. It ranges from seemingly small verbal acts like derogatory slurs or anti-Asian graffiti, to systemic actions like employment and housing discrimination, and to overt acts of physical aggression. While it is most commonly perpetrated by members of dominant groups against minority groups, Pincus (1996) also emphasizes that individuals from minority groups can commit individual discrimination against members of majority groups or other minorities, though such cases are rare in contexts of unequal power.

2. Institutional discrimination

Institutional discrimination has a much broader scope because it involves the policies of majority institutions and the behaviour of individuals who implement these policies with the deliberate intention of having a differential and harmful effect on minority groups (Pincus, 1996). This discrimination involves the policies of large institutions in society. Pincus defines it as

'Policies of the dominant race/ethnic/gender institutions and the behaviour of individuals who control these institutions and implement policies that are intended to have a differential and/or harmful effect on minority race/ethnic/gender groups.' (Discrimination Comes in Many Forms: 1996:186)

Institutional discrimination is embedded in the policies and practices of large institutions such as governments, companies, or educational institutions. Unlike individual discrimination, which is carried out by individuals, this type of discrimination is systematic and organised by institutions that hold power. Its aim is to maintain the position of the dominant group by placing minority groups in subordinate positions.

A classic example of institutional discrimination is the Jim Crow legal system in the American South in the 20th century, which legally segregated black and White people in all aspects of life (Pincus, 1996). In modern practice, similar discrimination occurs in cases such as Shoney's restaurants, which had an unwritten policy of refusing to hire Black people in positions that involved direct contact with customers, or Denny's, which once implemented a 'blackout' policy to refuse service to groups of Black people if they were considered too numerous.

This discrimination is also evident in the historical treatment of Native Americans through land seizures and placement on reservations, as well as the internment of Japanese Americans during World War II. Although many forms of discrimination like these are now considered illegal, hidden practices such as gerrymandering, discrimination in government hiring, or redlining by financial institutions can still be found. Institutional discrimination affects many people at

once and is difficult to eliminate because it is embedded in the structure and rules of institutions (Pincus, 1996).

3. Structural discrimination

Structural discrimination is the most difficult form of discrimination to recognise because it is often hidden behind policies that appear neutral and fair. According to Pincus (1996), it occurs when rules or practices seem neutral but still harm minority groups due to deep-rooted social and economic inequality. The key difference from *institutional discrimination* is intent, institutional discrimination is done consciously to limit certain groups, while structural discrimination has no harmful intent but still causes unjust outcomes. It is important to note that Pincus does not view discrimination through a colonial lens or attempt to justify it; rather, he classifies these forms of discrimination for sociological analysis.

In practice, such discrimination can be seen when banks apply the same ‘creditworthiness’ standards to everyone, but Black and Hispanic communities, having lower average incomes, are more likely to be denied loans. Similarly, in workplaces with seniority-based systems, minority employees who are newer are often the first to be laid off during job cuts. Neutral-seeming university or job entry requirements also disadvantage minority groups with less access to quality education, leading to their underrepresentation.

Pincus further explains that the three forms of discrimination individual, institutional, and structural are interconnected and operate simultaneously in

society. Each requires a different approach, individual and institutional discrimination can be addressed through legal measures and moral values of justice, while structural discrimination demands deeper changes in how policies and social systems are designed (Pincus, 1996).

These three types of discrimination form an interconnected spectrum based on the level of intentionality and scope of their impact. Individual discrimination sits at the most explicit and personal end of the spectrum, involving direct actions by a person or small group with clear intent to harm or treat unfairly another individual based on their group identity. This is the most easily identifiable form of discrimination because the perpetrator, victim, and action are clearly visible.

Institutional discrimination moves to a broader level by involving formal or informal policies within large institutions, while still maintaining the element of intentionality in harming certain groups (Pincus, 1996). This form is more systematic than individual discrimination because it involves larger organizational structures and has wider impact. The perpetrator is no longer an individual, but rather an institution that has the power to create and implement policies affecting many people.

Structural discrimination sits at the most complex and controversial end of the spectrum because it eliminates the element of explicit malicious intent. This form involves policies and practices that appear neutral and even reasonable from economic or administrative perspectives, yet produce disproportionately harmful impacts on minority groups. What makes this controversial is that the perpetrators

may genuinely not intend to harm anyone and may even feel uncomfortable with the negative consequences of their actions.

The relationship between these three shows how discrimination can evolve and disguise itself in increasingly subtle forms. Overt individual discrimination can drive the creation of institutional policies that support it, as occurred during the Jim Crow era when individual prejudice became state law. When explicit institutional discrimination becomes socially and legally unacceptable, discriminatory practices can transform into more subtle yet still effective structural discrimination that maintains inequality. These three forms also mutually reinforce each other in creating and maintaining social hierarchies. Individual discrimination can be normalized through institutional discrimination, while structural discrimination can create conditions that make individual and institutional discrimination appear reasonable or even necessary. For example, if a workplace seniority system results in low minority representation in senior positions, this can reinforce stereotypes about minority capabilities and justify future individual or institutional discrimination (Pincus, 1996).

What makes this relationship even more complex is that the impact of these three types of discrimination can be very similar for victims, regardless of the perpetrator's intent. A Black job applicant who is rejected will experience the same impact whether the rejection is due to a manager's explicit prejudice (individual), discriminatory company policy (institutional), or "neutral" criteria that inadvertently disadvantage minorities (structural). This is why some scholars argue

that focusing on intent can divert attention from what is more important: the impact and outcomes experienced by marginalized groups.

E. Resistance

Joe R. Feagin (1991) explains that the way middle-class Black individuals in the United States resist racism has changed over time. In the past, people often responded with patience or avoidance, but now many take a more active and confrontational approach. This shift reflects a move away from the old pattern of ritual deference (showing obedience to the dominant group) toward more direct and empowered forms of resistance.

However, the choice of strategy still depends on the situation. In high-risk circumstances, such as interaction with the police, some individuals prefer to remain passive for the sake of their own safety. One participant in Feagin's study admitted that although he felt angry and hurt when treated unfairly by the police, he chose to stay silent out of fear of being imprisoned or attacked (Feagin, 1991, p. 113). This illustrates that forms of resistance are often adjusted to the level of risk involved.

Middle-class Black individuals use symbolic or educational forms of resistance. A school board member, for example, openly confronts racist actions to raise awareness and encourage change (Feagin, 1991, p. 107). Others utilise social status, professional positions, university ID cards, media access, or legal channels to respond. A bank executive wrote a letter to a restaurant owner who had treated him

unfairly, warning that he would publicise the incident if no improvements were made (Feagin, 1991, p. 106).

However, acts of resistance are undoubtedly emotionally draining. Feagin notes that verbal and direct forms of resistance require high emotional and mental energy. He describes it as extremely exhausting to remain vigilant, even in public spaces that should feel safe (Feagin, 1991, p. 108). This suggests that while resistance is necessary, its form and intensity depend on the context, personal safety, and emotional capacity.

The types of resistance analysed follow the four main categories proposed by Feagin in this study (1991):

1. Withdrawal

Withdrawal is a passive response in which individuals choose to avoid or withdraw from a discriminatory situation without direct confrontation. This response is often taken to protect oneself from emotional or physical harm. For example, a member of a minority group may choose to distance themselves or leave a white-dominated environment out of fear of being treated unfairly (Feagin, 1991).

2. Resigned Acceptance

Resigned acceptance means continuing the interaction despite being aware of discrimination. This response reflects a realistic acceptance of the existing social conditions, conforming to prevailing norms, rules, or laws, and acknowledging that

something undesirable cannot be avoided. It usually occurs in situations that are too risky to resist, such as when dealing with the police (Feagin, 1991).

3. Verbal Confrontation

Verbal confrontation is an active response in which the victim verbally challenges or rejects discriminatory behavior. This form includes confronting, criticizing, or shaming the perpetrator without direct physical threat. For example, a Black woman who worked as a news director once confronted a restaurant manager who refused to serve her. She reminded him of her media power to expose such discrimination, saying, “We have been deprived of our rights for too long.” This statement not only criticized the discrimination but also carried a collective message about the struggle for rights (Feagin, 1991, p. 105).

4. Physical Confrontation

Physical confrontation is a more extreme form of resistance that arises in highly emotional or humiliating situations. This response is typically triggered by anger and frustration, especially when discrimination involves physical threats or actions. For instance, a person being forced to enter through the back door of a store solely because of race may respond with physical resistance. Unlike verbal confrontation, this response involves or implies a direct physical threat (Feagin & Sikes, 1991).

The four discrimination responses identified by Feagin and Sikes represent a spectrum from avoidance to direct resistance. Withdrawal and resigned acceptance

are passive strategies prioritizing safety and survival, while verbal and physical confrontation constitute active resistance forms with escalating risk levels.

The main differences lie in engagement levels, risk assessment, and required capabilities. Withdrawal demands the ability to recognize and avoid discriminatory situations. Resigned acceptance requires emotional resilience to tolerate unfair treatment. Verbal confrontation needs communication skills and courage. Physical confrontation demands readiness to face serious consequences.

F. Movie Series *The Umbrella Academy*

Netflix superhero series are television programs broadcast on the Netflix streaming platform, which feature superhero themes and are adapted from comics or other fictional works. These series often feature characters with superpowers, moral conflicts, and adventures involving the battle between good and evil. *The Umbrella Academy* is an adaptation of Dark Horse comic series with the same title. The comic series is co-created by Gerard Way. The story follows the Hargreeves family, seven foster siblings with extraordinary powers who were adopted by an eccentric man named Sir Reginald Hargreeves to train as superheroes. After the death of their father, they reunite to uncover the mystery of his death and prevent the impending apocalypse (Dykes, 2021).

The Hargreeves family introduces them as seven people who each have their own strengths and uniqueness. Number one has a sturdy body, even a bullet wouldn't be able to penetrate his body. Number two can hold long breaths and use and swing the knife skillfully and precisely, Number Three is a black woman who

has the power of rumors, which is to turn reality into lies. While number four has the power to interact with spirits and manipulate death against him. Number five is a person who can travel through time and is a genius. Number six is an octopus man, but it is said that he has become a spirit that can only talk and interact with number four. Number seven, whose power can create destruction through his emotions

In *The Umbrella Academy*, number three called Allison faces significant Racial Discrimination, especially in the second season when she is thrown back to the 1960s. In a time of segregation and racial discrimination, Allison, as a black woman, is often treated unfairly. She must hide her powers so as not to cause harm, but also fight for justice. In her relationship with her husband, Raymond Chestnut, who is a civil rights activist, they both face racial tensions that illustrate how difficult it is to fight against an oppressive system, even as they fight for change. This conflict adds complexity to Allison's character, who must balance the use of her powers with the harsh realities she faces.

CHAPTER III

RESEARCH METHOD

This chapter outlines the methodology employed in analyzing racial discrimination against Black people as portrayed in Netflix series *The Umbrella Academy* Season 2 (2020). The research method encompasses the research design, data sources, research instruments, data collection techniques, and data analysis techniques used to address the research questions systematically.

A. Research Design

This study uses a descriptive qualitative method with a sociological approach to film. Descriptive qualitative research is designed to understand and explain phenomena through the situations and experiences portrayed in the subject of study. In this case, the focus is on how racial discrimination is depicted in *The Umbrella Academy* Season 2 (2020), especially through the character Allison Hargreeves and another Black people experiences as a Black people living in 1960s America. This method allows for a detailed and contextual exploration of how both discrimination and resistance are represented in the series' narrative and visual construction.

The sociological approach is applied to examine how the series reflects social realities, particularly issues of racial discrimination. This perspective is important for uncovering cultural and ideological meanings embedded in the series through its plot, characters, and visual language. Film here is understood not just as entertainment, but as a cultural product that mirrors social structures while also

shaping the way society perceives them. Through this lens, the study reveals how racial discrimination and acts of resistance are presented and symbolized in the storyline.

The theoretical foundation of this research draws on Fred L. Pincus's theory of racial discrimination, which distinguishes three forms individual, institutional, and structural discrimination. These categories serve as analytical tools to identify discriminatory practices in the narrative. Joe R. Feagin's concept of resistance also used to explore how Allison and other Black characters respond to oppression. Feagin classifies resistance into four types withdrawal, resigned acceptance, verbal confrontation, and physical confrontation. Together, these frameworks allow a comprehensive analysis of both discriminatory structures and the strategies of resistance portrayed in the series.

To conduct the analysis, the study applies a film studies approach with a focus on *mise en scène*. This concept refers to all visual elements within the frame and how they are arranged to create meaning. The analysis considers aspects such as setting, lighting, costume, make-up, camera composition, and facial expression, while excluding camera movement as it is not central to the study's focus. Examining these elements helps explain how the visual design reinforces the representation of racial discrimination and the characters' responses to it. The use of film studies and *mise en scène* analysis makes it possible to interpret not only the aesthetic and stylistic choices in *The Umbrella Academy* Season 2 but also the cultural and ideological meanings behind them (Cateridge, 2015).

B. Data Sources

The primary data for this study is the Netflix series *The Umbrella Academy* Season 2, released on July 31, 2020. The series consists of 10 episodes with a runtime of approximately 40 to 50 minutes per episode. The show is adapted from the comic of the same name and directed by Steve Blackman. This season is particularly significant as it places the characters in the 1960s during the height of racial segregation in the United States.

The data in this study consists of dialogues, visual elements, scenes, character actions, and interactions, especially those involving Allison Hargreeves and her husband Raymond Chestnut that reflect racial discrimination and resistance. Particular attention is given to scenes that depict segregation, racial injustice, and the Civil Rights Movement as shown in Dallas, Texas.

C. Research Instruments

In qualitative research, the researcher serves as the primary instrument. The researcher collects, interprets, and analyzes the data using knowledge of racial discrimination theories and film analysis. During the research, the researcher carefully observed and documented significant scenes, dialogues, and visual cues that relate to racial issues. Notes were taken to describe the context of each discriminatory event, the individuals involved, and the form of discrimination as categorized by Pincus: individual, institutional, or structural.

To ensure accurate documentation, the researcher used screenshots for visual scenes, see the vibe and the subtitle consistently across episodes to maintain analytical depth and consistency.

D. Data Collection

Data was collected by watching and re-watching *The Umbrella Academy* Season 2 on Netflix (<https://www.Netflix.com/id-en/title/80186863>). The researcher identified documentation and content analysis of *The Umbrella Academy* Season 2 (2020). Documentation was carried out by repeatedly watching all episodes of the second season to gain a deep understanding of the narrative, characters, and visual elements relevant to the research focus. Every scene that contains indications of racial discrimination and resistance to it was recorded in detail, including the dialogue, character expressions, setting, costumes, lighting, and visual composition.

In addition to the primary data in the form of scene excerpts, this study also collected secondary data from scholarly articles, books, journals, and online sources discussing Fred L. Pincus's theory of racial discrimination, Joe R. Feagin's concept of resistance, film studies, and the historical context of the United States in the 1960s. These secondary data serve to strengthen the interpretation of the primary data and provide a relevant historical and theoretical framework.

E. Data Analysis

The analysis was conducted using a thematic approach based on Fred L. Pincus' typology of discrimination. Each identified scene or dialogue was categorized according to whether it represented individual, institutional, or structural discrimination. For example, direct insults or unfair treatment based on race were classified under individual discrimination, while scenes involving unequal treatment by public institutions were categorized as institutional. Structural discrimination was identified in scenes where seemingly neutral policies or situations disproportionately affected Black characters.

The resistance strategies shown by characters were analyzed using theories from Feagin, such as verbal confrontation, symbolic resistance, strategic silence, or the use of status and social position. The researcher also conducted a visual and narrative analysis, paying attention to *mise en scene*, framing, lighting, and character development to support the thematic interpretation. The goal of the analysis is to answer the research questions regarding how racism is portrayed and how resistance emerges in response to it, within the context of 1960s American society as depicted in the series.

Throughout the process, the researcher ensured that the analysis remained relevant to the socio-historical context of the 1960s and aligned with the theoretical framework of Pincus and other supporting scholars.

CHAPTER IV

FINDING AND DISCUSSION

Based on the research question, this chapter will be divided into two sections. In the first section, the researcher will present and analyse data collected from the second season of the Netflix series *The Umbrella Academy* (2020). The topic is how racial discrimination experienced by Black people portrayed in the Netflix series *The Umbrella Academy* Season 2 (2020). The last part, the researcher aims to present and analyse the forms of resistance against racial discrimination in the Netflix series *The Umbrella Academy* season 2 (2020).

A. Form of racial discrimination experienced by Black people

In this section, the researcher presents the result of the first problem formulation of the research, the racial discrimination experienced by Black people portrayed in the Netflix series *The Umbrella Academy* Season 2 (2020). This section would like to show detailed explanation of the racial discrimination through the theory of racial discrimination by Fred L. Pincus.

1. Individual discrimination

Individual discrimination is the treatment of a person or group differently based on their social group or category, and can be intentional or unintentional. This discrimination occurs in various areas such as education, employment, housing, and health services, or even in public facilities such as roads, restaurants, and malls, and can take various forms such as exclusion or harassment. The following data will

show the individual discrimination experience by Black people in netflix series *The Umbrella Academy* season 2 (2020).

Datum 1



Picture 1. Allison accidentally enters a restaurant that only serves white customers during the era of segregation. *The Umbrella Academy* Season 2 Episode 1 (2:43)

Allison is a Black woman who time travels from 2019 to 1960s America in the Netflix series *The Umbrella Academy* season two. When moving from the future to the past America, Allison is confused and doesn't know where to go. In this situation, she runs and accidentally enters Stadler's restaurant, which only serves White people. In 1960, America still separated people based on skin color, so public facilities were divided between white and Black people.

This medium shot camera angle is used to represent individual discrimination by placing the camera behind Allison and framing the white server in the center of the frame. The camera is positioned from Allison's point of view so viewers can feel the tension and intimidation she experiences when entering the

"whites only" restaurant. This aligns with Bordwell et al.'s (2017) *film art* theory, which explains that framing techniques in cinematography carry symbolic meaning to emphasize the power position of certain characters. This framing places the server standing upright in the center of the restaurant space, making him the visual center of authority, while Allison appears small and at the edge of the frame, symbolizing her as an outsider in that public space.

This camera composition also emphasizes the use of lighting techniques. The bright and warm colors called *high-key lighting* create visual irony to highlight the discriminatory actions happening in what should appear to be a friendly atmosphere. According to Bordwell et al. (2017), lighting composition can symbolize specific meanings that support the storyline. The warm light that usually represents comfort actually illuminates the moment of rejection toward Allison, emphasizing the contrast between the social reality for White people and the threatening reality for Allison as a Black woman. Therefore, this lighting visually represents the tension that marks Allison's racial difference from other people in the room.

Additionally, the framing composition also shows the presence of props and contextual setting that support the meaning of individual discrimination. The "Whites Only" sign is placed right above the server's head in the frame, making it appear as an extension of the server's body. This fits with Bordwell et al.'s (2017) *film art* theory, which states that props and background settings can illustrate the social and cultural context in a scene. This prop doesn't just function as a

background sign, but also as a symbol that merges with the server's gesture when pointing at it, showing that discrimination is carried out by individuals who enforce these rules.

It can be concluded that this scene represents individual discrimination. According to Pincus (1996), individual discrimination is behavior by individual members of one racial/ethnic/gender group that is intended to have a different and/or harmful effect on members of another racial/ethnic/gender group. In this case, the server is not only enforcing restaurant rules, but personally rejecting and humiliating Allison because of her skin color. Through interpreting these visual elements, it is shown that this scene represents how Allison's racial identity becomes the target of direct rejection, which visually builds the atmosphere of racial discrimination in America that was still segregated in the 1960s era.

Datum 2



Picture 2. Allison runs away from discriminatory white strangers who confront her after she exits Stadler's restaurant. The Umbrella Academy Season 2 Episode 6 (01:13)

Allison's presence at Stadler's restaurant creates social tension because her actions go against the discriminatory rules that exist in that place. Realizing there is danger threatening her safety, Allison quickly decides to leave the restaurant. However, when leaving, she faces discrimination again when several white men she doesn't know deliberately block her way. They look at Allison with hate, reject her presence, and start showing threatening behavior. The chase by these two white men represents individual discrimination because this action comes from personal prejudice against a certain race (Pincus, 1996).

This discriminatory attitude reflects race-based territorial views rooted at the individual level, where both men position themselves as if they have the right to decide who can be in their area based only on skin color. The verbal threat "You're in the wrong part of town" that the stranger says to Allison is a way to communicate that Allison's presence as a Black person is seen as breaking the informal racial boundaries they believe in, even though there is no legal basis supporting their claim to own that area.

Cinematically, the camera uses a medium shot from the front angle that follows Allison as she runs fast on the sidewalk at night. Allison is placed in the center of the frame with sharp focus, while her two chasers appear somewhat blurry but still clearly visible in the background. According to Bordwell (2017), using camera composition can emphasize actions that build the story's flow. In this scene, the chase action is positioned as the center of tension that moves the plot forward. Also, Bordwell (2017) states that framing also gives ideological meaning through

placing the subject as the center of visual attention. Putting Allison in the center of the frame emphasizes her isolation and vulnerability, while the position of her chasers behind her shows the dominance of the majority group over the minority group.

The lighting uses low-key lighting techniques with bluish tones typical of nighttime settings, creating a cold and tense atmosphere. The nighttime setting with dim lighting, empty streets, and tense background music further strengthens the feeling of isolation and threat from strangers shouting from behind. Bordwell (2017) states that lighting composition can show color to build reality in the film's storyline. The bluish tones in this scene emphasize Allison's emotional reality: cold, strange, and unsafe. Furthermore, Bordwell (2017) also explains that lighting rarely functions only realistically, but also symbolizes narrative conflict. This means that the dim street lights and long shadows are not just realistic elements, but also symbols of the discriminatory threat that Allison experiences.

In terms of costume, Allison wears a black leather jacket. Meanwhile, the two white men wear casual light-colored clothing, creating a visual opposition that symbolizes identity differences while marking their position as part of the local majority group. Bordwell (2017) emphasizes that props or appearance can illustrate social-cultural context, so this clothing contrast is not only visual, but also represents the social relationship between minority and majority.

Allison's facial expression shows intense alertness and tension. She appears rushed, anxious, and scared. Bordwell (2017) states that camera composition

analysis can show meaning through facial expressions. Allison's panicked expression framed in a medium shot strengthens the perception of threat and fear due to discrimination. Allison's stiff body language shows her attempt to protect herself from possible verbal or physical attacks. In contrast, the body language of the two men in the background shows aggressive behavior with quick steps and forward-leaning body positions.

Through interpreting these visual elements, it can be concluded that this scene represents individual discrimination experienced by Allison in the form of chasing, intimidation, and threats from individuals who reject her presence because of her skin color. This scene emphasizes Allison's position as a minority figure who is isolated and considered to violate unwritten social boundaries, while illustrating how social tension arises from racial prejudice at the personal level.

Datum 3



Picture 3. Mr. Mason intimidates Black community at salon. The Umbrella Academy Season 2 Episode 1 (33:53)

Mr. Mason is a white man who shows individual discrimination against a Black community gathering at a salon owned by a Black woman. The community holds their meeting at night to avoid disturbing nearby activities, and their discussion goes peacefully and orderly. However, Mr. Mason suddenly enters their space with an arrogant attitude and says, "I like the quiet atmosphere on my street."

A medium shot camera angle is used to represent individual discrimination by placing the camera facing Mr. Mason and framing him in the center of the salon entrance. The camera is positioned so that viewers can feel the tension and intimidation experienced by the Black community when Mason enters their safe space. This aligns with Bordwell et al.'s (2017) *film art* theory which explains that framing techniques in cinematography carry symbolic meaning to emphasize the power position of certain characters. This framing places Mason standing upright in the center of the salon entrance space, making him the camera's focal point with dominance, while the Black community appears small and at the edge of the frame, symbolizing them as the controlled in that space.

This shot also uses special lighting techniques. The dark light behind where Mr. Mason stands creates a dark atmosphere that matches Mr. Mason's discriminatory actions. According to Bordwell et al. (2017), the way lighting is arranged can give special meaning that supports the story.

Additionally, the shot also shows clothing and objects that support the meaning of individual discrimination. Mason's costume of a neat and expensive-looking suit and hat is very different from the simple clothing of the Black

community, showing class differences that relate to racial hierarchy. This fits with Bordwell et al.'s (2017) *film art* theory which says that clothing can show social and cultural context in a scene. Mason's costume not only shows his status, but also becomes a symbol that merges with his attitude when he feels entitled to control that space, showing that discrimination is done by individuals who feel they have social power.

It can be concluded that this scene represents individual discrimination. According to Pincus (1996), individual discrimination is behavior by individual members of one racial/ethnic/gender group that is intended to have a different and/or harmful effect on members of another racial/ethnic/gender group. In this case, Mason not only enforces his personal prejudice, but personally rejects and humiliates the Black community because of their skin color.

2. Institutional discrimination

Institutional discrimination is a form of discrimination embedded in the policies and practices of large institutions such as governments, companies, or educational institutions. Pincus (1996:186) explains that this discrimination arises through the policies of dominant institutions and the behavior of individuals who control them with the aim of causing different and detrimental effects on minority groups. The data below is a scene analyzing institutional discrimination in the series *The Umbrella Academy* season 2 (2020) and an analysis of *mise en scene* based on film studies by Bordwell, et.al (2017).

Datum 4



Picture 4. Police arrest Raymond even though he was defending himself from Mr. Mason. The Umbrella Academy Season 2 Episode 2 (13:55)

After Allison and her husband Raymond Chesnut defend themselves by fighting back against Mr. Mason from the previous incident, Raymond Chesnut is arrested by the police. This scene shows how law enforcement officers are not neutral, but directly accuse Raymond as the perpetrator. However, the actions taken by Raymond and Allison were forms of self defense. This situation represents institutional discrimination, which is discriminatory practices that emerge through policies and actions of dominant institutions that negatively impact minority groups (Pincus, 1996). The police who arrive in official uniforms emphasize their institutional authority, but instead use it to treat Black people unfairly by arresting them even when they are not guilty.

The camera uses close framing on Raymond's face in this scene to show the expression of suffering. Bordwell (2017) says that facial expressions captured by

the camera are an important part of forming ideological meaning. Here, Raymond's expression shows feelings of being oppressed and hopeless that represents Black people at that time.

The dim lighting with yellow-orange colors from the room lamps supposed to give a warm and comfortable impression, but actually creates irony where Allison and Raymond experience injustice. According to Bordwell (2017), lighting composition functions not only for beauty, but also builds ideological reality in the story.

The framing of Raymond who is positioned sitting half-forced to bend down, while the police stand above him, shows visual hierarchy that represents social hierarchy. As explained by Bordwell (2017), framing has ideological meaning that the position "below" shows defeat, while the police's position standing upright shows power.

Therefore, this scene clearly shows institutional discrimination, where the police institution through its official practices and authority oppresses Black citizens. This is not just individual coincidence, but a reflection of how America's legal system in the 1960s operated with racial bias that harmed minority groups.

Datum 5



Picture 5. The police brutally beat Raymond Chesnut during demonstration, *The Umbrella Academy* Season 2 Episode 3 (7:23)

At 7:23 in the third episode of *The Umbrella Academy* season two, there is a scene where Raymond Chesnut and a group of Black protesters are beaten and arrested by police while fighting for their rights. This scene shows Allison trying to stop the beating of her husband. The camera focuses on Allison from a frontal position with her body held by two police officers, while on the right side of the frame, we can see a police baton raised and ready to strike Raymond. In the background, tear gas covers the screen with a bluish color that emphasizes the atmosphere full of violence and oppression.

The camera composition in this scene shows Allison in the center of the frame, with a tense facial expression, screaming mouth, and wide eyes that show both fear and resistance. According to Bordwell et al. (2017), framing not only functions aesthetically, but also carries ideological meaning by emphasizing power relations. Allison being trapped and held visually represents the limited freedom of Black people when facing much larger and more organized institutional state power.

Lighting also plays an important role in building a discriminatory atmosphere. The blue-green color from tear gas covers the background, creating a cold and hostile feeling. According to Bordwell et al. (2017), color and lighting in films can build dramatic reality and support the story's meaning.

Additionally, the presence of props like police batons, officer uniforms, and tear gas are not just attributes, but symbols of institutional power. The violent actions they perform show discrimination in practice. As explained by Pincus (1996), institutional discrimination is discrimination that emerges from dominant institutional practices that produce different losses for minority groups. In this scene, police actions show systematic habits that tend to be harsher toward Black people compared to White people.

Therefore, this scene strongly represents institutional discrimination. Police violence against Black protesters shows how state institutions carry out their formal mandate with bias, resulting in great losses for minority groups. Through the use of framing, lighting, and props, this film emphasizes how discrimination does not only emerge from individual hatred, but is institutionalized in state apparatus practices that create structural injustice in 1960s America.

Datum 6



Picture 6. A whites-only sign on Stadlers Restaurant during the segregation era. The Umbrella Academy Season 2 Episode 6 (17:12)

The scene highlighting the "Whites Only" writing on the restaurant's front glass is a very powerful depiction of institutional discrimination. This writing is not merely a visual backdrop displayed; it becomes a representation of institutional discrimination according to Pincus, because of the explicit rule made by the restaurant party to limit access only to White people. This cannot be categorized as structural discrimination, because the discrimination emerging here is not a result of socio-economic systems embedded indirectly, but in the form of formal and conscious policies implemented by the institution. Although similar practices have been ongoing for a long time and found in various other places, this context still falls under institutional discrimination because of the written "Whites Only" rule that clearly regulates who has the right to enter and who is rejected.

The system is an institutionalized regulation, a system that explicitly rejects the presence of Black people in public spaces. This confirms that the racism

displayed does not stem from individual hatred alone, but from a system socially and legally perpetuated, as occurred in Jim Crow Laws practices in America.

The camera deliberately highlights the restaurant window with "Whites Only" writing as the center of attention. According to the *mise-en-scène* approach, as explained by Bordwell (2017), "film artists create movies that entertain us, inform us, and engage our imaginations" through formal choices, including what is displayed in the frame, how subjects are placed, and other visual elements. In this case, the absence of human characters in the frame shifts viewers' focus entirely to the discriminatory system itself, making the "Whites Only" symbol the main actor of the ideological message.

Furthermore, Bordwell (2017) emphasizes that "our experience as viewers is shaped by the filmmaker's formal choices." Thus, the choice to display orange curtains behind the writing, contrasting warm nuances with exclusive atmosphere and rejection, emphasizes that bright visuals and warm colors do not always indicate safe or inclusive spaces. Conversely, in this context, light and warm colors ironically wrap discriminatory actions. A real case that can be a parallel is Shoney's Inc in America in the 1990s. This restaurant company was proven to have unwritten policies to refuse employing Black people in positions involving customer interaction. There were even reports that Black customers were treated differently, for example being asked to pay in advance. This case ended with hundreds of millions of dollars in compensation, showing that institutional discrimination is not only part of past history, but also persists in modern business practices. Thus, the

"Whites Only" scene in the film not only presents historical representation, but also sharp criticism of how racist systems persist through hard (explicit) regulations and hidden practices.

3. Structural discrimination

Structural discrimination is the most difficult form of discrimination to recognize because it is hidden behind rules or policies that appear neutral and fair. Pincus (1996) explains that this discrimination occurs when practices or policies that appear to be the same for everyone still disadvantage minority groups due to deep-rooted social and economic inequalities. The data below is a scene that analyzes structural discrimination in the series *The Umbrella Academy* season 2 (2020) and an analysis of *mise en scene* based on film studies by Bordwell, et.al. (2017)

Datum 7



Picture 7. Allison runs into a narrow a dark alley separating white and Black neighborhoods, *The Umbrella Academy* Season 2 Episode 6 (1:45)

This scene shows Allison running after facing rejection and discriminatory actions from White people, until she finally enters a dark alley before reaching the Black community area. The scene uses a medium long shot that shows Allison's movement from an open street to a narrow alley, visually creating boundaries between white and black areas.

The alley is depicted as dark, narrow, and lit only by one dim yellow street lamp, creating a gloomy yet tense atmosphere. As Bordwell et al. (2017) explain, lighting in cinematography doesn't just illuminate space, but also builds meaning in the storyline. The dim light that cannot illuminate the entire alley leaves most areas covered in shadows. This scene emphasizes that white areas are visualized as brighter, neater, and more organized, while black areas are depicted as narrow, shabby, and full of limitations.

The frame composition also strengthens the discrimination meaning displayed. Allison appears as a silhouette running away from the camera toward the dim light at the end of the alley. Her running direction seems to go toward an increasingly narrow path, with high walls on the right and left that close off other possible routes. This *mise-en-scène* arrangement symbolizes the social limitations faced by Black people. They do have space to live, but that space is depicted as narrow, dark, and always under the shadow of marginalization. Bordwell et al. (2017) also emphasize that *mise-en-scène* through space and lighting arrangement is not only aesthetic, but

also functions as a narrative tool to emphasize the social conditions of characters in the story.

This visual difference aligns with the concept of structural discrimination explained by Pincus (1996). Structural discrimination doesn't always exist through explicit rules or direct rejection, but rather through social systems and spatial arrangements that unconsciously place minority groups in worse positions. In this scene, the dark alley Allison passes through is not just a story backdrop, but also functions as a symbol of marginalization. The visualization shows Black people being placed in isolated, narrow, and unequal spaces.

Therefore, this scene shows how structural discrimination works. Through lighting, framing, and spatial arrangement, this film presents criticism that racial segregation in the 1960s era didn't just exist through individual behavior, but was also embedded in social structures and urban spatial planning that limited Black people's lives.

B. Black people resist against racial discrimination

Racial discrimination is not only a matter of individual prejudice, but also a deep-rooted social problem. According to Van Dijk (1991), resistance to discrimination has a long history closely related to the struggle for civil rights and social justice, both through open protests and symbolic everyday actions. Feagin (1991) asserts that the form of resistance among middleclass Black people in America has shifted from the old pattern of avoidance or symbolic compliance to a

more active and confrontational approach. However, the choice of form of resistance depends heavily on the situation, the risks involved, and emotional capacity. For this reason, this study uses Feagin's four categories of response, namely withdrawal, resigned acceptance, verbal confrontation, and physical confrontation.

1. Withdrawal

Withdrawal is a passive response in which individuals choose to avoid or withdraw from discriminatory situations without direct confrontation. This is usually done to protect oneself from emotional or physical harm. (Feagin, 2011). Below is data analyzed from the Netflix series *The Umbrella Academy* season 2 that shows withdrawal, providing visual analysis, setting, expressions, and other *mise en scene* elements.

Datum 8



Picture 8. Allison escapes from several white men who block her path after leaving segregated restaurant, *The Umbrella Academy* Season 2 Episode 6 (1:13)

Allison leaves Stadler's restaurant after realizing the place has a "whites only" rule that directly discriminates against her as a Black woman. Allison's decision to leave quickly shows withdrawal behavior, which according to Feagin (2011) is a strategy to protect herself from possible emotional or physical harm from discrimination. However, shortly after leaving the restaurant, Allison faces individual discrimination again when a group of white men block her path and say she doesn't belong in that area. This situation forces her to move away, even run until she finally enters a Black community area where she finds protection.

In terms of *mise-en-scène*, Visual elements in a film don't have just one meaning, because their meaning depends on the context, point of view, and how the audience interprets them. Allison wears a black leather jacket that works as a symbol of strength, courage, and self-protection. The black color of her costume creates contrast with the surrounding lighting, making her stand out while showing the social isolation she experiences. Bordwell et al. (2017) explain that lighting in film is not just a visual element, but can also represent reality in the storyline. In this scene, the use of cold lighting builds a tense and unfriendly atmosphere, and adds emotional contrast between Allison's desire to persist and her need to protect herself.

The setting also strengthens the representation of discrimination that Allison experiences. The camera uses medium shots that capture Allison's defensive body language that Allison body leans away, trying to avoid the white men. The camera

technique follows Allison's movement, so viewers can feel the tension she experiences.

The staging in this scene emphasizes that Allison's action to withdraw is not a sign of weakness, but a calculated survival strategy. She chooses to avoid direct confrontation for her safety. The use of depth of field clarifies this narrative: Allison is shown with clear focus in the foreground, while the antagonists appear blurred in the background. Thus, this discrimination experience is shown from Allison's internal perspective, emphasizing that what matters most is not the dominance of the perpetrators, but Allison's struggle to survive in a threatening situation.

2. Resigned Acceptance

Resigned Acceptance is a response where victims continue to interact even though they are aware that they are being discriminated against. It usually occurs in situations that are too risky to resist, such as when dealing with the police (Feagin, 2011). Below is data analyzed from the Netflix series *The Umbrella Academy* season 2 that shows acts of resigned acceptance, providing visual analysis, setting, expressions, and other *mise en scene* elements.

Datum 9



Picture 9. Allison waits at police station to see her arrested husband, *The Umbrella Academy* Season 2 Episode 2 (18:38)

At minute 18:38 of episode two of *The Umbrella Academy*, there is a scene at the police station when Allison wants to meet her husband, Raymond Chestnut, who is held for allegedly attacking Mr. Mason, a white man. However, Mr. Mason attacked Allison and Raymond first, but the police arrested and jailed Raymond instead. Allison also faces discrimination when she has to wait for two hours without certainty and receives bad service from the police about her visit. In this situation, Allison chooses to stay quiet and wait because she knows she cannot fight the police for her safety and her husband's safety.

In terms of *mise-en-scène*, Allison wears neat and formal clothes with a checkered blazer. This costume shows her honor and dignity, and shows that she comes properly and deserves respect. However, contrast appears when her formal appearance does not match the discriminatory treatment she gets from the officers. The camera uses a *medium close-up* technique that focuses on Allison's face and

gentle gestures, while still showing part of the police station background. When Allison says the words "honor and dignity" with an angry face, that expression shows the emotion she feels after talking with the police officer. As Bordwell et al. (2017) explain, *medium close-up* can emphasize facial expressions while keeping the space context, so this visualization can show Allison's inner conflict during discrimination.

Allison's response can also be understood through Feagin's (2011) theory, which says that one form of response to discrimination is when victims continue to interact even though they know about discriminatory treatment. This usually happens in situations that are too risky to resist, such as when dealing with police. By choosing to be patient and accept discrimination, Allison shows a realistic survival strategy in a legal system that looks neutral but actually discriminates against minority groups like her and her husband.

This scene shows that even though Allison comes with neat clothes and full dignity, she is still treated unfairly by the police. The discrimination she faces is not physical violence, but through cold attitude and degrading service. Because she knows fighting police could be dangerous, Allison chooses to be quiet and patient. This shows that the legal system at that time was not truly neutral, but still favored White people and discriminated against Black groups.

Datum 10



Picture 12. Black protesters sit peacefully at segregated restaurant despite facing harassment., The Umbrella Academy season 2 episode 3 (37:20)

The scene at minute 37:20 of episode 3 shows a sit-in protest by the Black community at Stadler restaurant which enforces a "white only" rule. They sit neatly in chairs and demand the same right to be served like white customers. However, their presence is met with shouting, intimidation, and insults, such as when a white man pours drinks on a protester's head.

The response shown by the Black community here is a form of resigned acceptance when they stay sitting calmly, don't fight back with violence, and choose to endure even though they know they are being treated discriminatorily. Feagin (2011) explains that resigned acceptance is a survival strategy chosen when fighting back is too risky. So, their calmness and patience are not a sign of giving up, but a calculated resistance strategy a way to show moral courage without triggering more dangerous physical conflict.

From a *mise-en-scène* perspective, the camera emphasizes the contrast between two groups. The Black community is depicted with neat formal clothing, sitting upright, serious but calm expressions, and static body movements. All of this emphasizes passive resistance refusing to submit while maintaining dignity. In contrast, the white group is depicted full of anger, shouting, with tense faces and aggressive movements. This visual contrast actually makes the Black community's calmness appear as a dignified form of resistance against open hatred.

In conclusion, this scene shows that despite being humiliated, the Black community still chooses to endure by sitting calmly. This strategy transforms resigned acceptance into a symbol of dignified resistance, emphasizing that struggle is not always with violence, but can also be through the courage to stay present and not be pushed away.

3. Verbal Confrontation

Verbal Confrontation is an active response in the form of the courage to voice rejection of racism, either by reprimanding or criticizing discriminatory behavior. Below is data analyzed from the Netflix series *The Umbrella Academy* Season 2 that shows acts of verbal confrontation, providing visual analysis, settings, expressions, and other *mise en scene* elements.

Datum 11



Picture 11. Allison casts a spell on the Stadler restaurant waitstaff to serve her and her husband, The Umbrella Academy season 2 episode 3 (17:36).

The scene at minute 17:36 of episode 6 shows Allison and her husband, Raymond Chestnut, entering Stadler restaurant which only serves White people. As soon as they arrive, they are immediately kicked out by the waiter, and even the looks from other customers make it clear that their presence is rejected. However, Allison takes a brave step by saying her mantra, "I have a rumor...", which immediately makes the waiter obey her command. With this power, Allison reverses the situation: from being oppressed to becoming the one in control.

Allison's action can be read as a form of verbal resistance that is different from usual. If verbal resistance usually only involves criticism or rejection through words, Allison shows a unique variation because her words have forcing power that changes discriminatory structures instantly. Her words don't just argue back, but also become a tool of liberation. Here, Allison uses her power to fight oppression, similar to how media can become a tool of struggle in other cases.

The effectiveness of Allison's resistance is clearly visible because there is a direct reversal of power positions. While normal verbal confrontation often ends in rejection or increasingly heated conflict, Allison's power actually ensures that discrimination stops right then and there. This becomes an ideal picture of resistance: the voice of marginalized groups is not only heard, but also able to force change.

From a *mise-en-scène* perspective, Stadler restaurant with warm yellow soft lights and white customers actually gives a comfortable impression. However, the presence of Allison and Raymond creates tension because they violate the existing segregation rules. Allison's dark pink costume with black accents makes her stand out in the middle of a room dominated by neutral colors, as if emphasizing courage while challenging the false comfort of that place.

The camera shots also strengthen the message. The camera places Allison in front and makes her the center of the frame, while Raymond is slightly behind, emphasizing that Allison is leading the confrontation. When she says her mantra, Allison's face is captured clearly so viewers can feel her determination. As Bordwell (2017) explains, subject placement in frames has ideological meaning. Here, Allison's position in the center of the frame shows that the voice of resistance against discrimination deserves main attention.

In short, this scene shows how Allison uses her voice and power to fight discrimination. Her prominent presence, her position in the frame, and her forceful

words show that resistance can be done not only with violence, but also with determination and courage to fight oppressive structures.

Datum 12



Picture 12. Allison argues with Mr. Mason who intimidates Black community meeting The Umbrella Academy season 2 episode 1 (33:54).

A black community held a meeting at a roadside salon owned by a black woman. The meeting happened at night so it wouldn't disturb the neighbourhood and to keep their identities safe during tense social conditions. This space served as a safe place for the community to discuss things calmly and in an organized way.

The situation changed when Mr. Mason, a white man, came in and said, "I like things quiet on my street." This sentence shows racial superiority because Mason felt he had the right to control the black community's behavior even though the space wasn't his. Allison's response was, "But you don't own this building, now, do you?" which shows verbal confrontation. According to Feagin (2011), verbal confrontation is a form of resistance against discrimination through spoken

challenges without physical threats. So Allison fought Mason's discrimination with firm words but without violence.

The warm golden lighting inside the salon creates an intimate and safe atmosphere that symbolizes solidarity and warmth of the black community space. This lighting makes Allison's face clearly visible and gives her a confident, dignified appearance, emphasizing that this is her comfortable territory. Allison's light-colored cream and yellow costume makes her stand out against the background, creating a dignified and brave image that shows she's in control of her own space. Her neat styling and calm but firm facial expression demonstrate that she feels secure and unintimidated. In contrast, Mason appears only partially visible and blurred in the foreground, visualized as darker and positioned as an outsider to this solidarity space.

The camera composition strengthens the ideological meaning of this scene. Allison is placed as the main focus using a medium close-up technique that centers her face and upper body in the frame, while Mason is only shown partially. This aligns with Bordwell's (2017) view that framing techniques can give ideological meaning by placing subjects at the center of visual attention. The camera positioning emphasizes Allison's ownership of the space and her right to challenge Mason's authority, showing she's not just defending herself but her entire community's safe space.

Furthermore, as Bordwell (2017) explains, camera composition is used to emphasize actions or expressions that build the storyline. The focus on Allison's direct gaze and firm expression as she looks straight at Mason not only strengthens the moment of resistance, but also becomes an important part in developing her character as a symbol of the black community's struggle against discrimination throughout the story.

Datum 13



Picture 13. Mrs. Odessa protects Allison from white men who chase using scissors. The Umbrella Academy season 2 episode 6 (48:24).

This scene takes place in a salon owned by a Black woman and shows the Black community fighting back against threats from White people. When Allison gets chased by a group of White people, she enters the salon full of fear. Mrs. Odessa, the salon owner, immediately points hair scissors at them and condemns the White people for continuing to chase and bother Allison.

This scene shows verbal confrontation, which means fighting back through words without using physical threats, as explained by Feagin & Sikes (1995). The salon in this scene has two functions - it's both a safe space for Black women and a symbol of resistance where Allison can get protection. The salon setting also emphasizes the identity of the Black women's community as people who support each other when facing discrimination threats.

From the visual side, the warm lighting makes the salon atmosphere feel comfortable and safe. Mrs. Odessa stands out with her bright blue outfit, placed right in the center of the camera shot, showing that the salon is her territory and she has full authority. In contrast, the white man is only shown from behind.

The scissors, which usually just function as a hair-cutting tool, becomes a symbol of defense and resistance. Mrs. Odessa stands tall with a serious and confident expression when pointing the scissors toward the White people. According to Bordwell (2017), the framing technique in this scene strengthens the ideological meaning where Mrs. Odessa is placed as the center of visual attention so she appears dominant compared to the white person entering. The camera shows her at eye level, making her look stronger than the white man.

4. Physical confrontation

Physical confrontation is the most extreme form of resistance that usually arises in situations of humiliation or high emotion. Below is data analyzed from the Netflix series *The Umbrella Academy* Season 2, which shows acts of physical

confrontation, providing visual analysis, settings, expressions, and other *mise en scene* elements.

Datum 14



Picture 14. Allison physically stops police officer beating her husband using supernatural power. *The Umbrella Academy* season 2 episode 3 (41:16).

This scene shows Allison with the Black community doing a demonstration to demand equal rights with White people in a segregated area. The scene is marked by cold lighting with dark blue tones, which creates a feeling of night, danger, and tension. The cold light makes Allison's face appear brighter than her surroundings. The camera does a close-up on Allison's face when she grabs and holds back the police officer's hand who is beating Black protesters, including Raymond Chesnut.

In the middle of this chaotic situation, Allison then says her spell: "*I heard a rumor... that you walked away.*" Immediately, the police officer is forced to obey Allison's command and stops acting. The violence done by the authorities is successfully fought back by Allison.

Allison's action can be categorized as physical confrontation. According to Feagin & Sikes (1995), "physical confrontation is a response where a physical threat is present or implied in challenging discrimination." In this scene, Allison doesn't just voice her rejection, but also uses physical action by holding back the officer's hand, then strengthened by supernatural power that makes the police obey. This resistance is real, direct, and faces discrimination by involving clear physical aspects.

From an ideological side, as explained by Bordwell (2017), the camera framing that places Allison at the center of attention shows a power reversal. Usually authorities are seen as dominant figures, but in this scene it's actually Allison who appears as the powerful character. The close-up of her face strengthens the audience identification effect, making us feel the emotional intensity as well as the symbolic strength of the resistance she does.

Data 15



Picture 15. Allison physically grabs Mr. White's hand to stop him from hitting Raymond., *The Umbrella Academy* season 2 episode 3 (13:03)

Allison and the Black community are in a salon owned by Black women to have discussions. Then Mr. Mason, a white man, enters and discriminates against them, trying to attack Raymond Chesnut, Allison's husband. At that moment, Allison immediately holds Mr. White's hand to prevent him from hitting her husband. This action shows physical confrontation. According to Feagin & Sikes (1995), physical confrontation is a response to discrimination when there is a real or shown threat. Allison doesn't just speak, but also uses her physical strength to stop the attack, showing direct resistance against white dominance.

Allison wears a bright yellow dress that makes her stand out in the middle of the room with warm tones, while also symbolizing courage. Meanwhile, Mr. White appears in a neat suit and fedora typical of white men in the 1960s, which shows his position as a representative of the dominant class during segregation. Allison's facial expression full of anger and determination shows a symbol of resistance. This positioning visually places the Black woman, who is usually put in the background, as the one controlling the situation. As explained by Bordwell (2017), framing technique gives ideological meaning through who is placed at the center of attention. Here Allison is positioned as equal, even more powerful, emphasizing that Black resistance can fight against existing dominance

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on a comprehensive *mise-en-scène* analysis of Netflix's *The Umbrella Academy* Season 2 (2020), this study successfully identifies racial discrimination and resistance forms within the 1960s United States context. The findings reveal nuanced representations of three discrimination categories based on Fred L. Pincus's theory and four resistance strategies grounded in Joe R. Feagin's framework. Individual discrimination appears through direct actions rooted in prejudice, such as when a restaurant server rejects Allison from Stadler's restaurant, white men chase her saying "You're in the wrong part of town," and Mr. Mason intimidates a Black community gathering. Institutional discrimination is represented through systematic exclusion in official policies, clearly portrayed through "Whites Only" systems in public facilities, false arrest of Raymond Chesnut, and police violence against peaceful Black demonstrators. Structural discrimination operates through seemingly neutral systems producing unequal outcomes, with spatial segregation represented by dark, narrow alleys separating white and Black areas, highlighting how urban planning systematically marginalized Black communities.

Regarding resistance strategies, the study identifies four approaches employed by Black characters. Withdrawal appears in Allison's decisions to avoid confrontation for safety, understood not as weakness but as calculated risk

assessment. Resigned acceptance shows through endurance within discriminatory systems, like demonstrators' sit-ins despite mistreatment. Verbal confrontation emerges through direct opposition, such as Allison challenging Mr. Mason's authority with "But you don't own this building, do you?" and Mrs. Odessa defending Allison with scissors. Physical confrontation arises when immediate action is needed, like Allison restraining attacks against Raymond and resisting police brutality during demonstrations.

Visual analysis reveals how *mise-en-scène* elements create meaning in representing discrimination and resistance. Camera positioning places Black characters in frame centers during resistance moments to show their power and agency. Lighting techniques use warm tones in Black community spaces to create feelings of safety and solidarity, while low-key lighting emphasizes danger and tension. Costumes function symbolically, with Allison's bright clothing representing courage and dignity, contrasting with white men's formal suits that display social dominance. This study proves *The Umbrella Academy* Season 2 successfully embeds complex messages about racial discrimination into entertaining television through deliberate visual storytelling techniques based on Bordwell's film studies approach.

B. Suggestion

Based on the results, findings, and limitations of this study, several suggestions are made for future research. First, future research should explore Pincus's discrimination framework and Feagin's resistance theory more extensively across

different film and television datasets, examining multiple characters, diverse settings, and various racial identities beyond the Black American experience to discover additional patterns and strategies of discrimination and resistance. Second, future research can utilize enhanced film studies approaches, incorporating more sophisticated *mise-en-scène* analysis techniques including camera movement, sound design, and editing techniques that were excluded from this analysis. Researchers can also consider comparative studies between different theoretical approaches such as intersectionality theory, critical race theory, or postcolonial theory to examine how various analytical frameworks reveal different aspects of racial representation in film.

Additionally, future researchers should explore the intersection of racial discrimination with other forms of oppression, such as gender, class, or sexuality, particularly through the experiences of Black women characters who face multiple forms of discrimination simultaneously. This intersectional analysis would provide a more complete understanding of how discrimination operates in complex, layered ways within visual media representations. A more comprehensive analytical framework combining multiple theoretical perspectives and visual analysis techniques is needed to enrich interpretation and provide more nuanced understanding of how visual storytelling techniques reinforce or challenge racial stereotypes in contemporary media, ultimately expanding the scope of both media studies and critical race studies analysis.

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